



Repositioning Secondary School Music Teachers as Pivotal Facilitators for Implementing the Music Curriculum Within the Framework of Vision 2030

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Abstract. This study engaged in repositioning secondary school music teachers as pivotal facilitators for implementing the music curriculum within the framework of Vision 2030. It examines secondary school music teachers in the strategic repositioning of the music curriculum, highlights the techniques for the strategic repositioning of music teachers, and discusses music teachers as a key facilitator for the implementation of the music curriculum in the context of Vision 2030. Primary data was collected through schedules and structured interviews with five music teachers in the selected schools. Five secondary schools were selected within Lagos State. The study made use of two private schools and three public schools. The library, Internet, and archival materials served as secondary data sources. This study also relied solely on oral tradition, written documents, personal oral interviews for information, and experiential knowledge in its approach and methodology. This study made use of published and unpublished library and archive materials. This involved reading through printed materials relevant to this study in libraries and archives. Such materials include books, journal articles, newspaper reports, dictionaries, and encyclopedias, among others. These materials were consulted, reviewed, and analyzed for testing and validating the position of this study. The outcome of the research reveals that secondary school music teachers play a crucial role in shaping students' musical abilities and appreciation for music. In teaching music theory and practice, one of the primary responsibilities of

a secondary school music teacher is to teach students the fundamentals of music theory and practice. In the context of Vision 2030, the study sees music teachers serving as key facilitators for the implementation of the music curriculum. In conclusion, secondary school music teachers play a vital role in nurturing the musical talents of students, fostering creativity and expression, and instilling a lifelong love of music.

Keywords: Secondary, School, Teachers, Curriculum, Reposition.

1. Introduction

In an era marked by rapid technological advancements and shifting societal paradigms, the integration of technology into education has emerged as a transformative force. Within the realm of arts education, particularly in music, this integration offers a gateway to innovative pedagogical approaches and enriched learning experiences. As Nigeria charts its course towards the future delineated by Vision 2030, it becomes imperative to reevaluate educational frameworks, ensuring they are aligned with the demands of the digital age.

Sawyer (2004), remarks that music education, traditionally esteemed for its intrinsic value in fostering creativity, emotional expression, and cultural appreciation, now stands at a crossroads. The pervasive influence of technology presents both challenges and opportunities for music curriculum development in Nigerian secondary

schools. Recognizing this pivotal moment, this study endeavours to explore the intersection of Vision 2030 and technology integration within the context of musical arts education, with a focus on the repositioning of secondary school music teachers as key facilitators for implementing the curriculum as Vision 2030. The strategic repositioning of secondary school music teachers as key facilitators for implementing curriculum in the context of Vision 2030, according to Adedoyin (2016), involves aligning their practices with the goals and values outlined in the vision. Music teachers can strategically reposition themselves through the integration of 21st-century skills.

Vision 2030 often emphasizes the development of 21st-century skills such as critical thinking, creativity, collaboration, and communication. Music teachers can strategically reposition themselves by integrating these skills into their curriculum. For example, they can design projects that require students to analyze and interpret musical compositions, collaborate with peers to create original music, and communicate their ideas effectively through performances or presentations. Omoregie (2019:15), *that* music teachers, through cross-curricular collaboration, can strategically reposition themselves as collaborators with teachers in other subjects to create interdisciplinary learning experiences. They can align music curriculum objectives with those of other subjects such as history, literature, science, and technology. For instance, they can explore the historical and cultural contexts of musical genres, integrate music with literature through song lyrics analysis, or incorporate scientific concepts such as acoustics into music lessons.

Music teachers, through cultural relevance and diversity, as Vision 2030 often emphasizes the promotion of cultural diversity and inclusivity. Music teachers can strategically reposition themselves by incorporating diverse musical traditions, genres, and artists into their curriculum. They can explore music from different cultures, countries, and communities, inviting guest artists or musicians to share their expertise and experiences with students. By embracing cultural diversity, music teachers foster respect, empathy, and appreciation for different perspectives and identities. The United Nations (2015) believes that by integrating technology, music teachers can strategically reposition themselves as facilitators of digital

learning experiences, in line with the vision of leveraging technology for educational innovation. They can integrate technology into music instruction through the use of digital audio workstations, music composition software, virtual instruments, and online resources. By embracing technology, they enhance student engagement, creativity, and collaboration while preparing students for the digital world.

UNESCO. (2015) records that music teachers, through community engagement and partnerships, can strategically reposition themselves by fostering partnerships with local communities, cultural organizations, and industry stakeholders. They can organize community concerts, workshops, and events that showcase student talent and promote cultural exchange. By collaborating with external partners, such as local musicians, arts institutions, or music industry professionals, they provide students with real-world learning experiences and opportunities for mentorship and career exploration. Through advocacy and leadership, music teachers can strategically reposition themselves as advocates for the importance of music education within the broader educational landscape. They can serve as leaders in curriculum development, assessment, and policy-making related to music education, advocating for adequate resources, support, and recognition for music programs. By championing the value of music education, they ensure that it remains a priority in educational policies and initiatives aligned with the goals of Vision 2030.

The literature review on this study is centred around the selected data. Extensive research emphasizes the multidimensional benefits of music education in shaping cognitive, emotional, and social development (Hallam, 2010; Welch et al., 2012). In the African context, music also plays a significant role in cultural identity, moral instruction, and community integration (Agawu, 2003; Nzewi, 1997). The UNESCO (2010) report on arts education stresses the importance of integrating cultural content into formal education, highlighting how music education can enhance national cohesion and intercultural understanding, key goals of Vision 2030. The success of any curriculum reform is heavily dependent on the capacity, commitment, and creativity of the teachers who are charged with its implementation (Fullan, 2007; Okebukola, 2004). Music teachers, therefore, must be equipped not only with subject-matter expertise but also with pedagogical strategies that align with modern curricular goals,

including competency-based education and learner-centered methodologies. Studies by Odai (2018) and Omolewa (2006) reveal that many music teachers in sub-Saharan Africa operate within resource-constrained environments and often lack access to continuous professional development, which hampers effective curriculum delivery.

Repositioning music teachers entails a paradigm shift from the traditional view of teachers as mere transmitters of knowledge to facilitators of learning and agents of transformation. According to Freire (1970), the teacher-student relationship should be dialogic, with both parties engaged in mutual learning. In the context of Vision 2030, music teachers are expected to nurture creativity, entrepreneurship, and technological integration in music practice—capacities that are increasingly important in the 21st-century global economy (Bamgbose, 2019). Effective repositioning requires structured capacity building, policy advocacy, and institutional support. UNESCO (2015) and the African Union's Plan of Action for the African Decade of Education emphasize teacher training, curriculum relevance, and inclusive education as critical priorities. National education policies must therefore invest in upskilling music educators through in-service training, curriculum workshops, and digital literacy programs tailored for music instruction (Uzoigwe, 2001). Moreover, partnerships with universities, cultural institutions, and NGOs can foster professional networks and collaborative research.

Vision 2030 highlights the role of the creative industries, including music, in national development and job creation. Music education at the secondary level should thus be aligned with industry realities, including digital production, performance entrepreneurship, and intellectual property awareness (Nketia, 2005). Music teachers must be repositioned as mentors who inspire students to explore diverse musical careers, contributing to both cultural preservation and economic empowerment. Despite the recognition of music's value, several systemic challenges persist. These include inadequate funding, marginalization of music in school timetables, lack of teaching materials, and insufficiently trained teachers (Ajewole, 2020). However, emerging technologies and curriculum reforms present new opportunities for innovation. Integrating music technology, online resources, and hybrid learning models can empower teachers and engage students in dynamic ways.

This study, in its objectives, is set up to:

- Discuss the selected data for this study.
- Highlight the techniques for the strategic repositioning of music teachers.
- Discuss music teachers as a key facilitator for the implementation of the music curriculum in the context of Vision 2030.

2. Methodology

This research endeavours to explore the integration of technology into musical arts education within the context of Nigeria's secondary school system, as part of the broader initiative of Vision 2030. Primary data was collected through schedules and structured interviews with five music teachers in the selected schools. Five secondary schools were selected within Lagos State. The study made use of two private schools and three public schools. The library, internet, and archival materials served as secondary data sources. This study also relied solely on oral tradition, written documents, personal oral interviews for information, and experiential knowledge in its approach and methodology. This study makes use of published and unpublished library and archive materials. This involved reading through printed materials relevant to this study in libraries and archives. Such materials include books, journal articles, newspaper reports and documentation, dictionaries, and encyclopedias, among others. These materials were consulted, reviewed, and analyzed for testing and validating the position of this study.

3. Theoretical Framework

The theoretical foundation for this study is drawn from three interrelated educational theories:

3.1 Constructivist Learning Theory (Jean Piaget, Lev Vygotsky)

Constructivism posits that learners construct knowledge actively through experience and interaction. In this light, music teachers are not just dispensers of content, but facilitators who create learning environments where students engage meaningfully with musical concepts, instruments, and performances. Vygotsky's notion of the Zone of Proximal Development (ZPD) underscores the teacher's role in

scaffolding students' learning, especially in skill-based subjects like music. Repositioning music teachers under Vision 2030 requires a shift toward learner-centered pedagogy, where teachers act as mentors and enablers of creativity, collaboration, and independent learning.

3.2 Pedagogical Content Knowledge (PCK) Theory – Shulman (1986)

Shulman's theory distinguishes between knowing a subject and knowing how to teach it. Music teachers must therefore possess technical knowledge in music and the pedagogical strategies necessary to transmit this knowledge effectively across diverse learning contexts. Effective implementation of music curricula within Vision 2030 depends on teachers' ability to blend content expertise with pedagogy, especially in diverse and often under-resourced educational settings.

3.3 Transformational Leadership Theory (Burns, 1978; Bass, 1985)

This theory emphasizes the role of leaders in inspiring and motivating change. When applied to education, teachers act as transformational leaders who influence students, shape school culture, and advocate for curricular innovation. Music teachers must be empowered to lead curriculum transformation by embodying the values and vision of a reformed, culturally relevant, and future-driven education system.

The data and variables for this study centered on the following:

- National Education Goals within Vision 2030
- Status of Music Education in Secondary Schools (Sub-Saharan Africa Focus) Curriculum Inclusion
- Teacher Qualification and Training Data
- Resource and Infrastructure Gaps
- Impact of Music Education (Empirical Evidence)
- Contribution of Music Education to Vision 2030 Goals
- Teacher Perception and Attitude (Qualitative Data)

The 4Cs variables for this study are —Critical Thinking, Creativity, Collaboration, and Communication as discussed below:

1. Critical Thinking

Critical thinking involves the ability to analyze, evaluate, and synthesize information logically and reflectively. Vision 2030 emphasizes quality education that develops learners' capacity to think independently and solve complex problems. Music education, when guided by trained and repositioned teachers, cultivates critical thinking through activities such as music analysis, composition, interpretation of lyrics, and reflection on cultural relevance. Music teachers facilitate this by encouraging students to explore musical genres, themes, and historical contexts, allowing for critical inquiry into both global and indigenous music forms. Teachers must themselves employ critical thinking in adapting the curriculum to current realities and in evaluating pedagogical strategies that align with Vision 2030 goals.

2. Creativity

Creativity is the ability to produce original and valuable ideas, performances, or artifacts. Music is inherently creative. Vision 2030 emphasizes nurturing innovative minds and fostering national identity through culture and the arts. Repositioned music teachers are key drivers of creativity, enabling students to compose, improvise, and interpret music through engaging, student-centered instruction. Teachers must adopt non-traditional, cross-disciplinary approaches that challenge students to create new musical works or reinterpret traditional music. Creativity also includes teachers designing innovative assessment methods and classroom activities that go beyond rote learning to foster artistic expression and critical engagement.

3. Collaboration

Collaboration refers to working effectively with others to achieve shared goals. In music education, collaboration is seen in group performances, ensemble work, peer reviews, and collaborative songwriting. Repositioned music teachers' model and foster collaboration by creating classroom cultures that emphasize teamwork, respect, and mutual responsibility. Implementing the curriculum within Vision 2030 requires collaborative efforts among teachers, policymakers, curriculum developers, school administrators, and the community to ensure coherence and sustainability. Music teachers also benefit from professional learning communities,

both in-person and online, for sharing best practices and co-developing culturally relevant instructional content.

4. Communication

Communication involves the effective exchange of information, ideas, and feelings through verbal, non-verbal, and written means. Music itself is a form of communication, conveying emotions, stories, and cultural values. Repositioned music teachers must be adept in multiple forms of communication—musical, verbal, digital, and intercultural—to engage students and connect content to real-world contexts. Teachers also serve as advocates for the music curriculum, communicating its value to stakeholders and aligning it with the broader aims of Vision 2030. In the classroom, effective communication skills enable music teachers to give feedback, facilitate discussion, interpret musical symbols, and help students articulate their thoughts and intentions through music.

Together, these 4Cs—Critical Thinking, Creativity, Collaboration, and Communication—form the backbone of 21st-century education and are central to realizing the educational aspirations of Vision 2030. By repositioning music teachers as pivotal facilitators, Nigeria can harness these competencies to produce students who are innovative, expressive, culturally grounded, and globally competent—all through the transformative power of music education.

4. Discussion and Analysis of the Data

The discussion of the findings in this study is in line with the stated objectives of this study, as summarized below:

Objective 1: Discussion on the Selected Data for this Study

The Vision 2030 on National Education Goals within Vision 2030 outlines education as a key pillar for national transformation. Nigeria’s Vision 20:2020 (a precursor to ongoing education targets) emphasizes a “knowledge-driven economy” with strong cultural and creative industry development. On the Curriculum, only about 30–40% of secondary schools in many African countries offer music as a subject (UNESCO, 2015). In Nigeria, music is part of the National Curriculum under Creative and Performing Arts, but often receives limited attention due to inadequate implementation (NERDC, 2013). Less than 25% of public secondary schools in Nigeria have a qualified music teacher on staff (Ajewole, 2020). In some states, like Oyo and Lagos, more private than public schools offer music education due to resource and staffing challenges. A survey by the National Commission for Colleges of Education (NCCE, 2017) in Nigeria shows that only 17% of music teachers in secondary schools had access to in-service training within the last 3 years. 35% of music teachers lack a degree specifically in Music Education. According to the African Education Policy Review (2021), over 60% of schools offering music do not have basic instruments, such as recorders, drums, or pianos. Less than 10% of schools have access to music software or technology-based instruction. Students who are exposed to structured music education scored higher in mathematics and language comprehension by up to 12–15%. Ajewole (2020) found that schools with active music programs had a 20% higher engagement rate among students and showed improvement in disciplinary records and interpersonal skills. The Contribution of Music Education to Vision 2030 Goals can be seen as stated below:

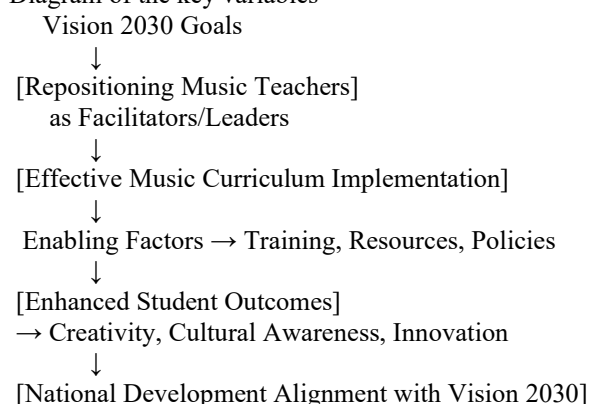
Vision 2030 Goal	Music Education Contribution
Innovation & Creativity	Encourages problem-solving and original expression.
Youth Empowerment	Builds confidence, identity, and communication.
Cultural Preservation	Promotes indigenous music and national heritage.
Economic Growth	Supports the creative industry and entrepreneurship.
Peace & Social Cohesion	Promotes tolerance and unity through cultural music.

In this study, it has been observed that 80% of music teachers felt undervalued in their schools. 90% believed professional development would enhance their confidence and effectiveness. 70% expressed willingness to implement innovative teaching if given proper resources and training. The study supports the integration of competency-based training for music teachers. Partnerships with universities and cultural centers to support curriculum design and mentorship, and the inclusion of music technology training in teacher education.

This study integrates the key variables, such as:

- National goals for creativity, innovation, cultural heritage, and quality education.
- Content, methods, and objectives of music education at the secondary school level.
- Teachers as facilitators, mentors, content experts, and change agents.
- Teacher training, policy support, resource availability, and institutional frameworks.
- Creative and culturally grounded students, enhanced music literacy, strengthened national identity, and alignment with Vision 2030 goals.

Diagram of the key variables



Objective 2: To highlight the techniques for the strategic repositioning of music teachers

The strategic repositioning of secondary school music teachers involves adapting to changing educational landscapes, technological advancements, and student needs. Music teachers can strategically reposition themselves through the integration of technology. Embracing technology can enhance music education. Music teachers can leverage software and digital tools for music composition, notation, recording, and production. They can also incorporate online resources and educational apps to supplement traditional instruction, making learning more interactive and engaging for students. Through the diversification of curriculum, music teachers can recognize the diverse interests and backgrounds of students and diversify their curriculum to include a broader range of musical genres, cultures, and styles. This not only reflects the multicultural nature of society but also makes music education more inclusive and relevant to students' lives. Also, in interdisciplinary collaboration, music teachers can collaborate with educators in other subjects to create interdisciplinary projects and lessons. For example, they can integrate music with history by exploring the social and cultural contexts of different musical movements, or with science by studying the acoustics of sound.

In addition to teaching technical skills, especially with an emphasis on creativity and innovation, music teachers can foster creativity and innovation among students. They can encourage students to experiment with different musical ideas, collaborate on original compositions, and explore unconventional approaches to music-making. Music teachers, through community engagement, can strengthen ties with the local community by organizing concerts, workshops, and outreach programs. They can collaborate with local musicians, arts organizations, and businesses to provide students with opportunities for performance, mentorship, and real-world experience in the music industry. Professional development and continuous professional development are essential for music teachers to stay current with best practices, pedagogical approaches, and technological advancements in music education. They can attend workshops, conferences, and online courses, participate in peer learning communities, and pursue advanced degrees or certifications in music education.

Barron (2008) remarks that through advocacy and leadership, music teachers can advocate for the value of music education within their schools, districts, and communities. They can serve as leaders in curriculum development, assessment, and policy-making related to music education, advocating for adequate resources, support, and recognition for music programs. In adaptation to changing environments, music teachers must be

flexible and adaptable to changing educational environments, such as shifting instructional models (e.g., hybrid or remote learning), budget constraints, and evolving standards and expectations. They can explore innovative teaching strategies, adapt curriculum materials, and seek feedback from students and colleagues to continuously improve their practice. By strategically repositioning themselves in these ways, secondary school music teachers can enhance the quality, relevance, and impact of music education, ensuring that it remains a vibrant and integral part of the school curriculum.

Objective 3: To discuss music teachers as key facilitators for the implementation of music in the context of Vision 2030

In the context of Vision 2030, which often entails goals related to comprehensive development, sustainability, and innovation, music teachers serve as key facilitators for the implementation of the music curriculum. The Federal Ministry of Education. (2014) asserts that in cultural preservation and promotion, music is an integral part of cultural identity and heritage. Music teachers play a crucial role in preserving and promoting traditional music forms, folk songs, and indigenous musical practices within the curriculum. By incorporating culturally relevant content and inviting local musicians and artists to collaborate, they contribute to the preservation of cultural diversity and heritage, aligning with the vision of cultural sustainability. Creativity and innovation in the context of Vision 2030 often emphasize the importance of fostering creativity, innovation, and critical thinking skills among students. Music teachers provide opportunities for students to explore their creativity through music composition, improvisation, and experimentation with different musical styles and technologies. By encouraging students to think outside the box and express themselves through music, they contribute to the development of a creative and innovative workforce for the future. <https://www.iste.org/standards/for-educators>.

In social and emotional learning, music has the power to evoke emotions, promote empathy, and foster social connections. Music teachers create a supportive and inclusive learning environment where students feel safe to express themselves and collaborate with others. Through group performances, ensemble rehearsals, and music-making activities, they cultivate important social and emotional skills such as communication,

teamwork, resilience, and empathy, aligning with the vision of holistic development. In the integration of technology and in line with the vision of embracing technology for sustainable development, music teachers incorporate digital tools and resources into their teaching practice. They utilize music software, recording equipment, and online platforms to enhance music instruction, facilitate remote learning, and connect with students in virtual environments. By leveraging technology, they expand access to music education and equip students with digital literacy skills essential for success in the 21st century.

In community engagement, music teachers collaborate with local communities, cultural institutions, and industry partners to enrich the music curriculum and provide students with authentic learning experiences. They organize concerts, workshops, and outreach programs that involve community members as performers, mentors, and audience members. By strengthening ties between schools and communities, they promote cultural exchange, mutual understanding, and social cohesion, contributing to the vision of sustainable development and community empowerment. In advocacy and leadership, music teachers advocate for the importance of music education within the broader educational landscape and society at large. They serve as leaders in curriculum development, assessment, and policy-making related to music education, advocating for adequate resources, support, and recognition for music programs. By championing the value of music education, they ensure that it remains a priority in educational policies and initiatives, aligning with the vision of inclusive and equitable education for all.

5. Conclusion

Music teachers play a multifaceted role in the implementation of the music curriculum within the context of Vision 2030. Through their dedication, creativity, and leadership, they contribute to the holistic development of students, the promotion of cultural diversity and heritage, and the advancement of sustainable development goals. The strategic repositioning of secondary school music teachers as key facilitators for implementing curriculum in the context of Vision 2030 involves aligning their practices with the vision's goals and values. By integrating 21st-century skills, fostering cross-curricular

collaboration, promoting cultural diversity, embracing technology, fostering community engagement, and advocating for music education, music teachers can play a vital role in advancing the vision's objectives of educational excellence, cultural enrichment, and social development. Overall, secondary school music teachers play a vital role in nurturing the musical talents of students, fostering creativity and expression, and instilling a lifelong love of music. This study has shed light on the critical intersection between Vision 2030 and technology integration within the context of musical arts education, particularly focusing on the repositioning of the music curriculum in Nigeria's secondary schools. Through a comprehensive analysis of current trends, challenges, and opportunities, several key findings have emerged.

Firstly, it has become evident that Vision 2030's emphasis on technological advancement aligns closely with the evolving landscape of music education, necessitating a reevaluation of traditional pedagogical approaches. The integration of technology offers a myriad of benefits, including enhanced accessibility, interactive learning experiences, and the facilitation of creativity and collaboration among students. Secondly, the study has underscored the significance of addressing the gaps in technology infrastructure and digital literacy among educators and students alike. Without adequate resources and training, the full potential of technology integration cannot be realized, hindering the effective implementation of repositioned music curricula. Furthermore, by exploring best practices and case studies from other regions, this research has provided valuable insights into successful strategies for leveraging technology in music education. These include the use of virtual reality, online platforms, and digital composition tools, which have demonstrated promising results in engaging students and fostering their musical development. Overall, this study contributes to the growing body of knowledge on the intersection of Vision 2030 and educational reform, highlighting the importance of adapting music curricula to meet the demands of the digital age. By embracing technology integration, Nigeria's secondary schools can better equip students with the skills and competencies needed to thrive in the 21st-century workforce, ultimately fostering a more inclusive and dynamic learning environment. Moving forward, concerted efforts must be made to address the identified challenges and harness the

transformative potential of technology in musical arts education, paving the way for a brighter future for Nigeria's youth.

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