

## **Music learning in adolescents and the changes in puberty**

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### ***Abstract***

*This study focuses on the relation between puberty and adolescence in music learning. It is a fact that this relation determines success or failure in music pedagogy. To account for this relation, three schools in Anambra State, particularly Awka educational zone have been used. Sixty (60) students from Upper Basic Class 3 are selected. A structured questionnaire designed to elicit the perception of the students concerning puberty and the effect of the resulting changes on their music learning is administered. The analysis shows that changes at puberty affect some of the students negatively while some others are not affected primarily because they have been prepared to expect them or they have discovered that the changes put them in a more advantageous position. The study therefore recommends that music teachers should pay attention to puberty changes in students and design activities that the changes would support.*

***Keywords:*** *Adolescence, puberty, music learning, and individual differences*

### **Introduction**

The acquisition of social roles, behavior and reaction to changes vary among different genders, across cultures and social conditions. There is a larger level of gender sensitivity in the Igbo society to the extent that boys are brought up to see

themselves as superior to girls and as such boys feel stronger, more important and indispensable while females are trained to see themselves as appendages of the men. Ozumba (2005) points out that the silent but rigorous schooling into the patriarchal and matriarchal stereotype was ingrained in the traditional institution of the Igbo. According to Ibekwe (2009:137) “the Igbo traditional society attaches much importance to this gender issue where men and women operate in separate musical practices albeit, the same culture”. The gender peculiarities are always kept in focus and are affecting virtually all spheres of life in the society, including the teaching and learning of music. Adolescence is characterized by a number of cognitive, emotional, physical and attitudinal changes, which can be a cause of conflict on one hand and positive personality development on the other hand. It is a distinct period of human growth and development situated between childhood and adulthood (Caskey and Anfara, 2014). Puberty changes vary with gender. Male and female students perceive these problems differently. The music teacher’s understanding of the process can be helpful for both the teacher and the students. The ability of the teacher to reassure the students that the changes are normal growing traits that may not last forever can make a lot of difference.

The purpose of this study is to explore the problems that male and female students encounter in music learning during puberty. During early adolescents, dramatic physical changes take place which includes growth spurts, reproductive system development, appearance of secondary sex characteristics, increase in muscle strength and redistribution of body weight. This paper also seeks to investigate the methods needed at this

stage of students' development for effective teaching and learning and most especially the competences of music teachers who execute the job of teaching musical skills. The need was therefore felt for a more thorough investigation into problems of this age as it concerns music teaching and learning.

The findings from this study will serve as a valuable tool in solving the problems encountered by the classroom music teacher at this level of students' development as they will draw useful inferences and utilize them for more effective teaching and learning. The result will be insightful towards providing solution for both the male and female gender who wants to take up a career in music. It will also offer solutions towards making the Upper Basic Class students participate actively in the music class.

In order to achieve a thorough empirical study, the following questions are postulated to help in the investigation:

- What are the problems encountered by the adolescents in the Upper Basic Class which hinder their active participation in the music class?
- What are the expected competencies needed by the music teacher who teaches adolescent students for effective teaching and learning to take place?

Conceptualization of basic keywords is necessary at this juncture

## **Adolescence**

Adolescence is derived from the Latin word '*adolescere*' meaning to grow up. World Health Organization (WHO, 2014) defines adolescence as the period in human growth and development that occurs after childhood and before adulthood, from ages 10 to 19. It represents one of the critical transitions in the life span and is characterized by a tremendous pace in growth and change that is second only to that of infancy. Adolescence is a transitional stage of physical and mental human development generally occurring between puberty and adulthood. Biologically, adolescence can be defined as, the physical transition marked by the onset of puberty and the termination of physical growth; cognitively, as changes in the ability to think abstractly and multi-dimensionally; or socially, as a period of preparation for adult role (Anyamene, 2014). An adolescent is a person between the ages of 13 and 19. The end of adolescence and the beginning of adulthood varies by country and by function, and furthermore even within a single nation-state or culture there can be different ages at which an individual is considered to be (chronologically and legally) mature enough to be entrusted by society with certain tasks. Such milestones include, but not limited to, driving a vehicle, having legal sexual relations, serving in the armed forces or on a jury, purchasing and drinking alcohol, voting, entering into contracts, completing certain levels of education and marrying.

Adolescence is usually accompanied by an increased independence allowed by the parents, or legal guardians and less supervision, contrary to the pre-adolescent stage. The feelings of adolescents at a particular period depend on social

pressures and society norms which play a big role pressuring how adolescents feel about their body image especially when the changes begin to take place. The home environment (parents) and the school environment (teachers) are very important for the behavior and choices of adolescents. Adolescents who have good relationship with their parents and teachers are less likely to engage in various risky behaviors, such as smoking, drinking, fighting, dodging classes and loose sexual behaviours. Adolescents are more flexible than younger children in conflict with their parents and teachers but more hostile and rigid compared to adults. The causes of conflicts are often about the extent of parents'/teachers' control and supervision towards them, chores, school works, and their right to privacy. At this stage, many adolescents may view their friends and peer group as more important than their parents/teachers.

### **Puberty Changes**

Puberty is the process of physical changes by which young boys' and girls' body mature into adult body capable of fertilization through sexual reproduction. It is a period of several years in which rapid physical growth and psychological changes occur, culminating in sexual maturity. The average onset of puberty is between 10 or 11 years for girls and 12 or 13 years for boys. Every person's individual time table for puberty is influenced primarily by heredity, although environmental factors, such as diet and exercise, also exert some influence. Some of the most significant parts of pubertal development involve distinctive physiological changes in individual's height, weight, body composition, and

circulatory and respiratory systems. Puberty begins with a surge in hormone production, which in turn causes a number of physical changes. It is also the stage of life in which a child develops secondary sex characteristics (such as deeper voice and larger Adam's apple in boys, and development of breasts and more curved and prominent hips in girls) as his/her hormonal balance shifts strongly towards an adult state (Anyamene, 2014).

According to New Zealand Family planning (2016), these changes are caused by hormones which are chemicals produced by in the body. During childhood, the most significant changes in the voice result from the rapid growth of the larynx, the vocal folds and the surrounding support structures. At birth the membranous length of the vocal folds is around 2mm in males and females. Before puberty, the larynx of boys and girls is about equal small size ([www.familyplaning.org.nz](http://www.familyplaning.org.nz)). This explains why young choir boys of pre-puberty age sing soprano part and other parts meant for female until their voices get deeper at puberty. Likewise, pupils (both boys and girls) in lower basic and partly upper basic classes in Nigerian schools sing the same pitch without much difference in their vocal production. The voice box or larynx grows in both sexes but the growth is more prominent in boys causing the male voice to drop and deepen about an octave lower because the longer and thicker the vocal folds, the lower the fundamental frequency. The female voice also changes and can take up to four years to fully change and this generally begins between the ages of ten and fourteen (Leedberg, 2012).

At puberty generally, there is a remarkable increase in body size in both sexes. Boys and girls differ in stature. Girls experience their adolescent growth spurt and peak height velocity on average of about two years earlier than boys but the growth spurt of boys last longer and is some worth more intensive than in girls. Subsequently, boys tend to catch up and then pass the growth period of girls (Booms, 1986).

Research in the United States of America, Korea and Australia has shown that ‘the societal norm is that girls should be thin and for those who are not as thin as others, self-esteem may take its toll’ (Chinappi, 2012). But in Africa, the female gender due to development of certain erotic parts of their bodies as puberty sets in makes them start feeling on top of the world where as they are not adequately equipped for adulthood. They feel excited and eager to belong. The major landmark in girls during puberty is menarche, the onset of menstruation which occurs on average between twelve and thirteen years. To the boys, there is the general feeling of awkwardness as the changes do not come all at once. Their major landmark is their first ejaculation at about an average age of thirteen and the voice break while other noticeable developments include; maturation of the secondary sex characteristics, development of facial and body hairs, pubic hairs, development of the testes and muscles. Both sexes experience a lot of pimples (acne) on their faces which diminishes at the end of puberty. These skin eruptions can plague the self-confidence of male adolescent as painfully as that of the female adolescent. Puberty starts at different times and lasts for different periods of time for everyone. This is sometimes very difficult for young boys and girls as some of

their peers may have entered and completed puberty before they have even started (Brown, 2013).

### **Theoretical studies on music learning**

There have been some propounded music learning theories which if carefully applied can go a long way in enhancing the situation of music teaching and learning among the adolescents. A child-oriented theory evidenced in the works of Rousseau, Pestalozzi, Froebel and John Dewey cited in Kodaly (1974) emphasized the quality of expression, feeling and involvement of the child in music performance. The teacher's attention should be focused on the student as an enjoyer, explorer and discoverer in music class rather than as an inheritor. This gives more latitude and greater relevance to the behavioral theorists who provide extremely useful ways of understanding how developmental changes in behavior and thinking occur and why behavioral problems arise in some learners. Once the teacher understands the developmental changes in the student and becomes his/her facilitator, adviser, stimulator, the student rediscovers his/herself and move forward.

The traditional values theory by Swanwick (1988) also focused on the students and emphasizes that learner's need to master relevant skills and information as inheritors of a set of cultural values and practices in other to take part in musical affairs. Kodaly's (1974) philosophical view also falls within this theoretical framework. This theory stresses commitment to the value of active involvement of the students in learning especially in performing music. It is an ideal theory that will help the teacher go through the process of passing knowledge

with confidence to the learner and at the same time render advisory role to them. This also goes to buttress the Cognitivist belief that understanding how learners think is crucial to understanding their development because learners' perceptions of events often determine how these events affect them. They emphasized that a teacher is expected to employ the discovery method of teaching. This will enable a learner to reorganize his own perceptions and previous learning experiences in order to gain unique or discover new relationship for himself.

Studies have shown that the adolescence in Africa is reinforced by an active fantasy life; they strive to discover who they are as a person, their true personal characteristics, extracurricular interests, relationships and their vocational interests and in the search for these unique social identity for themselves, they are frequently upset (Lee, 2012). If the teacher does not do anything to bring the situation under control, the students may stray too much.

Many studies carried out in the area of improving students attitude towards music learning especially in their adolescence stage point to the fact that music teachers have the potency of changing significant psychological conditions of the student through their teaching and 'provide a varied significant, and cumulative musical experience for every child' (Leonhard and House,1972). From the synthesis of Maduwesi (1999a), Ikibe (2002), Obialor & Uzoечи (2009) and Ojukwu, (2013), the following were deduced: It is the teacher's responsibility to create or influence desirable changes in behavior or in tendencies towards behavior in his or her students; a teacher who understands that individual

differences abound in the students can always apply methods that are expository and discovery oriented and can lead to self-discovery and self-assertion; it is necessary to make music lessons enjoyable and interesting through musical activities so that learner's interest could be sustained and developed since their active participation help to create motivation and a sense of belonging; the teacher should employ active learning strategies and methods to enhance learning, by so doing the primary responsibility for creating and/or applying knowledge is placed on the shoulder of students; teachers should employ the ingenuity, natural and acquired experiences in exercising their duties in the classroom through the use of variety of learning principles and methods in other to sustain the students' interests in music; and there is need for the teacher to create an active classroom learning environment that will facilitate active learning and enhance transfer of knowledge.

The review discussed some concepts, learning theories and some empirical findings relevant for this study. The conceptual frame work was based on adolescents and the changes they encounter during puberty. It was discovered that the way these changes exert challenges in the adolescents differ. In the theoretical framework discussions were made on different theories that support the fact that teaching and learning should take cognizance of developmental stages in the adolescents and therefore should be geared towards recognizing individual differences of the students. The empirical review showed some works of musicologists supporting that the teaching and learning of music is better approached from practical angle involving vocal, instrumental

and other aspects of applied music that requires students' participation to a large extent.

Students' attitude towards music learning especially at their adolescent years is not encouraging, therefore, the theoretical review as already shown above and the result of studies carried out empirically point towards a music teaching and learning that needs urgent reappraisal and new commitment especially on the part of the teacher to achieve all the intended goals.

### **Methodology**

Sixty (60) students from three schools in Awka Education Zone are selected for the study. The schools are Okpuno Community Secondary School, Okpuno (hereafter, referred to as School 1), a mixed school; Girls' Secondary School, Awka (hereafter, School 2), and Igwebuikwe Grammar School, Awka (hereafter, School 3), a boys secondary school. The class from which the students are selected is Upper Basic Class 3. This is to ensure a true representation of the adolescents. Twenty (20) students are selected from each school. Of course, for the mixed, ten (10) boys and ten (10) girls are selected. This accounts for adequate representation of the genders. All the schools are public schools and offer music as an aspect of Cultural and Creative Arts up to Upper Basic Class 3. The same curriculum is used in the schools.

A structured questionnaire is administered to the selected students directly by the researcher. There is also visitation of the schools to observe teaching and learning of music. The observation is used to verify and confirm some of the responses to the questionnaire. The questionnaire is structured

into two sections. The first section consists of questions that elicit personal data while second section consists of general statements to which the students are expected to choose between Agree (A) and Disagree (D). All the copies of the questionnaire are recovered aided by the strategy of direct administration.

### **Analysis of the questionnaire**

Only responses to the questions in the second section of the questionnaire have been given attention. The table below presents the analysis.

**Table 1: Students' perception of the changes in puberty and their effect on music learning**

<b>Question 1</b>	<b>Response</b>	<b>No. of Respondents</b>	<b>%</b>
Growth spurt creates a wonderful experience in the life of every adolescent.	Agree	58	97
	Disagree	02	3
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 2</b>			
The changes were expected because I was well informed.	Agree	10	17
	Disagree	50	83
	<b>Total</b>	<b>60</b>	<b>100</b>

<b>Question 3</b>			
The changes were embarrassing and made me dodge some of my friends.	Agree	45	75
	Disagree	15	25
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 4</b>			
I enjoyed my fellow students' mockery when I experienced voice breaking.	Agree	5	8
	Disagree	55	92
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 5</b>			
My music teacher's encouragement made me to go through the changes without much hazel.	Agree	20	33
	Disagree	40	67
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 6</b>			
My music teacher became furious when I started dodging music classes.	Agree	50	83
	Disagree	10	17
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 7</b>			
I used to sing well but when my voice broke, I disliked all music activities.	Agree	44	73
	Disagree	16	27
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 8</b>			
I never wanted to be seen by my teachers and classmates due to my body changes during puberty.	Agree	24	40
	Disagree	36	60
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 9</b>			
I switched over to playing of instruments when my voice became bad.	Agree	42	70
	Disagree	18	30
	<b>Total</b>	<b>60</b>	<b>100</b>

<b>Question 10</b>			
I was a lead singer so, when the puberty changes set in, I hated my voice and quit singing.	Agree	25	42
	Disagree	35	58
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 11</b>			
I detest standing before the audience due to the enlargement of my breasts and pelvis.	Agree	18	30
	Disagree	42	70
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 12</b>			
At the onset of puberty changes, I found it difficult to talk to friends as I always shy away.	Agree	30	50
	Disagree	30	50
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 13</b>			
Puberty changes made me more beautiful and my voice more sonorous so, I prefer to sing and dance before the audience.	Agree	28	47
	Disagree	32	53
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 14</b>			
I love playing of instruments so, I was not bothered at the onset of puberty changes.	Agree	15	25
	Disagree	45	75
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 15</b>			
Singing was my favorite aspect of music; I hated myself when my voice broke at puberty.	Agree	26	43
	Disagree	34	57
	<b>Total</b>	<b>60</b>	<b>100</b>

<b>Question 16</b>			
Girls laughed at me anytime I sing during puberty changes so, I quit singing.	Agree	20	33
	Disagree	40	67
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 17</b>			
The changes never disturbed me because God made it that way.	Agree	45	75
	Disagree	15	25
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 18</b>			
Pimples and acne on my face made me so shy that I start dodging friends and performances.	Agree	15	25
	Disagree	45	75
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 19</b>			
I welcomed the changes because I used to be very short but my parents assured me that I will experience rapid growth.	Agree	42	70
	Disagree	18	30
	<b>Total</b>	<b>60</b>	<b>100</b>
<b>Question 20</b>			
My music teacher assigned more instrumental music to me more than before when my voice broke and I love that.	Agree	28	47
	Disagree	32	53
	<b>Total</b>	<b>60</b>	<b>100</b>

The table above shows that 97% of the respondents affirm that growth spurt creates a wonderful experience in their lives while 3% disagree. It also shows that 83% of the respondents are not well-informed concerning the expected changes. However, 17% respond in the affirmative. 75% of the respondents acknowledge that they are embarrassed due the

changes probably because they are not properly counseled while 25% disavow being embarrassed. 92% detest the mockery while 18% do not. The researcher discovers many in this percentage are extroverts. 33% avow they received proper counseling from their music teacher which made them cope with the changes while 67% of them disagree, indicating that most music teachers are at loss on how to handle the issue. 83% acknowledge that the music teacher is furious when they start avoiding music classes while only 17% refute this. For Question 7, 73% of the respondents confirm they are good singers but dislike music when their voices break which shouldn't have been if they are assigned to other musical performances other than singing for the time being but 27% negate this.

Furthermore, 40% of the respondents confirm they go into hiding when the changes become pronounced but 60% disavow this. 70% assert they switch over to instrumental performance on their own volition or due to the advice of their teacher while 30% decline. 42% quit singing class when the changes set in to avoid embarrassment being the lead singers but 58% stake their neck to singing. 30% of the respondents acknowledge they detest standing before the audience due to changes in their bodies while 70% enjoy performing before an audience.

On the issue of associating with old friends, 50% of the respondents acknowledge finding it difficult to talk to the opposite sex while 50% disagree. 47% of the respondents assert that puberty changes make them more attractive and they enjoy singing before an audience. There is evidence here that more of these respondents are girls. 53% of the

respondents do not accept this. Of course, it is expected that these are mainly boys.

25% of the respondents state they are not bothered at the approach of the changes in their bodies but 75% indicate that they are bothered. 43% hate themselves when changes commence especially such changes that affect their voice. Evidently, those in this class have vocal music as their favorite. 57% feel differently. 75% avow that the changes did not disturb them since they are natural and have to take place. However, 25% negate this. 25% confirm that the pimples and acne on their faces make them avoid friends and performances but 75% disagree. Most of the respondents, particularly 70% welcome the changes because their parents have informed them about the changes. 47% acknowledge they enjoy it when their music teacher assigns more instrumental performance to them when their voice break while 53% state that they are not given such privilege..

## **Discussion**

The present study gives a picture of adolescents' music learning activity during puberty. The study points out some implications. It shows that different genders and individuals react differently to the same content being presented in the class even by the same teacher. Oraegbunam (1998:61) opines that 'Individual differences in learning accounts for this differential attention to the instructional presentations'. This provides imperative for music teachers to take cognizance of students' individuality bearing in mind that students come from different cultural background, social status, religious beliefs et cetera. Ugo-Okonkwo (2014) believes that for the

individual learner to proceed at his/her pace, he or she should be treated as an individual. Every person is a unique individual and shares unique characteristics that are peculiar to him/her.

Certainly, individual differences exist among individuals and between the genders. The differences are not only physical variation in height, weight or shape but also include variation in intelligence, temper, interest, needs aspirations, attitude, aptitude, et cetera (Maduewesi, 1999b). Problems associated with adolescents at puberty also vary with the genders and individuals. Home environment, parents and teachers are still important for the behavior and choices of adolescents. As can be seen in the analysis, 70% of the respondents are able to cope with the challenges of puberty because their parents assured them they will experience rapid growth during puberty. This calls for a good and close relationship between parents and their adolescent children. Anyamene (2010) posits that adolescents who have good relationship with their parents and teachers are less likely to engage in various risk behavior since the topic of conflicts between them and their parents and teachers are often about the extent to which parents/teachers can control and supervise their chores, schoolwork, curfew and their right to privacy. The music teacher's understanding of the process can be helpful for both the teacher and the students. If the teacher does not do anything to bring the situation under control, the students may stray so much. The music teacher ought to understand this intense emotions and internal conflicts in the life of the adolescent students and should provide opportunities for the students to think through their conflicts (Ojukwu & Esimone, 2014).

From the analysis, teachers' mastery of the subject matter as well as the students they teach are important issues affecting the teaching and learning of music in the Nigerian schools. There is a saying that no education of any nation can rise above the quality of its teachers hence, teachers are major determinants of their country's quality of education. As can be deduced from the study, majority of the music teachers lack what it takes to cope with the adolescences when the puberty changes begin to take toll on them. Teacher's behavior can make students' interest to increase or wane. As can be seen from the study, 83% of the students responded that the teacher became furious when they started dodging classes as the puberty changes persists. An understanding teacher can put the opportunity to advantage by becoming friendlier with the students, discovering their challenges, advising, encouraging and assigning them to areas of music to which they have more confidence. This agrees with Bearmon (2014) that learning is an intellectual process highly influenced by social interaction and situational context in addition to personal beliefs, dispositions and emotions. According to Bearmon, adolescents' learning involves interactive, purposeful and meaningful engagements rather than merely building on prior knowledge, getting them excited about a topic, reassuring them that they are capable of the work and keeping them on-task. This goes to support Bandura's (1977) social learning theory in which Bandura is particularly interested in the ways that people can influence the behavior, thoughts and learning of others.

The music teacher should understand that individual learners come from different homes, neighborhoods, socio-

economic classes, villages and towns and they belong to different gender. The implication of this is that they react differently to the same content being presented in the class even by the same teacher. Therefore, a music teacher should depend on many strategies and techniques in order to achieve set goals. This suggests that the end product of the learning to each of the learners is different and personal since learning is a personal affair. A music teacher should not treat the entire students in the class as an entity. He /she should treat each individual learner as a unique person and tailor the classroom instruction to take care of each individual's potentials, strengths and weaknesses. A teacher that understands that there are individual differences in students is expected to always apply mastery learning, that is, based on the principles that due to individual differences, learners learn at different rate with different styles and that "given enough time and the same opportunity in terms of materials, every child is capable of solving a given problem" (Maduewesi, 1999b: 62).

In order to institute lasting changes in the lives of the students, it is of great importance for the music teachers to understand their period of adolescence and work towards making the students feel very special. This they can also achieve by constantly motivating the students. Motivation is a potent tool in the hands of a music teacher. One vital motivational step in awakening the hidden potentials in the students is for the music teacher to present the classroom as a place where dreams come true. Students should be made to understand that these dreams are the seeds of their aspirations. Buttressing the above point, Ogunleye (2004) asserts:

Motivational approach in the classroom should be based on the premise that when teenagers and young adults truly come to grips with themselves and whatever impact their experiences of life brings to bear on their future, can they increase the control they have over their own behavior and can more easily modify and direct their energies when necessary (p. 59).

An experienced music educator guides the students through a variety of classroom activities. The music teacher is expected to employ more practical music at this period. For the adolescent girls whose voices are more sonorous, the teacher gives more vocal exercises, singing and dancing to enable the girls express themselves as they desire. But for the adolescent boys whose voices are squeaking and deepening, the teacher gives more instrumental work, indulging them in school band playing and dancing where they will be more active. It is the responsibility of a competent music teacher to ensure at this period that nothing goes out of hand; to strike a balance between the students' feelings, activities, escapades and their musical learning. The music teacher, Maduwesi (1999a: 26) posits, "should know the needs and motives of children at different age levels".

### **Conclusion**

The feelings of adolescents at a particular period depend on social pressures and societal norms which play a big role

pressuring how adolescents feel about their body image especially when the changes begin to take place. This is a very stressful time for adolescents but understanding more about this process by the teacher, parents and the students can help everyone cope with the situation.

This study accounts for changes in the life of adolescent boys and girls and how these changes affect their music learning. As evident, some of the changes leave devastating effect on some of the students. However, some are not negatively affected particularly because they have been prepared to expect the changes. There is also a class of the students who are not negatively affected. They are those who perceive that the changes put them in an advantageous position. Most of these as it is expected are girls who suddenly observe that they have become more attractive. Based on this, it is therefore recommended that the music teacher should pay attention to puberty changes in their students and design music class activities which the changes would support and vice versa.

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