

ASSESSMENT OF CONTEMPORARY MUSIC ON ACADEMIC ACHIEVEMENT  
OF STUDENTS IN ADEYEMI COLLEGE OF EDUCATION, ONDO

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### ABSTRACT

*Most students in tertiary institutions nowadays have remarkable admittance to contemporary music and use them in both expected and unexpected ways. They spend hours daily listening, singing and dancing to various genre of contemporary music. This paper set out to examine the effects of contemporary music on the academic achievement of the tertiary institution students with focus on Adeyemi College of Education in Ondo State, Nigeria. A descriptive survey design was employed and the targeted populations for the study comprised both students and lecturers in the institution. The instrument for data collection was a structured and well-designed questionnaire guide. Five hundred and forty (540) students were randomly selected from various departments as well as One hundred (100) lecturers, making a total number of six hundred and forty (640) respondents. Data collected were analyzed using descriptive statistics in form of frequencies and simple percentage. The findings divulge that contemporary music is causing students to lose focus on their academic tasks, promotes a high sense of immorality through use of highly offensive language (lyrics) and dance patterns. This has resulted in penetrability of moral impiety, licentious dressing and sexual perversion among students. This study recommends that students should be encouraged to be listening to music that will convey positive character-building messages for edification and desist from music that egg on and motivate unethical acts.*

**Keywords:** Contemporary Music, Impact, Academic Achievement, Students.

### INTRODUCTION

Music has been part of people's lives from one generation to another. It affects both the body and the spirit consciously and unconsciously. People, when listening to music, may have a series of activities that can be a combination of tapping, nodding, swaying, clapping, stamping and many more. It is thought to be a form of entertainment; however, it can be used to shape behavior. In addition, music can be used as a form of therapy for a mental illness such as anxiety. It can increase productivity and minimize boredom, affect emotions; help relieve the people of their own tensions and frustrations (Ogunrinade, 2016).

Ogunrinade (2016) explicates further that many Nigerian artistes influence their fans especially students. They are striving to be like foreign entertainers, at the expense of their own cultural values and modes of expression. When they put down lyrics, they are usually replete with words and expressions quite alien to the conservative society they belong. While technology has enhanced acceptability of otherwise strange phenomenon, many Nigerians frown at the continued denudation of Nigerian culture (Adesokan, 2002).

In Nigeria today, many students have become brainwashed set of students who think more of popular music and other people's culture on various satellites media that are produced overseas and Nigeria than their academic activities. About 97 percent of such post modernized Nigeria and foreign musicians have violent and romantic traits. Many Nigerian youths get their phones and other personal digital assistants (PDAs) like MP3, Ipad, iPod loaded with thousands of such character deformation music that contained heartbreaks lyrics with brutal languages such as 'fuck you', 'a son of a bitch', 'nigger men', 'kiss my ass' and so on (Adeolu, 2011). It is also believed that such music tends to influence on their dressing and has remarkably contributed to youths' behavioral changes. Ironically, these students prefer watching the video and listening to music than to study. They converted their lecture time to leisure time by going to the clubhouse and partying on campuses. This has resulted in their declining academic performance in the higher institutions today (Pepe, 2012, Peretti & Swenson, 1974). Men have become drunkards, while the ladies take joy in prostitution leading them into unwanted pregnancies thus the increased rates of committing abortion, through which some die a miserable death, while some end up being childless after marriage (Ogunrinade, 2016).

Conversely, music plays an important role in the socialization of children and adolescents. Contemporary music is present almost everywhere, and it is easily available through the

radio, various recordings, the internet, and new technologies allowing adolescents to hear it in diverse settings and situations, alone or shared with friends. Parents often are unaware of the lyrics to which their children are listening to because of the increasing use of free downloaded music and improved technologies such as use of headphones (Adesokan, 2002). Adeolu (2011) explained how music produces harmful effects, leading to suicide, aggression, sexual promiscuity, racial stereotypes, and substance abuse.

## **LITERATURE UNDERPINNING**

### **The Concept of Music**

According to Titon (2009), Music is an expression of sounds created by man and can be transformed into a piece of art or complement activities. It is a form of entertainment that lessens boredom (Milliman, 1982). Music can be categorized into various types of the genre such as Pop, Rock, and Classical, Rhythm & Blues, Country, Jazz/Blues, Hip-Hop, Modern Folk, Electronic, Asian, Comedy, Caribbean and Latin American music.

### ***Pop Music***

Pop music is different from popular music. Popular music is referred to as music which is for the urban middle class that includes diverse music from classical to serious metal. Pop music tends to appeal to teenagers that focus on rhythms and romance (Lamb, 2013). The lyric for pop songs often contain verses that are repetitive and has usually duration of 2.50 minutes to 5.50 minutes. Pop music has been influenced by other music genres in many ways for the past years (Lamb, 2013).

During the 1960s for instance, rock music progressed into three types of metal music including; country rock, progressive rock, and heavy metal (Bennett, 2001). The origin of heavy metal has however, been still under debate among writers such as Christe (2003) arguing that one US band in the 1960s created the form of music while Chapman

(2010) argued that Britain started the heavy metal sound. By mid-1980s, there was an expansion of heavy metal to pop music which can be called 'soft metal' due to the popularity of Bon Jovi, that the band diversified the classic heavy metal into a combination of guitar-based sound with keyboard and string sound of pop music (Lamb, 2013). Soft metal featured romantic love and upbeat sound which enticed the female audience. Yet again, it was short lived and changed into more hardcore "Extreme Metal" that glorified sex, drugs, and rock n roll. More people, who turned into extreme metal fans, were lured into becoming more rebellious. They were at risk of having the state of loneliness, or depression, in which people were likely to become worshippers of Satan (Bennett, 2001).

### *Classical Music*

The word "classical music" arrived on the scene in the early 19th century, in an effort to clearly sanctify the era from Johann Sebastian Bach to Ludwig van Beethoven as a golden era (Şenol, 2013). Classical music may precisely mean the music from the 1750s to the early 1820s and to a great extent connotes all Western art music from the medieval era to the millennium 2000s (Dürük, 2009). The major features of classical music period include dynamics, instruments, pitch, tempo, key, mood and timbre (Dürük, 2009, Kolat, 2001).

According to Cooley (2009), classical music is a model that has the support of institutions like the governments and social organizations. It is often based on the "written sources such as music notation and written treatises about the music"; frequently heard in churches, festivals and celebrations among other ceremonial occasions. Classical music is considered to be renown around the world.

### *Rhythms and Blues Music*

Rhythm and blues music, formerly called "race music" had musical rhythms from another genre such as jazz, gospel, and blues. Originally, for black people, it used to focus on disco

dance rhythms. After the 1950s however, it evolved into a type of upbeat sound rather than the original sound that used the classical instruments such as violin (Nero, 2013; Urban Dictionary, 2013). Notably, for its sexually suggestive lyrics and dancing, famous artists like Rihanna, Bruno Mars, Chris Brown, and Beyonce are good examples of this (Artist Direct, 2013)

### *Country Music*

The country music contained a mixture of various musical forms such as old English ballads, heart songs, guitar tunes, breakdowns and novelty songs. In addition to that, it also included country blues and religious songs. It had a distinctive sound which gave out a special feeling, the closeness to reality. The influences of the country music were represented by the contemporary sounds of the violins and brass among other musical instruments (Rublowky, 1967).

### *Jazz/Blues Music*

Jazz music is of African American origin that has characteristics of rhythms and improvisation that uses idioms which exist in numbers of styles like Blues. Blues is one of the genres under Jazz. Not only that, it was considered to have the combination of all melodies and rhythms by the people of the New World. The examples of artists were as follows: Louis "Satchmo" Armstrong, the Supremes, and Bert Keyes (Rublowky, 1967).

### *Hip-Hop Music*

During the 1970s in New York City, a group of people was fighting because of the tension from urban renewal programs and recession. The person by the name *Afrika Bambaataa* made a group that helped people to channel their anger into music and dance rather than physical brawls. Rap music (or hip-hop music) that can be narrative vocal which was spoken in rhythm continuously had become a way of communicating in their place, across the globe

and in time, hip-hop music was incorporated into their local culture that had become the means of cultural expression (Bennett, 2001).

### ***Modern Folk Music***

Modern Folk Music has evolved since the mid 20<sup>th</sup> century, a genre of music that is characterized by storytelling elements (Kim, 2011). Modern Folk Music include examples such as; Bella Hardy's Songs 'Lost & Stolen,' considered to be beautiful and simple, and Christy Moore's 'Folk Tale', helping people to address issues of the day with his voice (Matthews, 2012).

### ***Electronic Music***

In the past, electronic music was defined as being acoustic in nature, where live performers would pluck the strings and perform. But in the 1940s, Pierre Schaeffer created first ever studio for electronic music which helped him process pre-recorded sounds. Now, electronic music meant having synthetic sounds, manipulated by the electronics, not acoustic anymore (Puckette, 2007). Top dance/clubs that played songs as of September 1, 2013, to September 7, 2013, were from electronic music. Examples of these songs were Avicii's "Wake Me Up!", and Enrique Iglesias's "Turn The Night Up" (Billboard, 2013).

### ***Asian Music***

Asian music is diverse from different cultures from parts of Asia such as India, Indonesia, Philippines, China, Japan, Korea and more. In India since the time they were colonized by the British rule to date, valuing art (including music) has been their tradition. With the support from their government, Indian musicians have had many connections to improve their skills and talents. There is even an academy named Sangeet Natak Academy that gives out prestigious awards to those with accomplished achievements that deserve it. Indian music has therefore inspired people such as Ravi Shankar and George Harrison of the Beatles, one of his students. Some of the Indian-based songs from Beatles' album were "Within You,

Without You" and "My Sweet Lord" (Wade, 2014). Indian music may have the influence of raga (the melodic system) that has its own personality and can be associated with feelings, colors, periods, creatures, and others (Wade, 2014)

Another type of Asian music is Korean pop music, or commonly known as K-pop. It is very popular among teenagers, Asian or non-Asian. It has started shortly after the hit of pop music in Korea. K-pop can be identified easily by entertainers with their trendy outfits and songs with electrifying tones (Tesol, 2013).

### ***The Caribbean and Latin American Music***

From the Latin American countries such as Cuba, Latin music was born. It contained sounds that were from the African religious ceremonies. It is commonly known for its rhythm. It has elements and styles from Salsa, Tango and Brazilian music (Olsen, 2008).

### **Effects of Music on Man**

The thrilling features of music are intimately and thoroughly tied to both the performer and the listener. Music influences the body to experience an emotional or physical sensation, commencing from the excitement of birth to the despondency of bereavement. Listening to good music can be an escape from the daily tedium for everybody, even if it is not your vocation. It builds up stability and can easily comfort a troubled soul. Trevarthen (2002) elucidates how children develop their musical growth which starts at early life by their parents as they sing gentle songs to their children. This at times could be accompanied with clapping of hands or playing of musical instruments with dancing steps. Musical skills create a network and high-quality structure of communication that adds to the trails, neural connections in the brain when a child is able to experience systematic musical lessons at the early stage of life. The result of this provides definitive intuition growth that assists in

preparing the infant to cope and muddle through various tasks ahead of the child (Chang & Burns, 2005).

Music, as part of everyday hobby of man aids to encourage right feelings and amplify attentiveness and enablement to cope with life challenges (Beus, 2000). On the other hand, background music while reading or doing other things is believed to assist in making a task less stressful or completely stress free (Gruhn & Rauscher, 2002). The conviction that background music upsurges aptitude is as a consequence of media accounts of Rauscher and colleagues' (1993a) study while school learners improved on their achievement on spatial mathematic challenges following listening to Mozart. The consequences from this study brought about the Mozart outcome (Anonymous, 1999). This was the commencement of educators and parents using background music for kids to boost their aptitude, with the belief that the infant's intellect would be improved (Beus, 2000).

### *Positive Effects of Music*

Pianta, Cox, and Snow (2007) expound on the importance of student's feelings and state of mind as a determinant factor for their excellent performance in their academic endeavor. They pointed out that emotional regulation was crucial for school preparedness (Pianta, Cox, & Snow, 2007; Blair, 2002). The state of mind as well as student's feelings integrates mutual harmony between thought and sensation that determines the aptitude to police student's performance (Blair, Granger, & Razza, 2005). Both thought and sensation answers labored collectively to systematize outlines of performance like paying attention to classroom regulations and keeping concentration to the given assignment (Van Eden & Buijs, 2000).

An added expression employed for emotional rule is self- control (Baumeister & Vohs, 2004). Pianta et al. (2007) identified that self-control, as a willingness factor is apparent to be effectual and efficient in supporting student educational achievement. Self-control comprises the components of disposition for instance effortful control and cognitive



processing, frequently known as an executive role (Rueda, Posner, & Rothbart, 2005). Elements of executive role for instance is the "processes required for the conscious control of thought and action" (Happaney, Zelazo, & Stuss, 2004) well known between "hot" portions that contain affecting and encouragement and "cool" features that incorporated operational memory, inhibitory control, and awareness (Blair, 2002). Attention-related abilities like task perseverance and self-control augmented the period students were engaged in educational endeavors that resulted in an upsurge in knowledge (Duncan et al., 2007). Vygotsky (2002) clarified the concept that an infant discovers self-control out of pretend performance. As the kid engage in recreation, patterns of grown up rules and skill to continue paying attention on a mission turn out to be an element of the kid's life (Bodrova & Leong, 1996). This study focuses on awareness that permits learners to finish assignments and keep being attentive on a performance endeavor, an illustration of an issue essential for educational willingness (Chang & Burns, 2005).

Vygotsky (2002) equally presented a strong account of how this performance and self-control improvement come about by maintaining that, performance is the foremost foundation of improvement in the course of the kindergarten years. Performance, as an assignment in a youngster's improvement, tended to be the kid's purposeful pedestal or was required to perform and put across special requirements that were vital for the improvement of the entire kid across performance. Vygotsky (2002) continue to explicate that performance was the commencement of laws that piloted to the student's devised laws of conduct, temperament, and deeds. The kid adheres to the instructions of a person in performance and keeps on pursuing the instructions when performance comes to an end. Self- instructed in performance commence to build up student self-discipline, self- strength of mind, and self-control. The performance offered the process of knowledge to perform counter to instant desire (Bodrova & Leong, 2001). Instruction- oriented performance increases from the kid's inner directive:

self- moderation and self- strength of mind other than physical rules. Performance is the only way of attainment to the uppermost height of student improvement. It also aids students to use instructions to normalize activity in the forthcoming and educational willingness (Vygotsky, 2002).

### *Negative Effects of Music*

There are particular kinds of music that have exclusively aggressive and use destructive words. They are believed to contain a pessimistic influence and effect on the youths. Studies have revealed that the aggressive and destructive lyrics in most of the rock music have greatly influenced adolescence hostility (Schmidt et al, 2008, Hallman et al., 2002, Love and Burns, 2007). Phillip Morton, an eighteen-year-old, committed suicide by hanging. This was as a result of listening to particular kinds of music "Goodbye Cruel World" and "Waiting for the Worms," composed by Pink Floyd play in the background (Jaskolski, McKinstry, & Spisak, 2008). Background music appeared to contain an encouraging inspiration on paper and pencil product while television drama have undesirable effect with learning assignments, as accounted by the students (Beentjes et al., 1996).

Hallam, Price and Katsarou (2002) conducted a study on the use of background music, which was to examine whether it has an influence on the students behavior or not. The results showed that it had unique results on characters and manners of functioning of the students. Soothing songs had optimistic consequences on student's mathematics assignments, retention tasks, and other related social activities. However, obnoxious and violent songs had dreadful influence on the memory and manners of functioning of the students (Hallman et al., 2002). Another study deduced that background grown-up television diverted adolescent kids at performance (Schmidt et al, 2008).

In another study, investigation on how background music controlled dramatic performance was carried out. Love and Burns (2007) performed prompt, sluggish, and no songs even as kids performed in the large piece area where the investigators complemented props and literacy items. The rhythm of the song moves gradually to complement the kind of dramatic performance. Unhurried song initiated a process of enacting the mother, child, and female sibling at the time for bed. Quick music inclined to draw out dramatic performance of a tragedy nature as the kids performed fire and hurricane competition. Their conclusion was that there was a signal that background songs assist kids by enhancing their concentration to assignment and influence self-control (Love & Burns, 2007).

Hip-hop songs contain much of sexually unequivocal words and heaps of blasphemy enthusiasm. This resulted to lustful desire and dreadful influence on the feelings of the teenagers (Love & Burns, 2007). Additionally, these songs can equally destroy the consciousness of these adolescents by listening to it for several hours, especially in privacy by the use of headphones on, naïve and immature brains continue to develop and desire lustful appetite towards sex. Obnoxious songs have unenthusiastic influence on life and character of the listeners (Hallman et al., 2002). Although, students cannot sift out every unenthusiastic inspiration in the songs available around their life but they can sift the substance of the song that are available around them and select to listen to those that will edify and influence their life positively.

Conventionally, it is almost impossible to stop listening to songs. However, listeners in general need to consider the substance of the songs; specifically, the lyrics of the song to listen to. Evidently, students cannot be stopped from taking pleasure in the songs of their choice but appropriate enlightenment is needed for the listeners to educate them on how they are affected and influenced by the lyrics of songs they listen to. In all probability, this will

assist them to be more watchful as to what to listen to and as to what is supposed to be acceptable music that propel, educate and inspire their life optimistically (Hallman et al., 2002).

## **METHODOLOGY**

Descriptive survey design was used in conducting the study. Kothari (2013) explicates that descriptive survey design comprises exploratory inquiries that center on the situation of matters as they occur. A descriptive design offered all-inclusive facts in the direction of the existing study. It is more exact in its application and extent. Data was collected through quantitative approaches to understand investigations concerning the instruments used in assessing the study. Therefore, the authors selected descriptive survey design to be the most appropriate design for conducting the study because as they intended to only sample information on the effects of contemporary music in Adeyemi College of Education, Ondo.

The population for the study consisted of students and lecturers of Adeyemi College of Education, Ondo. Five hundred and forty (540) students were randomly selected from various departments as well as One hundred (100) lecturers, making a total number of six hundred and forty (640) respondents across the various departments in the five schools in the college.

The data collection instrument was a structured and well-designed questionnaire guide titled Contemporary Music and Students Academic Questionnaires (CMSAQ). Cronbach's alpha was used for testing the reliability of the instrument obtaining a reliability coefficient of 0.86. The collected data was then analyzed using descriptive statistics in form of simple frequencies and percentages that are presented in tables in the next section.

## RESULTS AND DISCUSSION

### Respondents' Personal data

It was deemed necessary to determine the demographic data of the respondents and as indicated in Table 1, 34% of the respondents were male while majority 66% of the respondents were female.

**Table 1. Gender of Respondents**

Gender	Frequency	Percentage (%)
Male	218	34.0
Female	422	66.0
<b>Total</b>	<b>640</b>	<b>100.0</b>

The age categories of the respondents are presented in Table 2 which shows that 35% of the respondents were of ages 15-20 years, 45% were between 21-25 years and 15% were aged 26-30 years. This, therefore, means that the study population was highly represented by respondents aged 21-25 years who form the majority of college going population.

**Table 2. Age of Respondents**

Age	Frequency	Percentage (%)
15-20 years	224	35.0
21-25 years	288	45.0
26-30 years	96	15.0
31 years and above	32	5.0
<b>Total</b>	<b>640</b>	<b>100.0</b>

Table 3 on the other hand shows that 40% of the respondents who participated in the study were Nigerian Certificate in Education (NCE) students, 50% were degree students and 10% were lecturers. This means that degree students were more represented in the study.

**Table 3. Academic status of Respondents**

Class	Freq.	Percentage (%)
NCE	256	40.0
Degree	320	50.0
Lecturer	64	10.0
<b>Total</b>	<b>640</b>	<b>100.0</b>

In order to establish the consequences of contemporary music from electronic devices on the academic achievement of students and its acceptability among students with a view to assess its impacts on the character molding of the students in Nigerian society, the authors sought to objectively examine the effects from both the teachers and students, level of immorality attributed to contemporary music, level of acceptability of contemporary music by the students and the damages inflicted by contemporary music on the college students. Their opinions were drawn on a structured four point likert scale of SA-Strongly Agree, A-Agree, SD-Strongly Disagree and D-Disagree. Below are the objectives and the response of the Teachers and the Students.

Table 4 presents a summary of the responses as regards the effects of contemporary music on the academic achievement of the students. The positively worded items were scored as 4, 3, 2 and 1 while it was vice-versa for the negatively worded items.

**Table 4. Effects of contemporary music on the academic achievement of the students**

<b>Impact of contemporary music</b>	<b>Responses Category</b>			
	<b>SA (%)</b>	<b>A (%)</b>	<b>SD (%)</b>	<b>D (%)</b>
Contemporary music is a catalyst that propels significant academic achievement.	64 (10%)	96 (15%)	256 (40%)	224 (35%)
Contemporary music lead to distraction in learning	384 (60%)	160 (25%)	64 (10%)	32 (5%)
Contemporary music promotes student – lecturers’ interaction.	32 (5%)	96 (15%)	128 (20%)	416 (65%)
Contemporary music affects the students reasoning ability	288 (45%)	224 (35%)	96 (15%)	32 (5%)
Students learn many lessons through contemporary music	224 (35%)	128 (20%)	147 (23%)	141 (22%)

Based on the responses in Table 4, on contemporary music being a catalyst that propels significant academic achievement, a large number of respondents strongly disagreed 256 (40%) while 224 (35%) disagreed. On the same note, 64 students representing (10%) strongly agreed and 96 (15%) agreed on the assertion. In addition, 384(60%) strongly agreed that

contemporary music leads to distraction in learning and 160 (25%) agreed that contemporary music distracts leaning. Only 64(10%) strongly disagreed with 32(5%) disagreed that contemporary music leads to distraction in learning.

However, the respondents were keen to point out that contemporary music does promote student – lecturers’ interaction as majority 416(65%) of them disagreed while 128 (20%) strongly disagreed to the statement that contemporary music promotes student – lecturers’ interaction. Notably 32 (5%) and 96 (15%) affirmed that student – lecturers’ interaction is promoted through contemporary music as they strongly agreed and agreed respectively

The authors also sought to know if contemporary music affects the students reasoning ability and 288 (45%) of the respondents strongly agreed and 224 (35%) agreed that to the statement. Nonetheless, few of the respondents 96 (15%) and 32(5%) strongly disagreed and disagreed, respectively. It was however of import that 224(35%) of the respondents strongly agreed and 128 (20%) agreed accordingly that they learn many lessons through contemporary music while 147 (23%) strongly disagreed and 141 (22%) disagreed with the assertion.

In measuring the level of immorality attributed to contemporary music, Table 5 presents a summary of the respondent.

**Table 5. The level of immorality attributed to contemporary music**

<b>Moral Issue</b>	<b>Responses Category</b>			
	SA(%)	A(%)	SD(%)	D(%)
Contemporary music teaches moral	32 (5%)	160 (25%)	256 (40%)	192 (30%)
Contemporary music affects the way students dress	320 (50%)	192 (30%)	64 (10%)	64 (10%)
Contemporary music promotes foul speech among students	320 (50%)	224 (35%)	64 (10%)	32 (5%)
Contemporary music affects students’ conversation	256 (40%)	160 (25%)	160 (25%)	64 (10%)

From the findings presented in Table 5, 256 (40%) strongly disagreed as 192 (30%) disagreed that contemporary music teaches moral. However, some respondents 32 (5%) strongly agreed with 160 (25%) agreeing with the statement that they learn morals from contemporary music. Nevertheless, majority 320 (50%) of respondents strongly agreed and 192 (30%) agreed that contemporary music affects the way students dress while just 64(10%) disagreed and 64 (10%) strongly disagreed to the statement.

Very large number of respondents were of the opinion that contemporary music promotes foul speech among students as 320(50%) of the respondents strongly agreed and 224(35%) agreed while 64(10%) strongly disagreed and 32(5%) disagreed with this assertion. It should also be noted that as depicted in Table 5, contemporary music largely affects students' conversation. This was reported by 256 (40%) respondents who strongly agreed and 160 (25%) agreed to that. At least 160 (25%) of the respondents strongly disagreed as 64 (10%) disagreed since they thought otherwise. This shows that there are trait and attributes of decadence content in contemporary music.

The results portrayed in Table 6 presents a summary of the responses as regards the acceptability of contemporary music by the students.

**Table 6. The level of acceptability of contemporary music by the students**

Acceptability of contemporary music	Responses Category			
	SA(%)	A(%)	SD(%)	D(%)
I listen to contemporary music just to be entertained.	416 (65%)	128 (20%)	51 (8%)	45 (7%)
Contemporary music promotes love among students	262 (41%)	192 (30%)	96 (15%)	90 (14%)
Contemporary music promotes hatred among students	173 (27%)	141 (22%)	147 (23%)	179 (28%)

The results indicate that most 416 (65%) of the respondents strongly agreed and 128 (20%) correspondingly agreed that they listen to contemporary music just to be entertained. Some



students 51(8%) strongly disagreed and 45(7%) disagreed with the statement. In the same vein, 262(41%) strongly agreed while 192 (30%) agreed that contemporary music promotes love among students. Although some respondents differed as 96 (15%) strongly disagreed and 90(14%) disagreed with the assertion. Furthermore, 173 (27%) strongly agreed as 141 (22%) agreed that contemporary music promotes hatred among students while 147 (23%) of the respondents strong disagreed and 179 (28%) disagreed. This implies that there is a level of acceptability of contemporary music by the college students with the majority of the respondents showing affirmation for its existence and their participation in listening to the same.

Finally, the authors were interested in findings out if and how contemporary music has inflicts damages on the college students. Table 7 presents a summary of the respondents' views.

**Table 7.Damages caused by contemporary music on the college students**

<b>Impact Contemporary music</b>	<b>Responses Category</b>			
	<b>SA (%)</b>	<b>A (%)</b>	<b>SD (%)</b>	<b>D (%)</b>
Contemporary music lead to lust and flirting among students	384 (60%)	147 (23%)	45 (7%)	64 (10%)
Contemporary music controls students emotionally.	256 (40%)	192 (30%)	128 (20%)	64 (10%)
Contemporary music leads students to bad company and bad gang	262 (41%)	154 (24%)	160 (25%)	64 (10%)
Contemporary music propels students to put on indecent dressing	384 (60%)	147 (23%)	45 (7%)	64 (10%)

Results in Table 7 shows that 384(60%) of the respondents strongly agreed and 147 (23%) agreed that contemporary music leads to lust or flirting among students while 45 (7%) of the respondents strongly disagreed as well 64(10%) disagreed with the avowal. In addition, 256 (40%) of the respondents strongly agreed and 192 (30%) agreed that contemporary music controls students emotionally while 128(20%) strongly disagreed and 64 (10%) disagreed

opining that contemporary music does not control students emotionally. Of the respondents, 262 (41%) strongly agreed and 154(24%) agreed that contemporary music leads students to bad company and bad gang while 160 (25%) of the respondents strongly disagreed and 64 (10%) disagreed that contemporary music lead students to bad company and gang. The findings of the study also established that contemporary music propels students to put on indecent dressing with most of the respondents 384(60%) strongly agreeing and 147(23%) agreeing to the assertion. Few of the respondents 45 (7%) and 64(10%) however strongly disagreed and disagreed with the statement. Generally, there are lots of impairments that contemporary music has on the college students, most of the respondents strongly agreed and agreed that contemporary music propels students to put on indecent dressing.

## **DISCUSSION OF FINDINGS**

This paper examines the new trend of contemporary music on the academic achievement of students in Adeyemi College of Education, Ondo with a view to assess its impacts on the character molding of the students in Nigerian society. Correspondingly, there is abundant experiential proof that music influences feelings and mood (Milliman, 1986; Sloboda, 1991, Saarikalio & Erkkilä, 2007). It was discovered that contemporary music in Nigeria communicates vulgarity and coarseness to the listeners and this poses a lot of negative effects on the attitude of the students.

The findings equally showed that the majority of respondents were females with age range between 21-25 years. The acceptability of contemporary music from electronic devices by the students is apparent. It was clearly indicated that there are grave deleterious views of contemporary music on the academic performance of the college students as majority of the respondents see contemporary music as a trend and prevailing mode of distraction in learning. The confusing aspect of it was that the opinion of many addictive students - the

victim of this destructive phenomenon was equally negative, they identified that this habit is disparaging. In addition, immorality content in today's contemporary music from electronic devices is obvious with the majority of the respondents strongly agreeing. Adeola (2001) equally explicates that the lyrical contents in some of the contemporary music are messages which speak about male-female sexual relationships, contrary to messages of admiration, hope, kindness and kindheartedness. Most of the lyrics employed by the artistes were pointing at what men should do and the negative way of handling women in a disparaging manner. Musicians employed indecent words to attract their listeners, thus creating a negative influence on the character

Finally, it was clearly shown from the result of the study that there are lots of damages that contemporary music inflict on the students, such that leads them to lust, flirting, indecent dressings as well as accompanying bad gangs.

## **CONCLUSION**

Contemporary music facilitates deep exploration and integration of information, high-level thinking, and profound engagement by allowing students to design, explore, experiment, access information, and model complex phenomenon. High-level engagement in social networking causes students to lose focus on academic tasks and negatively have an effect on their academic achievement. Using music as both a source of information and a means of communication are however an integral part of curricula in many developing countries. Competence in music usage is, therefore, the key to students' academic achievement in schools. With the ever-expanding contemporary music, there is an unprecedented need to understand the recipe for success, which involves the learner, the teacher, the content and the environment in which contemporary music is used.

Based on the findings of this study, it was made known that there is much negative impact of contemporary music on the academic achievement of the students. In addition, a serious level of immorality content in today's contemporary music has resulted in several impairments which have resulted to penetrability of moral impiety, licentious dressing and sexual perversion among others.

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