

**AN EVALUATION OF JUNIOR SECONDARY SCHOOL
MUSIC CURRICULUM IMPLEMENTATION IN
KWARA STATE OF NIGERIA**

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CERTIFICATION

This is to certify that the Thesis:

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CURRICULUM IMPLEMENTATION IN KWARA STATE OF NIGERIA"**

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By

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DEDICATION

The Almighty God who gives us abundant life, wisdom, courage, grace and mercy.

And to

The memory of my beloved father-Pa Joshua Alaba Adesokan Akunyun.
May his gentle soul rest in perfect peace.

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ABSTRACT

This study investigated the implementation of the Junior Secondary School (JSS) music curriculum in Kwara State, Nigeria; determined the extent to which the Junior Secondary School (JSS) music curriculum has been implemented and how far it had achieved its desired curriculum aims and objectives. The study also identified problem areas in implementation of music as a school subject in the JSS curriculum and prescribed constructive strategies for curriculum improvement in order to produce quality, effective and efficient music teachers and students at the Junior Secondary Schools in Nigeria. This study collected, recorded on audio-tapes; notated some Nigerian folk songs and at the same time documented on video-tapes folk instruments that can enhance the effective teaching and learning of music at the Junior Secondary Schools (JSS). In all, ten (10) research questions and seven (7) hypotheses were generated and tested in the course of the study. The population of the study embraced all the music teachers and music students in sixteen (16) Local Government Areas (LGA) of Kwara State that offered music at the JSS level. Twenty (20) music teachers and one thousand (1000) music students made up the sample.

The Junior Secondary Schools (JSS) were selected on the basis of stratified random sampling while the subjects were selected using multiple stage random sampling after clustering the samples together. The main instrument for data collection was the questionnaire, which was administered to both music teachers and music students. The construction of the questionnaire owed much to standardized scales and instruments by music experts/supervisors. Data was also collected through interview schedule, classroom observational techniques, checklist, as well as books, journals on related works and studies in the library research. For purposes of validation, questions were sent to teachers/experts in music education and supervisors at institutions of higher learning in Nigeria. A pilot study was also carried out to validate the questionnaire. It necessitated a revision of the questionnaire for the students. The descriptive survey and quasi-experimental pre-test and post-test research design were employed in the study. Analysis of Variance (ANOVA), Analysis of Co-Variance (ANCOVA), T-test, Regression and Tukey Honestly Significantly Difference (HSD) Post-hoc were employed to compare the mean scores and ascertain which of the variables were most significant. The results of the study showed that a significant relationship exists between the performance objectives, content coverage, practical activities, difficulty of music topics and academic performance of music students.

It has been suggested that music curriculum should be reviewed from time to time by trained music personnel, music as a school subject should be recognized as a core-subject, motivation and incentives for music teachers, provision of relevant and up-to-date instructional materials for teaching and learning music at the Junior Secondary School Level (JSS). Conferences, seminars and workshops should be organized for music teachers. Implications of these findings for teachers, curriculum developers, school administrators, government and non-governmental organizations (NGOs) were indicated. The recommendations of the study centered on the need to improve music curriculum and promote effective teaching and learning of music at the Junior Secondary Schools in Nigeria.

CHAPTER ONE

1.0 INTRODUCTION

1.1 Background to the Study

Music occupies a prominent place in the life of traditional African societies. It is a vital spiritual need, which accompanies daily activities. It is an integral part of traditional African culture; reflections of their ways of life which they use to express their personal thoughts and feelings. According to Okafor (1988:9), "music is integral to the Africans' long-life educational system. Africans use music as much as music controls their life and speech". Learning traditional music is life-long and starts early in life.

Music-making in traditional African society is inseparable from daily social and cultural activities of the African and there is no systematic music education that is embarked upon without training the African on how to value and appreciate the music of his culture. Blacking (1976:86) asserted that "music is not simply an exercise in the organization of sound. It is a symbolic expression of social and culture organization which reflects the values, the past and present ways of life of the human being who create it"

Ekwueme (1983:320) stressed that "music is known to play a vital part in the life of the African from the cradle to the grave". Nigeria is blessed with a rich cultural heritage in traditional music. Miller (1972:1) stated that "music is always a part of total culture, both in time and place". It is important to study music history against the background of education, social, economic, political, cultural and philosophical developments". Music is undoubtedly old in nature and mankind has in every culture engaged music in the mass of creation, production and distribution.

Music has been a well-established medium of instruction, which contributes to the general growth and development of the child. According to Alor (1994:75) "music education develops man's emotion, intellect, physique, moral principles,

individual character, traits and habits, thus manifesting itself as a vital aspect of culture that is instrumental to personality growth and development”.

Music in education has been considered as a useful discipline dating from the era of Plato (427-347BC), Aristototele (384-322BC), Pestalozzi (1747-1827AD) and Lowell Mason (1800-1850) who are often referred to as the father of music education. The Greeks and Roman Philosophers wrote in the name of music, rhythm and harmony, producing grace of body and mind, stimulating the noble love of beauty. Ekwueme (1999:68) asserted that:

right from the ancient days, music in the school curriculum was supported by theories of great philosophers. As civilization developed in the Mediterranean region notably in Greece, music became a formal discipline in the educational system as a medium for developing the mind and gymnastics of the body”. Music was listed along with geometry, arithmetic, astronomy and sacred writings. Mythology and artifacts revealed extensive use of music in the old civilization. Throughout the ages, music festivals, singing, dancing, dramatizing and music contests existed.

Baker (1984) opined that “among the legendary Greeks, music was very central to life and even today, much of their theories formed the basis of teaching and learning music in our schools and colleges. The Greeks saw music as a source of the delight promoting a happy life.

Music instruction is as old as man, and it is passed from one generation to another. Music has a long tradition of being included in schools with aspects of poetry and physical education. Throughout the ages, music festivals, singing, dancing, dramatizing and music contents have existed. Abeles, et al (1984:5), observed that:

in the 5th century B.C. music reached the apogee of its function, as part of life and culture of the Greek people. Pythagoras, the

mathematician developed the musical theories, which influenced scales and interval practices that are still utilized today. Music was the chief art form of this period and was highly regarded in Rome and Europe. As professional musicians emerged, new musical forms were developed.

In the Middle Ages, the Christian religion assumed control of education and music was an integral part of church services. Mission schools were established and the curriculum was broadened to include singing, basic rudiments, harmonium playing, concerts, festivals and competitions.

Music education is not a new subject in the Nigerian Secondary School Curriculum. It has been one of those subjects included in Secondary and Teacher Training Colleges since the inception of Western Education in Nigeria. According to Hoffer (1983) "music education has long tradition of being included in schools for citizenship, character development and team spirits" Missionary education in Nigeria concentrated on the production of catechists, church teachers and school teachers, organists and choir-masters. Western Education greatly influenced the Nigerian music and its performance.

The missionaries formally introduced music education, which was essentially to prepare, produce and perform religious activities such as hymn singing, songs for entertainment, price-giving ceremonies, end of year activities and the daily assemblies of worship in schools. Music was regarded only as an essential component of evangelism. Omibiyi-Obidike (1987:3-4) noted that "early music education in Nigerian schools was Western in orientation and excluded traditional music of the students' immediate environment". The content of music instruction in mission secondary schools and teacher training colleges centres on singing church hymns and playing church hymns on the organ or harmonium.

During the early European system of education, traditional music was viewed as paganistic, undeveloped and of no educational value and was excluded

from the school programmes emphasizing Western classical music. Akpabot (1986: 86-87) observed that:

the early missionaries condemned all forms of ancestral worship, and what they called secret societies. The new converts were made to burn all their musical instruments. All traditional songs in praise of gods and deities were banned and organs, harmoniums and pianos were substituted as accompanying instruments to hymns, chants and the mass. They were deprived of their drums, gongs, rattles, symbols, legends and myths.

Protestant churches were not happy with this development and were singing hymns that were full of protest. As more and more songs were composed in the indigenous language using organ or piano accompaniment; drums, gongs, rattles that had been banned were re-introduced. Eventually, members played traditional instruments as accompaniment to their singing and dancing in the church.

There was the formation of new churches for a change. The new churches retained some of the musical elements of worship in European churches and expressed their own traditional music as part of religious worship. The growth of national awareness to civilization encouraged indigenous music educators to introduce traditional music into the classroom.

The first attempt to write about the traditional music of Africa by indigenous Africans was by those trained by the missionaries and African immigrants from Sierra-Leone. The early Western researchers who were ethnomusicologists, anthropologists and sociologists wrote generally about black music from subjective point of view.

Thus, colonial education obstructed the transmission of the African musical tradition. At the attainment of independence, those who were musically inclined, had to take private lessons in order to pass the overseas music examinations.

Candidates who were interested in higher education in music had to go abroad either to Europe or the United States of America.

Primary and secondary schools in the country that were established under the British educational system had very few music educators. It was left to the Universities to initiate and implement policies on music education. The first school of music that emphasized the comprehensive training of the students in African traditional music was the University of Nigeria, Nsukka established in 1960 when Nigeria became independent. Today, we have some Colleges of Education, Polytechnics, Universities, Institutes of Education awarding Diplomas, Bachelors, Masters and Doctorate degrees in African studies (Ibadan, Ife, Uyo, Ilorin and Abraka) to mention but a few.

According to Nzewi (1988) National awareness in music as generated by these institutions has today created a different situation, and as more and more Nigerians have obtained higher degrees in music from western Universities, they are now challenging some of the early musical writings by the Europeans. According to Nzewi (1988) Nigerians have started writing down their own version from first hand experience. They composed music, using Nigerian-folk-tunes and rhythms, relying on western musical forms and notation.

Despite the new development in Music Education in Nigeria, relevant literature had revealed that the implementation of music in Nigerian Junior Secondary Schools has been rather difficult. Ekwueme (2002:57) observed that:

the inclusion of music in the schools' curricula and on timetables signifies nothing but paying lip-service to the subject. Students are still musically illiterate because they are not thoroughly guided to acquire musical skills and knowledge. The negative attitude of students towards music leads to high drop-out rate from the class.

The Federal Government of Nigeria recognized the significance of arts education, hence Cultural and Creative Arts (CCA) was recommended in the primary and junior secondary school (JSS) curriculum. The Cultural and Creative Arts curriculum was published in 1985 by the Federal Ministry of Education, Lagos. In 1991, the Implementation Committee, of the National Policy on Education (NPE) of the Federal Ministry of Education, Lagos organized a National curriculum review conference which re-examined the primary and secondary school curricula. The new curricula on Cultural and Creative Arts (CCA) for the primary and junior secondary schools were designed and disseminated to schools.

The Cultural and Creative Arts (CCA) is a multi-disciplinary group of school subjects in the Performing and Visual Arts (Music, Fine Arts, Dance and Drama) fused together as one integrated subject designed for promoting cultural and creative arts education at the primary and secondary school levels.

Evidence from interviews, observations and reports on the teaching and learning of Cultural and Creative Arts (CCA) at the junior secondary schools shows that the expectations of music curriculum have not been met at the classroom level. The curriculum contains an outline of topics for Fine Arts, Music and Drama, which is clumsy, difficult and inconsistent. As rightly observed by Ekwueme (2006:2) "the problem associated with Music or Creative Arts in JSS schools is lack of proper orientation on the implementation of the integrated arts known as CCA".

Due to the various problems associated with the Cultural and Creative Arts (CCA) curriculum at the junior secondary school level; most of the public and private junior secondary schools in Kwara State adopts the use of West African Examination Council (WAEC), National Examination Council of Nigeria (NECO), Associated Board of the Royal Schools of Music (ABRSM) London. The State Ministry of Education designed music syllabuses to teach the students.

Reports of conferences of Association of Nigerian Musicologists (ANM), Musicological Society of Nigeria (MUSON), Conference of Music Educators in

Nigeria (COMEN), Performing Musicians' Association of Nigeria (PMAN), workshops, seminars and research findings on music education has expressed dissatisfaction with the content of music curriculum.

It is against this background that this study was designed to find out teachers' and students' perceptions of music curriculum implementation at the Junior Secondary School level in Kwara State. The study sought to establish how music teachers and students perceived the ease or difficulty of teaching and learning the different concepts in music as a school subject. The present study therefore focused on identifying major implementation lapses and to make recommendations and suggestions about corrections.

1.2 Statement of the Problem

Since the inception of Western Education, music has been one of those subjects included in the secondary school curriculum. Since Nigeria's independence in 1960, lots of efforts have been made to make music education relevant to the needs of the students and the society, but it is quite disheartening to observe that the curriculum has not been promoting the major objective assigned to it.

Since the post-independence period, music education has remained at a low ebb compared and in relation to other subjects in the Nigerian secondary school curriculum. Music does not occupy its rightful place in the secondary school curriculum and has tended not to achieve its underlying goals, objectives and the philosophies as stipulated in the National Policy on Education (NPE, 1977, 1981, 1998).

In most junior secondary schools in Nigeria today, music is still regarded as extra-curricular activity and only few students offer it to senior secondary school level. The school authorities keep on paying lip service to the subject and relegate it to the background. Many talented and potential music scholars drop music for other school subjects. As observed by Ekwueme (1997:88) "after independence in

1960 and the take over of schools by the states, the condition of music in our schools continued to be ailing and the product continued to be minimal". Very few qualified music teachers and performers are produced for schools and the society. Music's acceptance as a school subject is narrow and its goals emphasize on theory more than practical.

The teaching and learning of music in Junior Secondary Schools do not show any serious instructional activities. Most students who go through education from primary to secondary schools are still musically illiterate because they are denied the acquisition of musical knowledge, skills and values. Adegbite (1996:345) confirmed the above statement when he observed that "in the primary and secondary schools where a strong foundation ought to have been laid in bringing young people up musically, little or nothing is being done to teach music". This assertion was buttressed by Ekwueme (2000:2) when she observed that "teachers' of music find the music curriculum hard to understand, interpret and implement. They lack basic skills and competence in music performance, singing and playing of musical instruments".

Music education programmes fail to draw the right content, instructional materials, prescribe the right instruments and equipment. The curriculum is not balanced and the content of the syllabus is full of Western elements in music education. Okafor (2002:3) in his findings showed that "the contents of music curriculum do not include a lot of Nigerian music. There is not much of Nigerian society in the Nigerian music education. The educational system has shut-off Nigerians from a type of music-making that will play a part in the life of Nigerian's day in day out". Omibiyi-Obidike (1983:124) revealed that "the content prescribed was foreign and too difficult to the various levels; music periods were often utilized to make up for deficiencies in other subject areas".

African musical idioms and elements are not adequately emphasized in the music curriculum of Nigerian Junior Secondary Schools. The nature of European

musical activities does not create a need for indigenous music education. The omission of traditional music is considered very vital in the curriculum. The planners of the music curriculum are yet to be disentangled from the Western orientation. The programme is more of western ideas which cannot be applied to the Nigerian local environment.

Emphasis is not laid on the Nigerian vocal and instrumental instructions. Traditional musical instruments which the students are expected to learn and be tested in are grossly inadequate.

Okafor (2004) recommended that "Nigerian music curriculum should emphasize Nigerian traditional music and musical instruments, develop Nigerian music technology by improving the local and indigenous musical instruments".

1.3 Purpose of the Study

The present study sought to achieve the following:

- (1) investigate the extent to which the music teachers and students perceived the objectives, content coverage and practical activities of the JSS music curriculum.
- (2) assess the availability, adequacy and relevance of the musical instruments, equipment and physical facilities of the JSS music curriculum.
- (3) examine the various instructional methods being employed by the music teachers at the JSS level.
- (4) ascertain the extent to which the musical instruments, equipment and the physical facilities are being utilized at the JSS level.
- (5) assess the teachers' professionalism on the attainment of the JSS music curriculum objectives.
- (6) identify critical variables serving as impediments to the proper implementation of the JSS music curriculum.

- (7) assess the adequacy academic performance of the music students at the JSS level.
- (8) produce cultural materials (folk songs and instruments) to facilitate instruction at the JSS level.

1.4 Research Questions

To achieve the objective of this study the following research questions were raised and answered:

1. To what extent are the music curriculum objectives, content coverage and practical activities are being perceived by the music teachers and students at the JSS level?
2. Do the music teachers and students perceive the musical instruments, equipment and physical facilities of music curriculum available, adequate and relevant for effective teaching and learning of music at the JSS level?
3. What are the methods being employed by the music teachers to enhance effective teaching and learning of music at the JSS level?
4. To what extent are the musical instruments, equipment and the physical facilities are being utilized by the JSS music teachers and students?
5. Are teachers of music professionally qualified, prepared and experienced to implement the music curriculum at the JSS level?
6. Is there any significant relationship between the factors serving as impediments to the proper implementation of music curriculum at the JSS level?
7. What are the musical skills should the music students develop at the JSS level?
8. What are the musical activities the students should be able to perform at the JSS level?

9. What cultural materials (i.e. folk songs and instruments) are available for music instruction at JSS level?
10. Will they be useful in teaching musical skills, knowledge and appreciation?

1.5 Research Hypotheses

The following hypotheses were generated for the study:

1. There is no significant relationship between the performance objectives, content coverage and practical activities of JSS music curriculum as perceived by the music teachers and students.
2. There is no significant relationship between the availability of Western, African, Electro-acoustical, audio-visual equipment and the physical facilities available for the teaching and learning of the JSS music curriculum as perceived by the JSS music teachers and students.
3. There is no significant relationship between the theoretical method, practical method and assessment methods employed by the music teachers to determine the extent to which the objectives of music curriculum are achieved as perceived by the JSS music students.
4. There is no significant relationship between the Western, African, Electro-acoustical, Audio-visual equipment and the physical facilities that are being utilized for teaching and learning of the JSS music curriculum as perceived by the JSS music teachers and students.
5. There is no significant relationship between the nature of training of music teachers, sponsorship of the training, period of the training, impact of the training, knowledge and skills acquired in the training and implementation of the JSS music curriculum as perceived by the JSS music teachers.
6. There is no significant relationship between the factors serving as impediments, practical, professional, learners, physical facilities,

administrative and environmental problems and the proper implementation of JSS music curriculum as perceived by the JSS music teachers and students.

7. There is no significant relationship between the academic performance of music students that are taught Theory of music, African music, and Western music and those that are not taught at the JSS level.

1.6 Theoretical Framework

There are several models available for evaluation of curriculum as processes and methods. Some known models include Tyler's (1949) objective model of curriculum design and evaluation, Taba's (1962) model of curriculum development, Johnson's model (1967) of curriculum development, Stakes' (1967) Antecedents, Transactions – Outcome Model, Scriven's (1972) Goal-Free-Evaluation model, Provus' (1973) Discrepancy Evaluation model, Brandy's (1983) Evaluation Techniques and Strategies, Moors' (1979) Curriculum Evaluation Maintenance Model and Ekwueme's (1994) Creative Process Model of Music Instruction.

The model of evaluation used in this study is an adaptation of Moor's (1979) Curriculum Evaluation Maintenance model in keeping a course up-to-date, relevant in subject-matter and appropriate procedure of course development, ensuring the achievement of the desired objectives. It is a course improvement model for determining whether a course is actually implemented or not in accordance with the performance objectives and at the same time serve as process in keeping with the norms of a programme, ensuring the achievements of the desired outcomes.

The Curriculum Evaluation Maintenance Model (CEMM) focuses on the teachers' and students' activities and procedures, which are needed in order to achieve the desired goals. It concerns the effective use of various elements undertaken in a programme such as course objectives, content, relevance,

adequate coverage of the curriculum, quality and appropriateness of instructional materials, personnel, teaching strategies, students' needs and interests, organization of learning experiences and other supportive strategies to fulfil and guarantee quality control policy for which a programme was established.

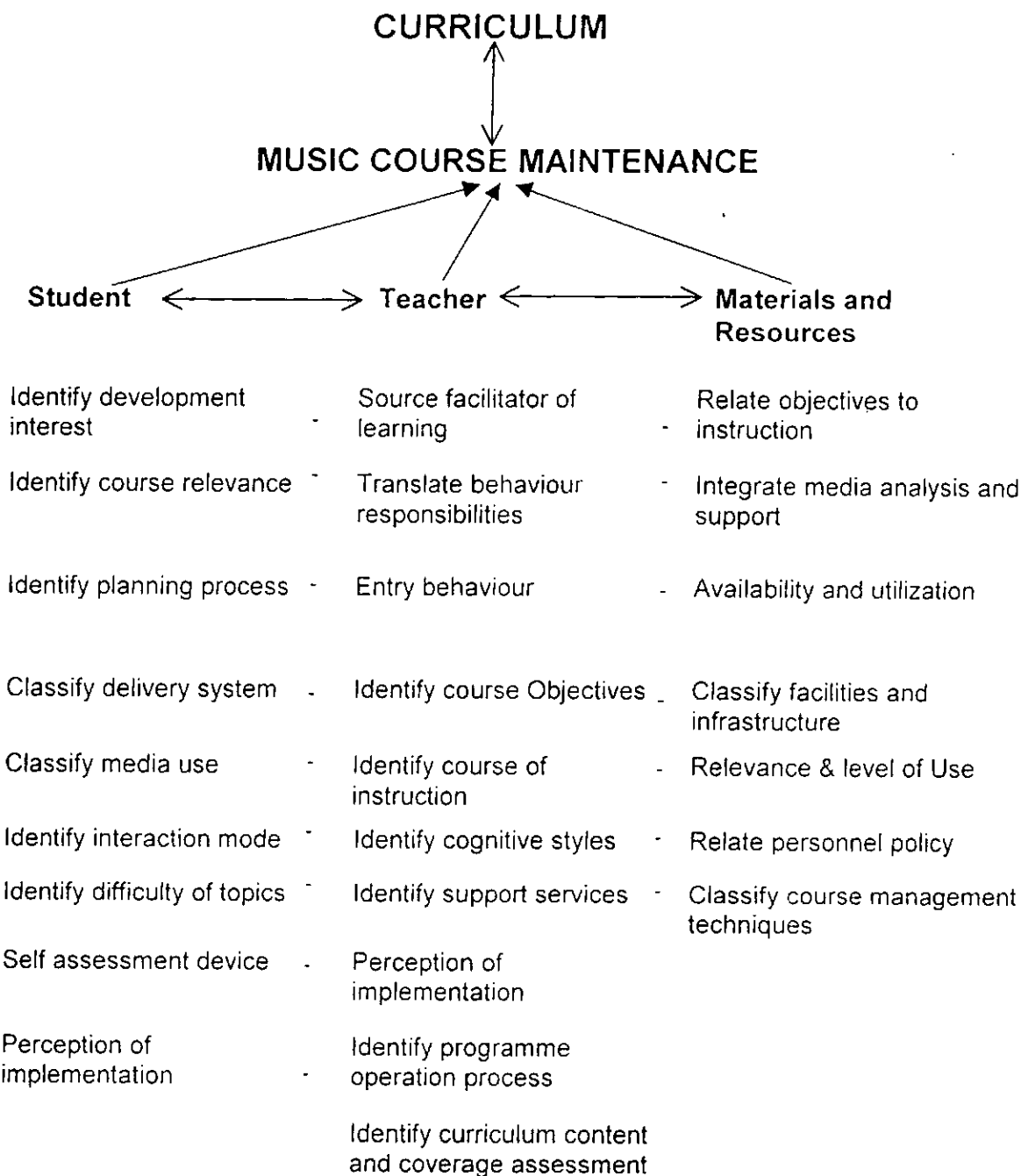
Thus, it is concerned with correct-feed-back, saving curriculum from irrelevance and functional deterioration. It relates to learning resources according to specified criteria relating to cause-effect-relationship existing between learner's environment, effectiveness of teachers, or instructional developers, students' needs, interest and instructional strategies.

Ekwueme (1994) Creative Process Model of Music Instruction (CPMMI) lends support to this study. Ekwueme's theory believes that students should be exposed to an integrated system of learning through singing, rudiments of music, musical analysis, creating music, listening, playing musical instruments, reading and writing music. It considers the interaction of students, teachers, subject-matter and the instructional materials and methods of promoting musical learning.

The implication of this model to music teaching and learning is the opportunity for students to identify characteristics of music, discover the nature and form of music, singing, playing musical instruments and participating in solo and group performance by conducting, analyzing, interpreting musical concepts, skills, composing, applying, creating and improvising music, participating voluntarily in class activities and working cooperatively with peers and evaluating musical process and products.

The Curriculum Evaluation Maintenance Model (CEMM) is a decision facilitating model which agrees with the ultimate aim of this study which is that of facilitating decision for course improvement. It highlights the areas that could be evaluated in a course to ensure its maintenance, and this has been adapted for use in the process of evaluating music education curriculum.

The model for this study advocates that students develop personal musical competencies through a balance of musical experiences.



Adapted and Modified from Moors (1979) Curriculum Evaluation Maintenance Model.

1.7 Significance of the Study

The study is considered significant, as it would guide decision-makers and curriculum designers in the proper planning of music curriculum as well as making adjustments and improvements in the areas of implementation of music curriculum in Nigeria. It would help the teachers of music, planners and administrators to know why students drop music for other subjects at the secondary school level.

The study would prepare a better ground on which the teaching and learning of music could be based in order to yield the desired results. It would promote and make a case for preservation of the different traditional, vocal and instrumental resources available for music education, and their adequacy, relevance and level of use in teaching music at the Nigerian Junior Secondary School will be highlighted. It would contribute to the realization of the consequences of dearth of instructional materials for effective teaching and learning of music in Nigerian schools and colleges. It would be significant to music teachers and curriculum planners to identify the problems and provide a base line for future evaluation of music curriculum.

The study would serve as a source material for transmitting and perpetuating our culture, ensuring the cultural relevance of music in the JSS curriculum.

Parents and guardians would also have benefited, as they would feel satisfied to see their children performing and creating music as a vocation for living.

1.8 Scope and Delimitation of the Study

The study is limited in scope to all Junior Secondary Schools in Kwara State, Nigeria, offering music as a subject. It is limited to the teachers and students of music at Junior Secondary School in Kwara State.

The choice of using JSS classes is based on the fact that it is only at this level that the National Policy on Education (NPE) recommends the teaching of music as a school subject. Based on the scope of the study, the generalization of findings of this study is limited to Kwara State, Nigeria.

The pilot study and the main study involved public, private and Federal Secondary Schools within the three geo-political zones in Kwara State-Central, North and South.

1.9 Operational Definitions of Terms

For the purpose of the study, the following terms have been conceived, defined and used:

- (i) **Music:** This is the art of organizing or combining sounds in order to create beautiful harmonies, feelings values and records of events in the life of a people. It is sound that is organized into socially accepted patterns in a manner agreeable to the ear. It is a phenomenon that is integral in all aspects of our culture.
- (ii) **Music Education:** It is concerned with the systematic training, instruction and imparting of knowledge, skills and values of music to learners. It is a discipline in which the learning and teaching of music is systematically studied.
- (iii) **Curriculum:** This covers the all areas of on-going activities that are actually occurring in the classroom. It refers to a package of what is to be taught, objectives to be achieved, learning experiences, content activities and how learning is evaluated. It includes the various activities and learning experiences available in school situations. It is a programme of study which involves bodies of knowledge, organized into different subjects.

- (iv) **Implementation:** This refers to an open use of the programme throughout the entire school system. It entails a number of changes within the educational system.
- (v) **Curriculum Implementation:** This is concerned with the new ideas or materials, which are put in practices and how these ideas and practices are being maintained.
- (vi) **Evaluation:** It is a process of appraising educational programme to determine whether or not programme goals have been achieved. This determine to what extent the objectives of a programme have been achieved or realized. It involved assessments, measurements and judgment about students, teachers and curriculum itself. It is a continuous process, chain of activities involved in educational programme. It is concerned with measuring the efficiency of the programme as a whole, the success of the entire programme, including all its components.
- (vii) **Curriculum Evaluation:** This refers to the feedback elements in the entire planning process and the means for judging the efficiency of the process in terms of its product and corresponding learning out-come.
- (viii) **JSS Level:** This refers to the first three years of education received after the primary education.
- (ix) **Music Teacher:** This is a qualified person that is professionally trained, certificated and well prepared to teach music in a school, to help students to acquire musical knowledge, skills and competence.
- (x) **Teaching Learning Material. (TLM):** This refers to concrete objects used for facilitation of teaching and learning in the classroom.

- (xi) **Objective:** This is a statement of intent of what learners will be able to achieve as a result of a course instruction.
- (xii) **Composition:** This refers to the art and process of creating music/composition of music.
- (xiii) **Music Performance:** This involves the systematic development of musical skills, the process of putting music together. It involves skill acquisition and learning to play specific instruments.
- (xiv) **Teaching Method:** This refers to the various approaches in the passing on of knowledge, skills and attitudes to the learners.

CHAPTER TWO

2.0

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter reviewed the related literature on the comprehensive assessment and evaluation of the implementation of music education curriculum in the Nigerian Junior Secondary Schools in Kwara State. A lot of studies have been carried out by music educators, researchers, scholars, on the issue of different factors militating against the effective teaching and learning of music in Nigerian secondary schools. Relevant literature as reviewed in the study was based on the following relevant areas:

- a. Aims and objectives of music education at the JSS level.
- b. Music Education and curriculum content at the JSS level.
- c. Music Education for morality and preservation.
- d. Instructional materials for teaching and learning music at the JSS level.
- e. Teaching methods and instructional strategies of music at the JSS level.
- f. Implementation of music programmes at the JSS level.
- g. Personnel for music education at the JSS level.

2.2 Aims and Objectives of Music Education

Music is one of the most valuable subjects in establishing aesthetics and insight, whereby the children gained creative experiences and developed their manipulative skills. Edet (1964:112) explained that "the primary concern of a music programme in Nigerian secondary schools should be to develop music appreciation and aesthetics in children through the provision of musical experiences that will promote musical growth".

Abeles, et al (1984:286), claimed that "the aim of a school music programme is to develop music literacy and music intelligence". Sowande

(1967:263-264) identified some of the objectives of music education programmes for secondary schools as follows:

- i) to make students musically literate so that they can read music;
- ii) to instill in students an instinctive respect for tonally infected language;
- iii) to familiarize students with the traditional music of Nigeria and Africa;
- iv) to teach voice production, choral and instrumental music.

A study conducted by Omibiyi-Obidike (1972:124) on music education in Africa revealed that "music education at the secondary school level should be child-centered with adequate provisions of resources for effective teaching and learning". Ekwueme (1997:89) asserted that "music education in the secondary school curriculum is to develop music understanding, competence in performance and appreciation through the ability to perceive and respond to music aesthetics".

The aim of music education at the secondary school level lead students to grow musically and identify students with musical talents and aptitudes. Other student including that of Okafor (1988:14) supported this view that "the general aim of music education is to equip the individual to perform music in the society either as an artist or as a teacher".

Adegbite (1996:349) while surveying some of the methods for teaching and learning music in post-primary schools pointed out some of the aims as follows:

- i) to help each student develop his aesthetic potential;
- ii) to transmit cultural heritage to succeeding generations;
- iii) to provide outlets for creativity and self-expression;
- iv) to provide an opportunity for success for students who have difficulty in other aspects of school curriculum but have potential for music;
- v) to create satisfaction that students can derive from music.

In the same direction, Ekwueme (1999:71) pointed out some of the basic aims of music education at the secondary school level, thus:

- i) to ensure a complete integration of cognitive, affective, socio-cultural, psychomotor and aesthetic goals;
- ii) to cultivate the ability to play, sing, listen, read, write, sight-read and analyze music;
- iii) to develop tastes for music preferences;
- iv) to cultivate aesthetic responsiveness to music;
- v) to cultivate the ability to enjoy music;
- vi) to cultivate the ability to create, compose and improvise music.

The Nigerian educational system is an agent of the society and music education does not work in isolation. Through the study of music, a child is guided from the knowledge of his culture, norms and values. Blacking (1976:27) asserted that "music is not a language that describes the way the society seems to be but a metaphorical expression of the feelings associated with the way the society really is"

Music contributes immensely to the general growth and development of a child. Music as part and parcel of one's education gives insight into the cultural practices of the past, present and the future. Ekwueme (2002:79-80) affirmed that "music is a useful discipline in developing the totality of man – his body, mind and soul". It has innate quality of systematic socialization of the young. As part of general education, it fosters in children common beliefs, customs, norms and values of a given society. It is the expressed opinion of Faseun (1994:1) that "music education should serve as a means of cultural assimilation, transmission, conservation and as a means of cultural creation".

Concerning music education programmes at the secondary school level, Reimer (1970:125) identified two aims of music education as follows:

- i) to develop the talents of those who are gifted musically for their own personal benefit, societal benefit and for the art of music;

- ii) to develop the aesthetic sensitivity to music of all people, regardless of their individual levels of musical talent for their needs and those of the society.

Aims made for music education by Leonhard and House (1979) are the following:

- (i) develop the health of the students
- (ii) aids in the development of sound work habits
- (iii) instills wholesome ideals of conduct
- (iv) develop goal citizenship
- (v) improves home life.

For a well rounded and balanced music education programmes at the junior secondary school level, the child needs a wide range of musical experiences and opportunities. As rightly observed by Hoffer (1976:16) that "without music instruction in the schools, the musical knowledge and skills of most children would be extremely limited". Music education aims at the vocational, emotional, physical, economic, technological and social development with the aid of manipulation of skills in the area of vocal and instrumental music performances.

2.3 Music Education and Curriculum Content

Music education is the teaching and learning of music with the aim of developing the students' musical intelligence, aptitudes and skills. Music is an effective vehicle for child growth and development. It is universally important to every human being and his culture. Music is the expression of man's deepest self. Miller (1972:18) stated that "music plays an important role in the society, it is impossible to imagine a society existing without it". There has not been a society, ancient or modern without any form of musical expression. Music is an art of developmental activity in the cultivation of the senses and expressions. Reed (1971:124) noted that "music is a well established medium of expression which contributes to the general growth and development of the child". Akpabot

(1983:33) specifically mentioned that "the place of music in the culture of any nation cannot be over-emphasized".

Mankind at all times has shown a marked need for music education. It is also evident in the daily human activities. It relates to, and is part and parcel of children's education. Okafor (1989:299) asserted that "music is always a part of total culture, both in time and place". Okwilagwe (2002:105) is of the opinion that "music in Nigeria derives its origin and versatility from the oral traditions or the folklore of the different ethnic groups that make up the Nigerian nation". Okafor (1991:2-4) also observed that "music is undoubtedly old in nature and primordial in the study of man. As an art, music predates any other form, and is more effective as a means of expression". Karolyi (1976:15) stated that "the creation of the world came about with the accompaniment of motion and sound. This is why music has such magical importance for people, often satisfying life and death". Ekwueme (2001:23) described "music as the art or science of making or creating intelligible combination of tones into contemplation, composition of definite structures and significance with the power of expressing emotions, ideas and events".

Furthermore, Idolor (2002:4) submitted that "through music, many of mysteries of life are given explanations, souls are consoled, doubts are cleared and hopes are raised". Philosophers of various ages such as Aristotle, Plato, Pythagoras, Confucious, Arstoxenus to mention but a few assigned significance to music. It is inseparable from the social, political, religious, physical, cultural, historical, psychological, economic and educational activities of the African. Music is an instrument of all round development of the child.

With particular reference to curriculum, many scholars have defined it in various ways. It deals with the total experience used by the school in educating its citizens. It is a package of what is to be taught, objectives to be achieved, learning experiences, contents, activities and how learning is evaluated. Adegoke

and Ajeyalemi (1994:1) defined curriculum as "a systematic organization of a set of intentions about learning experiences for certain learners in certain justifiable arrangement of sequence and resource arrangement". Curriculum is an area of on-going activities that are actually occurring in the classroom rather than static. Ijaiya (1995:58) stated that "curriculum is all educational activities which are consciously planned and controlled by the school for all-round development of the child". Fafunwa (1974:23) described curriculum "as a total environment in which education takes place, including the child, the teacher, subject-matter, content, physical and psychological environment". Daramola (1995:6) defined curriculum as "the various activities and learning experiences available in school situations. A programme of studies, which involves bodies of knowledge, organized into different subjects".

With particular reference to music education in the Nigerian secondary schools, Adeogun (2000:34) stated that "music education curriculum is the sum total of the formally and informally organized learning experiences that individual learners have in a programme of music education". Ekwueme (1999:66) defined music education "as the systematic training and instruction of/or imparting knowledge, skills, values about music to young learners". Children take a great joy in singing, dancing, drumming and creating a lot of things on their own.

In the same direction, Nwandukwe (1995:2) opined that "music education is the inculcation of the world of sound to the learners". Adeogun (2001:191) further stressed that "one of the problems of the music education programme in Nigeria is a considerable lack of relevance to the school curriculum both the immediate and long-term socio-musical needs of the individual and national development. Omibiyi-Obidike (1987:17) stated that "in many primary schools and most secondary schools, music continues to be a mere post-script to the total educational programme. There is no continuity between the curriculum and the

contents of instruction are not organized in any systematic way to provide for progressive development of knowledge to be acquired.

As Omibiyi-Obidike (1983:125-126) further observed "in a few government owned secondary schools where music were taught, the contents prescribed for music education were foreign and difficult for the various levels specified". This was closely supported by Nzewi (1988:8-9) that "curriculum and course contents of music in the secondary schools are whimsical and culturally unrealistic, deriving from European based ideas about music education".

Some of the course contents and descriptions are mere-window dressing, while others are unrelated to students' experiences and imagination. They are not designed and implemented with reference to students' cultural backgrounds and knowledge. Ekwueme (1995:42) noticed that "the selection of content and activities, sequencing of learning experiences and activities are inconsistent, illogical and the curriculum is not to an integrated approach". Smith (1996:122-123) advocated for "a bi-musical type of programme involving the teaching of African and Western music". Concurrently, Nketia (1974:20) strongly believed that "African content should be the starting point of an African child's music experiences".

Music as part of general education transmits the cultural heritage of people. Music remains a valuable custodian of peoples' culture which education through a process of learning should aim at as one of its tools to get across to people. Nzewi (1987:2) asserted that "the philosophy and content of our literary music education must derive from our African resources and realistic experiences". Adegbite (1992:17) believed that "the study of Nigerian music should be given special attention in the secondary school music syllabus". On this, Omibiyi-Obidike (1973:11) discovered that "African music is still not recognized part of the curricular of African schools". Many students completed their secondary school education without any recognized knowledge of structure, form and socio-cultural

implications of traditional music. Similar evidence has been reported by Ekwueme (1994:157) that "in the secondary school curriculum, ethnic groups and their music has not received much emphasis".

A critical look into the curriculum used in junior secondary schools by Olaitan and Faseun (1988:5) showed that "the content of music is based on Western musical history, literature, theory and Western harmonious concepts". They discovered that "learning programmes contained in the syllabus did not face the reality of Nigerian situations". Sowande (1967:262), Omibiyi-Obidike (1972:74) Ifemesia (1988:144), Nzewi (1997:24) and Mbanugo (1999:241) advocated for a music curriculum in Nigeria which integrates African music with music of other cultures of the world with African indigenous music being the basis.

Music played an invaluable role in the Nigerian society and one would naturally expect it to take a prominent place in the Nigerian educational system. Students should first of all be introduced to their own music, which is an integral part of their culture.

2.4 Music Education for Morality and Preservation

Music is a significant element in every culture and virtually all activities of man need one form of music or the other. Ekwueme (1999:70) stated that music as part of general education transmits the cultural heritage of people. Through musical activities and experiences, members acquire knowledge, skills, attitudes and appreciation of their customs, norms and general aesthetic values.

It is virtually impossible to talk about a given society without reference to their music. Music has always been an integral part of Nigerian culture. According to Okafor (1986:48) "no study of culture is complete without a close and corresponding study of the music of the people". It is impossible to know enough of other people on other lands, without a corresponding study of their music". Music is one of the strongest tools for cultural uniqueness and self-identity.

Music plays the role of an agent of culture, preserving, sustaining and regulating the various institutions. It reveals a great deal about social norms, habits and ways of life of African. Music assists to enforce conformity to social norms, express the values and portray the culture. Ekwueme (1983:322) noted that "songs are used for passing on information, for condemning evil and praising noble actions". Also Mbanugo (1990:90) indicated that in Nigerian music enforces conformity to social norms; that "in each ethnic society of Nigeria, music controls and regulates social behaviour. It does so by providing either direct warnings to erring members or by indirecting indicating what is considered proper behaviour to members of the society"

Through music, the traditional society is able to control groups, individuals, sections within the society. Ethical and moral standards are prescribed through folk-tales, folk stories, lullabies, didactic songs, proverbial and festival songs. Emeka (1994) asserted that "children grow up and play together, improving their language and number skills by playing musical and rhythmic games, listening to and participating in the telling of folk tales, moonlight songs, game-songs, wrestling songs, and in their recitation of rhymes". Members of the society are constantly reminded their obligations and duties, respect for elders, norms and values. They also use the folk songs for regulating social mores and institutions. Music is used to teach morality through proverbial songs, folktale songs, festival songs, popular songs, work songs, satirical songs and derisive songs.

It guides the behaviour of the members of the society and acts as an agent of self-discipline and social control. According to Onwueke 2005:147) "music plays a significant role in the Nigerian society. The song-text and the sound of musical instruments inform people of what to do, how to do it, and when to do it. The stealing of article is very much abhorred in any community. Anybody caught in the act is taken round the town with the stolen article tied round the neck accompanied with songs of insults and abuse and disgrace".

Music sets orders, propagates the virtues of hard-work, self-discipline, social control, moral obligations, right attitudes to life, health habits, dignity of labour, diligence, inculcation of team-spirit, love, unity, honesty, sense of belonging, tolerance, self-reliance, fair play and justice.

Music is a veritable tool in the school system and has been effectively used by the school teachers to impart knowledge and to the students, discipline, by bringing a positive change in the moral activities of children in the school. It is an effective means of communication in the educational system. The school children are summoned for daily assemblies through the rhythms of sound of gongs, drums, flutes, bells, and trumpets. For early morning duties, meals, physical activities, announcements, religious worship, manual labour, change of periods for subjects on the time-table and other activities in the school programmes.

Songs are used for educating members of the societies about secrets of manhood, womanhood, attendant responsibilities of the society such as puberty or initiation rites. Music is performed in connection with aspects of ethnic life such as calendar festival, birth, marriage, initiation ceremonies, installations, coronations and other social events.

Music plays a significant role in educating, informing, encouraging, admonishing, and enlightening the members of the society for purposeful and peaceful societal development.

Music is one of the strongest tools for cultural uniqueness and self-identity in the life of any society. It serves as a vehicle for transmitting and perpetuating cultures.

The music of a people portrays the way of life of the individuals within the community. Music is an expression of the culture of the people, that is, the costumes, values, the traditional musical instruments and language being used.

2.5 Instructional Materials for Teaching and Learning Music at JSS Level

Instructional facilities are necessary conditions for effective realization of the school objectives and for ensuring success for worthwhile music education programmes. Aghenta (1984:15) stated that "the success of any school depends upon the resources available to it". Musaazi (1982:30) explained that "for schools to function effectively, they need sufficient funds to buy textbooks, journals, equipment and maintain other services". In his own contributions, Ozigi (1978:52) maintained that "no organization can survive or carry out its function effectively without adequate instructional materials and financial resources at his disposal".

Effective teaching and learning of music in the secondary school curriculum depends on the availability and adequacy of instructional materials. Omibiyi-Obidike (1983:124) observed that "there were no materials for teaching of music at the junior secondary school level and the teachers were forced to draw from their usually limited personal repertory of songs". In support of this assertion, Adeogun (2002:139) maintained that "music teacher education in Nigeria is handicapped by poor infrastructural facilities and the lack of textbooks tends to be more serious". There are few facilities for teaching music in schools and colleges. Nzewi (1987), Omibiyi-Obidike (1987), Ifemesia (1988), Okafor (1988), Mbanugo (1991), Faseun (1993 and 1994), and Ekwueme (2000) have in their several academic works and studies pointed out that "school buildings, classrooms, chairs, laboratories, textbooks, musical instruments, facilities, audio-visual aids and other physical facilities for the accomplishment of music educational goals in Nigerian secondary schools were grossly inadequate.

In the same direction, Adegbite (1992:17) stated that "one of the serious problems which music teacher education faces in the teaching of music in Nigerian secondary schools today is the non-availability of essential instructional materials. Ekwueme (1997:96) affirmed that "most schools lack teaching space, music facilities, equipment, materials, books, instruments as well as teaching aids

necessary for effective implementation of music education programmes". Music education programmes require a separate building with cubicles, large rooms, concert halls, listening rooms, which are appropriate for teaching and learning of music.

Okafor (1988:16) is of the strong opinion that "schools of music should be equipped with musical instruments, relevant textbooks and appropriate teaching aids". Ekwueme (2002:78) discovered that "music education requires a good measure of funding. Most secondary schools have no equipment, no teaching materials, no musical instruments and no budget for music administration". This is in consonance with Vidal's (2004:12) submission that "the pathetic circumstances which our noble profession has found itself in is compounded with inadequate infrastructures and ill-equipped manpower, inadequate books, tape-recorders and musical instruments to implement the demands of the curriculum in Nigeria.

For lack of adequate funding, most secondary schools offering music as a subject have no libraries and the few ones available cannot stock with relevant and up-to-date textual materials. Ogunleye (1985:17) remarked that "library services are crucial at all levels of education, libraries must be adequately equipped, organised and financed".

In view of the non-availability of facilities and equipment for teaching music in Nigerian secondary schools, it becomes practically difficult for most teachers of music to take students through the requirements of the syllabus.

2.6 Teaching Methods and Instructional Strategies

Method is the means by which a teacher attempts to bring about the desired learning. It is the way teachers organise the subject-matter, materials and use appropriate teaching strategies and techniques in order to meet instructional objectives. In the classroom, several teaching methods are indulged-in by the teacher. Ekwueme (2000:7) remarked that "the method of music instruction in use today have their roots right from the Greek and Roman eras. The philosophies of

Plato, Aristotle, Socrates, Aristoxenus, Pythagoras and several others are in use today". Omibiyi-Obidike (1983:123) stressed that "the formal music education that is highly organised and structured starts when the learner is able to participate in musical activities that lie on listening, observation, composition as well as actual practice. Ben – Tovin (1979:82) also observed that "the only way to come to understand music is by learning to play musical instruments". Gammon (1996:8) noted that "some of our ineffective instructional delivery in music include long periods of lecturing, passive citations, rote recitatives, learning of pieces instead of mastery the techniques of playing musical instruments".

In support of this assertion, Ekwueme (1993:14) submitted that "teachers of music should avoid lecturing about music. Music lessons should be functional and practical enabling students to listen, create, improvise and perform music, read and write musical notation. Hoffer (1983:153-154) asserted that "a passage of music is built up layer by layer with every one actively participating in the process by listening, performing, and appreciating music". Gammon (1996:23) further stated that "the practical nature of music demands that the music teacher educator relies more on demonstration method, active musical learning, rather than lecture methods". Gibbs (1992:58) remarked that "music-teaching techniques should emphasize technical knowledge, learning regurgitation of facts, didactic teaching and heavy emphasis on the contextual and factual elements about music".

The quality of music teachers is virtually important; teachers of music should know how to teach and what their students are to learn. Motivation of the students is an essential component in the teaching and learning process. According to Addo (1995:146-147) "the teaching of music requires a child to be motivated and encouraged to exchange singing games of their immediate environment, to participate, sustain interest and confidence, creates rhythmic

sounds, enhance pitch production and perform simple pitch-discriminatory and pitch-matching exercises”.

Children should be encouraged to imitate and improvise vocally and instrumentally. They should create their own music both from their inner feelings and from the imitation of sounds in their own immediate environment. Swanwicks (1994:94) buttressed this view and wrote that “children should learn from imitation into the structural experimentation, literally playing with musical ideas, combining expressive gestures into structurally patterns that have the potentials for surprise and delight”.

Music as an established discipline exists in the school curriculum for the benefit of the students and the members of the society. It should be approached with combined integrated theoretical and practical strategies and techniques.

2.7 Implementation of Junior Secondary School Music Programmes

In curriculum implementation, the teachers and the learners are very important as they are directly involved in the classroom activities which lead to the actual implementation of the curriculum. Seweje (1994: 65) defines curriculum implementation as “the translation of curriculum plan or document into practice, that is, the practical activities that take place in the classroom”. The purpose of any curriculum is to make the learners benefit from taking part in the selected learning activities. According to Igwe (2000:7) “Curriculum implementation is concerned with the new ideas or materials, which are put in practice and how those ideas and practices are being maintained”.

Several problems of implementation of music education programmes at the Junior Secondary School levels have been identified in the works of Omibiyi-Obidike (1987, 1989), Okafor (1988), Okebukola (1998), Ekwueme (1997, 2000 and 2002), Adeogun (2000, 2001) and Agu (2004). There is a consensus among these scholars and researchers on the impediments of implementation which include lack of interest, lack of motivation and incentives, curriculum

inappropriateness, poor funding, insufficient space, lack of instruments and equipment, grossly inadequate teaching staff, poor infrastructural facilities, lack of textbooks, unsatisfactory teaching materials, non-conducive environment to learning, indiscipline in schools, shallow knowledge of subject-matter, lack of training programmes for teachers, poor maintenance culture, low-enrolment, poor methods of teaching, lack of training, parental discouragement, luke-warm attitudes of heads of schools and administrators, lack of policy statement and unspecified philosophy.

The teacher of music as the most important variable in the instructional and learning process is confronted with the problems of curricular understanding, interpretation and implementation of music education programmes at the secondary school level. The curriculum is not designed and implemented with reference to students' cultural backgrounds, values, needs and interests.

One of the most important goals of music education is the development of positive attitudes towards music as an intellectual subject. Unfortunately, music is viewed by some people as having a place on the periphery of education, rather than at the core, thus, receiving less attention from the planners. Osuji (1984:24) discovered that "music curriculum of secondary schools as operated in both junior and senior secondary schools in Nigeria pay more attention to extra-curricular activities rather than aiming at developing the musical talents of the students". According to Ekwueme (2002:80) "music is often given a lip-service or regarded as frill and fancy in the secondary school curriculum". Adeogun (2001:199) observed that "people perceived music in schools as a profession for never-dowells and school drop-outs, not relevant to the everyday life of the students outside the classrooms". They opt for music when efforts to offer other courses fail. Time-tables in many Nigerian secondary schools have no room for music.

Music as a subject in the Nigerian secondary schools is a mere window-dressing. There are no adequate provisions for effective supervision of the

teaching of music in schools. Parents and other members of the society underestimate the educational significance and cultural values of music education and discourage their children from offering the subject in schools. Herrot (1963:63) in his investigation of some social determinants of educational aspirations revealed that "parents play an important part in influencing the educational aspirations of their children". The lukewarm attitudes of the parents contribute to their children's lack of interest in music. This was closely supported by Adegbite (1992:18) when he remarked that "attitudes of education policy makers, parents, students must be changed towards music as a subject in school curriculum if we are to avoid the danger of a race of artistic eunuchs".

Our young people must be made to take pride in their own music. The school administrators in secondary schools hastily organize cultural dance groups for official ceremonies or end of the year activities and ensembles for prominent government officials. They discourage students who may be interested in the study of music as an academic subject. They fix music at odd times, and at the same time discourage the teaching of it. In primary and secondary schools, there is lack of time-table allocation leading to the low status of the subject. The teacher of music feels that he is tolerated rather than valued. Considering the present status of music in the secondary school programmes, Okafor (1989:298) concluded from his study that "music should be removed from list of optional subjects and made a compulsory subject in its own right". The government and the school authorities should recognize the necessity to draw the child to music and not force him away from it.

2.8 Personnel for Music Education

The success of music programmes lies in the quality of the teachers. Faseun (1993:287) revealed that "the problem of unavailability of adequate and qualified personnel to teach music is not only restricted to the primary school but

also hampering the development of the programme at both junior and senior secondary schools in Nigeria".

Ekwueme (1994: 161) advocated that "the calibre of teachers who can understand the content of music as a discipline and as an art are teachers who hold certificates in music". Ekwueme (2000:8) believed that "a well prepared teacher can always explore and adapt new programmes". Omibiyi-Obidike (1987:19) identified "one of the problems of music education as lack of qualified teachers". Ifemesia (1983:312) discovered in a study that "secondary school music teachers are not in any way involved in the curriculum content and their interest are not reflected in the programme".

Most of the available music teacher educators in Nigerian schools and colleges lack the comprehensive music education pedagogy. Adeogun (2001:198) affirmed that "another major problem of music teacher education in Nigeria is the acute shortage of resourceful professionally qualified music teacher". Adegbite (1996:355) discovered that "there is a shortage of teaching personnel and music is not given a serious consideration in both staffing and funding". Those views are in line with Ekwueme (1999:67) that "teachers in the secondary schools are handicapped towards music education due to their limited knowledge". They have no knowledge of the nature and content of music, or the appropriate instructional methods necessary for the facilitation of effective and meaningful work in the classroom.

There is nothing being done to encourage organized music teaching and learning in Nigerian secondary schools. Okafor (1989:295) noted that "schools are poorly staffed without people of the right calibre to teach music". Omibiyi-Obidike (1983:127) called for "a sound professional training for music teachers for an effective implementation of the music programmes". Enabling environment should be created as well as providing every opportunity for music teachers and students to develop their interest and innate abilities.

2.9 Appraisal of Literature Review

This chapter reviewed relevant studies by many scholars and researchers on the issue of music education curriculum in the Nigerian junior secondary schools. This review of related literature has revealed a lot of findings concerning music education programmes in Nigerian junior secondary schools.

Various authors, scholars, music educators and different authorities wrote to justify the proper integration of music education in the curriculum of Nigerian secondary schools.

In most secondary schools, music was still regarded as an extra-curricular activity. Music is on the list of optional subjects and not a core subject in its own right. It is an appendage to other school subjects. The curriculum emphasized Western classical music at the negligence of Nigerian traditional music.

The nature of musical activities does not create a need for an indigenous music. As recommended by Nzewi (1987:2) "we must return to authentic African self, resources and realistic experiences, our music curriculum needs a total overhauling".

Most secondary schools offering music lack appropriate facilities, resources, equipment, instruments and materials, inappropriate and difficult prescribed syllabus, low enrolment, inadequate funding, negative attitude of parents, students, policy-makers and insufficient qualified personnel. Teachers find the current music curriculum content difficult to understand, interpret and implement. They lack appropriate methods and skills for effective teaching of music at the junior secondary school level. One should strongly agree with Lawal (1994:205) that "the secondary school curriculum demands a thorough preparation of teachers, not only in the skills and strategies for teaching but also in the content knowledge and learning experiences that will make knowledge easily accessible to students".

CHAPTER THREE

RESEARCH METHODOLOGY

3.0

3.1 Introduction

This study is an educational research which involves the collection and analysis of data related to some aspects of music curriculum implementation at the junior secondary schools (JSS) in Kwara State, Nigeria.

The study is descriptive as it involves a survey of music teachers and music students' perceptions of the curriculum implementation of the music curriculum at the Junior Secondary School level (JSS) in Kwara State.

The survey is concerned with the investigation of a given population of the current conditions or practices of a given population so that information deriving from their welfare can be used for improving their welfare. It deals essentially with first hand data usually in quantitative forms – views, opinion, attitudes, to mention but a few.

In this chapter, the design methods and procedures adopted for the identification and selection of the population, sampling, instrumentation, collection and analysis of data for pilot and main studies are presented. The research questions and hypotheses used to lend direction and credence to this study are also explained.

This study also identified some of the constraints confronting the implementation of music education at the junior secondary schools in Kwara State and suggested how the implementation constraints could be properly addressed for successful music education programmes at the junior secondary schools in Nigeria.

3.2 Research Design

It is a careful planning of a study that is embarked upon by the researcher. Two major research designs were adopted in the study. The descriptive survey method and a quasi-experimental research design. The survey method entailed

the collection of data that essentially described the situation as it was. Kerlinger (1987) asserted that "survey is one of the most powerful methods of gathering research data. Its purpose is to discover relationships among the variables" Best (1970:120) stated that "survey is concerned with the generalized statistics that result when data are abstracted from a number of individual cases". The design elicited the distinctive attributes to each variable and the interrelatedness of the variables in the effective implementation of music education at the Junior Secondary School level.

The quasi-experimental research involved a pre-test and post-test design. The design was to provide stability through the introduction of control groups with or without treatment. It also recognized difficulties that arise from absolute manipulation of human subjects in experimental conditions. It had the potency of controlling all extraneous factors capable of posing any threat to the experiment and control groups with or without treatments. The study was carried out at different intervals in two public JSS schools in Ilorin, Kwara State.

The survey research design includes the use of questionnaire, interviews, careful observations and checklists for students' and teachers' instructional facilities and materials.

3.3 Study Location

This study covered the public, private and Federal Junior Secondary Schools offering music as a school subject in Kwara State of Nigeria. These schools are within the three geo-political zones in Kwara State (Central, North and South).

3.4 Population of the Study

The target population for the study included all music teachers and students at the Junior Secondary School level in Kwara State (JSS III students).

3.5 Sample and Sampling Techniques

The study consisted of one thousand (1000) music students and twenty (20) music teachers purposely chosen from some selected JSS III in Kwara State,

Nigeria. This was to ensure fairly generalizable results for the whole state. They were selected from twenty (20) Junior Secondary Schools within the three geo-political zones in Kwara State.

The researcher selected participants using the stratified random sampling technique. According to Daramola (1995), "stratified random sampling technique is the process, which involves classifying a target population into strata according to the desired characteristics of the population; thereafter, a process of simple random sampling technique is employed to draw the required sample from the stratum. He defined stratification as a process where variable are classified into groups according to desired characteristics of the variables".

In this study, therefore, the teachers were stratified on the basis of geo-political zones. The sampling procedure is multi-stage. Music teachers were stratified on the basis of geo-political zones. Eight (8), seven (7) and five (5) music teachers were randomly sampled in Kwara State (Central, South and North) respectively.

The second stage was the selection of music students. The music students were stratified on the basis of their geo-political zones. Five hundred (500) music students from Kwara Central; three hundred (300) music students from Kwara South and two hundred (200) music students from Kwara North.

3.6 Research Instruments

Data relating to this study were gathered with the use of the following instruments:

- (i) Questionnaire on music teachers' perception of implementation of music curriculum (QUTPIMC) – To determine teachers' level of use of instructional materials, qualifications, experience, training, relevance, adequacy, coverage, methods and techniques of teaching. This questionnaire designed by the researcher was validated by research experts.

- (ii) Questionnaire on music students' perceptions of the implementation of music curriculum (QUSPIMC) – To determine content-coverage, level of use of instructional materials, availability, adequacy of instructional materials, ease or difficulty of topics.
- (iii) Questionnaire on constraints to effective implementation of music curriculum (QUCEIMC) for music students.
- (iv) A checklist of music instructional materials to determine the instructional materials available for the teaching and learning of music at the JSS level.
- (v) Oral and Written Music Attainment Test (OWMAT). To get information on the students level of competence in music (Theory, African, Western and Applied).
- (vi) Experimental test: Two different tests were developed by the researcher, which centre on the three areas of music – Theory, Applied and History of music, Western and African music. They revealed the level of academic performance of music students in the basic musical skills of reading, writing, listening and creating music for the experimental and control groups at the pre-test and post-test measures.

(a) Teachers'/Experts' Questionnaire on the Music Instructional Materials

This questionnaire designed by the research was validated by professional music teachers. Twenty five (25) respondents made up of subject specialist (teachers) and experts in music education responded to the questionnaire, Five (5) music teachers were involved during the pilot-testing and Twenty (20) music teachers during the main study. Apart from the information required under personal data. Some items in sections A, B, C, D of the questionnaire sought the views of the music teachers on the training, performance objectives, content coverage, practical activities,

difficulties of music topics, adequacy and relevance of music instructional materials and constraints to effective implementation of the music curriculum. The questionnaire was specifically designed to assess the teachers' views on the suitability of the objectives, topics and methods of presentation.

(b) Learners' Questionnaire on the Music Curriculum Content

The instrument designed by the researcher was validated by music experts to seek opinions and views of music learners as to the adequacy and relevance of the music course materials for learning, delivery of music instruction, feedback and practical activities. The questionnaire consisted of four sections (A, B, C, D). Some items in section B were specifically designed to assess the learners' agreement or otherwise with the delivery of instruction, suitability of objectives, ease or difficulty of music topics, feedback, practical work, adequacy and relevance of music instructional materials. Fifty (50) respondents were involved during the pilot-testing: five (5) music teachers and forty-five (45) music students.

(c) Written Music Attainment Test (WMAT)

This was a researcher made test, designed to get information on the learners' level of competence in music (Theory, African, Western and Applied). Two different tests were designed for this purpose. One was administered at the pre-test, while the second was administered at the post-test stage of the music instructional materials in the classroom teaching and learning encounter. The two tests were used to determine if there would be a significant difference in the musical activities achievement scores/performance of music students on the major musical skills-singing, reading and writing, listening, creating/improvisation, technical/technology.

(d) Music Instructional Material Checklist (MIMC)

Items in section D were based on the availability of basic musical instructional materials, relevance, adequacy of musical instruments and equipment for the teaching and learning of music at the junior secondary school level.

(e) Oral Music Test (OMT)

Some questions were asked to which the music teachers' and music students were required to respond orally. This was to check whether the music teachers' and the music students' were pronouncing the song-texts correctly under the aural perceptions. It was to check their language ability, sound intonation, dictions, correct tonal quality, level of competence and use of musical instruments and equipment.

3.7 Validity of the Instruments

Validity is described as the extent to which the instrument can be relied upon to do what it purports to do accurately. Donna (1998) observed that "validity assesses the relevance of the instrument to its purpose". The subject specialist in music and music education, curriculum experts, test experts, and the researcher's supervisor carried out face and content validity. Content validity according to Donna (1998) "relates to the extent to which the instrument accurately samples the domain of interest to the study".

For the purpose of evaluating the instruments in terms of the relevance of the items to the problem of the study, all the instruments used were duly validated by the following for face and content validity:

- a. the researcher's supervisors;
- b. subject specialist in music education;
- c. test development and measurement experts.

The final version after necessary modifications was subjected to reliability tests before it was found suitable for administration.

- d. consultation of extensive literature review of well recognized research experts in music education.
- e. Pilot-study was carried out to check the suitability of the instruments.

This validity test was used to determine the extent to which the questionnaire corresponded with the subject matter. To do this, the questionnaires were submitted to the supervisors for corrections after which they were submitted to other experts both within University of Lagos and beyond for their opinions.

During this process, some items were deleted, some were reconstructed. Their suggestions were integrated in order to meet the purpose of this study. The final draft was then submitted back to the supervisors for final approval.

3.8 Reliability of the Research Instruments

The reliability of a measuring instrument is the consistency with which it measures what it purports to measure. To determine the reliability of this instrument, the test and re-test method was adopted. The test-re-test reliability of a test is a measure of its stability over time, that is, an indication of how stable the results would be over a period of time. The instruments were personally administered twice to the same group of students, after a time interval of four weeks between the two administrations. The two sets of scores obtained from each of the instruments were then correlated to obtain a correlation co-efficient.

Using Pearson Product Moment Correlation (PPMC), the following reliability co-efficients were obtained for the reliability of the instruments:

- (i) Training and Induction of Music Teachers = 0.85
- (ii) Content Coverage of Music Curriculum = 0.76
- (iii) Constraints to Effective Implementation of the JSS Music Curriculum = 0.89
- (iv) Teacher's Performance = 0.71
- (v) Concepts in Music being carried out = 0.74
- (vi) Checklist on the Availability of Musical Instruments and Equipment = 0.82

3.9 Procedure for Data Collection

The following steps were followed to carry out the pilot study for this research:

- a) The researcher visited the schools involved in the study with an introductory letter. This was to inform the school authorities about the proposed research and at the same time helped the researcher to pick dates for the schools that were used for the study.
- b) Observing the music teachers and students from the three schools on the level of competence, use of musical instruments and equipment; music teachers were observed three times without any intervention.
- c) Administering the music checklist and questionnaires on the teachers and students of music in the selected schools for the pilot study as to determine the content, availability, relevance, adequacy and teachers levels of use of the instructional materials.
- d) Students responded to the music attainment tests (MAT), which served as the pre-test for the pilot study. The pre-test served as a measure of students' level of prior familiarity with the selected instructional materials for learning.

3.10 Data Analysis Techniques

The data collected were tabulated and scored for analysis. The scoring procedure used for the questionnaires was a four point Likert scale. The Likert scale adopted was a weighted scoring of 4,3,2,1 used to evaluate the perceptions and opinions of music teachers and students. Data obtained from the students' and teachers' questionnaires were converted into frequencies and percentages for descriptive analysis.

To provide answers to some hypotheses the statistical test tools were used to test the level of significance difference. One-way analysis of variance (ANOVA) and Analysis of Covariance ANCOVA were also employed to test some hypotheses

in order to take decisions about the implementation of music curriculum at the JSS level.

The statistical tools used in the analysis were:

- (a) Simple percentages and frequencies
- (b) T-test, mean and standard deviation for comparison of two groups.
- (c) Regression analysis showing relationship among the variables.
- (d) Analysis of Variance (ANOVA) employed in the comparison of the mean of more than two groups.
- (e) Analysis of Co-variance (ANCOVA) employed in the comparison of the mean of more than two groups.
- (f) Tukey's Honestly Significantly Difference (Tukey HSD/Post-hoc was used for comparing the mean scores and ascertain the level of significance of all the hypotheses.

3.11 The Pilot Study

A pilot study was carried out after the construction and validation of the instruments. A smaller size of the population was involved in the pilot study and the respondents used in the pilot-study were not involved in the main study. The researcher's objectives of embarking on a pilot study before the main-study were:

- (i) to identify further the inadequacies and weakness of the instruments
- (ii) to test whether the research design was appropriate and adequate
- (iii) to determine the instruments
- (iv) to pilot-test the null hypothesis formulated for the study
- (v) to detect areas of problems and find the basis for objective and/or improving the quality of the instruments.

3.12 Pilot Study: Results and Discussions

An evaluation of Junior Secondary School Music Curriculum Implementation in Kwara State was carried out in order to determine the extent to which the JSS

music curriculum has been implemented with a view to finding out how far it had achieved its desired aims and objectives which music as a subject was established.

The pilot test was carried out in three (3) Junior Secondary Schools (one private, one Federal and one state owned) within the three geo-political zones in Kwara State (Central, South and North). One JSS was randomly selected from each of the geo-political zones – Omega College Shao, Federal Government College, Ilorin and Government Day Secondary School, Tanke. The three (3) schools selected for the study were different from the main schools selected for the study.

The school was chosen as sample for the pilot study and as a representative of the music students to establish the operational base for the study and to try out the instruments for data collection.

Questionnaire was administered to the forty five (45) music students, fifteen (15) music students at Omega College Shao, fifteen (15) music students at Federal Government College, Ilorin, fifteen (15) music students at Government Day Secondary School, Tanke. The music students were randomly selected from each of the three JSS schools within the three geo-political zones in Kwara State.

In all the three (3) Junior Secondary Schools used for the pilot-study, five (5) music teachers were used as the participants (two music teachers at Omega College, Shao, two music teachers at Federal Government College, Ilorin and one music teacher at Government Day Secondary School, Tanke.

During pilot testing, fifty (50) respondents were used as sample – forty five (45) music students and five (5) music teachers.

3.13 Pilot Study Data Analysis

Pilot study findings and answers to research questions:

Research Question 1:

To what extent are the music curriculum objectives at the JSS level are being perceived by JSS music students?

Table 1: Frequency and Percentage of Music Students' Responses' on Objectives for Learning Music

S/No	Objectives of Music	Frequency	Percent (%)
1.	To read and write music	2	4.4
2.	To perform music	3	6.6
3.	To listen to music and communicate with it	1	2.2
4.	To play music, tune and repair musical instruments and equipment.	1	2.2
5.	To pass examinations and obtain certificates	38	84.4
6.	To develop aesthetic potentials	Nil	Nil
	Total	45	100

Table 1 shows that learner's main objectives for learning music at the JSS level is to pass examinations and obtain certificates with a total number of 38 (84.4%) respondents agreed with this item, to read and write music had 3 (6.6%) respondents, to listen to music and communicate with it recorded 1 (2.2%), to play music tune and repair musical instruments and equipment recorded 1 (2.2%), and to develop aesthetic potentials had nil respondent.

Research Question 2:

Do the music teachers and students perceive the musical instruments, equipment and physical facilities of music curriculum available, adequate and relevant for effective teaching and learning of music at the JSS level?

Table 2: Frequency and Percentage of Music Teachers' Responses on availability, adequacy and relevance of JSS musical instruments, equipment and facilities.

No	Variables	Rating				Frequency		Percent (%)	
		SA	A	SD	D				
		Agreed		Disagreed		A	D	A	D
1	Availability, adequacy and relevance of Western musical instruments	(40%) 2	(60%) 3	Nil	Nil	5	100	Nil	Nil
2	Availability, adequacy and relevance of African musical instruments	(40%) 2	(40%) 2	Nil	(20%) 1	4	1	80	20
3	Availability, adequacy and relevance of electro-acoustical and audio-visual equipment	Nil	Nil	(40%) 2	(60%) 3	Nil	5	Nil	100
4	Physical facilities	Nil	Nil	(80%) 4	(20%) 1	Nil	5	Nil	100

Table 2 **item 1** reveals that all the five (5) respondents (100%) agreed that Western musical instruments, equipment and facilities were grossly inadequate while nil disagreed.

Item 2: A total of four(4) respondents (80%) agreed with the item that African musical instruments were available, adequate and relevant while one(1) (20%) respondent disagreed that African musical instrument were not available and inadequate.

Item 3: five (5) respondents (100%) disagreed that electro-acoustical and audio-visual aids for teaching music at the JSS level while nil respondent agreed with the item.

Item 4: A total of five (5) (100%) respondents disagreed that physical facilities for teaching music at the JSS level were seriously lacking while none respondent agreed with the item.

Table 3: Frequency and Percentage of Music Students' Responses on availability, adequacy and relevance of JSS musical instruments, equipment and facilities.

S/N	Variables	Rating	Frequency	Percent (%)
1	Western musical instruments and equipment	Strongly Agree	3	6.6
		Agree	4	8.8
		Strongly Disagree	32	71.1
		Disagree	6	13.3
2	African musical instruments and equipment	Strongly Agree	39	86.6
		Agree	4	8.8
		Strongly Disagree	2	4.4
		Disagree	Nil	Nil
3	Electro-acoustical, audio-visual equipments	Strongly Agree	35	77.7
		Agree	7	15.5
		Strongly Disagree	2	4.4
		Disagree	1	2.2
4.	Physical facilities	Strongly Agree	27	60
		Agree	10	22.2
		Strongly Disagree	5	11.1
		Disagree	3	6.6
		Total	45	100

Table 3 **Item 1:** the table shows that 38(84.4%) respondents disagreed with the item that Western musical instruments and equipment were not available for learning music while 7(15.4%) respondents agreed that Western musical instruments and equipment were available and adequate.

Item 2: A total of 43 (95.4%) respondents agreed that African musical instruments and equipment were available, adequate and relevant for learning music at the JSS level while 2(8.8%) respondents disagreed with the item.

Item 3: 42 respondents (93.2%) agreed that electro-acoustical and audio-visual aids for learning music at the JSS level were unavailable and inadequate while 3(6.6%) respondents disagreed with the item.

Item 4: A total of 37 (82.2%) respondents agreed that the physical facilities were inadequate, while 8 (17.7%) respondents disagreed that physical facilities were adequate for learning music at the JSS level.

Research Question 3:

What are the methods being employed by the music teachers to enhance effective teaching and learning of music at the JSS level?

Table 4: Frequency and Percentage of Teachers' Responses' on the methods being employed to enhance effective teaching and learning of music at the JSS level

S/No	Variables	Frequency	Percent (%)
1.	Theoretical method	3	60
2.	Practical method	1	20
3.	Assessment method	1	20
	Total	5	100

Table 4 reveals that 3 (60%) respondents employed theoretical method, 1 (20%) respondent employed applied practical method while 1 (20%) respondent employed assessment method. This shows that the music teachers employed theoretical methods for teaching and learning music at the JSS level.

Research Question 4:

To what extent are the musical instruments, equipment and the physical facilities are being utilized by the JSS music teachers and students?

Table 5: Frequency and Percentage of Teachers' Responses' on the musical instruments, equipment and physical facilities being utilized at the JSS level.

S/No	Variables	Frequency	Percent (%)
1	Western musical instruments and equipment	Nil	Nil
2	African musical instruments and equipment	4	80
3	Electro-acoustical and audio-visual equipment	1	20
4	Physical facilities	Nil	Nil
	Total	5	100

Table 5 shows that African musical instruments are being utilized for the teaching of music at the JSS level with 4(80%) respondents, Western equipment had nil respondent, electro-acoustical equipment scored nil, audio-visual materials had 1(20%) respondent while physical facilities recorded nil.

Table 6: Frequency and Percentage of Students' Responses' on the musical instruments, equipment and physical facilities being utilized at the JSS level.

S/No	Variables	Frequency	Percent (%)
1.	Western Equipment	9	20
2.	African equipment	31	68.8
3.	Electro-acoustical equipment	1	2.2
4	Audio-visual materials	3	6.6
5	Physical facilities	1	2.2
	Total	45	100

Table 6 reveals that music students utilized African equipment for learning music at the JSS level with 31 (68.8%) respondents while Western equipment had 9 (20%) respondents, Electro-acoustical recorded 1 (2.2%) respondent, audio-visual materials had 3 (6.6%) respondents and physical facilities recorded 1 (2.2%) respondent.

Research Question 5

Are teachers of music professionally qualified, prepared and experienced to implement the music curriculum at the JSS level?

Table 7: Frequency and Percentage of Music Teachers' Responses' on Teaching qualifications

S/No	Teaching Qualifications	Frequency	Percent (%)
1.	Music graduates with teaching qualifications (B.A (Ed)/ B.Ed.	1	20
2.	Music graduates without teaching qualifications (B.A, BSc/ND/HND	1	20
3.	Non-graduates with teaching qualifications in music (NCE)	3	60
4.	Others (M.A/M.Phil/D.Mus/M. Mus/Ph.D	Nil	Nil
	Total	5	100

Table 7 shows that 3(60%) respondents are NCE graduates of music, 1(20%) music graduate with teaching qualification 1(20%) music graduate without teaching qualifications and none for others. The table reveals that 4(80%) music teachers are professionally qualified to teach music at the JSS level.

Research Question 6:

Is there any significant relationship between the factors serving as impediments to the proper implementation of music curriculum at the JSS level?

Table 8: Frequency and Percentage of Music Teachers' Responses' on the factors serving as impediments to the proper implementation of JSS music curriculum

S/No	Constraints	Frequency	Percent (%)
1.	Practical problem	1	20
2.	Professional problem	Nil	Nil
3.	Learners problem	1	20
4.	Physical facilities	3	60
5	Administrative problem	Nil	Nil
6	Environmental problem	Nil	Nil
	Total	5	100

Table 8 shows that physical facilities is the most serious factor serving as impediments to the proper implementation of JSS music curriculum with a total number of 3 respondents (60%), practical problem 1(20%) , learners problem (1) 20%.

Research Question 7:

What are the musical skills should the music students develop at the JSS level?

Table 9: Frequency and Percentage of Music Students' Responses' on the basic musical skills which the students must develop in music at the JSS level

S/No	Variables	Frequency	Percent (%)
1.	Reading & writing	8	17.7
2.	Listening	3	6.6
3.	Creating/Improvisation	6	13.3
4.	Technical/Technology	28	62.2
	Total	45	100

Table 9 shows that 28 (62.2%) of the learners agreed that the basic musical skills to be developed in music at the JSS level is the technical/technological abilities, reading and writing had 8(17.7%), listening scored 3 (6.6%) while creating/improvisation had 6(13.3%)

Research Question 8:

What are the musical activities the students should be able to perform at the JSS level?

Table 10: Frequency and Percentage of Musical Activities learners should be able to perform at the JSS level

S/No	Variables	Frequency	Percent (%)
1.	Singing/ Playing	31	68.8
2.	Tuning/Repairing	7	15.5
3.	Composition	3	6.6
4.	Analysis	2	4.4
5.	Notation	2	4.4
	Total	45	100

Table 10 reveals that students showed a great interest and enthusiasm in the singing of songs and playing of musical instruments with 31 respondents (68.8%), while tuning and repairing of instruments had 7(15.5%) respondents, composition recorded 3(6.6%) respondents, analysis of music had 2 (4.4%) respondents and notation of songs recorded 2 (4.45%) respondents.

3.14 Summary of Findings of the Pilot Study

The findings from analysis of data for the pilot study revealed the following:

1. The students showed great interest in learning music.
2. Music teachers carried out the performance objectives as required in the theory of music. However, there were many concepts where practical activities were not carried out.

3. Most of the musical instructional materials and equipment were not available in schools especially, Western and Electro-acoustical materials.
4. Music instruction in schools was theoretically based.
5. Teachers' use of relevant musical instruments and equipment are hindered by lack of funds, poor learning environment, lack of refresher courses, seminar, workshops, conferences, lack of incentives, interest, motivation and support from the schools administrations.
6. Only one teacher taught music in all the JSS and SS classes.
7. Time allocated for music lessons on the school time tables was grossly inadequate.
8. The results also showed a low-level of training and competence in the teachers' use of Western musical instruments and equipment during classroom interactions.
9. Teachers' qualification and experience had significant effect on teachers' level of competence, methods, techniques and mastery of the subject-matter.
10. Most music students agreed that the course materials were inadequate.
11. There were no other musical instruments and equipment for teaching music apart from the African traditional musical instruments.
12. Both teacher and students agreed that the following concepts were difficult (a) intervals, (b) modulation (c) harmony and counterpoint (d) ear training and sight-reading (f) transposition (g) composition.
13. Curriculum development agencies and examining bodies such as Nigerian Educational Research and Development Council (NERDC), West African Examination Council (WAEC), National Examination Council of Nigeria (NECO), Conference of Music Educators in Nigeria (COMEN), Association of Nigerian Musicologists (ANM), Musicological Society of Nigeria (MUSON), have little contributions with respect to curriculum content, development

and training of music teachers on the use of the curriculum and other related training programmes.

The pilot study was very useful as it provided valuable information about the appropriateness and adequacies of the research design, validity and reliability of the instruments as well as testing the formulated hypotheses.

3.15 Implications of the Pilot Study

2. The pilot study experiences were found very useful to the researcher as the result led to the fine-tuning of the instruments used for the main study.
3. The pilot study provided reasonable degree of confidence in the efficacy and appropriateness of the research design and an improvement in the quality of the instruments and the analysis.
4. From the pilot study, some lapses in the test administration were encountered and duly amended.
5. The levels of reliability shown by the correlation tests using the Pearson Products Moment test-re-test formula raised the confidence of the researcher to use them in the main study.
6. some of the questionnaire for the learners were identified for simplicity and clarity.

3.16 Summary

This chapter has described the design of the study, with detailed description of population, sample and sampling techniques and the instruments used for the study. The research questions, which gave direction to the study, were also discussed. The chapter also included a discussion of procedure for data collection, administrations of the data, data analysis techniques, findings from the pilot-testing and the implications of the pilot study on the main study.

CHAPTER FOUR

4.0 PRESENTATION OF RESULTS, INTERPRETATION AND DISCUSSION OF FINDINGS

4.1 Introduction

This chapter concerns itself with the analysis and presentation of data collected in the main study. The interpretation of the results are also presented and discussed. This section shows teachers', experts' and learners' views and opinions about the music course content, coverage, adequacy and relevance of music curriculum, level of use of instructional materials, teaching methods, difficulty of topics, needs, interests motivation, training, qualifications, experience and the acquisition of musical knowledge and skills.

The major constraints confronting the implementation of music education at the junior secondary schools are discussed. Notated and translated Nigerian folk music and folk instruments that can effectively assist music students and music teachers in the course of teaching and learning music at the junior secondary schools in Nigeria were also presented.

Research questions not stated in hypothetical forms are analyzed by descriptive statistics using frequencies and percentages. One way analysis of Variance (ANOVA), Analysis of Co-variance (ANCOVA) T-test statistics, Regression analysis showing relationships among the variables and Tukey Honestly Significantly Difference (HSD) post-hoc comparison were used in the analysis of data and the results are presented in tables and relevant conclusions are drawn on the basis of acceptance or rejection of the null hypotheses.

4.1 Data Presentation

The following tables and figures depict findings from the analysis of the students' views and opinions. This was to give answers to research questions

Table 11: Frequency Distribution of Music Teachers by Geo-political zones

S/No	Geo-Political Zones	Schools	No. of Music teachers expected	No. of Music teachers available
1	Central	A	20	9
2	South	B	18	7
3	North	C	16	6
	Total		54	22

Table 11 reveals inadequate supply of music teachers in all the sampled JSS schools within the three geo-political zones in Kwara State. There were twenty-two (22)40.7%) music teachers employed [Kwara Central- nine (9) teachers South – seven (7) teachers and in the North-six (6) teachers] instead of the required fifty four (54).

Table 12: Population of Music Teachers and Students

S/No	Sample Category	Number Sampled
1	Music teachers	20
2	Music students	1000
Total		1020

Table 12 shows that the music teachers were twenty (20) and the music students were one thousand (1000) used for the main study.

Table 13: Gender Distribution of the respondents (Music Teachers and Students)

S/No	Gender Distribution		Total
Respondents	Male	Female	
Teachers	8(40%)	12(60%)	20(100%)
Students	285(28.5%)	715(71.5%)	1000(100%)

Table 13 shows that out of twenty (20) music teachers sampled, 8(40%) were males while 12(60%) were females. In addition, out of one thousand (1000)

music students sampled, 285(28.5%) were males while the rest 715(71.5%) were females.

Research Question One

To what extent are the music curriculum objectives, content coverage and practical activities are being perceived by the music teachers and students at the JSS level?

Table 14: Frequency and Percentage of Music Students' Responses on Objectives for Learning Music

S/No	Objectives & Purposes	Frequency	Percent (%)
1.	To read and write music	118	11.8
2.	To perform music	243	24.3
3.	To listen to music and communicate with it	35	3.5
4.	To play music, tune and repair musical instruments and equipment.	48	4.8
5.	To pass examinations and obtain certificates	529	52.9
6.	To develop aesthetic potentials	27	2.7
	Total	1000	100

Table 14 reveals that learner's main objectives for learning music at the JSS level is to pass examinations and obtain certificates with a total number of 529 respondents (52.9%) agreed with this item; to read and write recorded 11.8%; to perform music had 24.3; to listen to music and communicate with it recorded 3.5%; to play music, tune and repair musical instruments and equipment had 4.8%; while to develop aesthetic potentials recorded 2.7%.

Research Question Two

Do the music teachers and students perceived the musical instruments, equipment and physical facilities of music curriculum available, adequate and relevant for effective teaching and learning of music at the JSS level?

Table 15(a): Frequency and Percentage of Music Teachers' Responses on Availability, adequacy and relevance of the musical instruments, equipment and physical facilities

Variable	Rating	Frequency	Percent (%)
Availability, adequacy and relevance of the musical instruments, equipment and physical facilities	Strongly Agree	1	5
	Agree	1	5
	Strongly Disagree	13	65
	Disagree	5	25
	Total	20	100

Table 15a reveals that 18(90%) of the respondents disagreed that the instructional materials for teaching music were adequate and relevant while 2(10%) agreed that the course instructional materials for teaching music were adequate and relevant.

Table 15(b): Frequency and Percentage of Music Teachers' Responses on Availability, adequacy and relevance of the musical instruments, equipment and physical facilities

Variable	Rating	Frequency	Percent (%)
Availability, adequacy and relevance of the musical instruments, equipment and physical facilities	Strongly Agree	82	8.2
	Agree	15	1.5
	Strongly Disagree	890	89
	Disagree	13	1.3
	Total	1000	100

Table 15b reveals that the learners disagreed that the course instructional materials for learning music were adequate with a total number of 903(90.3%) respondents, while 97 (9.7%) respondents agreed that the course instructional materials were adequate and relevant.

Research Question Three

What are the methods being employed by the music teachers to enhance effective teaching and learning of music as the JSS level?

Table 16: Frequency and Percentage of Music Students' Responses on the methods being employed by the music teachers to enhance effective teaching and learning of music as the JSS level.

S/No	Variables	Frequency	Percent (%)
1.	Practical method	5	25
2.	Theoretical method	13	65
3.	Assessment method	2	10
	Total	20	100

Table 16 shows that 5(25%) music teachers employed practical method, theoretical method recorded 13(65%) respondents, while 2(10%) music teachers employed assessment methods for teaching music at the JSS level.

Research Question Four

To what extent are the musical instruments, equipment and the physical facilities being utilized by the JSS music teachers and students?

Table 17(a): Frequency and Percentage of Teachers' Responses' on the musical instruments, equipment and the physical facilities being utilized by the JSS music teachers and students

S/No	Variables	Frequency	Percent (%)
1.	African musical instruments and equipment	16	80
2.	Western musical instruments and equipment	2	10
3.	Electro-acoustical and audio-visual equipment	1	5
4.	Physical facilities	11	5
	Total	20	100

Table 17a reveals that African musical instruments are being utilized for the teaching of music at the JSS level with 16 (80%) respondents, Western equipment

scored 2(10%) respondents, Electro-acoustical and audio-visual equipment had 1(5%) respondent and the physical facilities scored 1(5%) respondent.

Table 17(b): Frequency and Percentage of Students' Responses' on the musical instruments, equipment and the physical facilities being utilized by the JSS music teachers and students

S/No	Variables	Frequency	Percent (%)
1.	African musical instruments and equipment	724	72.4
2	Western musical instruments and equipment	187	18.7
3.	Electro-acoustical and audio-visual equipment	69	6.9
4.	Physical facilities	20	2
	Total	1000	100

Table 17b shows that African musical instruments are being utilized for the learning of music at the JSS level with 724(72.4%) respondents, Western musical instruments recorded 187 (18.7%), Electro-acoustical and audio-visual equipment had 69(6.9%) while physical facilities recorded 20(2%).

Research Question Five

Are teachers of music professionally qualified, prepared and experienced to implement the music curriculum at the JSS level?

Table 18(a): Frequency and Percentage of Music Teachers' Responses on Teaching Qualifications

S/No	Teaching Qualifications	Frequency	Percent (%)
1.	Music graduates with teaching qualifications (B.A (Ed)/ B.Ed.	8	40
2.	Music graduates without teaching qualifications (B.A, BSc/ND/HND	1	5
3.	Non-graduates with teaching qualifications in music (NCE)	11	55
4.	Others (M.A/M.Phil/D.Mus/M. Mus/Ph.D	Nil	Nil
	Total	20	100

Table 18a shows that music graduates with teaching qualifications were 8(40%), music graduates without teaching qualifications was 1(5%), non-graduates with teaching qualifications were 11(55%) while others recorded nil.

The table shows that music graduate teachers and non-graduates teachers with teaching qualifications were greater in number than others; nineteen (19) 95% music teachers were professionally qualified while one (1) 5% music teacher was without a teaching qualification. Music teachers' qualification contributes significantly to music teachers' cognitive style. Graduate teachers of music with teaching qualifications exhibit greater percentage of competence and mastery of the subject-matter than other categories of music teachers without teaching qualifications.

Table 18(b): Frequency and Percentage of Music Teachers' Responses on Teaching Experience

S/No	Teachers' Experience	Frequency	Percent (%)
1.	Below 10 years	3	30
2.	10 – 20 years	17	70
3.	Above 20 years	Nil	Nil
	Total	20	100

Table 18 (b) reveals that teaching experience had a significant influence on teachers' teaching techniques and strategies. Music teachers exhibited greater percentage of teaching experience. As shown in the table above, seventeen (17) 70% music teachers exhibited greater percentage experience while three (3) 30% music teachers were below ten years of teaching experience.

Research Question 6:

Is there any significant relationship between the factors serving as impediments to the proper implementation of music curriculum at the JSS level?

Table 19(a): Frequency and Percentage of Music Teachers' Responses' on the factors serving as impediments to the proper implementation of music curriculum at the JSS level

S/No	Constraints	Frequency	Percent (%)
1.	Practical problem	14	70
2.	Professional problem	1	5
3.	Learners problem	1	5
4.	Physical facilities problem	2	10
5	Administrative problem	1	5
6	Environmental problem	1	5
	Total	20	100

Table 19a reveals that practical problem had 14(70%) respondents, professional problem recorded 1(5%) respondent, learners problem had 1(5%) respondent, physical facilities scored 2(10%) respondents, administrative problem recorded 1(5%) respondent while environmental problem scored 1(5%) respondent.

Table 19(b): Frequency and Percentage of Music Students' Responses' on the factors serving as impediments to the proper implementation of music curriculum at the JSS level

S/No	Constraints	Frequency	Percent (%)
1.	Practical problem	104	10.4
2.	Professional problem	21	2.1
3.	Learners problem	18	1.8
4.	Physical facilities problem	842	84.2
5	Administrative problem	6	0.6
6	Environmental problem	9	0.9
	Total	1000	100

Table 19b shows that practical problem had 104(10.4%) respondents, professional problem recorded 21(2.1%) respondents, learners problem had 18(1.8%) respondents, physical facilities scored 842(84.2%) respondents, administrative problem recorded 6(0.6%) respondents while environmental problem scored 9(0.9%) respondents.

Research Question 7:

What are the musical skills should the music students develop at the JSS level?

Table20: Frequency and Percentage of Music Students' Responses' on the basic musical skills the students should develop in music at the JSS level

S/No	Variables	Frequency	Percent (%)
1.	Reading and Writing	245	24.5
2.	Listening	28	2.8
3.	Creating/Improvisation	84	8.4
4.	Technical/Technology	643	64.3
	Total	1000	100

Table 20 depicts that 643 (64.3%) of the learners agree that the basic skills to be developed at the JSS level is the technical aspect of music that will effectively improve their technical abilities and advancement. Reading and writing skills had 245(24.5%) respondents, listening skills recorded 28 respondents (2.8%) and creating/improvisation had 84 respondents (8.4%).

Research Question 8:

What are the musical activities the students should be able to perform at the JSS level?

Table 21: Frequency and Percentage of Musical Activities the Learners should be able to perform at the JSS level

S/No	Variables	Frequency	Percent (%)
1.	Singing/ Playing	879	87.9
2.	Tuning/Repairing	22	2.2
3.	Composition	73	7.3
4.	Analysis	11	1.1
5.	Notation	15	1.5
	Total	1000	100

Table 21 the learners who formed 879 (87.9%) of all the respondents agreed that the musical activities, which the learners should be able to perform in music, is the singing of songs and playing of musical instruments. Tuning/repairing recorded 22(2.2%) respondents, composition had 73(7.3%) respondents, analysis of music recorded 11(1.1%), while notation had 15(1.5%) respondents.

4.3 Test of Research Hypotheses

To achieve this, the hypotheses formulated in the study were duly tested. The results of the analysis of the data were presented according to the sequence in which the questions were analysed and research hypotheses tested. The hypotheses formulated in the study were dully tested as shown below:

Hypothesis One

There is no significant relationship between the performance objectives, content coverage, practical activities and difficulty of topics of JSS music curriculum taught as perceived by the JSS music teachers and students.

Table 22: ANOVA analysis showing relationship between the performance objectives, content coverage, practical activities of JSS music curriculum taught as perceived by the JSS music teachers.

Variable	Sum of Squares	df	Mean Square	Cal. F-value	Critical F-value	Remark
Between Groups	8.595	3	2.865	22.681	2.76	Ho Rejected
Within Groups	9.600	76	0.126			

$P < 0.05$

Table 22 shows that the calculated F-value (22.681) was greater than the critical F-value (2.76) with 3,76 degree of freedom and at 0.05 level of significance. Since the calculated F-value is greater than the critical F-value, hypothesis 1 is rejected and the alternative hypothesis upheld; that there is a significant relationship between the performance objectives, content coverage, practical activities and difficulty of topics of music curriculum as perceived by the

JSS music teachers. To obtain which of the variables is most significant; Tukey (HSD) was employed as stated in the table below:

Table 23: Tukey HSD Post-hoc Comparison on Performance objectives, Content Coverage, Practical Activities and difficulty of Topics of JSS Music Curriculum

Variable	No	Mean (X)	Mean Difference
Content coverage	20	1.9683	-0.0754
Practical activities	20	2.4644	-0.5715
Difficulty of topics	20	1.6294	0.2635
Performance objectives	20	1.6348	0.2581
Total	80	1.8929	

Examination of Tukey post-hoc comparison's table showed that difficulty of music topics (0.2635) is the most significant among the content coverage, practical activities and performance objectives.

Table 24: t-test analysis showing relationship between the content coverage and difficulty of topics of JSS music curriculum learnt by the students.

Variable	No	Mean (X)	Std. Dev (E)	df	Cal. t-value	Critical t-value	Remark
Content coverage of music curriculum	1000	1.5411	0.3475	999	91.51	1.960	Ho Rejected
Difficulty of JSS music curriculum	1000	1.867	0.3140				

$$P < 0.05 \quad N - 1 = 1000 - 1 = 999$$

Table 24 shows that the calculated t-value (91.51) was greater than the critical t-value (1.960) with 999 degree of freedom and at 0.05 level of significance. Therefore, hypothesis 1 postulated earlier is rejected and the alternative hypothesis accepted that there is a significant relationship between the content coverage of music curriculum learnt by the music students. The difference is in favour of difficulty of topics of JSS music curriculum by comparing their mean scores as stated in table ten above.

Hypothesis Two

There is no significant relationship between the availability OF Western, African, Electro-acoustical, Audio-visual equipment and the Physical facilities available for the teaching and learning of the JSS music curriculum as perceived b the JSS music teachers and students.

Table 25: ANOVA analysis showing the relationship between the availability of Western, African, Electro-Acoustical, Audio-Visual equipment and the Physical facilities available for the teaching of JSS music curriculum as perceived by the JSS music teachers

Variable	Sum of Squares	df	Mean Square	Cal. f-value	Critical f-value	Remark
Between Groups	27.778	4	6.945	20.642	2.37	Ho Rejected
Within Groups	31.961	95	0.336			
Total	59.739					

$P < 0.05$

Table 25 shows that the calculated F-value (20.642) was greater than the critical F-value (2.45) with 4,95 degrees of freedom and at 0.05 level of significance. This implies that the null-hypothesis postulated earlier is rejected and the alternative hypothesis accepted that there is a significant relationship between the availability of Western, African, Electro-Acoustical, Audio-visual and the Physical facilities equipment that are available for the teaching of JSS music curriculum as perceived by the JSS music teachers. Differences in mean values were compared with the use of Tukey (HSD) post-hoc to confirm which of these variables is most significant as shown in the table below:

Table 26: Tukey HSD Post-hoc Comparison of the availability of Western, African, Electro-Acoustical, Audio-Visual equipment and the Physical facilities available for the teaching of JSS music curriculum as perceived by the JSS music teachers

Variables	No	Mean	Mean difference
Western equipment	20	2.4500	-0.2349
African equipment	20	3.1500	-0.9349
Electro-Acoustical Equipment	20	1.8167	0.3984
Audio-Visual materials	20	1.7875	0.4276
Physical facilities	20	1.8714	0.3437
Total	100	2.2151	

Examination of Tukey (HSD) post-hoc comparison table showed that African music equipment is the most significant among the variables under consideration.

Table 27: ANOVA analysis showing the relationship between the availability of Western, African, Electro-Acoustical, Audio-Visual equipment and the physical facilities available for the teaching of JSS music curriculum as perceived by the JSS music students.

Variable	Sum of Squares	df	Mean Square	Cal. f-value	Critical f-value	Remark
Between Groups	24.454	4	6.114	14.06	2.37	Ho Rejected
Within Groups	2170.635	4995	0.435			
Total	2195.089					

$P < 0.05$

Table 27 shows that the calculated F-value (14.06) was greater than the critical F-value (2.37) with 4,995 degrees of freedom and at 0.05 level of significance. Since the calculated F-value is greater than the critical F-value, hypothesis 2 is rejected and the alternative hypothesis accepted that there is a significant relationship between the Western, African, Electro-acoustical, Audio-visual equipment and the Physical facilities available for learning music at the JSS level music curriculum as perceived by the music students. In order to ascertain

which among the variables under consideration is most significant, Tukey (HSD) post-hoc was used to compare the mean scores as shown in the table below:

Table 28: Tukey HSD Post-hoc Comparison of the availability of Western, African, Electro-acoustical, Audio-Visual equipment and the Physical facilities available for the teaching of JSS music curriculum as perceived by the JSS music students

Variables	No	Mean	Mean difference
Western equipment	1000	1.8741	-0.0133
African equipment	1000	1.7663	0.0945
Electro-Acoustical Equipment	1000	1.9507	-0.0899
Audio-Visual materials	1000	1.7964	0.0644
Physical facilities	1000	1.9166	-0.0558
Total	5000	1.8608	

Table 28 above shows that African equipment (0.0945) is the most significant teaching and learning materials that are available for the students to learn music at the JSS level. It is closely followed by the Audio-Visual (0.0644) materials that are available for learning of music curriculum.

Hypothesis Three

There is no significant relationship between the theoretical method, practical method and assessment methods employed by the music teachers to determine the extent to which the objectives of music curriculum are achieved as perceived by the JSS music students.

Table 29: ANOVA analysis showing the relationship between the theoretical method, practical method and assessment method employed by the music teachers to determine the extent to which the objectives of music curriculum are achieved as perceived by the JSS music students.

Variable	Sum of Squares	df	Mean Square	Cal. f-value	Critical f-value	Remark
Between Groups	1964.864	2	982.431	103.70	3.00	Ho Rejected
Within Groups	28200.056	2977	9.473			
Total	1964.864	2	982.431			

$P < 0.05$

Table 29 shows that the calculated f-value (103.70) is greater than the critical f-value (3.00) with 2,2977 degree of freedom and at 0.05 level of significance. Hypothesis 3 is rejected and the alternative hypothesis accepted that there is a significant relationship between the theoretical method, practical method and assessment method employed by the music teachers to determine the extent to which the objectives of music curriculum are achieved as perceived by the JSS music teachers. To obtain where significant difference lies between the variables under consideration, Tukey's (HSD) post-hoc was used.

Table 30: Tukey HSD Post-hoc Comparison of the theoretical method, practical method and assessment methods employed by the music teachers to determine the extent to which the objectives of music curriculum are achieved

Methods Employed	No	Mean	Mean difference
Theoretical	1000	3.1653	-0.8754
Practical	1000	2.4908	-0.2009
Assessment	1000	1.2137	1.0762
Total	3000	2.2899	

$P < 0.05$

From Tukey (HSD) post-hoc's table above, it can be observed that an evaluation method (1.0762) has the most significant relationship between the variables under consideration.

Hypothesis Four

There is no significant relationship between the Western, African, Electro-acoustical, Audio-visual equipment and the Physical facilities that are being utilized for teaching and learning of the JSS music curriculum as perceived by the JSS music teachers and students.

Table 31: ANOVA analysis showing the relationship between the Western, African, electro-acoustical, audio-visual equipment and the physical facilities that are being utilized for teaching and learning of the JSS music curriculum as perceived by the JSS music teachers

Variable	Sum of Squares	df	Mean Square	Cal. f-value	Critical f-value	Remark
Between Groups	17.83	4	4.458	15.798	2.45	Ho Rejected
Within Groups	26.80	95	0.282			
Total	44.63					

$P < 0.05$

Table 31 shows that the calculated F-value (15.798) is greater than the critical F-value (2.45) with 4,95 degree of freedom and at 0.05 level of significance. This implies that hypothesis 4 is rejected and the alternative hypothesis is accepted which implies that there is a significant relationship between the utilization of Western equipment, African Equipment, Electro-Acoustical equipment, Audio-visual equipment and physical facilities put in place to teach JSS music curriculum as perceived by the JSS music teachers. To ascertain which of these variables is most significant, Tukey (HSD) post-hoc was used to determine this as shown below:

Table 32: Tukey HSD Post-hoc Comparison of the Western, African, electro-acoustical, audio-visual equipment and the physical facilities that are being utilized for teaching and learning of the JSS music curriculum as perceived by the JSS music teachers

Variables	No	Mean	Mean difference
Western equipment	20	1.7125	0.3567
African equipment	20	2.7000	0.6308
Electro-Acoustical	20	2.3500	0.2800
Audio-Visual materials	20	1.5333	0.5359
Physical facilities	20	2.0500	0.0192
Total	100	2.0692	

The examination of the table above shows that African equipment (0.6308) is the most significant, followed by the audio-visual materials (0.5359) when the mean values were compared.

Table 33: ANOVA analysis showing the relationship between the Western, African, electro-acoustical, audio-visual equipment and the physical facilities that are being utilized for teaching and learning of the JSS music curriculum as perceived by the JSS music students

Variable	Sum of Squares	df	Mean Square	Cal. f-value	Critical f-value	Remark
Between Groups	306.217	4	76.554	62.493	2.37	Ho Rejected
Within Groups	6120.616	4995	0.435			
Total	6426.833					

$$P < 0.05$$

Table 33 shows that the calculated F-value (62.493) is greater than the critical F-value (2.37) with 4,4995 degree of freedom and at 0.05 level of significance. Since the calculated F-value is greater than the critical F-value, hypothesis 4 is rejected and thus, alternative hypothesis accepted that there is a significant relationship between the Western, African, Electro-Acoustical, Audio-Visual equipment and the physical facilities being utilized for learning of JSS music curriculum as perceived by the JSS music students. To obtain which among the variables is the most significant; Tukey (HSD) post-hoc was employed to compare the mean scores of variables as shown below:

Table 34: Tukey HSD Post-hoc Comparison of the Western, African, electro-acoustical, audio-visual equipment and the physical facilities that are being utilized for teaching and learning of the JSS music curriculum as perceived by the JSS music students.

Variables	No	Mean	Mean difference
Western	1000	1.7510	-0.0886
African	1000	1.4623	0.2001
Electro-Acoustical	1000	2.1113	-0.4489
Audio-Visual materials	1000	1.4915	0.1709
Physical facilities	1000	1.4962	0.1662
Total	5000	1.6624	

To ascertain which of the variables is most significant; Tukey (HSD) post-hoc comparison was employed and the examination of the table shows that

African equipment (0.2001) is the most significant among the variables under consideration.

Hypothesis Five

There is no significant relationship between the nature of training of music teachers, sponsorship of the training, period of the training, impact of the training, knowledge and skills acquired in the training and implementation of the JSS music curriculum as perceived by the JSS music teachers.

Table 35: Regression analysis showing relationship between the nature of training, sponsoring of the training, period of training, impact of the training, knowledge and skills acquired on the implementation of JSS music curriculum as perceived by the JSS music teachers.

Model	Sum of Squares	Df	Mean Square	Cal. f-value	Critical f-value	Remark
Regression	0.520	4	0.130	70.38	3.11	Ho Rejected
Residual	0.028	15	0.00187			
Total	0.548					

$P < 0.05$

Table 35 shows that the calculated F-value (70.38) is greater than the critical F-value (3.11) with 4, 15 degrees of freedom and at 0.05 level of significance. Therefore, hypothesis 5 is rejected and the alternative hypothesis is accepted that there is a significant relationship between the nature of training of teachers, sponsoring of the training, period of training, impact of training and knowledge and skills acquired on the implementation of JSS music curriculum as perceived by the JSS music teachers.

In the cause of this study, the variables considered and their Beta value are as follows:

Dependent Variable (Y) = Knowledge and Skills

Independent variable β_1 = Nature of training = 0.343

β_2 = Period of training = 0.179

β_3 = Sponsors of training = 0.563

β_4 = Impact of training = 0.174

The model is represented by:

$$Y = \beta_1 + \beta_2 + \beta_3 + \beta_4$$

$$Y = 0.343 + 0.179 + 0.563 + 0.174$$

The most significantly correlated among the independent variables is β_3 (0.563), sponsoring of training while β_1 , β_2 , and β_4 with corresponding values 0.343, 0.179 and 0.174 are salient predictors of knowledge and skills acquired by music teachers on the implementation of JSS music curriculum as perceived by the JSS music teachers.

Hypothesis Six

There is no significant relationship between the factors serving as impediments, practical, professional, learners, physical facilities, administrative and environmental problems and the proper implementation of JSS music curriculum as perceived by the JSS music teachers and students.

Table 36: ANOVA analysis showing the relationship between the factors serving as impediments to the proper implementation of JSS music curriculum as perceived by the JSS music teachers

Variable	Sum of Squares	df	Mean Square	Cal. f-value	Critical f-value	Remark
Between Groups	6130.026	4	1532.506	57.998	2.45	Ho Rejected
Within Groups	2510.255	95	26.424			
Total	8640.281					

$P < 0.05$

Table 36 shows that the calculated F-value (57.998) is greater than critical F-value (2.45) with 4,95 degree of freedom and at 0.05 level of significance. Thus, hypothesis 6 is rejected and the alternative hypothesis accepted that there is a significant relationship between the factors serving as impediments (practical, professional, learners, physical facilities, administrative and environmental problems) to the proper implementation of JSS music curriculum as perceived by the JSS music teachers. In order to ascertain among the variables the most

significant, Tukey (HSD) test was carried out to compare the mean values as stated below:

Table 37: Tukey HSD Post-hoc Comparison of the availability of Western, African, Electro-Acoustical, Audio-Visual equipment and the physical facilities available for the teaching of JSS music curriculum as perceived by the JSS music teachers

Constraints	No	Mean	Mean difference
Practical problems	20	3.3818	4.3465
Professional problems	20	3.8750	4.0147
Learner's problems	20	3.3900	4.0065
Physical facilities problems	20	3.2857	3.5215
Administrative problems	20	3.0500	4.1108
Environmental problems	20	3.8675	3.529
Total	120	7.3965	

The table above shows that practical problem is the most significant of all the factors that constitute serious problem in the proper implementation of JSS music curriculum as perceived by the teachers.

Table 38: ANOVA analysis showing the relationship between the factors serving as impediments to the proper implementation of JSS music curriculum as perceived by the JSS music students

Variable	Sum of Squares	df	Mean Square	Cal. f-value	Critical f-value	Remark
Between Groups	2491.442	5	498.288	29.123	2.21	Ho Rejected
Within Groups	1025.720	5994	17.101.171			
Total	3517.162992.162	5999				

$P < 0.05$

Table 38 shows that the calculated F-value (29.123) and the critical F-value (2.21) with 5,5994 at 0.05 level of significance. Since the calculated F-value is greater than the critical F-value, hypothesis 6 is rejected and the alternative hypothesis upheld that there is a significant relationship between the factors serving as impediments (practical, professional, learners, physical facilities, administrative and environmental problems) to the proper implementation of JSS music curriculum as perceived by the JSS music students. Tukey's Honestly

Significantly Difference (HSD) post-hoc test was used to ascertain where the significance lies. The mean scores of the variables are compared by using Tukey's (HSD) post-hoc comparisons:

Table 39: Tukey HSD Post-hoc Comparison of the availability of Western, African, Electro-Acoustical, Audio-Visual equipment and the Physical facilities available for the teaching of JSS music curriculum as perceived by the JSS music students

Constraints	No	Mean	Mean difference
Practical problems	1000	3.814	-0.4701
Professional problems	1000	3.5384	-0.1945
Learner's problems	1000	3.5172	-0.1733
Physical facilities/Instruments/equipment	1000	1.9530	1.3909
Administrative problems	1000	3.8059	-0.462
Environmental problems	1000	3.8675	-0.5236
Total	6000	3.3439	

From the table above, it is observed that the most significant between the variables is the physical facilities, instruments and equipment problems which have mean difference of 1.3909. All other variables are equal with negative signs.

Hypothesis Seven

There is no significant relationship between the academic performance of music students that are taught Theory of music, African music and Western music and those that are not taught at the JSS level.

Table 40: ANCOVA analysis showing differences in the academic performance of music students that are taught Theory of music, African music, and Western music and those that are not taught at the JSS level.

Source	Type III Sum of Square	df	Mean square	F value	Sig.	Critical f value
Corrected model	459.528	3	53.176	12.232	.000	3.07
Intercept	63491.056	2	31745.528	7302.092	.000	
Pretest (covariant)	205.342	2	102.671	23.616	.000	
Groups (Schools)	24.933	2	23.5215	4.027	.000	
Error	4338.306	98	4.347			
Total	280881.00	100				
Corrected Total	188.955	99				

(a) Computed using alpha = 0.05

(b) R squared = 0.563 (Adjusted R squared = .517)

Table 40 shows that the cal. f value (4.027) is greater than the critical f value (3.07) with df 2, 99 and at 0.05 alpha level. Since the calculated f value is greater than the critical f value, hypotheses eight which states that there is no significance relationship between the performance of music students who were taught African music, Western music and theory of music is rejected. Therefore, there is significant difference in the performance of students who were taught African music, Western music and theory of music.

Table 41: Tukey (HSD) Post-hoc Comparison of the academic performance of music students that are taught Theory of music, African music, and Western music and Applied music.

Students' Performance	No of students	Mean	Mean difference
Theory	23	1.5241	0.376
African	32	1.9074	-0.0073
Western	45	2.0885	-0.1884
Applied	36	2.0806	-0.1805
Total	136	112.95	100

The four (4) major areas of music-African music, Western music, Theory of music and Applied music were used as teaching subjects. The music students in the two public schools were pre-tested before treatments were given. After treatment, the two groups were equally post-tested with the same instrument used in the pre-test. Scores were used as covariant, while the two groups in the two public schools were used as fixed factors. Table 41 shows that the most significant relationship between variables under consideration on the performance of students in their theory of music. Others are almost equal with negative signs.

The music students used folk songs to write music, sing, sight-read, tap, clap and conduct simple rhythmic patterns, while the music teachers used the notated folk songs to teach the students singing, basic rudiments and theory of music, African and Western music. In the course of using the Nigerian folk songs

to teach theory of music, the students showed great interest, enthusiasm and responded positively to the basic theoretical concepts of music.

4.4 Discussion of Findings

This study investigated the Junior Secondary School music curriculum implementation in Kwara State.

The junior secondary school music curriculum in Nigeria is divided into six areas of instruction. They are: (1) Singing (2) Theory/Music Reading (3) Rhythms (4) Listening (5) History (6) Creative Music/Performance. The analysis of the content of the curriculum reveals that the six areas listed above run through the first year to third year of study (JSS 1 – III). They are seen as entities with their various objectives, contents, activities and instructional materials.

It is clear from the findings that the performance objectives, content coverage, practical activities and difficulty of topics of music curriculum at the Junior Secondary School level could be attributed to series of difficult topics that was identified in the Junior Secondary School music curriculum such as modulation, transposition, harmony, simple counterpoint, forms and chromatic scales. Ekwueme (2000) also confirmed this claim by stressing that "teachers of music found the music curriculum hard to understand, interpret and implement". They lack basic skills and competence in music performance, singing and playing of musical instruments. In the same direction, Omibiyi-Obidike (1983) also revealed that the content prescribed for music is foreign and difficult to the various levels; music periods were often utilized to make up for deficiencies in other subject areas.

The implication of this finding is that at the primary schools where a strong formation ought to have been laid for teaching and learning music, little or nothing is being done. Ekwueme (2006) supported this view that "it is universally known and accepted that primary school level is the best time to introduce useful knowledge, skills and values in music. We do not have active music nor cultural

and creative arts in the school system. They are merely included on the time table, if at all.

Music teachers generally benefit from a relatively great freedom of selecting easy topics from the curriculum content and decides on what they can teach rather than what they must teach. Many music teachers after graduation, opted for other subject to teach at the JSS level. They find it difficult to cope with the academic demands.

Most of the private, public and government owned Junior Secondary Schools in Kwara State designed or fashioned out their own syllabuses in order to teach the students.

In most of the Junior Secondary Schools, music is still regarded as an extra-curricular activity or mere entertainment subject. Music is on the list of optional subjects and not a core subject in its own right. It is an appendage to other school subjects. Support of this view can be obtained from Ekwueme (2002) that "inclusion of music in Junior Secondary Schools curricula and on time tables signifies nothing but paying lip-service to the subject".

The junior secondary school music curriculum is more of Western ideas, which is quite difficult to be applied to the Nigerian local environment. The junior secondary school curriculum does not at any stage provide for serious teaching and learning traditional music and musical instruments from the students' immediate environment. The JSS students emphasized Western classical music at the negligence of Nigerian traditional music.

From this study, it is crystal clear that many students in the junior secondary schools are more interested and enthusiastic in the study of music of Nigerian traditional music/instruments and equipment. The use of Nigerian traditional music and musicians as basis for teaching and learning of music at the JSS level is highly favoured.

The focus is not on the development of African and Nigerian music but on foreign music. As correctly observed by Fafunwa (1969) that "most of our educational institutions did not give sufficient attention to the Nigerian culture in their curriculum".

The junior secondary school music students enjoyed music of their own culture better than the set works by western composers. A close examination of the JSS curriculum content revealed that virtually all the song types recommended for learning at the JSS level are classical songs which do not appeal to the students and cannot be accompanied with traditional musical instruments and dances.

The omission of traditional music is considered very vital in the JSS music curriculum and with the composed Nigerian folk music, the students are involved with basic elements of music, including rhythm, musical notes, symbols, tempo, rests key signature, time signature and intervals.

Other findings in the study revealed that a significant relationship exists between Western, African, Electro-acoustical, audio-visual equipment and they physical facilities available for teaching and learning music at the JSS level. The difference is in favour of African equipment. Most of the JSS offering music lack western musical instruments and equipment, audio-visual aids and physical facilities. They do not have rooms, concert halls, ensemble room, library dressing room and practicing rooms.

They have few African musical instruments and equipment for teaching and learning music such as gourd rattles, (sekere), gong (agogo), talking drums, slit drums, raft zithers, wooden membrane drums and calabash. Most of the JSS have no teaching and learning facilities for teaching and learning music such as textbooks, journals, tape-recorders, music-manuscripts, microphones, music stands, amplifiers and synthesizers. Musical instruments, equipment, audio-visual

aids and electro-acoustical equipment on which the music students are expected to be tested are grossly inadequate.

There is also acute shortage of professionally qualified music teachers at the JSS level. Majority of the students at the JSS level acquired the theoretical knowledge rather than the practical and theoretical musical concepts and skills.

4.5 Results and Findings

The following results and findings were obtained from the hypotheses tested:

1. A significant relationship existed between the performance objectives, content coverage and practical activities of JSS music curriculum as perceived by the music teachers and students.
2. A significant relationship existed between the availability Western, African, Electro-acoustical, audio-visual equipment and the physical facilities available for the teaching and learning of the JSS music curriculum as perceived by the JSS music teachers and students.
3. A significant relationship existed between the theoretical method, practical method and assessment methods employed by the music teachers to determine the extent to which the objectives of music curriculum are achieved as perceived by the JSS music students.
4. A significant relationship existed between the Western, African, electro-acoustical, audio-visual equipment and the physical facilities that are being

utilized for teaching and learning of the JSS music curriculum as perceived by the JSS music teachers and students.

5. A significant relationship existed between the nature of training of music teachers, sponsorship of the training, period of the training, impact of the training, knowledge and skills acquired in the training and implementation of the JSS music curriculum as perceived by the JSS music teachers.
6. A significant relationship existed between the factors serving as impediments, practical, professional, learners, physical facilities, administrative and environmental problems and the proper implementation of JSS music curriculum as perceived by the JSS music teachers and students.
7. A significant relationship existed between the academic performance of music students that are taught Theory of music, African music, and Western music and those that are not taught at the JSS level.
8. A significant relationship existed between the content coverage and difficulty of topics of JSS music curriculum learnt as perceived by the JSS music students.

4.6 Folk/Traditional Songs

Folk songs are an integral and functional part of life in the Nigerian society. The next of the songs reflects the culture of the people and serves as an effective means of communication.

Folk songs reflect the total habits and ways of life of the members of a particular society. Folk songs are indigenous music of any community, which contextually make use of the authentic native agents and concepts. It has been passed through the process of oral transmission from one generation to the other and diffused by memory. The composers are unknown, likewise the origin. Nzewi (1980:7) asserted that "folk music is the perpetuator of the people's systems and beliefs, a repository of their folk philosophy, historical record, world and knowledge; the recorder of their mores, the gazette of their past and current life and events; the archive of folk instructions; and education agent for moral, spiritual, artistic, aesthetics, matrimonial lessons for instructions on sex, propriety, self-discipline and physical fitness"

Folk songs are associated with African/Nigerian traditions, customs, norms, values, beliefs and practices. They serve as mirror in a given community, identity with the environment, a communal property of a culture in which the performers and the audience are active participants. Folk songs reveal the cultural characteristics, societal attitudes and hidden cultural traits of Nigerian culture.

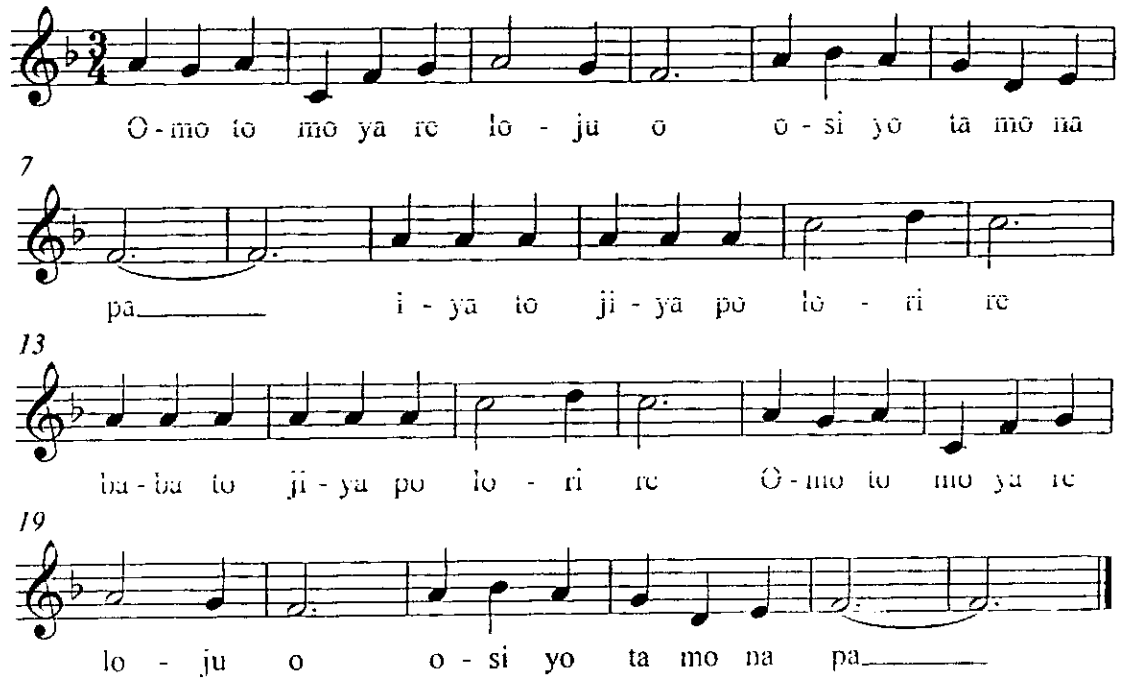
Songs are composed on various subjects such as cultural, social political, educational, philosophy, moral, historical, social control, economic, humorous,

praise, religious beliefs, entertainment and funeral. The symbolic expressions of these folk songs serve as medium of joy, hope, admonish, peace, discipline, assurance, desire, destiny, gratitude, guidance, love, aspirations, feelings, goals, expectations, courage, instructions, anxiety, contentment, advise, delight, dedication, encouragement, warning, appreciation, prayers, respect for the elders, laws and traditions of the society. Through folk songs, the young ones are taught the moral values of the society.

Folk songs guide the behaviour of the members of the society and acts as an agent of self-discipline and social control. Sometimes, persons involved in stealing, cheating and any other social vices are satirized and brought to ridicule in the text of the songs.

Folksongs enforce conformity to social norms and values and bring about a positive change in the moral activities of school children. It plays a significant role in the education of school children. Some of the recorded and notated folk songs in this study are improvement, promotion, presentation, growth and development of music education in Nigerian Junior Secondary Schools. They also serve as instructional materials for effective teaching and learning of music at Junior Secondary School level.

SONG 1- OMO TO MO 'YA RE LOJU



 O-mo to mo ya re lo - ju o o - si yo ta mo na

7

pa i - ya to ji - ya po lo - ri re

13

ba - ba to ji - ya po lo - ri re O-mo to mo ya re

19

lo - ju o o - si yo ta mo na pa

SONG 2- KINI O FÓLE SE

Musical score for "SONG 2- KINI O FÓLE SE" in 6/8 time, featuring four staves of music with lyrics in Yoruba. The score is written in treble clef with a key signature of one sharp (F#).

Staff 1: *Ki ni o fò-le se la-ye ti mo wa ki ni o fò-le se la-ye ti mo wa*

Staff 2 (labeled 5): *la-ye ti mo wa ka ka ki n ja-le ma ku ku dé-rus Ki ni o fò-le se*

Staff 3 (labeled 9): *la - ye ti mo wa ka ka ki n ja - le ma ku ku dé - ru*

Staff 4 (labeled 12): *Ki ni o fò - le se la - ye ti mo wa*

SONG 3 - EYIN OMODE



4/4

E - yin o - mo - de e ma sa fo - ju di a fo - ju di o lon

4

je ni yan ni ya lon je - ni yan ni ya o lon je ni yan ni - ya

7

E - yin o - mo - de e ma sa fo - ju di

9

a fo - ju di o lon je ni yan ni ya

Detailed description: This is a musical score for a song titled 'SONG 3 - EYIN OMODE'. The score is written on four staves, each beginning with a treble clef and a 4/4 time signature. The lyrics are written below the notes. The first staff contains the lyrics 'E - yin o - mo - de e ma sa fo - ju di a fo - ju di o lon'. The second staff, starting with a measure rest '4', contains 'je ni yan ni ya lon je - ni yan ni ya o lon je ni yan ni - ya'. The third staff, starting with a measure rest '7', contains 'E - yin o - mo - de e ma sa fo - ju di'. The fourth staff, starting with a measure rest '9', contains 'a fo - ju di o lon je ni yan ni ya'. The music consists of eighth and quarter notes, with some measures containing rests.

SONG 4 -JE OLOTITO



SONG 5 - OLODO



6



11



16



SONG 6- JI KO RORIN

Ji ko r0-rin we ko mo re-e kan-na re fo so__ re
 5
 je un to da ra la si ko ma je-un ju Ji ko r0 rin we ko mo
 9
 re-e kanna re fo so__ re je un to da ra la si ko ma je-un ju
 13
 Ji ko r0-rin we ko mo re - e kan-na re
 16
 fo so__ re je un to da ra la si ko ma je-un ju

SONG 7- TOJU RE



SONG 8- IMOTOTO

1 - mo - to - to lo le se - gun a - run gbo - gbo I - mo - to - to lo le

4 se - gun a - run gbo - gbo I - mo - to to i - le i - mo - to - to a - ra

7 i - mo - to - to on je I - mo - to - to lo le se - gun a - run gbo - gbo

10 I - mo - to - to lo le se - gun a - run gbo - gbo

SONG 9- BATA MI A RO KOKOKA

Bi mo ba ka we mi ba-ta mi a ro ko ko ka bi n ba ka-we

7 mi ba-ta mi a dunse-re re ni le Bi mo ba ka we mi batami a ro ko

13 ko ka bi n ba ka-we mi ba-ta mi a dun se - re

17 re ni le

SONG 10- OJO NRO



5 O - jo n ro bo si nu i - le ma wo nu o - jo ki a - so re ma

9 ba tu - tu ki o - tu - tu ma ba mu e o O - jo n ro

12 bo si nu i - le ma wo nu o - jo ki a - so re ma

ba tu - tu ki o - tu - tu ma ba mu e o

The musical score is written on four staves in 4/4 time. The melody consists of eighth and quarter notes. The lyrics are written below the staves, with measure numbers 5, 9, and 12 indicated at the start of their respective lines. The final line of the score ends with a double bar line.

SONG -11 AWA N LO



6



11



16



21



SONG - 12 ISE AGBE



I - se a-gbe ni se i-le__ wa e-ni ko si se a ma ja - le

5



i - we ki-ko la i si o-ko a - ti a-da koi pe o

9



koi pe o I - se a-gbe ni se i-le__ wa e-ni ko si se a

13



ma ja - le i - we ki-ko la i si o - ko

16



a - ti a - da koi pe o koi pe o

SONG 13- IYA LOLU TOJU MI

1 - ya lo lu to ju mi on to ju mi ni ke - ke-re

5
e - yin re lo fi pon mi i - ya ku i - se o

9
E - mi ki ya mi ku se pe - lu te - ri ba mo le

13
e - mi ko - tun ko - se fun ya mi mo I -

15
yao I - yao I - yao

SONG 14- LABE IGI OROMBO

La - be i - gi o - rom - bo la - be i - gi o - rom - bo

5
i - be la gbe se - re wa i - nu wadun a - ra wa ya

9
la - be i - gi o - rom - bo La - be i - gi o - rom - bo

13
la - be i - gi o - rom - bo i - be la gbe se - re wa

17
i - nu wadun a - ra wa ya la - be i - gi o - rom - bo

SONG 15- OMO NI NGO FI GBE

O - mo ni ngo fi gbe e e e o - mo ni ngo fi gbe

5 O mo ningo fi gbe e e e o mo ningo fi gbe o - wo o - sun lo

10 wo mi o o - mo ni ngo fi gbe jo O mo ningo fi gbe e e e

15 o mo ningo fi gbe O mo ningo fi gbe e e e o mo ningo fi

20 gbe o - wo o - sun lo - wo mi o o - mo ni ngo fi gbe jo

SONG 16- AGOGO KEKERE

1 A-go-go ke-ke re te ba o - gi-ri lo-du ro pe-la a-wome-ji re o-kan

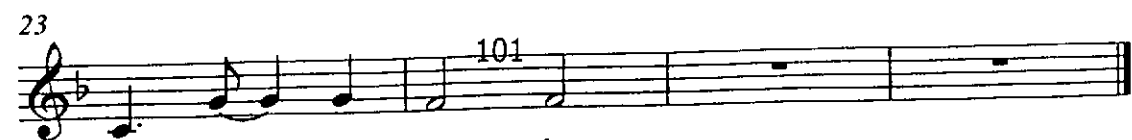
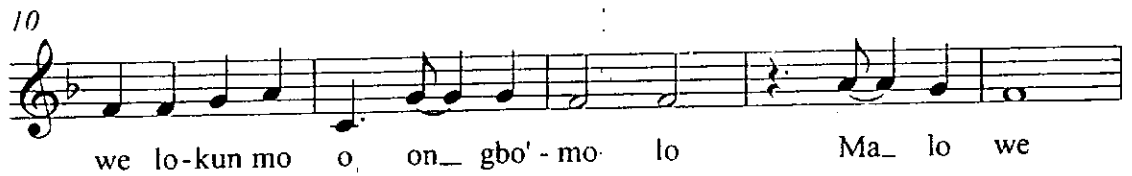
5 ka wa-ka-ti e-ke-ji ka i-se-ju ge-ge bi a-ti mo ni'-le

8 we a-la-go-go. A-go go ke-ke re te ba o - gi-ri lo-du ro pe-la

11 a-wome-ji re o-kan ka wa-ka-ti e-ke-ji ka i-se-ju ge-ge

14 bi a-ti mo ni'-le we a-la-go-go.

SONG 17- MA LO WE



SONG- 18 OMO ALAIGBORAN

1 A-won o-mo a-lai-gbo-ran po ni-le i-we wonki fe-ti si le la-ti

4 gbo to-lu-ko won o-lu-ko ni ko ko we ko ka we fun won

7 jeun jeun jeun won mo yo Awon o-mo a-laigboran po ni-le i-we

11 wonki fe-ti si le la-ti gbo to-lu-ko won o-lu-ko ni ko ko we

14 ko ka we fun won jeun jeun jeun won mo yo

SONG -19 AGOGO LU

A - go - go lu a - wa de o A de la ti ka - we—

5 O - lu - ko re - re yo si kowa ka to lojeun n'i - le__ wa ao ka - we

10 ao si ma yo ao jo ao pa - te - wo o____ ao si ko - rin

SONG 20- EKO DARA PUPO

1 E-ko da ra pu -po e - ko lo la ye ta wa yi se

5 E-ko da ra pu -po e - ko lo la ye ta wa yi se | E-ko

9 lo gbe_ ni_ de po o - la E-ko lo so_ ni de de ni

12 gi - ga e da kun ye_ e - yin o

14 bi wa te ba lo - wo_ ke_ fi to mo yin

4.7 Folk/Traditional Musical Instruments

There are rich folk or traditional musical instruments in different parts of Nigeria. They are beautifully decorated and construed. The distribution, construction, tuning and playing techniques are largely influenced by the environment, occupation and natural resources.

The concept of family relationship – father, mother, son is very significant. Folk musical instruments can also be classified in relation to the manner by which they are manipulated to produce sound; gender and role, construction techniques, physical characteristics, functions, beliefs and values in the culture. There is no doubt that each culture has its own way of identifying and grouping its own musical instruments.

These instruments are made of pot, calabash, animal skin, wood, gourd, clay, leather, bamboo, reed and metal. They are used as melodic, rhythmic, symbolic and surrogate instruments that can imitate human tones, proverbs, depending on the culture of the society where they are found. They supply melodic and rhythmic accompaniments in songs and dances. They have symbolic functions, informing members of the do's and don'ts of the community. They convey messages with melodic and rhythmic effects.

The study identified, collected, described and recorded on video-tapes. Some of these folk instruments that would improve the teaching and learning of music in Nigerian Secondary Schools.

Below are the descriptions of some traditional musical instruments:

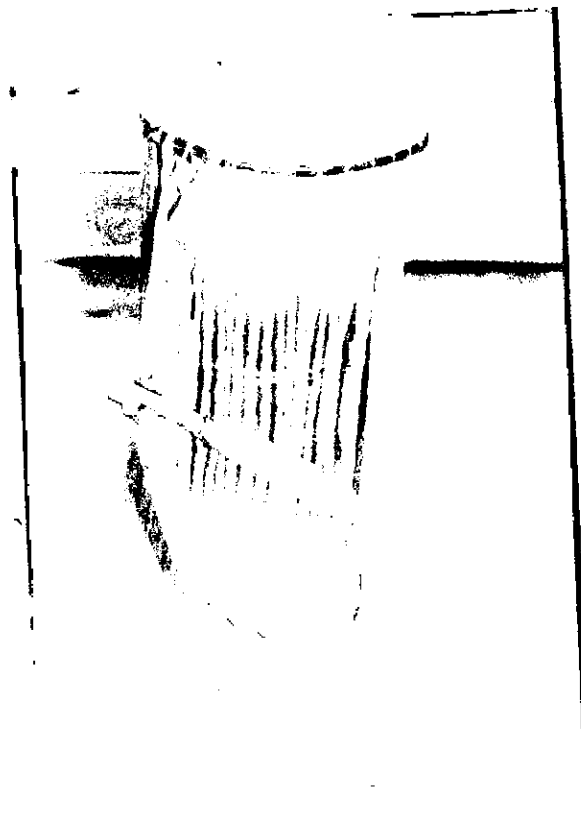
- a. **Iyaalu Dundun (mother-drum):** biggest as a master drum in the dundun orchestra in Yoruba culture. It directs and controls drums in the ensemble. It is carved out of a hollowed log of wood. It is in different sizes and the shape is an hourglass. It has two open ends to which the animal skin is attached. Beating the membrane is with curved sticks or palm of both hands. It represents the high-medium-low-tones capable of tonal

variations, producing a phrase or sentence. It supplies melodic and percussive rhythms. A series of leather thongs running from one end to the other connects the two drum heads. It is slung on the left shoulder and supported under the armpit. The manipulation of the tension thongs resulted in the variation of sound. The mother drum plays freely in the dundun ensemble and dictates the rhythm and tempo of the music. It undergoes continuous variations in its melodic and percussive rhythms. It acts as soloist in the ensemble, capable of imitating the tonal inflections and accents of spoken Yoruba language.

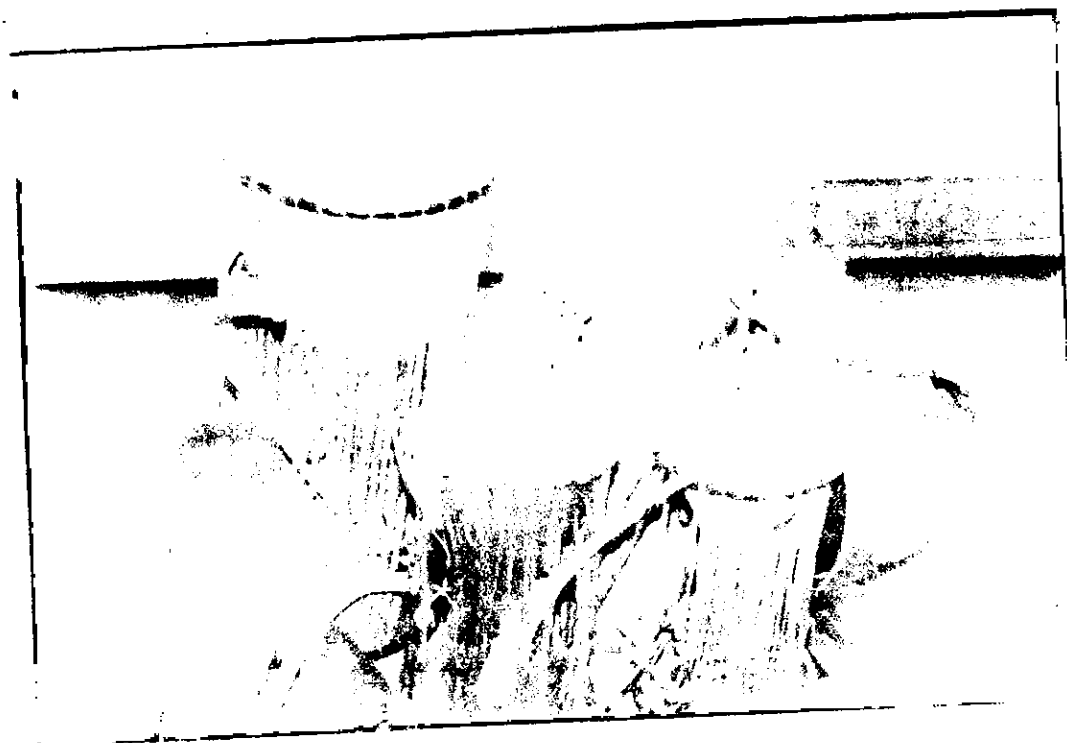
- b. **Kerikeri or Agbuda (low-pitch drum):** This is next in size to the mother drum (Iya-ilu), Dundun and is covered with animal skin at both ends. It is played for ceremonial, social, entertainment and funerals. It is used to accompany vocal or dance music in Yoruba culture.
- c. **Gangan (medium-pitch drum):** It is carved out of solid logs of wood and covered with animal skin. It is smaller in size, capable of imitating human speeches; supplying melodic and rhythmic accompaniments in songs and dances.
- d. **Kanango (high-pitch drum):** This is covered with animal skin, carved in the shape of hourglass drum with two open ends to which two membranes are covered with goat skin. It is played to accompany dance music. It is also used for entertainment, festivals and ceremonies. It provides melodic accompaniment in the dundun orchestra. It plays unvaried rhythmic patterns.
- e. **Gudugudu/upon (two-tone drum):** This is the smallest and the oldest in dundun orchestra. It is single headed, and barrel cylindrical in shape. It is carved in the shape of a shallow bowl. Both hands are used in playing the instrument simultaneously with leather straps. It provides a rhythmic effect in dundun orchestra.

- f. **Iyaalu Bata (mother-drum):** It is a double-headed drum, carved out of solid log of wood; covered with animal skin. In the centre of the skin is a large piece of wax (ida). It is conical in shape and capable of playing high pitches in the bata ensemble and played with leather straps. The two drum heads are beaten with a stiff leather strap or palm of the right and left hands.
- g. **Omele ako bata (high-pitch drum):** This is single-headed drum, carved out of wood and covered with animal skin.
- h. **Omele abo bata (low-pitch drum):** It is single headed, carved out of log of wood and covered with animal skin.
- i. **Kudi (child-drum):** This is single headed, producing a very high pitch in bata orchestra. The single right membrane is played with a leather strap which is used with the right hand to produce musical sound.
- j. **Sakara:** This is a single framed drum that is covered with animal skin. The body consists of a circular rim of baked clay. The membrane is stretched over the edge and affixed by small pegs, driven diagonally into the membrane around the rim. It is commonly used on social occasions. It can be played with a bare-palm or beaten with a stick of raffia. It varies its standard rhythmic patterns from time to time.
- k. **Bembe:** This is double-headed membrane drum played with stick. The trunk is circular having two membranes, covered with animal skin. It is cylindrical in shape and produces bass tones. The sound of the drum has a flow, cooling and emotional feeling.
- l. **Akuba:** It is a conical single-headed membrane drums of fixed pitch. It is hand-beaten with deep bass sound. It is used for entertainment and festive occasions.

- m. **Tambolo/Samba:** It is a rectangular drum that is covered on one end with animal skin. It is tuned by little pegs attached to the side of the drum head. It is used for social occasions.
- n. **Sekere (gourd rattle):** This is a dried out gourd rattle that is covered with a net to which are fastened small beads, seeds or cowry shells. It is an elongated gourd rattle. It is shaken and used as rhythmic instruments. It adds rhythmic colour to dance movements. A network of strings run vertically in pairs, down the sides of the calabash. Gripped by right hand around the neck, beaten and shaken side to side in rotary motion or tapped with the fingers. It produces a rattling effect in Yoruba instrumental ensemble.
- o. **Agogo (gong):** This is made of metal and beaten by striking as stick, padded wood or rod on it. It could be single, double, triple or more. It accentuates the basic pulse of the music, providing time line, gong rhythm, percussive, standard and repetitive rhythms in songs and dances.
- p. **Igba (Calabash):** It is a small-circular gourd and struck with two small sticks or rings, producing a dry sound and used to accompany dances and instruments.
- q. **Ekwe (Slit drums):** A log of wood not covered with skin but slit on the middle, producing 2 tones by hitting with 2 mallets. They are of different sizes, made from length of hollow tree trunk. The tree trunk is carefully and skillfully carved out having a slit on the middle producing 2 tones. It produces two tones or more, used as musical instrument to accompany songs and dances.
- r. **Peepe (Raft zither):** It is made of cane, bamboo and shaped like a raft. The strips are fixed at both ends. It's held in both hands and played produces rhythmic rattling effects.
- s. **Bandiri (wooden-drum):** It is a circular wooden drum that is covered on one end with animal skin. It is hand-beaten with bass sound. It is used for entertainment and Muslim festive occasion.



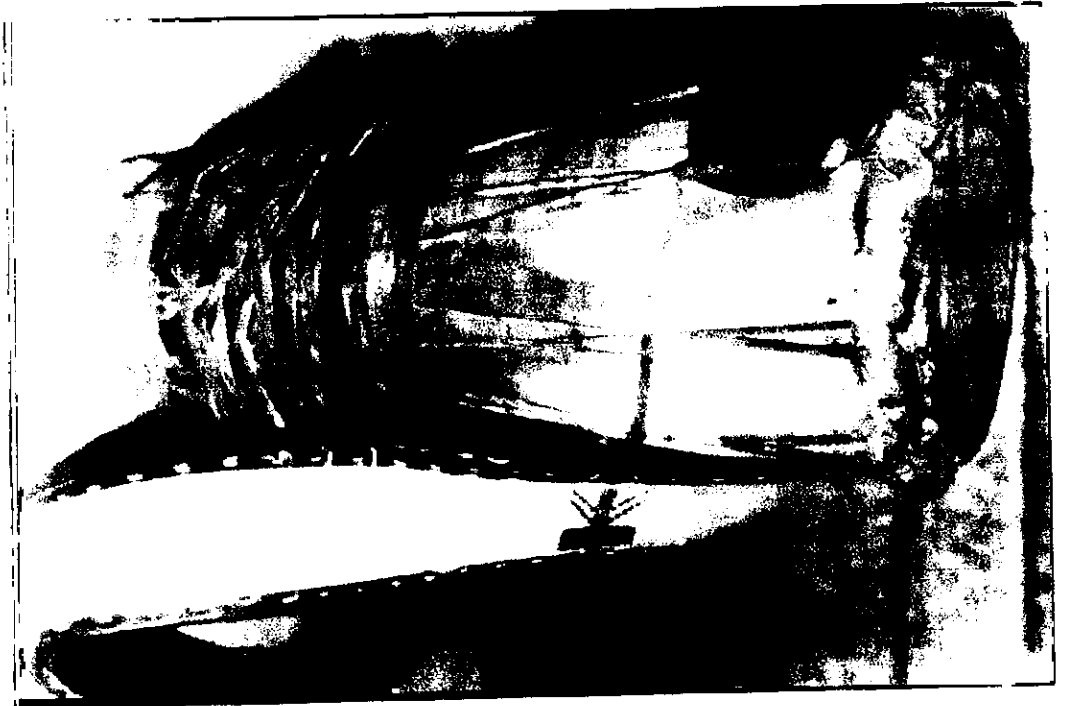
(a)
Iyaalu - dundun
Mother -drum



(b,c & d)
Dundun orchestra
(Keri-keri/Gangan/ Kannango/ Isaaju)



(e)
Gudugudu /Opon (two-tone drum)



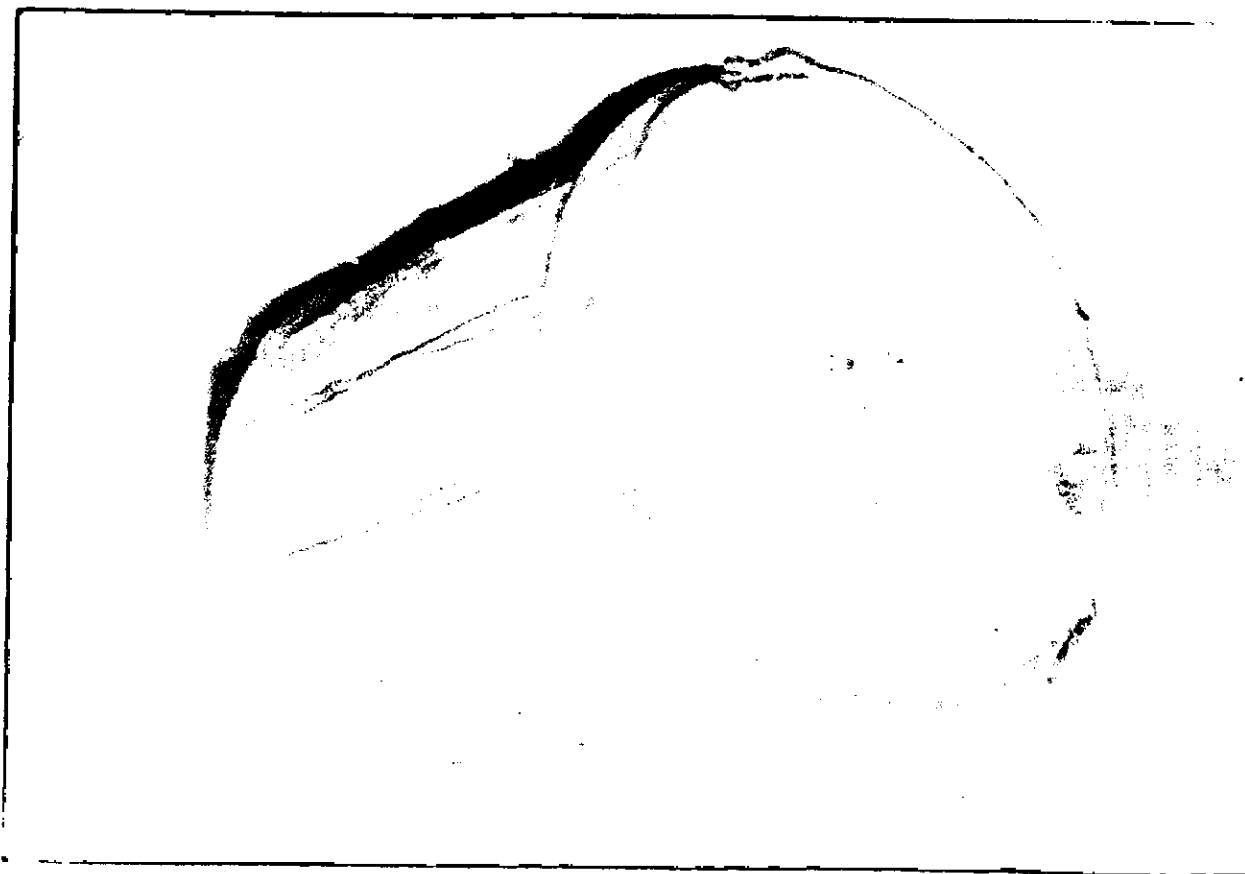
(f)
Iyaalu Bata (Mother -drum)

(g. h & i)

Bata Orchestra (emele-ako/emele-abo/kudi)

(j)

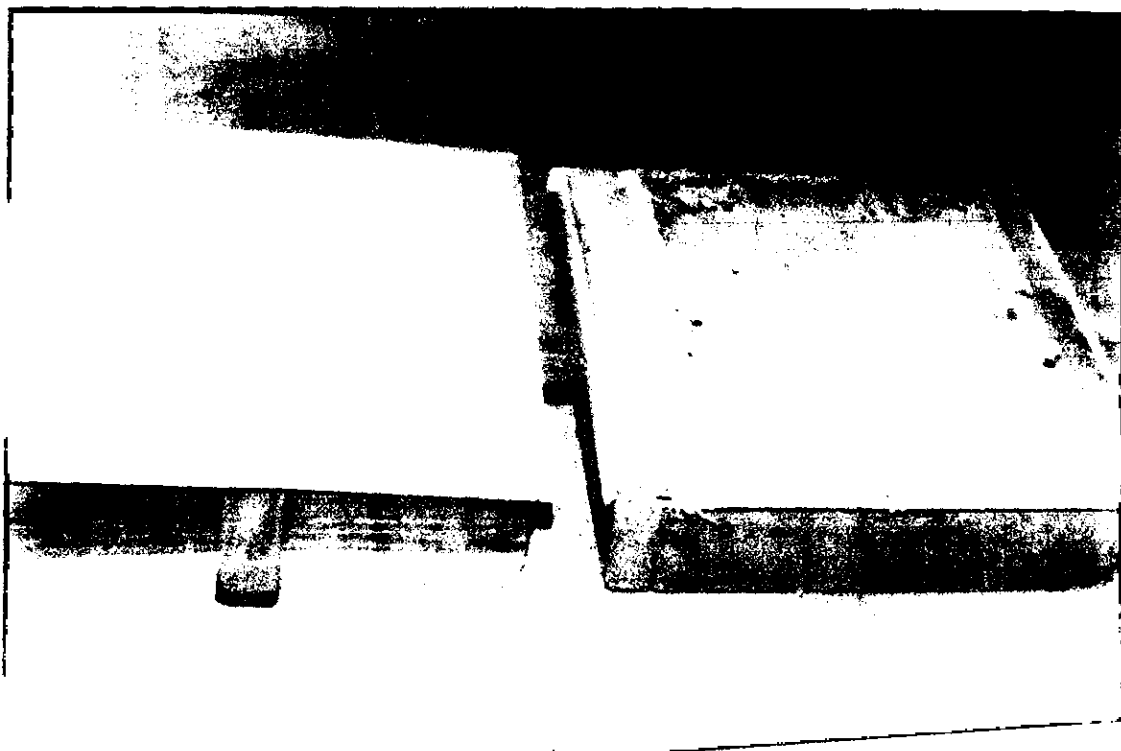
Sakara (single framed drums)



(k)
Bembe (cylindrical double-headed drum)



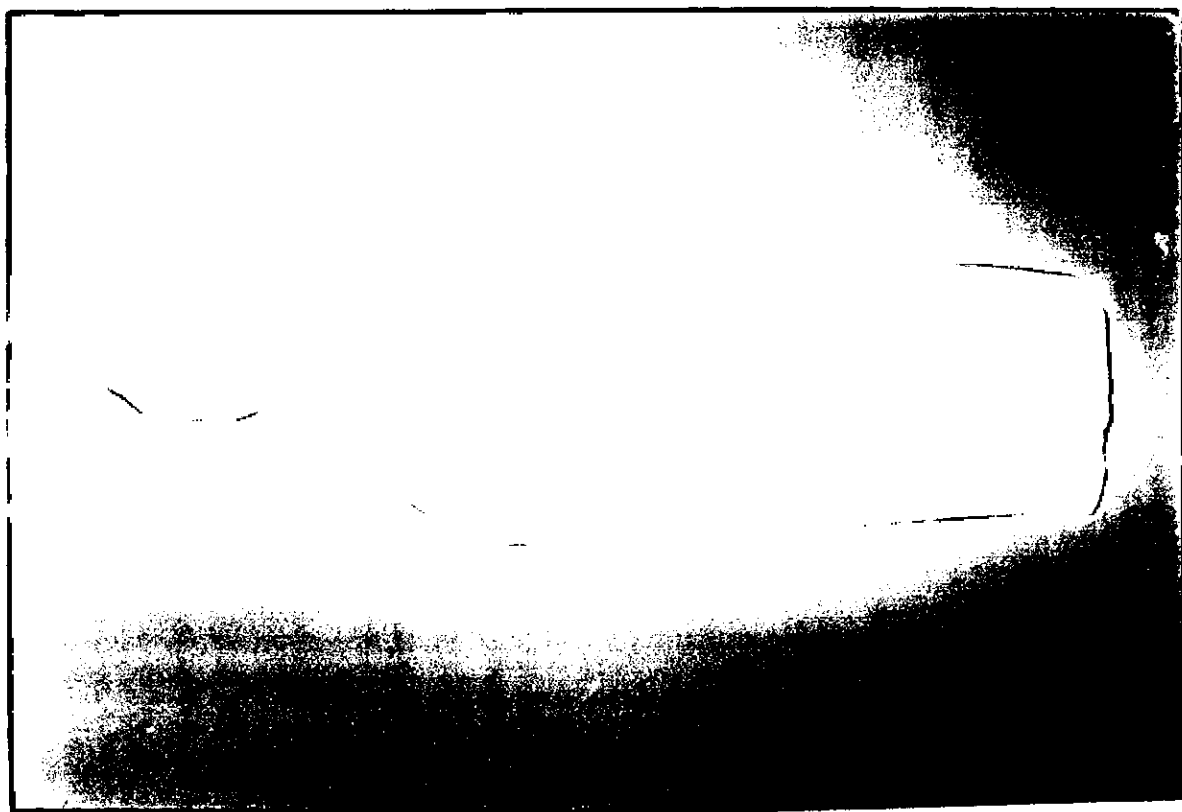
(l)
Akuba (conical single-headed drum)



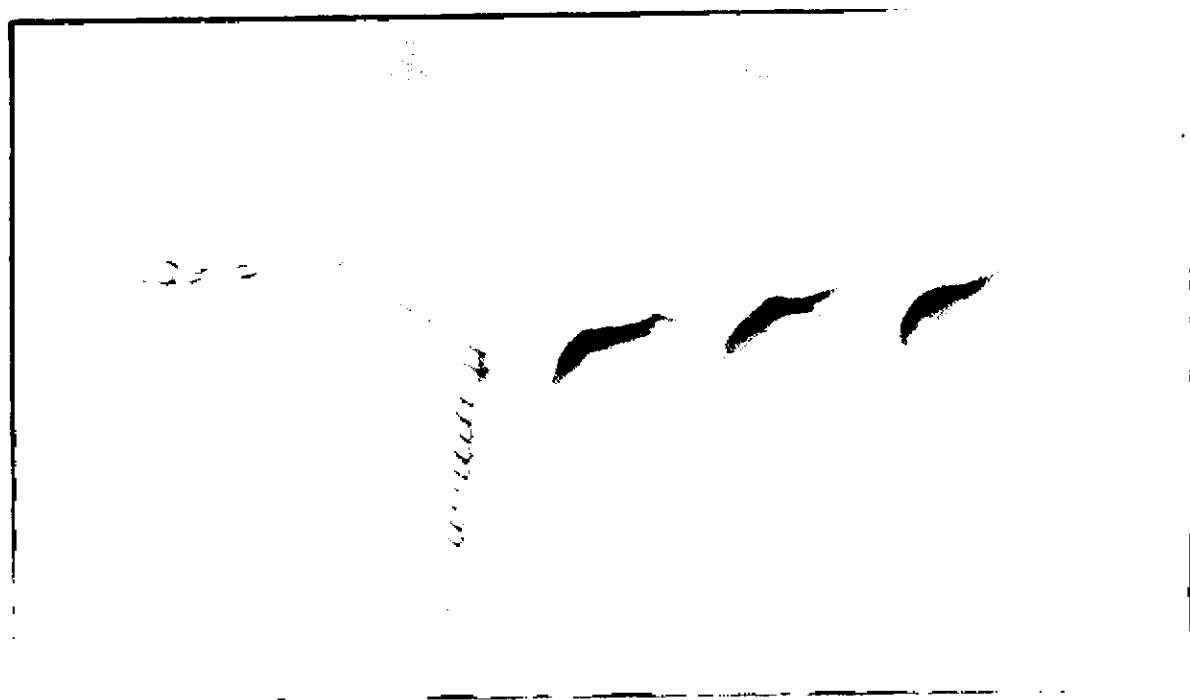
(m)
Tanbolo/samba (rectangular drums)



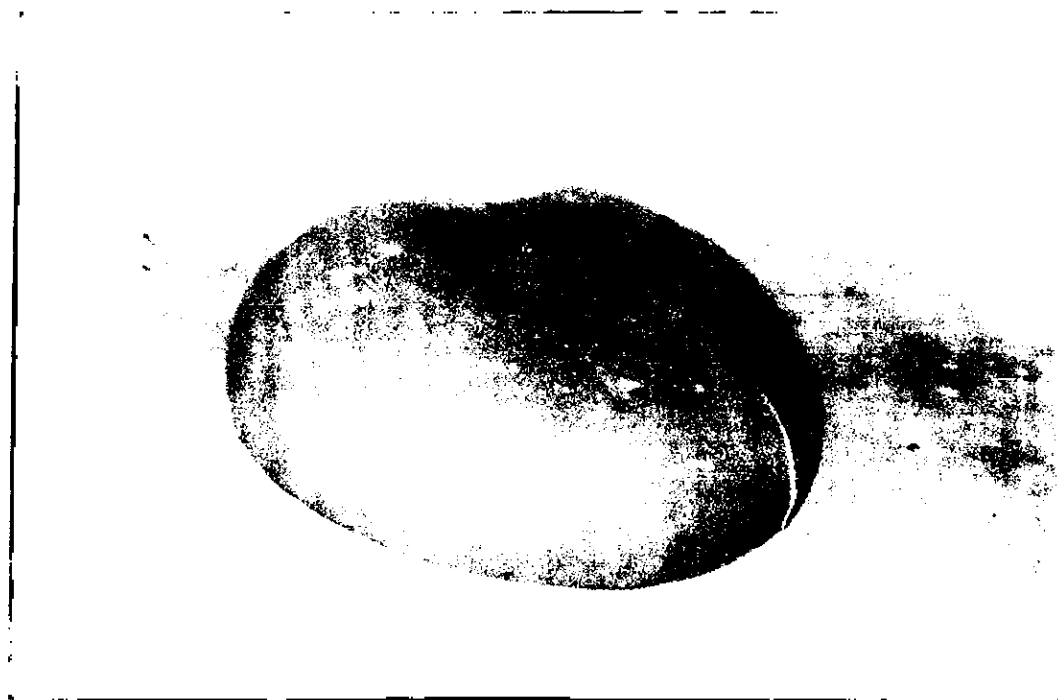
(n)
Sekere (gourd -rattles)



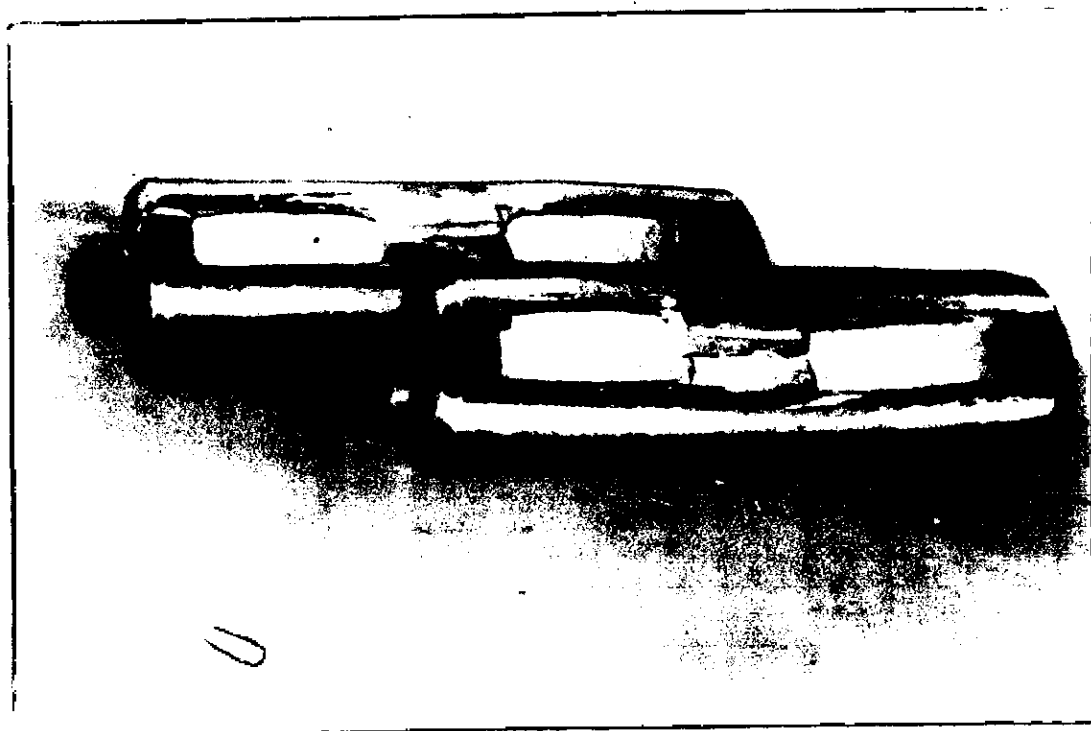
O (i)
Agogo (single gong)



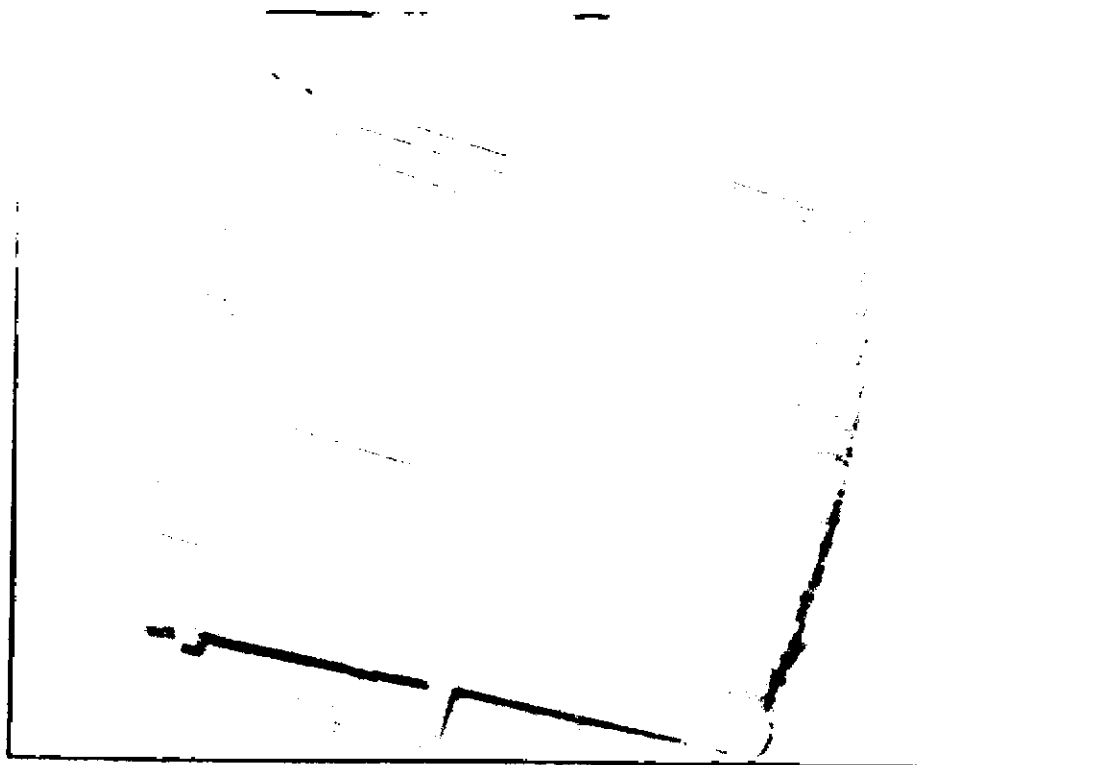
O (ii)
Agogo (triple gongs)



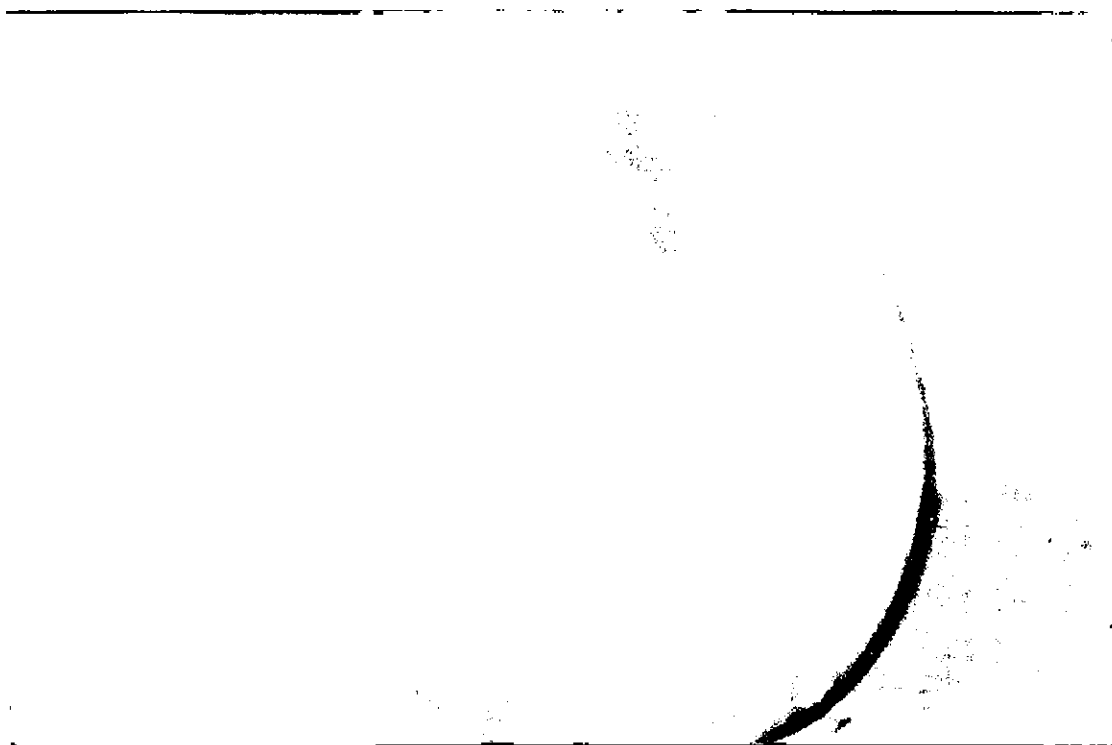
(p)
Igba (calabash)



(q)
Ekwe (slit-wooden drum)



(r)
Peepe (raft zither)



(s)
Bandiri (circular wooden drum)

CHAPTER FIVE

5.0 SUMMARY, CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER RESEARCH

This chapter provides the summary of the whole study and conclusions drawn from the findings. It also presents the contributions to knowledge and recommendations offered on the results of the study. Suggestions for further research are also presented.

5.1 Summary

The study investigated the implementation of the junior secondary school music curriculum in Kwara State, Nigeria; determined the extent to which the junior secondary school (JSS) music curriculum has been implemented with a view to finding out how far it had achieved its desired curriculum aims and objectives for which curriculum aims and objectives for which music as subject was established.

The main instrument for data collection was questionnaire which was administered to both music teachers and music students in all eight (8) research questions and eight (8) hypotheses were generated and tested in the course of the study. The questions made up of two sections, each extracted information on the respondents bio-data, as well as their views on the availability, adequacy and relevance of music course instructional materials. Data was also collected through interviews, classroom observational techniques, checklist and library research on related works and studies.

The population of the study embraced all the music teachers and music students in the sixteen local government areas of Kwara State that offer music at the JSS level. Twenty (20) music teachers and one thousand (1000) music students made up the sample from the three geo-political zones in Kwara State (Central, South and North).

For the purpose of validation, the draft copies of music question were sent to teachers/experts in music education and supervisors at institutions of higher learning in Nigeria.

A pilot study was also carried out to validate the questionnaire. It necessitated a revision of the questionnaire for the students. The descriptive survey and quasi-experimental pre-test and post-test research designs were employed in the study.

Data generated were analyzed by using different statistical methods depending on the appropriateness in dealing with the different hypotheses and research questions. Eight (8) hypotheses were formulated and tested by using Analysis of Variance, (ANOVA), Analysis of Co-variance (ANCOVA), t-tests, regression and Tukey Honestly Significantly Difference (HSD) post-hoc to compare the mean scores and ascertain which of the variables is most significant.

The study also collected, recorded on audio-tapes, notated some Nigerian folk songs and at the same time documented on video-tapes folk instruments that can enhance the effective teaching and learning of music at the Junior Secondary Schools (JSS).

Findings relevant to the research questions asked in the study are summarized as follows:

1. The music curriculum content emphasized Western classical music at the negligence of Nigerian traditional music.
2. Nigerian music idioms and elements are not adequately stressed.
3. The nature of musical activities at the junior secondary school does not create a need for an indigenous music.
4. The music curriculum is theoretically driven and there is lack of holistic approach to the teaching and learning of music at the junior secondary school level.

5. Most music teachers concentrate on rudiments and theory of music and do not teach the practical aspects of music.
6. Music education must be approached from a practical, rather than a theoretical angle.
7. Nigerian music students believe more in making of music, and musical instruments.
8. Majority of music teachers find the current music curriculum content difficult to understand, interpret and implement.
9. most teachers generally benefit from a relatively great freedom of selecting from content and deciding on what they can teach.
10. There is overloading of the music curriculum, imbalance and lack of uniformity of the music syllabus at the JSS level.
11. Most secondary schools offering music at the junior secondary schools lack appropriate facilities, resources, equipment, instruments and materials for teaching and learning music.
12. Poor funding has made music education at the JSS level an uphill task.
13. There is shortage of resourceful, professionally qualified music teachers.
14. Many teachers do not teach music after graduation; they opt for other subject at the JSS level.
15. Instrumental instructions, strategies and skills of teaching various musical instruments, ensembles and organizing musical performances are seriously lacking.
16. Majority of music teachers in the junior secondary school system work in very poor and unconducive environment.
17. Most schools do not have music cubicles, listening rooms, concert halls, ensembles rooms, library, dressing and practicing rooms.

18. Music should be seen as an integrated and comprehensive art form.
19. Emphasis should be on serious instrumental and vocal instruction at the secondary school level.

5.2 Contributions to Knowledge

1. The study has collected, transcribed and documented Nigerian folk songs and instruments for promotion, preservation and growth of music education in Nigerian junior secondary schools.
2. The study notated and composed Nigerian folk songs that can effectively assist music students and teachers in the course of teaching and learning music at the junior secondary schools in Nigeria.
3. This study recorded Nigerian folk songs and Nigerian folk instruments using the audio and video tapes for teaching and learning the different aspects of music at the junior secondary schools in Nigeria.
4. The recorded, notated and transcribed Nigerian folk songs has filled the gap created by the inadequate course instructional materials for teaching and learning music at the junior secondary schools in Nigeria.
5. The Nigerian folk instruments collected, recorded and documented on video-tapes have served as appropriate learning materials that are relevant to the immediate needs, interest and motivations, values that will facilitate learners' musical aptitudes, abilities, effectiveness and skills, retention of knowledge in teaching and learning music in Nigeria junior secondary schools.
6. The study identified the major constraints confronting the implementation of music education at the junior secondary schools in Nigeria.
7. The study suggested how these implementation constraints can be addressed for a successful music education programmes at the junior secondary schools in Nigeria.

5.3 Conclusion

Music education is a well-established medium of instruction, which contributes to the general growth, and development of the child. It enriches the intellect, acquisition of skills, competence, concepts, ideas, insights, values, appreciation and imagination.

Music has a significant role to play in the education of children right from primary school to tertiary institution. It is an important intellectual subject, integrated and comprehensive art form with a body of knowledge. It aims at the physical, social, emotional, vocation and intellectual development of the learners.

There is the need to examine the implementation of the junior secondary school music curriculum. This is because the realization of the objectives of music curriculum at the junior secondary school level depends largely on the effectiveness of its implementation.

This study investigated the implementation of music curriculum at the junior secondary school (JSS) in Kwara State with a view to finding out how far it has achieved its desired curriculum aims and objectives.

This study determined the extent to which the junior secondary school music curriculum has been implemented; identifying critical variables serving as impediments in the proper implementation of junior secondary school (JSS) music curriculum.

The descriptive survey and quasi-experimental designs were employed in the study. The population of the study embraced all the music teachers and music students at the junior secondary school (JSS) level in Kwara State, Nigeria.

The major instruments used for data collection were the questionnaires, classroom observation and interaction, interviews and checklist. The questionnaire was validated by trained music teachers/experts and supervisors at institutions of higher learning. A pilot study was also carried out to validate the questionnaire. It necessitated a revision of the questionnaire for the students.

Data analysis involved descriptive statistics, t-tests, Analysis of Variance, (ANOVA), Analysis of Co-variance (ANCOVA), multiple regression and Tukey Honestly Significantly Difference (HSD) post-hoc to comparison.

The results of the study showed that a significant relationship exists between the performance objective, content coverage, practical activities, and difficulty of topics of music curriculum as perceived by the JSS music teachers and music students. The most significant between the variables under consideration is difficulty of music topics.

The results further showed that a significant relationship exist between the Western, African, electro-acoustical, audio-visual equipment and the physical facilities available for teaching and learning music at the JSS level.

Several problems of implementation of music education at the junior secondary school levels have also been identified which include curriculum inappropriateness, foreign curricular contents, difficult prescribed syllabus, poor funding, lack of musical instruments and equipment, inadequate teaching staff, poor infrastructural facilities, lack of textual material, non-conducive environment to music teaching and learning, lack of training, motivation and incentives and lack of allocation on the school time table.

The study also found out that the curriculum was not designed and implemented with reference to students' cultural background, needs values and interest. It pays more attention to Western music; African musical idioms are not adequately emphasized in the junior secondary school music curriculum. The music curriculum is overloaded with Western theories and the nature of Western musical activities does not create a need for indigenous music education.

5.4 Recommendations

With specific regard to the findings of the study and to achieve the lofty aim of sound music education in the junior secondary schools, the following recommendations are made effective and learning of music the Nigeria junior schools:

1. Music as a subject should be properly placed on the school time-table and be well recognized in the secondary school curriculum and should be fully entrenched in the JSS curriculum as a core subject in education.
2. Curriculum planners should make music a compulsory or core subject right from primary school to tertiary institutions and not an appendage to other school subject. There should be a wide acceptance of music education at all levels of education Nigeria.
3. Music curriculum should be well planned by competent and trained curriculum of the purpose and maintenance goals and objective.
4. Music curriculum content should address the needs, interests and values of the members of the society.
5. Adequate funds should be made available to school promptly by the government for the purchase and maintenance of musical instruments and equipment. This will enhance the teaching and learning of music education at the junior secondary school level.
6. Balancing between African and Western music is quite necessary. There should be an urge that the study of African/Nigeria music should provide a sound foundation of musical literacy for Nigerian children rather than foreign music.
7. There should be proper organization, close monitoring, through supervision and effective implementation of music at all levels of education.

8. The government at all level, Ministries of Education, parents, guardians, school administrators, should acknowledge the educational value in music and show a great concern on music education at the elementary, secondary and post-secondary.
9. There is a great need for the government agencies or bodies to motivate professional music teachers in order to remain in the profession through constantly organizing seminars, conferences, workshops, and symposiums, vacation courses that would enhance richer knowledge on their subject matter.
10. Trained music personnel should constantly review the curriculum, approaches and methods of teaching music in schools.
11. Parents, guardians, school administrators and teachers should encourage students to study music as an intellectual subject from primary schools to institution.
12. The educational and cultural values of music school should not be under-estimated by the parents and the government. The Nigerian traditions, norms, values and cultures should be promoted through the teaching and learning of music secondary school level.
13. Libraries should be provided and should be adequately equip with relevant and appropriate up-to-date textbooks, journals, magazines, articles and other current publications on music.
14. Textual materials recommended of the teaching of music at the secondary school levels should be relevant to the cultural background, experience and environment of the child.
15. The government at all levels should train more music teachers and employ the qualified ones to teach music in our secondary schools.

16. The government at all levels should grant study leave with pay, in-service training to music teachers and should award scholarships and bursaries music teachers and students.
17. Local music instructors should be invited to secondary schools to teach how to play, repair, construct and tune Nigerian traditional musical instruments.
18. Learners should be encouraged to collectively or individually improve and produce their own learning materials from their own immediate environment such as local drums, flutes, gongs, and rattles.
19. Government and non-governmental organizations (NGOs) should organize and conduct conferences, seminars, workshops to support the training music teachers.
20. Music teachers should be encouraged in the activities of professional organizations such as COMEN, MUSON, ANM, PMAN, to keep up with professional competence in the teaching of music in secondary schools.
21. Wealthy individuals in the Nigerian society should assist in the provisions of music laboratories, music halls for concerts, technological rooms, for successful teaching and learning of music in our secondary schools.
22. Government should actively involve academic musicians in the formulation and review of all national policies on music education.
23. Secondary schools should fully integrate folk songs, folk instruments and folk dances in their curriculum.
24. Singing development should be observed. Vocal exercises that enhance vocal development from within students musical culture should be encouraged and promoted.
25. An Inspectorate Division of Music should be created in the Ministries of Education and Inspector's of music should be appointed in every Local

Government Area. They are to implement government policies on music education and foster the growth and development of music education in Nigerian secondary schools.

26. Workshops on Nigerian traditional musical performance techniques should be constantly held to ensure richer knowledge of Nigerian music. There is so much that we can do with out traditional musical materials as it difficult and costly to import Western musical instruments and equipment for the teaching and learning of music in the secondary schools.
27. Teaching of music should be approached from practical/performance activities rather than the theoretical activities. Emphasis should be placed on serious Nigerian instrumental and vocal instruments at the secondary school level.
28. There should be the use of Nigerian traditional music and musicians as basis for plans for music education in Nigerian secondary school curriculum. Nigeria music students would enjoy more of their own traditional music than the set works by the Western composers.
29. There should be a viable music archive for preservation and documentation of musical instruments and equipment.
30. There is the great need to ensure that the existing physical facilities musical instruments and equipment are maximally utilized and properly maintained in order to bring about attainment, effective teaching/learning outcomes and realization of the educational objectives at the JSS level.
31. The government at all levels should provide sufficient grant for research in music education, particularly African/Nigerian music.
32. More music teachers should be trained, employed and posted to junior secondary schools by the Local, State and Federal governments.

33. Funds should be allocated and made available to purchase relevant instructional materials for effective teaching and learning of music at the junior secondary school level.

5.5 Suggestions for Further Research

1. Further research should focus on Nigerian vocal and instrumental music resources that would enhance the effective teaching and learning of music.
2. Future research should address the students' perceptions of the factors that contribute to their needs, values, interest, and motivation in music as a secondary school subject;
3. It is suggested that other studies should focus on simple music technology that would improve the quality of music education in the areas of construction, repairs as well as boost the production of teaching and learning materials for music.

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APPENDICES

APPENDIX I

QUESTIONNAIRE ON TEACHERS' PERCEPTION OF IMPLEMENTATION OF MUSIC CURRICULUM (QUTPIMC) AT THE JSS LEVEL

Dear Respondents,

This questionnaire was designed to find out your perceptions on issues relating to the implementation of Music Curriculum at the Junior Secondary School level. Your cooperation in giving a prompt and objective response is hereby solicited. All personal information will be kept confidential.

SECTION A

PERSONAL INFORMATION/BIODATA

Please fill in the required information by placing a tick at the appropriate column:

1. Name of School:
2. School of type: Federal () State () Private ()
3. State of location of school (Indicate)
4. Sex: Male () Female ()
5. Age:
6. Teachers' Qualification: NCE () B.A(Ed) Music () B.Ed. Music ()
P.G.D.E. () H.N.D () M.Ed. () M.A. Music () Others ()
7. Teaching Experience: Below 5 years () 5-9 years () 10 - 14 years ()
15 years and above ()

INFORMATION ON STATE OF MUSIC

1. What is the number of music theory periods per week in your school?
.....
2. What is the number of music practical periods per week in your school?
.....
3. What is the music students' population? JSS I
JSS II JSS III

4. What is the number of music teachers?
5. What type of syllabus do you use to teach music?
6. What are the methods for teaching music (theory/practical?)
7. How many music libraries/rooms?
8. How many music halls/listening rooms/storage rooms?
9. Do you have music library and library facilities in the schools?
10. What do you think about the JSS music curriculum?

SECTION B

TRAINING AND INDUCTION OF TEACHERS

In this section, issues relating to training of teachers are raised. You are expected to respond by placing a tick at the column, which correspond(s) to the nature of training-acquired by you in the service.

KEY:

INDUCTION: Training received on appointment prior to resumption of duty.

REFRESHER: Training received to update your knowledge on the job during service (e.g. seminars, workshops & conferences).

IN-SERVICE: Training in an institutional setting leading to issuance of certificates for further studies.

NATURE OF TRAINING			BODY ORGANIZING THE TRAINING						IMPACT OF TRAINING			SPONSORS OF PROGRAMME	PERIODS OF TRAINING
INDUCTION	REFRESHER (Seminars, Workshops, Conferences)	IN-SERVICE (HIGHER EDUCATION) M.A., M.ED., B.A., B.ED. HND ET.C	WAEC, NECO	MSN, COMEN, ANM, MUSON ET.C	NUT	MINISTRY OF EDUCATION, ZIE, UBE	NERDC	SCHOOLS	RELEVANT & ADEQUATE	RELEVANT BUT NOT ADEQUATE	NOT RELEVANT	GOVERNMENT / PRIVATE PERSONAL, UNESCO ETC.	(3 DAYS, 1 WEEK, Et.C)

SECTION C

This section inquires from you the extent to which you cover the content of the Junior Secondary School Music Curriculum (JSSMC). As indicated in this section, kindly place a tick at the appropriate column. The section is divided into five columns: performance objectives, content sequence, content coverage, practical activities and difficulty of topics.

S/N	TOPICS	PERFORMANCE OBJECTIVE		CONTENT SEQUENCE			CONTENT COVERAGE			PRACTICAL ACTIVITIES			DIFFICULTY OF TOPICS		
		ATTAINMENT	NOT ATTAINMENT	JSS I	JSS II	JSS III	ALWAYS COVERED	OFTEN COVERED	RARELY COVERED	ALWAYS CARRIED OUT	RARELY CARRIED OUT	NOT CARRIED OUT	EASY TO TEACH	DIFFICULT TO TEACH	NEVER TAUGHT
A	THEORY OF MUSIC														
1.	Lines and spaces														
2.	Staff/Stave														
3.	Value of Notes														
4.	Clefs/Bar lines														
5.	Ledge lines														
6.	Rests/Pitches/rhythms														
7.	Scales-major/Minor/chromatics														
8.	Time signature														
9.	Key signature														
10.	Intervals														
11.	triads														
12.	Accidentals														
13.	Terms and signs														
14.	Chords														
15.	Cadences														
16.	Modulation														
17.	Transportation														
18.	Forms in Music														

SECTION D

QUESTIONNAIRE ON CONSTRAINTS TO EFFECTIVE IMPLEMENTATION OF MUSIC CURRICULUM (QUCEIMC) AT THE JSS LEVEL

Please respond to the items of this questionnaire. Your response will be kept strictly confidential.

KEY

SA – Strongly Agree

SD – Strongly Disagree

A – Agree

D – Disagree

S/N		SA	A	SD	D	U
1.	Implementation procedure is not properly spelt out in the curriculum					
2.	The content of the JSS of curriculum is adequate					
3.	The JSS curriculum is a follow-up from primary CCA					
4.	The JSS curriculum is a pre-requisite for the SSS curriculum					
5.	Appropriate methods for instruction are in the curriculum					
6.	Evaluation procedure is a misfit as it measures perceived objectives rather than actual objectives					
7.	Missing links exits in the attempt made to integrate advanced topics in the JSS music curriculum					
8.	Incessant strike actions on the part of teachers often lead to lack of coverage of the Music curriculum					
9.	Large classes impede teachers' effectiveness					
10.	Time allocation for teaching of Music is inadequate					
11.	Music curriculum is not easily practicable					
12.	Most music teachers lack the necessary training to implement the curriculum, as it should be					
13.	Music teachers are inexperienced to cope with the demands of the curriculum					
14.	Music teachers do not understand the idea of curriculum planners					
15.	There is a big gap between curriculum planers and teachers who are implements of music curriculum					
16.	Inter-personal relations among music curriculum implementers are not cordial					
17.	Music teachers don't have the right attitude towards the curriculum					
18.	Teachers are unwilling to teach as expected because of lack of motivation					
19.	Students spend less time studying music					
20.	Students have poor attitudes to music and their studies					

21.	Students lack relevant textual materials					
22.	Learners lack the opportunity to practice in the music laboratory					
23.	Textual materials written in accordance with the music curriculum are lacking					
24.	Laboratory facilities to accomplish the activities recommended in music curriculum are grossly inadequate.					
25.	Instructional materials needed to enhance teaching of music are lacking					
26.	Lack of laboratory technologist hinders the number of activities carried out during music teaching					
27.	Lack of maintenance culture deplete the music laboratory of essential apparatus/equipment					
28.	Music teachers are not adequate in number in my school					
29.	Lack of incentives dampens the morale of music teachers					
30.	Sporadic transfers of teachers often result in under coverage of the music curriculum					
31.	Music syllabus is difficult to procure, at it is not widely circulated					
32.	Inspectors of education visit the school rarely to get feedback on implementation of music curriculum					
33.	Erring music teachers often go unpunished					
34.	Music teachers are denied opportunities for in-service training at regular intervals					

APPENDIX II

QUESTIONNAIRE ON STUDENTS' PERCEPTION OF IMPLEMENTATION OF MUSIC CURRICULUM (QUSPIMC) AT THE JSS LEVEL

Dear Students,

This is to find out your opinions about the implementation of Music curriculum at the JSS level. Kindly respond accurately and without fear. Your responses will be kept strictly confidential and for research purposes only.

SECTION A

PERSONAL INFORMATION/BIODATA

Please fill in the required information by placing a tick at the appropriate column:

1. Name of School:
2. School of type: Federal [] State [] Private []
3. State of location of school (Indicate)
4. Class (Indicate)
5. Age:
6. Gender: Male [] Female []

INFORMATION ON STATE OF MUSIC

1. What is the number of Music theory periods on your school timetable?.....
2. What is the number of Music Practical periods on your school timetable?.....
3. What is the music teacher(s) in your school?

SECTION B

Below are statements relating to music lesson. Kindly indicate by placing a tick at the appropriate column to show your rating of your teachers' performance during Music lessons.

KEY FOR THE RATING

Poor = 1	V.Good = 4
Fair = 2	Excellent = 5
Good = 3	

S/N	DELIVERY OF INSTRUCTION	TEACHERS' RATING				
		1	2	3	4	5
1.	Our music teachers adequately covers the music syllabus					
2.	Gives extra remedial lessons when necessary					
3.	Constructs and improvises appropriate learning aids					
4.	Uses the recommended textbooks to teach					
5.	Copy Music notes rather than explain Music concepts					
6.	Assists students in areas of learning difficult					
7.	Encourages students' participation in class					
8.	Gives illustration that are familiar from immediate environment					
9.	Gives numerous examples on theory and history lessons					
10.	Provides useful demonstrations during lessons					
	FEEDBACK					
11.	Gives test on regular basis to facilitate continuous assessment					
12.	Promptly and regularly records test					
13.	Gives exercises from the recommended textbooks and assignment for students					
14.	Marks and records assignment scores					
15.	Indicate correction on pupils' notebooks and practical reports					
	PRACTICAL WORK					
16.	Demonstrates to students prior to the actual practical					
17.	Carries out practical activities on every practical oriented topic					
18.	Supervisors Music practical sessions					
19.	Improvises Music facilities and resources that are lacking in the school					
20.	Gives enough practical experience					
21.	Teaches several songs in a term					
22.	Teaches the art of playing musical instruments					

SECTION C

Below are the lists of topics in music. Please tick to show when concepts was covered (Class or Level) and whether or not you find each concept difficult to understand when your are taught.

S/N	TOPICS	DIFFICULTY OF TOPICS			LEVEL WHEN CONCEPT WAS TAUGHT		
		EASY TO UNDERSTAND	DIFFICULT TO UNDERSTAND	NEVER TAUGHT	JSS 1	JSS 2	JSS 3
A	THEORY OF MUSIC						
1.	Lines and spaces						
2.	Staff/Stave						
3.	Value of Notes						
4.	Clefs/Bar lines						
5.	Ledge lines						
6.	Rests/Pitches/rhythms						
7.	Scales-major/Minor/chromatics						
8.	Time signature						
9.	Key signature						
10.	Intervals						
11.	triads						
12.	Accidentals						
13.	Terms and signs						
14.	Chords						
15.	Cadences						
16.	Modulation						
17.	Transportation						
18.	Forms in Music						
19.	Melody writing /Harmony						
20.	Simple Counterpoint						
B	AFRICAN MUSIC						
1.	Folk Music						
2.	Festivals in Nigeria						
3.	Types of African Music						
4.	Scales in African Music						
5.	Forms in African Music						
6.	Rhythms in African Music						

7.	African traditional Musical instruments (e.g Classification, tuning, playing techniques, etc)						
8.	Life and works of Nigerian Traditional Musicians						
9.	Life and works of Nigerian Popular Musicians						
10.	Life and works of Nigerian Arts Musicians						
C	HISTORY AND LITERATURE OF WESTERN MUSIC						
1.	Periods in music (i.e. Baroque, Classical, Romantic, 20 th Century						
2.	Life and works of major composers (i.e. Bach, Handel, Mozart, Beethoven Schubert, et.c)						
3.	Forms in Western music						
4.	Western instruments (i.e. classification, ranges, et.c)						
D	APPLIED MUSIC (PRACTICAL)						
1.	Singing in parts (choir)						
2.	Playing of musical instruments (band)						
3.	Dancing/dramatization						
4.	Conducting						
5.	Sight-reading						
6.	Creative music/simple technology						
7.	Ear training/melodic dictations						
8.	Tonic-solfa-notation						

SECTION D

Against each listed instruments and equipment below, indicate by placing mark at appropriate columns provided. The mark yes (√) indicates the facilities that are available and the mark NO (x) indicates the facilities that are not available in the school.

S/N	ITEM	YES ()	NO (X)
1.	Piano/Organ		
2.	Portable electronic keyboard		
3.	Harmonium		
4.	Electronic organs		
5.	Winds (recorders, piccolo, flutes, clarinets, oboes, Bassoons,		
6.	Brasses (trumpets, trombones, saxophones, cornets, euphonium, bugle		
7.	Percussion (Jazz drum sets, tambourine, triangles, timpani/kettle drums, cymbals, band sets		
8.	Strings violins, violas, cellos, double-bass, acoustic guitar, dlectric guitar		
II	AFRICAN MUSICAL INSTRUMENTS		
1	Ekwe, bells, xylophones, agogo, ogene, sekere (gourd-rattles), shantu, clappers, agidigbo, udu, ogene, alo, shekesheke, ichaka et.c		
2.	Leather drums e.g. Iya-Ilu, gangan, gudugu, kerikeri, bata, bembe, konga, bongo, sakara, et.c		
3.	Goge, kakaki, taburu, une, garaya, kuntigi, et.c		
4.	Oja, kakaki, aighaita, elepahant tusk, ekutu, kaho, tioko, uta, fere, et.c		
III	ELECTRON-ACOUSTICAL INSTRUMENTS AND EQUIPMENT		
1.	Amplifiers		
2.	Loud-speakers		
3.	Microphones		
4.	Mic-stands		
5.	Equalizers		
6.	Synthesizers		
IV	AUDIO-VISUAL AIDS AND EQUIPMENT		
1.	Record-players		
2.	Cassette players		
3.	C.D players		
4.	Video/Audio cassette and tape		
5.	Video-tape recorders with monitors		
6.	Radio		

7.	T.V. sets/C.D. videos		
8.	LP records/CD/Audio cassettes of classical pieces		
9.	Computers machines		
10.	Baton		
11.	Tuning fork		
12.	Pitch pipe		
13.	Music manuscripts		
14.	Wall-charts		
15.	Pictures		
16.	Modulators		
V.	FACILITIES FOR MUSIC INSTRUCTION		
1.	Special music classroom		
2.	Music laboratory/Halls		
3.	Regular music classrooms		
4.	Music Library		
5.	Music textbooks/journals/magazines		
6.	Music listening rooms/storage rooms		
7.	Music cubicles		

APPENDIX III

ENGLISH TRANSLATIONS OF FOLK/TRADITIONAL SONGS

- (1) A child that looks at her mother with contempt
Shall live a wretched life
The mother that suffered for you greatly
The father that suffered for you greatly
A child that looks at her mother with contempt
Shall live a wretched life.
- (2) What shall I do with theft in my life /2x
In my life, for me to steal
I would rather become a slave
What shall I do with theft in my life.
- (3) Children, don't be rude
Rudeness brings punishment on someone
It brings punishment, it brings punishment on someone
Children, don't be rude
Rudeness brings punishment on someone.
- (4) Be truthful, be truthful
Our teacher wants all of us to be truthful.
- (5) A dullard student eats the eye of fish regularly /2x
- (6) Wake up and brush your teeth
Take your bathe and be clean
Trim your nails, wash your clothes
Eat good food on time
Do not over feed.
- (7) Whosoever you have the ability to help
He is your neighbour
Take care of him.

- (8) Cleanliness is the only thing that overcome all diseases
Cleanliness of the house, cleanliness of the body
Cleanliness of the food
Cleanliness is the only thing that can overcome diseases.
- (9) If I read my book
My shoe will shine
If I fail to read my book
My shoe will suffer mutilation.
- (10) It is raining, stay inside the house
Don't go inside the rain
So that your cloth will not wet
So that you will not have cold.
- (11) We are going, bye-bye, what a pity!
Death will not separated us
Disease will not separate us.
- (12) Framing profession, is the occupation of our land
Whoever does not work will steal
Education without hoe and cutlass
It's incomplete, it's incomplete.
- (13) Mother is the one who takes care of me
She takes care of me from childhood
On her back she carried me
Mother, well done, I say to my mother, well done
With respect, I will not disregard my mother anymore
Mother, Mother, Mother

- (14) Under the lime tree (2x)
There we are playing
We are happy, we are lively
Under the lime tree
There we are playing
- (15) I will use my hand to carry a child /2x
The hand of cam-wood is my hand
I will use my hand to carry a child and dance.
- (16) A small clock hung on the wall
With its two hands, one reads hour
The second hand counts second
As we all know in the school of clock.
- (17) Don't go and swim /2x
Don't go and swim in the sea /2x
It drowns children.
- (18) Disobedient children are many in the school
They don't listen to their teacher's instruction
Teachers says they should read
Instead, they eat only and became happy.
- (19) The bell rings, we have come
We have come to study
Good teacher will teach us
Before we go to our house to eat
We will read, we will rejoice
We will dance and clap
We will sing.
- (20) Education is very good
Education is everything in this contemporary world
Education takes one to the position of affluence
Education makes one great
Please, our parents if you have money
Use it to train your children.