

## **CHAPTER ONE**

### **1.0**

### **INTRODUCTION**

#### **1.1 Background to the Study**

The relevance of implementation of music education curriculum in schools especially the ones established by the religious assembly (missions' schools) cannot be over emphasized due to its significant and pivotal role in promoting educational ideals of good morals, sound mind and desirable characters. It encompasses implementation through adequate teaching and learning in both the theoretical, historical and practical aspect. This concept lends credence to the realization of educational goals and objectives, which emphasize the three domains of cognitive, affective and psychomotor. Music plays major roles in the inculcation of societal norms and values in students especially the younger generation. In this regard, it is the most widely used discipline in schools and in other societal events. There is a cordial relationship between the term "music as a discipline and music education" as both are media of educating the society. In teaching and direct application, the term "education" attaches more validity to the teaching of music as a discipline in the sense that music education emphasizes the three domains of education as indicated above.

The process of teaching and learning music is generally referred to as music education. It is a process of development of musical literacy, the acquisition of musical skills and the growth of musical appreciation (Ritchie, 1976; Ekong, 2007). The aims and objectives of teaching and learning is to impart knowledge in learners such that the learners become adjusted to educational norms and values and, in return become productive members of the society by contributing to societal growth and progress. Music education has always played major roles in societal programmes such as the education of the older and the younger generations. The opportunity to learn music and perform as artiste is an essential part of a well rounded curriculum and complete education. Besides, it engenders innovative problem-solving that students can apply to other academic disciplines (Duncan, 2009: np). The objective of music education can only be best achieved through proper implementation of the music curriculum in schools. The need for the implementation of the music curriculum in schools became necessary because, the success or failure of music education is determined by how well or how poorly the curriculum is implemented.

The former United States' President, Barak Obama's Committee on the Arts and the Humanities (2011) emphasized the importance of Art Education of which music is playing a leading role that "all forms of Arts from music through photography to dance prepare children for success in the workforce not simply as artist, but all professionals." From the above assertion, music is recognized as a preparatory discipline for student's success, and when the curriculum is well implemented, it encourages creativity, innovative ideas and skills acquisition. Music education also brings about improvement in cognitive development. In the wider society, music plays major roles as choral, instrumental, and dance in events of life cycle in the society.

According to Odugbor (2008), traditional Nigerian music is important to Nigerian people in a variety of ways. It serves social, cultural, political, religious, educational and economic needs of the Nigerian society. Socio-culturally, traditional music helps to promote group sentiments and people's ideals. From the above assertion, music is seen as a tool for societal transformation. Its values, roles and benefits to the societies are all encompassing. Likewise, Stevens (1981), emphasized that the importance of music in mission schools lies in its humanizing and civilizing influence, refining the mind, fostering patriotism and national spirit, softening the manner and preventing intemperance, improving morals, purging man spiritually and providing a healthy recreation for man. From the above assertion, it is clearly evident that appropriate music through proper music education (be it choral or instrumental) shall always have influence on students' moral and academic lives especially those in missions' schools established by Christian organizations such as the Deeper Christian Life Ministry (DCLM).

The origin of implementation of music education curriculum dates back to the Old Testament. Music was at the central stage of the activities of worshippers of the Old and New Testament religious adherents. Music education and practices through curriculum implementation, was first mentioned in the first Book of the Bible. Genesis chapter four verse twenty one of King James Version states; "And his brother's name was Jubal, he was the father of all such as handle the harp and organ" (James, 2004: 8). Likewise, in second Chronicles chapter five verse thirteen, James (2004) further states:

as the trumpeters and singers were as one to make sound to be heard in praising and thanking the Lord and when they lifted up their voices with the trumpets and cymbals and instruments of music and praise the Lord, saying for He is good; for his mercy endureth for ever that then the house was filled with a cloud: Even the house of the Lord (p. 628).

Choral and instrumental music existed side by side in the music education of Christian missions of the Old Testament. The Jewish religion accorded music a priority in their scheme of religious events and they always gave a large place for musical expression according to historical account and record. The First Book of Samuel Chapter eighteen verse six by James (2004) states;

And it came to pass as they came when David was returned from the slaughter of the philistines, that the women came out of all cities of Israel. Singing and dancing to meet King Saul with tabrets, with Joy, and with instruments of music. (p. 424).

Civilization in the music world began with three main cultures which are Egyptians, Greeks and the Hebrews. Bible references and other historical records showed that civilization in the music world started with the Egyptians. Egyptians being one of the earliest known cultures used music extensively in religious practices. They had many musical instruments, which included cistrum, lyres, harps etc. Historically, through proper implementation of the music education curriculum of the earliest civilized society, the Egyptians were responsible for the development of the harp and lyre family of instruments. Their music was very influential upon other cultures such as the Greeks, Hebrews, Chinese and Romans (Miller cited in Falusi, 1996).

“The origin of music education in Nigeria dated back to 1840s, the time Christianity was introduced into the country” (Webster cited in Mbanugo, 2003). This was the period the missionaries introduced Christian religion into the country. The practice and promotion of music education was then through church organization. Early music education in Nigeria as well as other West African countries was meant to serve the religious interest of the missionaries from the West. The music curriculum of western education introduced by the colonial schools emphasized western hymns, school music, and art music (Nketia, 1974; Vidal, 2012: 2). The advent of music education in Nigeria, which began in 1842

and pioneered by the missionaries who introduced western education through church music, has come of age. At the introduction of Western education in Nigeria, music formed an important part of the curriculum of the schools which were established. The aim was to develop a repertoire of songs for church worship as well as to correct the African pattern of singing (Nnamani and Odunuga, 2005).

The effort of the missionaries in establishing churches and schools for the propagation of the western education had equally yielded great dividends for music education. This has led to the successful propagation of Christian religion and the proliferation of missions' schools in Nigeria especially in South West Zone. These include schools established by the missionaries or mainline churches, such as; Roman Catholic Church, Anglican Church, Methodist Church of Nigeria, Presbyterian church, Baptist Church, and Christian Missionary Society (C.M.S). The independent churches include: Christ Apostolic Church, The Apostolic Church, Evangelical Church for West Africa (Now Evangelical Church Winning All; ECWA). The Pentecostals are Redeemed Christian Church of God, (RCCG) Apostolic Faith Church, Deeper Christian Life Ministry, Foursquare Gospel Church, Living Faith-Winners Chapel etc. Latter Rain Assembly, Mountain of Fire and Miracle Ministry, Gospel Faith Mission International, Christ Embassy etc.

Some schools established by these Christian organizations in South West Zone include Deeper Life High Schools, Saint John C.A.C. Secondary Schools, Saint Joseph Secondary School, Saint Monical Girls Secondary School, Mount Carmel (Girls) Grammar School, Saint Paul High School, Anglican Grammar School, Celestial Church of Christ (CCC) Grammar School, Methodist High School, Apostolic Faith Secondary School, International Bible Training Colleges (Seminary Schools) amongst others are spread across the States of the South West. In order to meet the demands of the 21<sup>st</sup> century, the services of trained music teachers or music experts, are hired by these missions' schools. This decision became necessary for the upgrading of the musical knowledge and musicianship of the choral and instrumental students in respective missions' schools, and for efficiency. Furthermore, it is to serve as an aid to productivity in musical exploration and creativity. The term school refers to a place where teaching and learning takes place for both the younger and the older generations. In schools' programme, there are provisions for the young such as the establishments of places where learning takes place

for children of Nursery, Kindergarten ages between 3 and 5 years; and elementary or primary schools' ages between 5 and 11 years. In the elementary category, we have the lower elementary class whose ages are between 5 and 7 years and upper elementary classes whose ages are between 8 and 11 years. It, therefore, means that a child who undergoes these stages of education would have spent 6 years in primary or elementary education in line with the 1-9-3-4 system of the Nigerians' educational curriculum which stipulates that a child should spend 1 year in pre-primary (nursery or kindergarten) Nine years of basic education which comprise of six years in primary education before proceeding to the Junior secondary school for lower secondary education known as the upper basic education schools which lasts for 3 years.

In the senior secondary category, we have classes for the upper secondary (SSS) education which lasts for 3 years. According to Hunt (1980), the kinds of schools for normal children are as follows: Infant – with classes of boys and girls that is, a “mixed” school; the usual age range is between five and seven; Junior – for boys alone, for girls alone or mixed with seven to eleven years as usual age range; Secondary Modern – for boys alone, for girls alone or mixed with eleven to fifteen years as the usual age-range; Secondary Grammar – for boys alone, for girls alone or mixed with eleven to eighteen as the usual age-range. Music is entirely a re-creative subject at infant school. This development enters largely into school life that is associated with or allied to movement (rhythm). For this category of learners, lessons are usually short in an informal setting in which specialization is out of place.

Formal teaching begins in the primary school. According to the 1-9-3-4 system, a child after completing the first year in pre-primary, proceeds on the nine years which runs through six years of primary education, the next three years in Junior secondary schools that is, the upper basic school. A child who had earlier completed the basic education classes (1-9 system) only needs three additional years for the senior secondary education to complete the 1-9-3 system which serves as the foundation level for the tertiary education system which is supposed to last for a minimum of 4 years for a degree programme. This is in consonance with the Nigerian education policy (1-9-3-4) which began under the Universal basic education respectively. Source: (FRN, 2014).

Furthermore, tertiary education can be further classified under educational, technical, commercial, engineering, medicine, pharmacy and other professional courses. For instance, undergoing educational courses in colleges of education requires a minimum of 3 years (for a school certificate candidate) to graduate with the Nigeria Certificate in Education (NCE). While the technical or commercial schools such as Monotechnic or Polytechnic requires 4 years (2 years National Diploma (ND) and 2 years Higher National Diploma (HND) for a school certificate (product of basic and upper secondary education) before graduation.

At the University level, a graduate of upper secondary education can proceed for further studies in Arts courses and earn a degree certificate in Bachelor of Arts (B.A.), Bachelor of Arts in Education (B.A. Ed.), Bachelor of Education (B.ED.) etc. under a minimum of 4 years after passing all the required examinations. The years of certification varies as applicable to other courses and disciplines. For instance, engineering courses lasts for a minimum of 6 years while Medicine, Pharmacy and other related courses last for a minimum of 7 years before graduation. Besides, the Nigerian educational policy made provision for adults who could not undergo their educational career at their tender or youthful age through a programme called adult education at secondary level through tertiary education. In this regard there are adult education classes and courses in most of the tertiary institutions in Nigeria on which the interested applicants specialize.

The DCLM has established educational institutions for both the younger and the older generations. These schools include the elementary schools, Junior and Senior Secondary schools, International Bible Training College, Week-end (part-time) music schools and the Anchor University. Presently, the music curricula of the DCLM's schools in Nigeria are patterned after the western origin as it emphasized more of western idioms than African ideology. Most songs sung today in their mission's schools such as songs of praise (SOP), ancient and modern, hymns, anthems, oratorios, opera etc are in Western idioms which are translated in vernacular (language of the people) to suit the audience's taste who are already adapted to Western style of musical composition and practices. In this regard, there is the need for a change that will promote more of African idioms that encourage direct composition in the language of the people for better comprehension by the students and illiterate audiences.

However, full programme through the recommended curriculum by the Ministry of Education and the examination bodies (WAEC and NECO) is implemented at the Deeper Life High Schools (Junior and Senior Secondary Schools} in all the six states of the South West, Likewise the Anchor University implement full programme covering all professional courses as applicable to Federal and States' institutions in Nigeria.

The origin and implementation of the music education curriculum in the DCLM began with Pastor W. F. Kumuyi as the pioneer music teacher and the supervisor for the ministry he established since 1973. He is a trained musician, having undergone musical training in the "sixties" through the Apostolic Faith Church music schools and department with the headquarters based in Anthony Village, Lagos. His areas of music education include; the rudiment/theory of music, voice development, technical studies, instrumental studies, conducting and general musicianship.

Pastor Kumuyi became a competent organist through the Apostolic Faith music school before joining their Adult Class because the pre-requisite for joining the Adult music class (Choral and Instrumental) was ability to sight play and as such every admitted candidate into their adult music class must have achieved the mastery of the preferred or chosen orchestra instrument. His musical influence was the secret and genesis of the DCLM's preference for classical music. His musical background helped him to establish the music foundation for the earliest stages of music education in the DCLM as he doubled as the pastor as well as the music teacher/supervisor of his ministry at the beginning. In this regard, he is recognized as the first music teacher of the earliest established (oldest) school which operates as part-time school on weekend basis and organist for the ministry. Due to his flair for serious music education, he personally supervised the choral and instrumental training session even after the work of the ministry became expanded with much demand on the pastoral ministry. Beside the pastoral demands, he was involved in the music education of the music (part-time) schools of his ministry for several years before the services of competent hands (trained music teachers) from colleges of education and universities based in Lagos were hired for the national headquarters' school based in Lagos.

His children John and Jerry were musically gifted through their father's (W. F. Kumuyi) musical influence. Both John and Jerry were prominent members of the choral and instrumental class for students of secondary schools age (youth choir) of the week-end (part-time) schools in their teen years. By providence, both of them were organists in the youth choir through the week-end music schools who regularly featured in both national and international programmes. Pastor Kumuyi is a gifted musician and a man of God of our contemporary time who has great vision and passion for serious music that broadens ones musical horizon, purifies the mind, transforms the individual and the society. He is an advocator of serious music education for the training of both the younger and the older generation by ensuring that music is recognized as subject for certification in all Deeper Christian Life Ministry's schools at JSSCE, SSCE (DLHS), Certificate and Diploma (IBTC), Degree programme (Anchor University), while the training schools for adult and youth at regional/state levels through the week-end (part-time) schools prepare the candidates for musical literacy and professional examinations for further studies at tertiary levels etc.

**Source: Researcher's observation, 1985-2017.**

The implementation of the music education curriculum which involves theoretical and practical training in DCLM has been a long time programme that existed right from the inception of the ministry. Though it started in a little way but has maintained steady progress through gradual process. And with the effort of the pioneer leaders who first went through the music education processes of the music ministry, the music education of the music department in various schools established by the ministry has reached an appreciable and enviable height. Despite these achievements, there is room for improvement in order to make it more efficient and productive in the realization of the educational ideals built on solid educational foundation.

Historically, DCLM gained their musical experience through the Apostolic Faith Church Music Ministry. Because the General Superintendent, (Pastor W.F. Kumuyi) of the ministry (Deeper Life) was a chorister in Apostolic Faith and was grounded in musical education, theory of music and practical as an organist before he left Apostolic Faith Church and later established DCLM in 1973. Apostolic faith choir was recognized as the pioneer of serious music in sol-fa and staff notation in Nigeria. Serious music education



began in DCLM from 1980 onwards. The first DCLM training schools began in Lagos at Gbagada Church the headquarters of the DCLM. As musical training continued by experts, many people became interested in music education.

Music syllabus was drawn for training on sol-fa and staff notation form of music. Some specific topics were introduced on sol-fa such as the identification of sol-fa signs e.g. ; ---:1beat, ; -----: -----2 beats, ; -----: -----: -----:3 beats and their applications in singing. The Sol-fa pitch names were invented to help singers to place or pitch notes correctly without having to bring in the help of an instrument. They represent a series of sounds of fixed relation to each other. Once one note of the series is given, the rest fall into their places, no matter what the given note may be, and the singer is rendered independent of an instrument (Hunt, 1980). “Staff notation is the art of writing down music on the staff. For the purpose of writing music, a series of five lines and four spaces called the staff or stave is used” (Onwuekwe, 2017: 7). Also, the trainees are thought the staff notation method through various rudiments’ lessons as indicated in the figure below;

### **General Syllabus on Preliminary Studies on Rudiment of Music**

- (1) Music letters
- (2) Staff lines and spaces
- (3) Music clefs - C, G, & F
- (4) Duration of sounds and note values
- (5) Bar line and double bar
- (6) The use of dot and double dots, tie and slur
- (7) Time signature
- (8) Key signature
- (9) Dynamics
- (10) Accidentals etc.

### **(DLCCSM, 1999)**

The implementation of the music curriculum through the progressive stages of learning brought further development and expansion to music education in Lagos as well as other states. As at 1985, more progress was recorded in the music education of DCLM, as the

States could now stand on their own in the training of their choral and instrumental students. In this regard, mid-week/week-end (part-time) schools were established in all the six states of the south west. The States and Regions now hired music experts for rudiment and voice training, aural and sight reading. Later on, as students of the part time music schools started reading note, sight reading/singing etc. instrument classes was introduced. It first started in Lagos before getting to the states and regions. Also, the headquarters started sending experts from Lagos choir to supervise the training at the states and regions.

The implementation of music education curriculum through orchestral training in DCLM showed that the first set of available instruments in the ministry's part-time music school were recorder instruments for the four voice parts. These include; Descant, Alto, Tenor and Bass recorders. They started training on these before standard orchestral instruments of strings, woodwinds; Brasses were introduced for orchestral training. The first major western instrument recognized and widely used in most Deeper Life part-time schools and churches in South West Zone was church organ or keyboard. Its major functions include accompaniment to choral singing or as prelude before service begins.

**Source: Researcher's observation, (Falusi, 1985).**

As years rolled by, further progress was witnessed in the training and use of orchestral instruments in Lagos where the international headquarters of DCLM part-time school is situated and in the States, Regional Headquarters or Local Government Headquarters. The DCLM's leaders, members and the entire congregation cherish the use of music greatly as music set the pace for most of their activities. In this regard they practice some sort of music education through the established organs which include the Anchor University situated at Ayobo – Ipaja Lagos, International Bible Training College, Ibadan South West Zonal headquarters, Deeper Life High School based in State headquarters of the six states of the South-West and the DCLM schools (mid-week, weekend and Sunday schools) in all her branches especially at the Regional and State headquarters of the church. In realization of the important role of the ministry in societal education through music and the need for improvement as there had been no prior research on music education in Deeper Christian Life Ministry's Schools, the researcher deems it necessary

to investigate into how the music education's curriculum is implemented in DCLM Schools (Deeper Life High Schools (DLHS) and International Bible Training College (IBTC) in South West-Zone, Nigeria.

### **1.2 Statement of the Problem**

Research studies had been carried out by scholars on music pedagogy in the past. These studies had addressed specific areas in music education which are relevant to the implementation of the music curriculum in schools. And these scholarly studies had fulfilled the purpose for which they were intended. However, there is still gaps to be filled while considering other areas in music pedagogy relevant to schools' music studies especially in mission schools holistically and the need for improvement. In this regard, this study sought to fill the gaps by finding out how the music education curriculum was implemented in the DCLM's Schools, South-West Zone, Nigeria.

### **1.3 Purpose of the Study**

The purpose of this study was to investigate on implementation of music education curriculum in the Deeper Christian Life Ministry's schools, South West Zone, Nigeria. To achieve the above, the researcher intends to:

- (i) Find out the music education processes in the DCLM's Schools in South West Zone, of Nigeria.
- (ii) Determine the adequacy of content coverage of the music curriculum in DCLM's Schools.
- (iii) Ascertain the availability of music instructional materials in DCLM's schools in South-West Zone of Nigeria.
- (iv) Investigate the teaching method employed in the implementation of the music curriculum in the DCLM's schools in the South West Zone of Nigeria.
- (v) Ascertain the adequacy of lesson plan and lesson notes preparation and implementation by the music teachers in DCLM's schools.
- (vi) Find out the problems that militate against effective implementation of the music curriculum in the DCLM's schools in South West Zone of Nigeria.

#### **1.4 Research Questions**

In order to proffer solution to the problem of the study, the following research questions have been posed:

1. What are the music education processes employed in the teaching and learning of music in the DCLM's Schools in South West Zone of Nigeria?
2. How adequate is the content coverage of the music curriculum and to what extent is the curriculum implemented in the DCLM's Schools in South West Zone of Nigeria?
3. How adequate are the lesson plan and lesson notes preparation and implementation by the music teachers in the DCLM's Schools in South West Zone of Nigeria?
4. What are the teaching methods employed in the implementation of the music curriculum in DCLM's schools in South West Zone of Nigeria?
5. How adequate are the available instructional materials for the implementation of the music curriculum in DCLM's Schools in South West Zone of Nigeria?
6. What are the problems that militate against effective implementation of the music curriculum in DCLM's Schools in South West Zone of Nigeria?

#### **1.5 Significance of the Study**

The findings of this study will proffer necessary solutions to the research problem. The findings are expected to be of immense benefit to the following people:-

1. Music teachers, head teachers and heads of music units in DCLM's schools will find this work encouraging for proper interpretation of the curriculum through teaching, and application of the basics and fundamentals of music that are relevant to the Nigerian education system..
2. Music club patrons and Board members in Deeper Life High Schools (DLHS) and International Bible Training College (IBTC) will be guided on proper assessment of the extent of implementation of the music curriculum in DCLM Schools. They will also be encouraged on further sponsorship and investments that will impact positively on the progress of music education in these schools.
3. Lastly, future researchers into music education in public, private and missions' schools will find this work very valuable for literature review.

## **1.6 The Scope or Delimitation of the Study**

The scope of the study was implementation of music education curriculum in the Deeper Christian Life Ministry's Schools South-West Zone, Nigeria.

## **1.7 Definition of Terms**

Frequently used terms which are relevant with peculiar meanings associated with this study are stated as follows;

**Schools** – The term schools refer to a place where teaching and learning takes place for both the younger and the older generations

**Music** – Music can be defined in various ways among which include a humanly organized sound, a universal language of the soul, organized sounds that are pleasant to the sense of hearing

**Education** – Education is any process by which individual gains knowledge.

**Music education** – refers to the process of teaching and learning music.

**1-9-3-4 Schooling system** – It is the current educational system where the younger generation undergoes: 1 year in pre-primary school, 9 years of basic education, 3 years of senior secondary education, and 4 years in post- secondary education.

**DCLM** – Deeper Christian Life Ministry

**IBTC** – International Bible Training College.

**DLHS** – Deeper Life High School

**Orchestral** – Group of instrumentalists playing together on instruments of strings, woodwinds, Brass winds and percussions.

**Concept** – Refers to an idea or principle that is connected with something abstract

**NTI** – National Teachers Institute. Its National headquarters is situated in Kaduna.

**Music Therapy** – It is a process where music is used to heal those who are mentally derailed, that is, those who have mental problems especially in psychiatric hospital.

**Music Pedagogy** – Method of teaching music. These include special method e.g. Kodally, John Curwen approach, Caraboccone etc., and general method e.g. Nursery rhymes, play-way method, lullaby, Socratic etc.

**Curriculum** – The term “Curriculum” according to Aguokogbuo (2000) refers to a course of study which students pursue and complete for target, defined in terms of high grade passes, award of certificate and other forms of academic awards.

**MUSON** – Music Society of Nigeria, it is a music examination body whose headquarter is in Marina, Lagos

**WAEC** – West African Examination Council. It is an examination body that conducts yearly examinations for the Senior School Certificate Students, whose national office is situated in Yaba - Lagos.

**CCA** – Cultural and Creative Arts curriculum. It is an integrated curriculum which comprises music, fine-art, dance and drama/theatre art. It is implemented at Junior Secondary School (JSS) level of education.

**Performance** – The term “Performance” means, playing a piece of music, acting in a play or singing.

**Baton** – Baton is a conducting instrument.

**Conductor** – Someone who directs the affairs of a choral or instrumental ensemble or combination of the duo.

**Theory** – A Theory is an organized set of principles that is designed to explain and predict something

**Theories of Learning** – It emphasizes the role of environmental influences in shaping human behavior.

**Empirical** – It is a research based on experiments or experience rather than ideas or theories.

**Observation** – It is the act of watching or viewing somebody/something carefully for a period of time especially to learn something.

**NECO** – National Examinations Council. It is an examination body that conducts examination for the Senior School Certificate Students yearly, whose National headquarters is situated in Minna, Niger State.

**Sol-fa Notation** – It is a system of syllabic names used for sight singing and for ear training. It is also called Tonic Sol-fa. Thus C, D, E, F, G, A, B, C become d, re, mi, fa, sol, la, te, d.

**Staff Notation** – It is a system where series of five parallel lines with four intervening spaces are used to write music especially in the music manuscript. Music notes signs or symbols are used to represent sounds on the staff or stave.

## CHAPTER TWO

### 2.0 LITERATURE REVIEW

The purpose of this study was to investigate the implementation of the music education curriculum in schools of the Deeper Christian Life Ministry, South West Zone, Nigeria. Materials of literature relevant to the study were sourced and reviewed under the following sub-headings:

- 2.1 Conceptual Framework
- 2.2 Theoretical Framework
- 2.3 Empirical Studies
- 2.4 Summary of Literature review.

#### 2.1 Conceptual Framework

The term concept according to the Oxford Advanced learners' dictionary of current English (8<sup>th</sup> Ed.) refers to an idea or a principle that is connected with something abstract while conceptual is, something that is related to or based on idea. Therefore this section shall be based on the following concepts which will serve as the framework for the review aspect of this research. These include:

- 2.1.1 Concept of Education
- 2.1.2 Concept of Music Education
- 2.1.3 Concept of Curriculum
- 2.1.4 Concept of School Music
- 2.1.5 School Music's Performance Concept

##### 2.1.1. The Concept of Education

Education is any process by which an individual gains knowledge or skill. Formal education is acquired through organized training in a school setting. While informal education is acquired through experience outside the classroom or laboratory. That is, during the out-door activities at home or while playing among the peers. Education has both individualistic and social features. It is to help individuals become more effective



members of the society by passing to him the collective experience of the past and present (Fafunwa,1974; Nnamani, 2009). In corroboration, Aguba (2005) saw education as the aggregate of all the processes by which children or young adult develops the ability, attitude and other forms of behaviour which are of positive value to the society which he lives. From the above, Fafunwa, Nnamani and Aguba had emphasized the role of education in Child's growth and development from infancy to adulthood and in making an individual adherent of societal norms and value system.

According to National Teachers Institute Module in Chidobi (2007: 21) "Education is one of the basic activities in all human society that depends upon the transmission of its heritage which is done through education". It is imperative that, the younger generation be instructed in the way of the older generation by the group so that their behaviour will be regulated or controlled according to societal norms or the code of conduct of the school. In the same vein, Onuchukwu (2005) argued that education involves developing one's innate potential that leads to the enhancement of one's status that will eventually lead to one contributing towards the growth and development of the society. Likewise, the Advanced Learners' Dictionary of Current English (8<sup>th</sup> edition) defined education as "the process of learning the skills that you need to do a job" .

From these assertions, it could be seen that the concept on proper education emphasizes professionalism that covers various fields of learning right from the elementary to the highest level of both formal and informal education attainable. And its main purpose is to make a person or an individual skillful, knowledgeable, and a productive member of the society where he or she lives. The essence of education is to create a world of happiness for everybody through a symbiotic effort of all and sundry. According to Herbert in Aguba (2006: 58) "the aim of education is the production of good men". It, therefore, means that the education of an individual requires that such person be equipped with the appropriate knowledge and the recipient must be prepared to use the knowledge in the service of God and humanity. Castle in Aguba (2006) believed that education is what happens to human beings from the day they are born to the day they die. Obviously, it is a lifelong process which begins from the cradle to the grave.

Christian education has been defined as the process by which the Christian community seeks to discover and convey the truth of the Christian faith to individuals so meaningfully that they will become Christian disciples doing the will of God in every relationship. (Miller, 1993).

According to Hooper (1963) and House and Thomason (1963):

The early church used education to evangelize the unsaved, teach new converts about their faith and train believers to carry out their ministry. And music serves as an end in fulfilling these functions. Consciously or unconsciously, Christians learn more through music than by other means. It has been well stated that music serves as a means to lead person to the knowledge and acceptance of Christ, to help church members perform the functions of their church and to motivate Christian living and service. (p. 2)

Also, Dewey (1966) in Aguba (2006:36) shared this line of thought when he asserted that “Education is a seamless web and the end of education is more education. Show me a man, who has completed his education, I will show you a dead man”. So far many scholars have attempted to define education from different perspectives. Therefore, education can be seen as the process of transmitting knowledge, skills, attitudes and worthwhile values to willing individuals in order to enable them function very well and contribute meaningfully to the development of the society. (Aguba, 2006)

### **2.1.2 The Concept of music education**

Music as a discipline plays a major role in societal education and in enhancing societal norms and values. In this regard, it is the most widely used and practiced. Also, it is readily available for cultural expressions due to its universal acceptance as the best language for all without racial discrimination. Generally, everybody associates music with exclamation of joy, happiness and pleasant moods. Williams Shakespeare in Okafor (2005) proclaims:

The man that hath no music in himself nor is not moved with concord of sweet sound, is fit for treason stratagem and spoils; the motion of his spirit are dull as night and his affection dark as Erebus. Let no such man be trusted. (n.p).

The above assertion showed that music is readily available as a medium of expression for daily life cycle events. Music expresses the good, the bad, the pleasant and the unpleasant mood of life. Okafor (2005) in his view on musical concept argued that, music is central to many activities of life in our traditional society because music is integral to life activities. Likewise, Mbanugo (2005) asserted that music education and music making are universal cultural categories among children and even among adults in Nigeria. Music in songs, instrumentation or combination of both is readily accessible to both the older and the younger generations in societal functions. In his view on musical creation, Agu (2000) stated that;

All musical creation serves specific purpose and performances are carefully chosen to send specific functions and activities appropriately. For example ceremonies and activities like birth rites, marriage, title taking, initiation into cults and societal organization, religious worship, funeral rites and so on have specially designed and well-chosen songs, music and dance to enrich and glorify them. (p.79)

From the above assertion, it is clearly evident that the versatility of music in social function shows that every occasion has appropriate music be it choral or instrumental to march or that is well suited. Hence, music is referred to as the life wire of the society. Therefore, there is the need for appropriate application of the musical concept and materials in order to achieve the educational objective through proper expression and stylistic analysis. According to Ekwueme (2008), music has certain elements or what some people may refer to as ingredients. They are melody, rhythm, harmony, form, texture, dynamics, etc. The above listed elements are the features that characterize a piece of music or composition.

Furthermore, musical concept consists of the choral (sacred and secular), the instrumental (Western/African type), and dance music. Either of the trio or combination of both in a desirable manner during social gathering, school programmes, worship or church activities always appeal to human conscience according to the doctrine of ethos in previous chapter. The foundation for music education was laid from the Old Testament period of the Bible. Miller (1993), declared thus;

The Old Testament laid the foundation of music in worship, witness and education which was carried over into the time of Christ and the early church. It continues to serve as model for 20<sup>th</sup> century Christians also. (p.9)

The above affirmation was clear evidence that the bible is the foremost text on scholarly studies on music education. No wonder the Christian missionaries were in the vanguard of music education and other educational programmes at the earliest stage of education in Nigeria. Music education is a field of study associated with the teaching and learning of music that is characterized by musical theory, practice and history. It extends beyond the rudiments as it affects all domains; that is, cognitive, which is the acquisition of knowledge, the affective deals with the application of the acquired knowledge while the psychomotor emphasizes acquisition of skills for creativity, improvisation and innovations.

In consideration of the earlier definition of music education which emphasized the process of teaching and learning of music, teaching according to Faseun (1991) involved the use of morally accepted method or procedure by a skilled and knowledgeable person to bring about a mastery of such knowledge and skills so imparted into one who lacks. From Faseun's assertion, the purpose of teaching and learning cannot be achieved unless the teacher and the learners agreed that learning should take place. It therefore means that both the teachers and the learners are important in the application of music educational concept.

According to Adesokan (2001), music education is the body of knowledge set out for those who need or who are being educated in music. He further explained that it is the acquisition of appropriate skills abilities, and competence both mentally and physically as equipment for the individual to live in and contribute to the development of his society. This clearly shows the efficacy of music education in aiding the overall development of a total man as it covers the three domains (cognitive, affective and psychomotor) in the education of a Nigerian child. Through appropriate method, music education "is the art of imparting musical knowledge, practical skills, criticisms and appreciation in the learner for intellectual development, inculcation and uplift of moral values, cultural integration and total growth of a child" (Falusi, 2011:73). Music education encompasses teaching and

learning in all aspects of music in schools, which is the thrust of this dissertation. For an individual to teach effectively, first of all, he must have adequate knowledge about what to teach, who to teach and under which conditions (Faseun, 1991). By implication, the teacher who is the trainer must understand himself and his learner. Besides, he ought to know the subject matter and the pedagogical techniques to be adopted for efficiency in teaching and learning.

### **2.1.2.1 The Importance of music education**

The place and relevance of implementation of music education curriculum in national development in the Deeper Christian Life Ministry's Schools in South West Zone Nigeria cannot be over emphasized. Music goes hand in hand with technological development. For instance, the mass media make use of music in their daily transmission. In fact, music is the most widespread and fastest means of communication that has brought development through increasing radio and television stations in and across the nation. Through this media, music educative programme (through schools) for both the older and the younger generations are showcased to a large audience. For this reason, all efforts should be geared toward raising the standard of learning, understanding and appreciation of music as it concerns the African and Western music in Nigerian schools (especially the DCLM schools in South West Zone, Nigeria).

From all indications, the entire human race is advancing musically through music innovations. In this regard, adequate knowledge about sacred and secular music and proper music education in mission schools through the implementation of the music curriculum will go a long way in transforming the lives of the students which include both the older and the younger generation through impartation of knowledge, acquisition of skills, creativity and innovations. The relevance of music education in societal development and in social integrations is numerous and as such cannot be overemphasized. These include the following:

#### **i. Encouragement of proper implementation of the music curriculum**

There is need for the encouragement of proper implementation of the music programme in consonance with the required curriculum drawn for schools and church music. When the students in schools are trained on theory, voice, history and appreciation,

instrumental and other aspects of music education, the students will be well informed about the knit-gritty in singing, playing of instruments, composing, conducting, and directing others during ensemble studies in schools such that the students' musicianship brings about innovations that contribute positively to societal growth and transformation. Proper music education in schools will improve the performance standards of the members of the music club in schools. The proper implementation of the music curriculum will further improve the musical standard of the choral and instrumental ensembles in schools etc.

Furthermore, it will win the interest of the audience who may be willing to enroll in the school choir for training. In the long run, the school choir will grow numerically and musically. Also, its multiplier effect will uplift the moral standard of students in the schools' music club.

#### **ii. Expression of human feelings**

Other important aspect and relevance of implementation of music education curriculum in schools include the expression of human feelings. Music making is a lifelong activity which is inseparable between man and his immediate environment which is a further proof that music is an expression of human feelings. Music is a humanly organized sound (Blacking, 1973). It means that in our universe, there is music everywhere as sounds are produced. The Encyclopedia (1971) viewed it as the art by which a composer through a performer as an intermediary communicates to a listener certain feelings or state of mind. Music makes use of tones and in combination with various rhythmic configurations may be subjective, appealing to human intellect. This can be done through composing, singing, dancing, expression of gratitude to God in appreciation of His loving kindness, mercies and provisions during worship. Also, it can serve as moral lessons, consolation or comforting songs such as negro spiritual songs, (let my people go), etc.

#### **iii. Therapeutic function**

Choral or instrumental music performs therapeutic functions in psychiatric hospitals such as to heal those who are mentally derailed. There are also songs for healing the sick, and delivering those who are oppressed by evil spirits. According to historical account in first Samuel Chapter Sixteen verse Twenty Three (I Sam. 16:23)

And it came to pass when the evil spirit from God was upon Saul and David took a harp and played with his hand. So Saul was refreshed and was well and the evil spirit departed from him

From the above Scripture reference, we could observe that instrumental music was used as music therapy by David to heal the mentally derailed Saul. This development is an attestation to the efficacy of spiritual songs either choral or instrumental. Also, testimonies abound about the exploits which music has done by healing the sick in past programmes at DCLM schools.

#### **iv. Improvement on intelligent quotient**

Researchers have studied the benefits of music education through the implementation of the music curriculum for decades consistently and found a strong correlation between music and academic achievement. For example, positive results were observed in standardized tests in a 10-year study that tracked more than 25,000 middle and high school students. Music students get higher marks on standardized tests than those who have little or no music involvement. Also a College Entrance Examination Board found that students in music programme scored higher in verbal activities and mathematics than non-music students (Johnson, 2006; Schellenberg, 2004). This is a proof that musical knowledge improves the intelligent quotient of students.

#### **v. Improvements on reading and language skills and enhancement of cognitive development**

Overall reading skills improve with exposure to music as does the quality of students writing in the Standard for Achievement Test for reading and verbal skills. Students with two or three years of instrumental music experience performed significantly higher in examination than students with no instrumental music instruction (Ronbutzlaf, 2000). Other researchers have demonstrated that music enhances reading and cognitive development as well. Also, research has shown that music training significantly increased verbal reasoning. Likewise in arts education, the brain and language musicians were found to have significantly increased second language performance with greater fluency and competency compared to non-musicians (Pettito, 2008).

## **vi. Employment's opportunities**

Employment opportunities abound for trained musicians in most parastatal. Today with music getting into the league of big businesses, there are lists of careers one could choose from in the music industry. These include performance, teaching, composition, songwriting, music publishing, music journalism, disk jokers, video-jokers, music therapist, artist manager, etc. (Falusi, 2013). Music lovers and practitioners can be engaged in productive ventures in any of the music careers listed above.

### **2.1.2.2 Pedagogical approach to musical literacy**

Music pedagogy entails the process whereby music instruction is passed on from a well informed or trained musician to a novice (unlearned person) in music literacy. Due to its uniqueness as a discipline it requires a specialized method which involves both the theoretical and practical knowledge that will enhance learner's receptivity, comprehension and application. According to Nnamani (2009);

A music education method is a sequential procedure for the development of musical literacy, the acquisition of musical skills and the growth of musical appreciation in a course of study. A method of teaching music encompasses specific principle, philosophies, and practices which are designed to increase musical understanding and teaching skills (p. 370).

Through appropriate music pedagogy an unlearned person or a novice in music can be turned around to become a well informed individual in music literacy and a great musician with adequate acquisition of musical skills. Musical knowledge (literacy) can be acquired both formally and informally. Traditional music pedagogy had existed in Nigerian Society before the arrival of the Europeans who brought western education. From Okafor's (1991) point of view, He noted that within the Traditional setting, children learn through the folktales, the dos and don'ts of their communities as well as learnt complicated subjects, numerology and numerals through mnemonics and simple game songs" ( p. 600).

In the traditional society, the norms and values are passed on through music from the older generation to the younger generation through the medium of folk-lyrics, observation, imitation, participation etc. Many educationists had seen this process as the



training aspect of music for producing musical personnel that are technically competent in music making and capable of mediating interaction between man, music and the society. Through the pedagogical method, music provides an avenue for self expression which makes it possible for even the maladjusted child to project his or her emotions into the aesthetic experiences.

Formally, the major (special) methods of teaching music include: The Kodaly Method, the Orff School werk, Dalcroze Eurhythmics, Carabocone Method, The Suzuki Talent-education, Gordon theory of music learning and the comprehensive music projects.

The above approaches have specific set of principles uniquely, identifiable practices, and precise set of goal for musical education. In supporting this view, Gould (2006) asserted that;

Teaching may be described as a dance between teachers and students. In some pedagogical methodology such as those associated with Kodaly and Orff, for instance the steps are often carefully choreographed, when in other approaches, such as Reggio Emilia they are much more improvisational characterized by teachers provocation scaffolding techniques and extensive documentation in the context of teacher/student negotiation and collaboration. The Reggio Emilia approach provides the basis for Carl Mathew's pedagogy. (p. 198)

From the above assertion it is quite obvious that appropriate music pedagogy such as that of Kodaly, Carl Orff, Reggio Emilia etc. approaches offer the students the best instruction in music from the simplest to complex cases leading to the mastery or expertise in the theory and the practical aspect of music for the all round development and growth of a Nigerian child. Through the implementation of the music curriculum in schools, many educators or music teachers or instructors usually adopt different approaches in passing across instruction to learners in the teaching–learning processes. Different approaches are necessary from the simplex to complex method. For instance, while teaching pupil of the lower and upper elementary, simple approach is required unlike student in secondary or tertiary institutions.

### i. General method of teaching music

Generally the method of teaching music in the nursery/lower elementary, upper elementary and secondary classes include the following: Nursery rhyme, play way method, enhancement method, lullabies, riddles, Socratic Method etc.

1. **Nursery rhymes** - A Nursery rhyme is a short poem of one verse or more verses recited or sung to catch the attention of or teach a child. Many of these rhymes had existed for a long time mostly in English language. The rhymes are first recited and later learnt by rote until pupils mastered them. They influence pupil's moral, habitual and hygienic lives. These include Twinkle, twinkle little star, Jack and Jill etc. Nursery rhymes teaching method is best adapted by kindergarten, nursery and elementary teachers.
2. **Play way method** – This method provides adequate instructional materials in the teaching of music in form of dramatization, singing, dancing and modeling. This method is very effective because children are fascinated and as such learn more than through Nursery Rhymes' play. The most appropriate medium of instruction for the children of this age group is the use of the mother-tongue. However an enterprising teacher should be versatile in combining English with the mother tongue while teaching the pupils, unfamiliar concept such as the teaching on the rudiment of numbers, letters, colours and shapes e.g. A B C D ..... etc.
3. **Enhancement method** – This teaching method instills team spirit in pupils and encourages them to work together as a team. For instance, songs in this category are sung in group e.g. Fire on the mountain, We children soldiers (*Awa soja kekere*), Farming occupation (*Ise agbe*) etc.
4. **Lullabies** – These are children songs usually known as cradle songs. Several folk songs in this category are useful in inculcating good morals and social norms in pupils. Examples include; under the mango tree (*Labe igi orombo* – Yoruba), rain is falling (*Ojo nro* – Yoruba), what shall I do with stealing in my life (*kini ngo fole se laye timo wa* – Yoruba) etc.
5. **Riddles/story telling method** – The music teacher must be able to build a story around what he is to teach the students. The teaching – learning process becomes lively if properly used. Riddles' method was popular among olden days adult and children. And it is relevant in passing across information to pupils of nursery age.

Riddles create a relax atmosphere such that it helps pupils to develop inquisitive mind in learning. Example, two legs sat upon three legs.

6. **Socratic Method** – This is a questioning approach method which leads the learners to the basic fact and concept of the lesson.
7. **Recitation Method** - This method involves repetition of a particular statement or text for the sake of emphasis.

(Source: Teaching music in Nigerian schools, Nnamani & Odunuga, 2005)

## ii. Special method of teaching music

Further research through the implementation of the curriculum, reveals other special method or result oriented methods which cut across all ages in teaching –learning processes. These include the following; the Kodaly, the Orff Schulwerk, Dalcroze Eurhythmics, Carabocone, Zuzuki talent education. Gordon’s Theory of musical learning et cetera.

### 1. The Kodaly method

This was designed and implemented in Hungary (1882-1967). This is a sequential and development course of musical study that includes reading and writing music, aural skills development, and rhythmic movement, singing and listening. Its main objective is achievement of universal literacy in music, in his believe he emphasized that singing should be from cradle (early age). He also advocated that the folk songs of the children’s culture should form the introductory lesson to pupils at early stages. They are introduced to rhythms and musical expression during musical learning, and are encouraged to design movement accompaniment and dance to enhance the song they are singing.

### 2. John Curwen approach (1816 – 1880)

Reverend Curwen was an English man who found the use of tonic sol-fa system in music education. He gave up full time ministry in order to fulfill his new method of music nomenclature. His system was designed to aid sight reading and for staff notation interpretation. He derived a means through the use of sol-fa syllables (do, re, me, fa, soh, la te).

### **3. The Carl Orff Schulwerk**

Carl Orff founded his approach to musical literacy on assumption that music, movement and speech are inseparable. He regarded the harmony of the three components as elemental music. In his opinion, he strongly advocated that music learning and development should follow the evolution and stages of human development. The term elemental by Orff refers to early music by adult or music of a young child. Rhythm was the basis for his elemental approach to musical growth. This elemental music was formulated by him, which involved the use of tone, dance, poetry, image, design and theatrical gestures, stamping of feet, clapping of hands, slapping on the thighs are used to accompany rhythms and simple folks in illustrating specific music

### **4. Dalcroze Eurhythmics approach (1805-1950)**

This approach was developed and implemented by the singing musician and educator, Emile Jacques –Dalcroze (1805- 1950). It presented the source of musical rhythms as natural locomotion rhythm of the human body. This method exposes the children to rhythms through body expression. The significance of Emile Jacques theory is to ensure that children respond physically to musical works. Therefore, improvisation with voice and with other melodic and percussion instruments is encouraged in the Dalcroze method.

### **5. Caraboccone**

This method, developed by Madeleine Caraboccone in the United States of America was based on the concept that structured cognitive learning can be introduced to a child at an early stage if translated to the child's level of understanding and comprehension. He advocated that children education should begin in abstract form but rather the learning and thinking of the young child is linked to the concrete and things they can see. That is, the teaching method should combine the use of visual and audio visual as teaching aids in more advanced stage of Caraboccone methods. The stave lines of the treble clef are represented with the five fingers of the right hand which is used when singing.

This hand symbol serves as an aid to reading and writing of music. Eventually, other parts of the body are employed to perform complex interpretation of pulse and duration in music. This method serves as a sensory motor approach to musical learning achievement.

## **6. Zuzuki talent education (1898-1998)**

Shinichi Zuzuki, a Japanese man was the inventor of Suzuki music pedagogy. His approach to musical education was based on psychological development called the mother tongue method. From his assessment and observation on children education, he asserted that if children have the ability to comprehend and master complicated language skills, then such children should have the ability to master other knowledge and skills. He incorporated the major language learning components of observation, imitation and repetition into a process of musical learning. In his pragmatic approach to musical education through talent discovery, the following under listed are the key factors to Suzuki talent education. They include early music exposure, rote learning, parental involvement, practice, memorization of composition and development of musical literacy, music materials cooperation and the pedagogy.

## **7. Gordon's theory of music learning**

Edwin Gordon (1927) developed and implemented the music learning theory. Gordon believes that music education well implemented must provide students with requisite knowledge and skills that will propel them to reach the peak of their career. Gordon's concept about music education is based on all round education. That is, a child who is good in theory must be able to demonstrate that practically. In order to perceive and conceive music aurally in a meaningful manner, one must indicate music heard before. Classroom activities involve experiences that introduce musical listening, composition, performance, reading and writing music.

**(Source:** Special music method –Nnamani, 2009)

### **2.1.3 Curriculum Concept**

One important function of education is societal transformation to better condition than it was previously. This societal transformation is effected through the transmission of desirable elements of culture from one generation to another. Elements of culture in this context could be indigenous, foreign or a synthesis of both. These include value, traditions, beliefs and accumulated knowledge, skills, and competencies. In the traditional setting in Nigeria, education of the younger generation was largely done by such institutions which include family, age grades, secret societies, other social groups and the entire community. There were no consciously planned and documented objectives of

education, there was no formal programme of instruction or plan of study, plan of instructional activities or learning experiences, nor was there a systematized programme of evaluating instructional outcomes, all of which today constitute the curriculum. Today, the aims of Nigeria education have been systematically and consciously documented and are being vigorously pursued (Mkpa, 1987).

The curriculum could be viewed as a vehicle through which school strives toward achieving educational ends through the local community, local government, state or Nations. The term curriculum is derived from a Latin word meaning “race course” which figuratively means the relatively standardized ground covered by students in their race toward the finish line. This finish line may be the SSCE, diploma or degree (Mkpa, 1987). The Definition of the curriculum lacks consensus among educators because many scholars approach the topic from different perspectives and tailored the definitions to suit various educational factors responsible for curriculum development, implementation and review. There have been various definitions of curriculum which reflects the changing socio-philosophical views of various classes of educators. Many schools of thought had existed with their divergent views on this concept. However, the ideas of two schools of thought are brought to focus. These schools of thought include:

- i. The traditionalist
- ii. The progressive

**I. The traditionalist** - The traditionalist includes the essentialist, the perennialist and the disciplined doctrine advocates. These have different opinions which are based on the conception of curriculum comprising of subject matters set out by the teachers for students’ coverage.

**II. The progressives** - The progressive is a school of thought who saw curriculum as the “total experiences presented to the learner under the guidance of the school” (Aguokogbuo, 2000). Their area of interest in curriculum planning and implementation covers both curricular and extra - curricular activities. This conception explains the intimate relationship between the learner and what he has learnt. It also explained the relationship between the students’ learning experience within the radius of the school and what operates outside the school. According to Aguokogbuo (2000), Curriculum is a

course of study which students pursue and complete for target, defined in terms of high grade passes, award of certificate and other forms of academic awards (p.2). Curriculum is set for students for the purpose of achieving the desired educational objectives at the end of the training. Curriculum is a means to an end or learning outcome.

### **Curriculum implementation**

The first and foremost step in curriculum implementation is the conception or the planning stage that is, the design and developmental stages because without the planning stage there cannot be implementation. After the planning stage of the curriculum, there is the need for the implementation of the desired curriculum designed. According to Mkpa (1987), The process of putting this decision into practice for the purpose of realizing the educational objective is known as curriculum implementation. During the implementation stage, the teacher occupies the central position as the one who implements the curriculum. And without active instructional practices, the objective of the curriculum can hardly be achieved. In this regard all the activities associated with the teaching and learning process including evaluation would therefore be rightly classified under curriculum implementation.

### **Curriculum agencies**

Curriculum agencies are those agencies that exist to service educational system in the country. They are educational commissions or associations that facilitate the implementation of educational plans and objectives. They also promote educational efficiency and quality. These agencies are under the umbrella of the Federal and State Ministry of Education

### **Federal and State ministry of education**

Federal Ministry of education is the highest educational body in Nigeria which has been functioning right from the time of independence. After the colonial era, The Nigeria government took over the running and overseeing functions of the various levels of education from the British Administration. The FME functions include the formulation of educational objectives, setting up of committees for curriculum review and implementation, conducting, supervising various public schools exams, recommends, approves and distributes textbooks, laboratories' equipments and instrumental materials

for public schools. They also recommend instructional materials for approved private institutions, award certificate to school leavers at both elementary and Junior Secondary levels, employ and post qualified personnel at Federal and State levels and also supervise the mode of passing instruction in these and other schools.

They carry out accreditation exercise in public schools and also in government approved private institutions in order to ascertain the level of implementation of the educational objectives in those schools. Under the federal ministry, many professional bodies had been approved as curriculum development agencies which include the following;

1. Nigerian Educational Research and Development Council (NERDC), Scheda, Abuja.
2. The National University Commission (NUC), Abuja.
3. National Commission for Colleges of Education (NCCE), Abuja.
4. National Board of Technical Education (NBTE), Kaduna.
5. The National Teachers' Institute (NTI), Kaduna.
6. Science Teachers' Association of Nigeria (STAN), Abuja.
7. The West African Examinations Council (WAEC), Yaba, Lagos.
8. National Examinations' Council (NECO), Minna.
9. Music Society of Nigeria (MUSON), Marina, Lagos.

According to Jakande in Ezeliora and Eze (2000);

The objectives of these commissions and associations are; to develop, access and improve educational programme; to enhance teaching and improve the competence of teachers; to promote in-service education; to reduce educational cost; to develop and promote an effective use of innovation in schools. (p.75)

From the above assertion we could deduce that the role of the commissions that is, the educational agencies is quite obvious and significant to educational advancement. In this regard, their proper and effective functioning requires the creation of a conducive atmosphere for their operations in order to achieve the required educational objectives. Furthermore, according to Aguokogbuo (2000); Curriculum is a course of study which students pursue and complete for target, defined in terms of high grade passes, award of certificate and other forms of academic awards (p.2). Curriculum is set for students for



the purpose of achieving the desired educational objectives at the end of the training. Curriculum is a means to an end or learning outcome. The Deeper Christian Life Ministry has established curricular or syllabus through which the church choir and orchestral who undergo the week end (part-time) music schools at Regional headquarters, Deeper Life High Schools at states' levels and International Bible Training College (theological/seminary schools) at Zonal levels are tutored. Examinations are conducted for students who undergo training in various schools per term, per session or at the end of the training. While certificates are awarded to successful students or candidate as it is deemed necessary.

The choral and instrumental students of the week-end (part-time) music schools (for adult, youth and children classes) undergo training on music education courses which include rudiment/theory of music, history and appreciation of music, ear training and sight reading/singing, applied music, which emphasizes training on individual instrument, technical studies, voice training, performance workshop/ensemble studies, instruments of the orchestral learning and operational techniques and in general musicianship as applicable to music department in colleges of Education and Universities that emphasize art music/music education.

The Adult Choir music syllabus is equivalent to National colleges of Education (NCE) (Syllabus approved by the Ministry of education) or a little bit advanced in some cases. The Youth music syllabus prepares students for RSA, MUSON or other professional examinations. The Deeper Life High schools' Curricular prepare students for the JSSC and SSSC Examinations conducted by the West African Examination Council (WAEC) and National Examination Council (NECO) While the International Bible Training College (IBTC) music syllabus prepares the theological or seminary students for certificate or Diploma Examinations as one of the seminary requirements for certification before graduation. The various stages on curriculum implementation as applicable to the Deeper Christian Life Ministry's schools music curricular are as followed;

- Rudiments and theory of music.
- Ear training and sight reading.
- Technical studies.

- History of church music and appreciation.
- Instruments of the orchestra learning and operational techniques.

### **2.1.3.1 Rudiments and theory of music**

Rudiment and theory of music is the foundational level of music lessons in Deeper Christian life ministry's schools. The course is compulsory for all categories of singers/ instrumentalists. In this regard, syllabuses are drawn for the age grades which include the children (of primary school ages), youth (of secondary school ages and students in tertiary institutions) and adult. Also, students of the Deeper Life High School (DLHS) and International Bible Training Colleges (IBTC) have their separate syllabuses. The music curricula or syllabuses for the various categories of the age grades are as follow;

- A. Elementary Class (Children) Music Syllabus:** The scheme of work for musical training for children covers the basic fundamentals otherwise known as rudiment of music. Their music curriculum is the equivalence of the recommended curriculum by the Ministry of Education for the upper elementary music class (CCA Curriculum Some of the topics for children of the upper elementary stage are as follows;

#### **Children's music syllabus of the elementary class**

- Definition of music and sound
- Types of sounds
- Music part- Soprano, Alto, Tenor and Bass (SATB)
- Music letters
- Staff lines and spaces
- Clefs – G & F
- Great stave and middle C
- Music note, rest and value
- Table of note, rest and value
- Accidental signs – sharp, double sharp ('×'), flat-(b), double flat (bb), natural sign
- Tones and semitones – using keyboard diagram
- Definition of scales
- Types of scales – diatonic and chromatic

- Technical names for the degrees of the scale
- Introduction to time signature – simple time
- Introduction to key signature – C & G majors
- Simple musical terms & signs – p, f, ff, mp

**Source: DLCCSM (1999)**

After undergoing training through the above curriculum, the successful ones are introduced to instrumental training on keyboard, strings (violin) and recorder. The training of children on rudiments and instruments are well simplified to suit their age grades. Those who graduate from these classes are incorporated into the children's choir. Their training day is usually on Saturday or Sunday afternoon when they are not engaged with school work or home chores.

### **B. Youth Music Syllabus for Secondary Schools and Tertiary institutions' Students**

The music curriculum for the secondary and tertiary schools age grades are structured after the professional syllabus such as Music Society of Nigeria (MUSON) or Royal School of Academy (RSA) Examination. These examinations are grouped into six stages which range from preliminary to grade five. Youth choristers in secondary or tertiary schools who had successfully completed any of these stages can sit for MUSON or RSA examinations. The first stage is the preliminary stage. The scheme of work or the syllabus is as follows;

#### **Preliminary: Youth Music Syllabus for Secondary School and Tertiary institutions Students**

- The staves, clefs and alphabetical names of lines and spaces.
- Ledger lines: one above and below the staves.
- Names and time value of notes and rest
- The keyboard.
- Tones and semitones
- Accidentals: sharp, flat, double sharp, double flat and natural
- Major keys/ scale: C, G and F
- Simple time signature
- Grouping of quavers in simple time
- Simple terms and signs relating to tones, pace, strength, and expression.

The youth who has successfully completed the above preliminary stage of the music curriculum can now proceed to the next stage of grade one. Grade one music syllabus is as follows:

**Grade One: Youth Music Syllabus for Secondary Schools and Tertiary Institutions' Students**

- More advanced questions on the requirements for the above stage with the addition of the following;
- Ledger Lines: Two above and below the stave
- Major keys/scales: B flat and D
- The tonic and dominant triads of the above keys (close, root position only)
- Dotted notes and rests
- Intervals: major and minor 2<sup>nd</sup> and major and minor 3<sup>rd</sup>, perfect 4<sup>th</sup> and 5<sup>th</sup>
- The simple duple-2/2 or C, 2/4, 2/8 simple triple (3/2, 3/4, 3/8) and simple quadruple – 4/2, 4/4, 4/8 time signature
- Filling up of incomplete bars
- Simple terms and signs relating to tones, pace, strength and expression.

The syllabuses for the next stage, (grades 2-5) are at the appendix pages, see appendix VA (1-4).

**C. Adult Music Class: Syllabus**

The music curriculum for the adult music class is grouped into three stages. These include elementary, intermediate and advanced stages. Under the elementary stages the following topics are covered:

**Adult Class Music Syllabus**

- Fundamentals of music.
- Staff – lines & spaces, alphabets, middle c and ledger line and clefts.
- Duration of sounds and note values.
- The use of dots, tie and slur.
- Accidentals and enharmonic equivalents
- Scale – definition, type, tetra-chord, technical names of the degrees of the scale and scale construction.
- Bar and bar lines.

- Introduction to key signature.
- Introduction to time signature.
- Musical terms and signs.

**Source:** CCSM, 1999; MUSON SYLLABUS, 2003.

The other stages (intermediate and advanced stages) music syllabuses required more advanced experience above the elementary. See appendix V B (1&2) at the appendix page. The successful completion of all these stages in musical training always, lead to acquisition of musical knowledge and manipulative skills in sight reading, singing and in operation of musical (orchestra) instruments. Others who wish to further their training can proceed to tertiary institutions such as Universities or other colleges of higher studies in music education.

#### **D. International Bible Training College Music Syllabus**

The music curriculums for the theological or seminary school (International Bible Training College) focus on church music. The objectives of musical training at IBTC are to equip ministers of God with musical knowledge that would enable them to function properly in their ministerial assignment. Ability to sing with the requisite musical knowledge will enhance their efficiencies in leading their respective congregation during congregational singing. With up to date musical knowledge, they will be able to raise a choral/instrumental group for their churches. For instance, the General Superintendent of the church, Deeper Life was the pioneer organist as well as music instructor for the first choir raised by the ministry at the earliest stage of its inception. The music syllabus for the IBTC' certificate course cover the following areas;

##### **IBTC Music Syllabus**

- Basic principles of church music and rudiments of music.
- The meaning and biblical origin of church music
- Brief history of church music up to the present time
- Church music administration and conducting
- Instrumentation / church orchestra
- The Pastor / Choir master relationship
- Notation
- Musical note

- Time signature
- Keyboard setting
- Scales and key signatures
- Sight reading / singing
- Some musical terms and expressions.

**Source:** (IBTC, 2010)

The successful completion of a certificate course in theology with music as a component will make the successfully ordained minister a seasoned preacher. And with the knowledge of music, he will be able to pilot the affairs of his church well.

### **The Deeper Life High School Music Syllabus**

The Deeper Life High School music syllabus is drawn from the curriculum of the ministry of education. The Music syllabuses or curricula are drawn after the recommended scheme for the public or conventional schools. The curricula prepare the students for the junior secondary school certificate examination and senior secondary school certificate examination which are conducted by the West African Examination Council (WAEC) and the National Examination Council (NECO). In scope, the areas to be tested include

- Theory of music and composition
- Aural and performance test
- History and literature of music

See the detailed syllabus in appendix vi - viii.

The successful completion of this course through the implementation of the music curriculum at secondary level equips the students with requisite skills that will enhance the pursuit of further education in music at tertiary level. The secondary school graduates with musical knowledge will also acquire entrepreneurial skills as professional, performers, composer, arrangers, producers, music engineers, instrumental technologists etc. (WAEC, 2013-2017)

### **2.1.3.2 Ear training and sight reading**

The term ear training (aural perception) means the ability to decode or interpret sounds. That is, ability to hear and understand what is being played through artificial instrument or sung using the natural instrument (human vocal instrument) and to recreate it either mentally or on paper (Falusi, 2012). Ear training and sight reading is one of the training methods through which the Deeper Christian Life ministry's schools expose their choral or instrumental class students to the practical aspect of music education. The importance of aural and sight reading include the following among others;

- It enables one to differentiate between sounds when produced.
- It enables one to recognize the differences in pitch, timbre and intensity of sounds.
- It enhances the understanding and satisfaction of music.
- It enables one to appreciate the important key roles of musical phrases and contrast between instruments.
- It enables one to develop the listening faculty for better appreciation and music criticisms.
- It enables one to effect necessary correction on any errors detected in the course of musical performance, analysis and creativity.
- Also, it enhances improvement in aural perception, sight singing/playing and in overall efficiency in music performance.

**Source:** (Falusi, 2012)

In ear training and sight reading the area of studying and examination include the following among others, study of tonal relationship with time, pitch and interval recognition, rhythm (simple rhythmic-dictation and writing), melody – simple melodic dictation and writing, sight reading of simple melodies in 2/4,3/4,4/4 time etc, Aural recognition of Triads, Cadences etc.

### **2.1.3.3 Technical studies**

Technique is the servant and not the master of expression, but these must go hand in hand to achieve the height of interpretation. Both the vocal and instrumental students must take the matter of techniques seriously. Technical studies are special musical areas which are integral to efficiency in musical practice and creativity. It requires several hours in training by instrumental students. It is also expected that the voice students spend more

hours in voice training if the optimum utilization of both the voice and instrument are to be attained. In other words, to achieve expertise or competence in training by the choral and instrumental students, the following factors must be carefully observed. Technological excellence depends upon psychological attitude and the mental concept of expression desired. Therefore:

- The student must develop a positive psychological attitude and mental concept that will facilitate technical development in singing or playing correctly.
  
- Correct technical use of the voice is best induced through emphasis on sound, expression desired, with the correlating thought concepts relative to feeling in proper associated physical response.
  
- There is need for correct posture while standing or sitting during the course of training in order to ensure correct singing and proper handling of instrument during performance. In this regards, further progress is ensured and attained through study and correct practice under the guidance of a competent teacher.
  
- The student must endeavour to be at his best through regular studying and practice in order to maintain steady progress.
  
- Voice training or instrumental practice is a process both physically and aesthetically not just a learning process. Technically, it is not enough to understand what the proper technique is and how to improve it. It must be done on regular basis and improve upon continually.
  
- Repetition is necessary for the sake of emphasis at least a minimum degree of technical manipulative skill in singing is necessary before any measure of confidence can be expected. Areas of technical studies include: Voice training, music dynamics, conducting in various styles, stage arrangement and voice combination, voice management and preservation, performance techniques on various instrument etc.



#### **2.1.3.4 History of Church music and music appreciation (IBTC Music Scheme)**

A brief review on the history of church music and appreciation form part of the music education courses in which students are taught under the musical training requirements.

Music historians classified the events under the following music periods;

- Music before the 17th century include, ancient and oriental music (early Christian and post-Christian era), The medieval period: 12th-13th century, Ars- Nova: 14th century, renaissance or reformation period: 1450-1600
- Baroque period - 1600-1750
- Classical period - 1750-1820
- Romantic period - 1820-1900
- Modern period - 1900-till date

#### **2.1.3.5 Instruments of the orchestral, learning and operational techniques**

Those who successfully completed their theory of music, history and appreciation of music, ear training and sight reading, technical studies etc are enlisted or enrolled for the singing class and orchestral classes. One major qualification for joining these classes which are part of the advantages of music education in DCLM week-end (part-time) music schools is ability to sight read/sing or sight play. Because inability to sight sing will prolong the musical advancement of the individual student's musicianship. Beside, his musical growth will be retarded. However, with up to date musical knowledge and ability to read music either in sol-fa or staff notation, learning of new songs by singing or playing becomes easier for the trainees. Within the shortest possible time, the learner will easily adapt to the required singing techniques or the operational techniques of the specific instrument from any of the orchestra families. These include string, woodwind, brasses etc.

#### **2.1.3.6 Classification of DCLM Schools' orchestra instruments**

Varieties of orchestra instruments were used in Bible times (in both the old and the New Testament). These can be classified into three categories which include wind, strings and percussion (Miller, 1993). The Deeper Christian Life Ministry only permits the use of western orchestral instruments with the exclusion of percussive instruments. The instrument of the percussion family does not form part of the Western orchestral instruments which are regularly used in Deeper Life worship, crusades and evangelistic

programmes. The reason for this is not farfetched, one of the main reasons for this is to avoid over reactions in dancing to hot rhythms which percussive nature exhibits through the use of drums and other percussive instruments. And as such the ministry only authorized the use of the following orchestral families in their programs. These include instruments of strings, woodwinds, and brass families.

### **Strings instruments**

The orchestral string instruments which are regularly used in Deeper Life programmes are majorly bowed stringed instruments, otherwise known as instruments of the violin family. These include violin, viola, violin cello, (cello) double bass or string bass. These instruments feature prominently in orchestration or choir/ orchestral performances.

### **Woodwind instruments**

The woodwind instruments of the Deeper Christian Life Ministry which are used regularly in most of their weekly meetings or special programmes in schools include the following; flute, clarinet, oboe, saxophone etc which are regular members of the orchestral.

### **Brass instruments**

Instruments of loud Production mechanism which belongs to the Brass wind family also form part of the orchestra instruments of the Deeper Christian Life ministry. These include Trumpet, Tuba, Euphonium, Trombone, Cornet, French horn etc which are regular members of instruments of the orchestra. These instruments are used regularly in Deeper Life programmes.

**Keyboard instruments:** The keyboard instrument of the orchestra, of the Deeper Christian Life Ministry, South West Zone includes the piano and organ. These instruments are otherwise known as the hammered stringed instruments. The pianos and organs are regularly used in most programmes either as prelude to the commencement of programmes such as marriage, burial, music concert or recitals or in accompaniment to choral/orchestral performance. They are usually of various types and sizes, these include: electronic keyboard, pipe organ, upright piano etc.



**Plate: 1 Picture showing selected sample of Orchestral Instruments of the DCLM (weekend schools) at Ondo Regional Headquarters.**

Keyboard instruments feature more prominently in most Christian assembly programmes especially the Deeper Christian Life Ministry. Because many of the local assemblies who cannot afford other orchestra instruments due to their cost implications can easily purchase portable electronic keyboards for both congregational singing and choral accompaniment

#### **2.1.4 Concept of School Music**

First and foremost, serious music begins with secondary education. The term “Secondary School” according to the oxford advanced learners’ dictionary of current English (8<sup>th</sup> Ed.) means a school for young people between the ages eleven (11) and eighteen (18) years. Secondary school is the second level of formal education which covers the education gap between the primary and tertiary levels. According to UNESCO’s survey of the world education in Latin America (1982) in Nnamani and Odunuga (2005); the age range between fourteen (14) and nineteen (19) years are recognized as the next level of schooling after the primary education. The upper arm of the secondary school education is generally known as secondary school. This covers the Senior Secondary School one (SS1) to Senior Secondary School three (SS3). While the lower arms of the secondary

education is from Junior Secondary School one (JSS1) to Junior Secondary School three (JSS3). This is also known as the upper arms of the basic education which runs from primary one to Junior Secondary School three (JSS3). From the period of independence to the present time, music had continued to be part of the curriculum in the scheme of work drawn for secondary school and other institutions. There had not been much difference in the present curriculum and that of the pre-independence and colonial era. This is because the present curriculum still has traces of great influence of western culture in its structure, content and application. Confirming this, Omibiyi-Obidike cited in Falusi (2008) noted that;

The music syllabus used in the early sixties in our secondary schools was drawn By an oversea syndicate of the Associated Board of the Royal School of music, London. The content of the course was based on the western classical music used in the sixties and the seventies. The same syllabus is still used in the secondary, tertiary and all other institutions in this decade. (p.15)

Supporting the above, Okafor (2005) also affirmed that;

An examination of music education contents in Nigeria present the observer with an immediate and glaring anomalies. The focus of music education itself, appear to be on western music; music transplanted or introduced into the culture of the indigenous Nigerian from an outside culture. The syllabus of the education system, the curriculum content, and the philosophy and thrust of the institutions which teach music, place strong emphasis on western music. (p.214)

Many scholars are of the opinion that there had not been serious and conscious efforts toward the review of the hither inherited music curriculum in Nigeria. And as such its effective implementation at secondary and other levels is facing serious setback. The functionality of music in schools such as secondary and other institutions is further affirmed by Obicheta (2005) as he enumerated the characteristics of music as follow:

- Music is an intellectual art that develops our intellect that is our reasoning ability;
- Music is a social art that brings people together and creates inter personal relationship among people of different ethnic groups, races and sexes;
- Music is an emotional art that creates, controls and expresses human feeling;

- Music is an aspect of culture which influences peoples' way of life such as occupation, dressing, belief, language, behaviour ;
- Music is seen as an aspect of the economy which empowers an individual and also for job creation;
- Music is a performing art which involves singing, composing, conducting, instrumental performance among others.

The above characteristics as affirmed by Obicheta are the products and practical results of music teaching and learning in schools which determine the success or the outcome of the effective implementation of the music curriculum in schools. Music has played major roles in the activities of the people both in the cities, villages, public and private enterprise. Thus its importance in the education of both children and adults cannot be overemphasized. In the secondary school curriculum, right from Junior secondary school One (JSS1) to Junior Secondary School three (JSS3) which is also known as the upper basic class, music is integrated with other related arts subjects which include fine art, dance, drama/theatre.

The curriculum which integrates music with the above related arts subjects is known as "Cultural and Creative Arts Curriculum (CCAC). The implementation of this curriculum runs through the primary (lower basic classes) to the junior secondary (upper basic classes). However, scholars have reservation about the proper implementation of music education programme at this level as a result of its integrated nature which does not allow full implementation of serious music programme. Because, the period for effective implementation of both the practical and theory aspect of music which requires more periods in the schools' time table is shared among four subjects (music, fine-art, dance, and drama) and instead of four periods per week in the time table, the music teacher only struggles to hold music lesson once in a week. However, serious music is practiced at the senior secondary classes with over syllabus comparable to the curriculum of most music courses which are implemented at degree level. In order to advance the course of vocational and scientific skills, the secondary school curriculum had been expanded to cover a wide range of subjects which include music, pre-vocational and non-vocational

Electives, as stipulated in the National Policy on Education (Federal Republic of Nigeria, 2014) Revised. Generally, the purpose of the Nigerian government in establishing the Junior and the Senior Secondary Schools include:

- To develop the intellectual ability of the young and transmit the knowledge and wisdom of the society to the next generation.
- To perpetuate basic concept, value system, and socially approved behavior among the succeeding generation.
- To develop the power and capabilities of the young for self actualisation and advancement of the social group life.
- To prepare the young to assume adult and leadership responsibility.

The philosophy of music education strongly affirmed the above vision and mission statements of the government on the purpose of establishing secondary education. In line with the requirements for the 1-9-3-4 system of education, the secondary school programme was designed to include the study of music in greater form than was required at the Junior secondary school level. Music studies for the Nigerian secondary school system included aspects of western (European, Sub-Saharan etc.) and Nigerian (African) music. (Falusi, 2014). The syllabus encompassed both the theoretical and practical aspects of music. It also included performance on a chosen musical instrument which could be either on voice or any of the artificial instruments and sight reading exercises.

The structure of secondary school music curriculum emphasized more of western than African elements. In this regard, there is the need for a review which shall project more of the African culture through the teaching and learning process and in practice. During examinations at JSSC, SSC & Tertiary levels, students are drilled and examined through standard pieces on their chosen instruments. For instance, most of their voice pieces are compositions based on arts songs meant for applied classes, ensemble studies/performance workshop and for examination purposes. Some of these pieces are western music composition by the great music masters such as George Fredrick Handel, the composer of the Messiahs (Halleluyah chorus, For unto us a child is born, All we like sheep, How beautiful are the feet (Air),

The trumpet shall sound); Johan Sebastian Bach's, Israel in Egypt, Wolfgang Amadeus Mozart (Opera - The marriage of Figaro), there are also choral works by Beethoven, Brahms et cetera

There are African compositions by Nigerian composers through which students are examined on compositions. These composers include Dan C. C. Agu (Ten songs arranged for children e.g. *Chukwu Fulu mu N'anya* (God loves me), *Nwa N'ebe Akwa* (the crying baby), *Nwata Ibem* (my age mate) etc., Christian Onyeji - *Nka Emume* (Art for celebration) e.g. *Inine* (a beautiful girl), Corn mill (social song), *Deiodeio* (Moody song in Delta Igbo), *Umueze Chima* (call for peaceful and harmonious living), Alvan- Ikoku O Nwamara (The soloist companion volume II e.g. *Kam buru Nnunu*, *Ezi Nwa*, *Udala M 'Tobe* (Igbo folk songs), There are also songs for diverse occasions by Yomi Daramola e.g. Halleluyah chorus arranged in four Nigerian languages, Dan, C. C. Agu e.g. *Ada Nma Nkem* (Igbo Song), UNIZIK Anthem, *Gida Dai Gida Ne* (Hausa song), *Nihi na Taa N'obodo David* (Christmas song) etc.

**Sources:** (Mozart, 2000; Agu, 1998, 2003; Onyeji, 2008; Nwamara, 2010; Daramola, 2012

There are instrumental pieces by the great masters through which Students are also drilled and examined on artificial instruments such as Keyboard (piano or organ), violin, viola, trumpet, flute, clarinet, recorder, guitar etc. some of their instrumental pieces are either selection from Piano or organ tutors, hours with the masters, clarinet/flute/recorder/trumpet tutors etc. Some instrumental works by the great masters include compositions by; Ludwig Van Beethoven – Symphony No. 3 in E flat (Eroica 1<sup>st</sup> movement – Allegro ConBrio), Franz Schubert – Symphony No. 8 in B minor (unfinished 1<sup>st</sup> movement – Allegro moderato and unfinished 2<sup>nd</sup> movement – Andante conmoto), James Brahms – Symphony No. 3 in F major (Opus 90, 2<sup>nd</sup> movement – Andante, Opus 90, 3<sup>rd</sup> movement – PocoAllegretto, Opus 90, 4<sup>th</sup> movement – Allegro). Wagner – The classic composers' series (overture to Der Fliengende Hollander – the flying Dutchman symphony orchestra, pre-lude to Act of Iohengin, prelude to Act 1 of the master singers of Nurenberg – the Nurenberg symphony orch.).

**Source:** Hamburg symphony orchestra, 2009; Pegasos entertainment, 2000).

Both the vocal and instrumental pieces are learnt during the practical classes in the school under the guide of the music teachers who are voice specialist and masters of these instruments. Students for the SSCE are examined in paper 2 from a prepared set work as recommended for each year by the examination bodies (WAEC or NECO). These works are to be studied for a compulsory question in paper 2. See the table below;

**Recommended Set works by WAEC/NECO for SSCE**

Exams' Year	Work	Composers
2013	Trumpet Concerto (2 <sup>nd</sup> Movement) or <i>Ahekoo</i>	Joseph Haydn E. Pappoe- Thompson
2014	Largo from the Symphony in E minor "From The New World" (Abridge Piano Version) or <i>Ore Meta</i>	Antonn Dvorak  Akin Euba
2015	Gavotte ( From French Suite No. 5 in G or <i>Nne Bia Nyerem Aka</i>	J. S. Bach  Laz Ekwueme
2016	Triumphal March (From AIDA)  (Abridge Piano Version ) or  Atentenata in C (Opus 3 No, 1)	Giuseppe Verdi   C.W.K. Mereku
2017	Moment Musical in G Minor or  <i>Kiniun</i>	Franz Chubert  Ayo Bankole

**Source: WAEC Syllabus, 2013 - 2017**

Other recommended voice pieces for JSSCE and SSCE are arranged according to students' voice range or compass as follow;



**I. Soprano/Tenor (List A- Western composers)**

<b>A. Composers</b>	<b>Songs (Composition)</b>
1. G. F. Handel	How beautiful are the feet (Air)
2. F. Bartholdy Mendelssohn	O for the wings of a dove
3. Charles Gounod	Ave Maria

**Soprano/Tenor (List B- Nigerian Composers)**

<b>B. Composers</b>	<b>Songs (Compositions)</b>
1. Laz Ekwueme	<i>Oge (Time)</i>
2. Akin Euba	<i>O se gbe na</i>
3. Adam Fiberesima	<i>Idegbemi</i>
4. David Aina	<i>Bi koko ba feni lefe</i>

**II. Contralto/Barritone (List A – Western Composers)**

<b>A. Composers</b>	<b>Songs (Compositions)</b>
1. Henry Purcell	If music be the food of love (Arr. By Lawrence Henry)
2. L. Van Beethoven	Ich Liebe dich (I love you )
3. Franz Schubert	To music

**Contralto/Barritone (List B – Nigerian Composers)**

<b>B. Composers</b>	<b>Songs (Compositions)</b>
1. Ayo Bankole	<i>Adura fun alafia</i>
2. Laz Ekwueme	<i>Olele</i>
3. Ayo Bankole	<i>Iya</i>

The SSCE candidate is expected to choose and sing two songs from memory from each of the lists A and B. The schedule of marks for voice pieces is as follow;

Technical exercise etc.	10
One piece from list A	15
One piece from list B	15
Singing at sight	10
Total	50

**Source:** SSCE (WAEC/NECO) Syllabus, 2013 - 2017

See the detailed syllabus in Appendix VIII for the requirements for the theory, history and appreciation of music, technical exercises and instrumental aspect of the SSCE/NECO examinations.

#### **2.1.4.1 Music Appreciation through School Music Method**

The term “Musical appreciation is often identified and associated with passive listening to music and thus embraces all kinds of musical activities. “Every music lesson, whether it be singing, reading of new music, aural training or listening to a performance is intended to enlarge the knowledge or deepen the understanding of the art, that is to help the student to appreciate it” (Hunt, 1980: 58). However, in any music syllabus or scheme drawn for schools, the purpose of the music appreciation lessons include the following;

- (a) To bring about intelligent listening, especially as regards musical shape or “form”.
- (b) To encourage satisfactory reactions or responses to musical stimuli.
- (c) To help towards the acquisition or formation of musical taste, able to discriminate good, bad and indifferent.
- (d) To foster the ability to enjoy or get the best out of music, whether by listening or by performance.
- (e) To store the youthful mind with good music in the hope that there will be less inclination to accommodate the bad.
- (f) To promote good human relations (p.58). (Hunt, 1980: 58)

Hunt further highlighted some of the methods of teaching musical appreciation. These methods include the following;

- Interpretation through rhythmic movement.
- A general survey of music, taking composers and their works in chronological order into consideration.
- The study of form in music in order to promote and cultivate good taste.
- The study of the development of form in chronological order, from folk songs and dance form to the symphony.
- Musical appreciation through the child’s knowledge of singing which for most children is their first introduction to the world of music.

In consideration of the above highlights in relation to the purpose of music appreciation and its method of teaching, it is obvious that the importance of music appreciation in developing and creating musical interest in children cannot be overemphasized.

#### **2.1.4.2 Air lyrics in DCLM Schools' programme**

The students of the Deeper Christian Life Ministry's established schools do cherish soul stirring air lyrics and hymns in all occasions especially in their weekly activities. The term air lyrics (chorus), according to the Oxford Advanced learners' dictionary of current English (Eight edition) means "refrain that is, part of a song that is sung after each verse. It also means a piece of music, usually part of a larger work written for a choir" (a group of singers). Beside a large group of singers is often referred to as chorus. Other interpretation of air lyrics while referring to choruses or chorus songs used in schools' assembly, are usually songs of short lyrics with emphasized rhythms. **Air-lyrics** (Choruses or chorus songs) are very popular in most schools' assemblies and their use is widely accepted in virtually all activities of the schools. The use of choruses by individual or group of people has been recognized as a potent weapon in attracting God's presence especially during prayer time as demonstrated by Paul and Silas in the prison in Acts chapter sixteen verses twenty-five to twenty-six (KJV). According to Beaulah (2013) stated:

And at midnight, Paul and Silas prayed and sang praises unto God and the prisoners heard them. And suddenly there was a great earthquake, so that the foundations of the prison were shaken: and immediately all the doors were opened and everyone's bands were loosed. (p.1725)

Air-lyrics are potent weapons which are cherished greatly by Christian students during schools' programmes that encourage God-fearing students to trust in God for answers to prayers, Examples of choruses which are used during programmes in DLHS and IBTC include the following;

#### **Choruses**

##### **Worship songs – 2 rhythms- clap**

- We are gathering together unto Thee x 2c
- We have come again, Lord – we have come again -----
- I will enter His gate with thanksgiving in my heart ---

- Ancient of days as old as you are.....
- The steadfast love of our God never ceaseth.
- We are on the mountain zion 3ce we are here to worship God
- Who is like unto Thee oh Lord.....

**Praises – 4 rhythms- clap**

- *Ogo, Ogoo eyin Baba* (meaning glory, glory, praise the Lord)
- *E ba mi gb’Oluwa ga, e ba mi gbe Jesu ga* (meaning help me to praise the Lord, Let us praise Jesus)
- Winner ooo winner 2x
- In the house of God Halleluiah Joy 2ce

**Source:** Zoe publishing Co. Ltd (DCLM); Owolabi (2010)

Some of the listed choruses were selected from the Deeper Life Chorus Songs book and other chorus books. Some are used at Bible study on Mondays, Revival and Evangelism Training services on Thursdays on campus, Student’s Home Success Fellowship (SHSF), Koinonia by Campus Fellowship on Sunday evening, Deeper Life Students Outreach (DLSO) during school hours for secondary school students, crusades and other programmes in Deeper Life schools.

**2.1.4.3 Curriculum implementation through hymns singing in DCLM Schools’ programme**

The use of Hymns in singing is also very popular in DCLM schools’ in all occasions for music making which include morning and evening assembly hymns, Bible study, Sunday worship hymns, Easter and Christmas carols hymns, hymns for general occasions etc. Hymn singing is very important and popular in most missions’ schools. The songs do have direct impact on their moral and academic lives as they sing heartily and also apply the text of the songs to their individual/personal challenges”. (Falusi and Ojo, observation May, 2017)

Choir/orchestral renditions in schools and campuses are mostly selected from various hymn books depending on the particular hymn that is appropriate for the given occasion. Usually, there are variations in selection of songs for chorus rendering. These include the

conventional /contemporary anthems. Aria, oratorio etc. the performance style could be in form of solo, duets, quartet, solo and chorus refrain, Antiphonal (one choir call and other choir response). Popular hymns which are sung during worship or during special occasions at schools especially the weekend schools include the following among others.

### **Hymns for DCLM’s Schools’ programmes**

S/N	Hymns	Lyricist	Composer/Arranger
1.	Pass me not (GHS 171)	Fanny J. Crosby	William H. Doane
2.	Christ Jesus hath the power (GHS 191)	James, M. Gray	D. B. Towner
3.	There is victory within my soul (GHS 99)	–	Haldon Littenar
4.	A new name in glory (GHS .35)	C. Austin Miles	C. Austin Miles
5.	Jesus Only is our message GHS 73	Rev. A.B. Simpson	J. H. Burke

**Source: DCLM GHS, 2015**

Hymns are used on Sundays (Sunday worship service), Monday (Bible teaching and expository study), schools’ assembly and devotional worship hours. Hymns singing, during occasions has its route from the Bible as demonstrated by Jesus Christ, the founder of christian religion. According to the scriptures in Mark chapter fourteen verse twenty six, (KJV) it stated; “And when they had sung a hymn, they went out into the Mount of Olives”. The hymn was sung shortly after taking the Lords’ supper with the disciples which was an evening before his prayer at Gethsemane and eventual arrest and crucifixion at the cross. Hymn singing is very important during students’ programme at missions’ schools. There are hymns which include songs from ancient and modern, songs of praise (S.O.P) redemption hymnal, redemption songs and hymns with a message and a host of others.

### Schools' Morning Assembly Hymns

S/N	Hymns	Lyricist	Composer	Year
1.	Forth in Thy name oh Lord I go	Charles Wesley	Orlando Gibbons	1583-1625
2.	Let us with a gladsome mind	John Milton	J. Wilka	1785-1869
3.	New every morning is the love	T. Kedley	S. Webbe	1740-1860

### Schools' Evening/Closing Hymns

S/N	Hymns	Lyricist	Composer	Year
1.	God that makes earth and heaven	-	Welsh melody	-
2.	Abide with me	H. V. Lyte	W. H. Monk	1823 – 1889

### Schools' Easter Hymns

S/N	Hymns	Lyricist	Composer	Year
1.	Jesus Christ is Risen today	-	Lyra David	1708
2.	The day of resurrection	-	Wurtemberg, G.	1784

### Schools' Christmas Carol Hymns

S/N	Hymns	Lyricist	Composer	Year
1.	Angels from the Realms of glory	-	J. Randall	1715 -1799
2.	O come all ye faithful	W. T. Brooke	J. F. Wade	1711 – 1786
3.	Hark the herald Angels sing	Charles Wesley	F. Mendelssohn Bartholody	1809 – 1847

### Schools' General Hymns

S/N	Hymns	Lyricist	Composer	Year
1.	Holy, Holy, Holy Lord God Almighty	-	J. B. Dykes	1823 – 1876
2.	All people that on earth do dwell	-	L. Beourgeous	1500 -1561
3.	Now thanks we all our God	-	J. Cruger	1598 – 1662

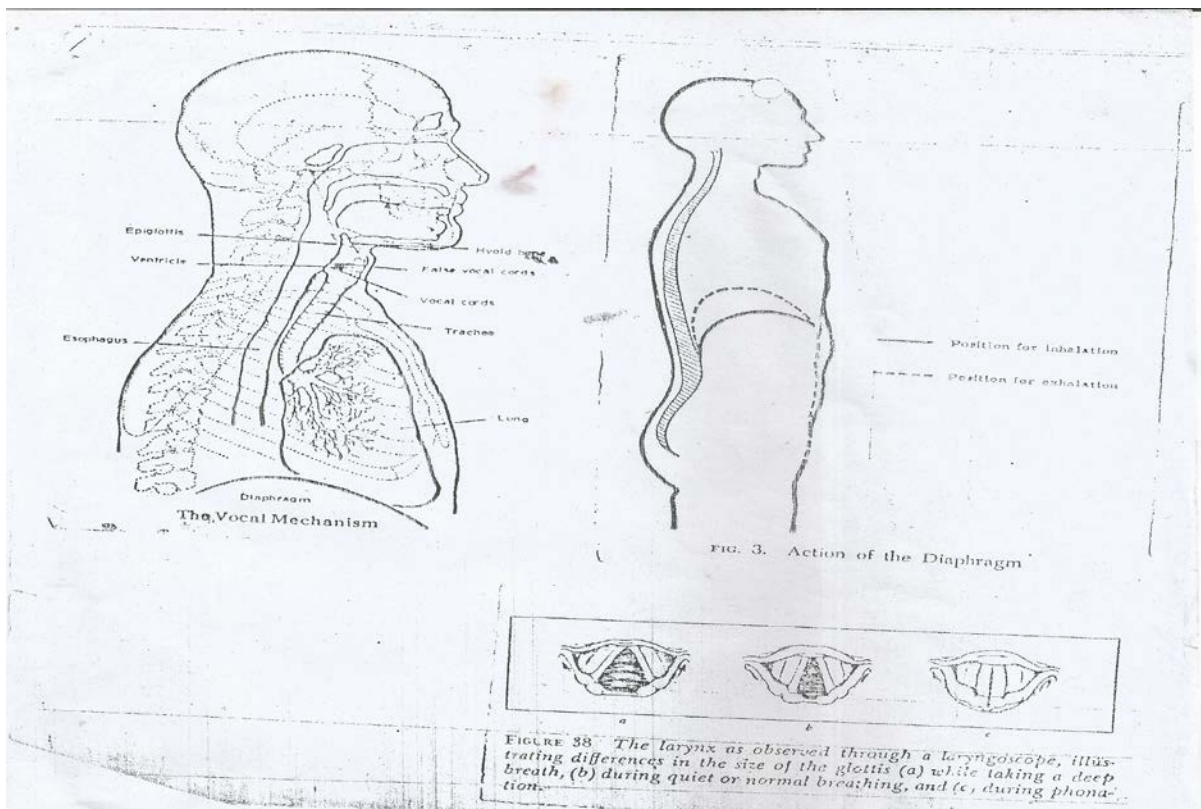
The Deeper Christian Life Ministry has a collection of hymns (Gospel hymns and songs) for schools and worship services that contains two hundred and sixty songs (260) composed by different authors with due permission by the copy write owners. The ministry was able to make the right selection and compilation for music making in Deeper life schools and churches. The compilation of the hymns are in two versions which include staff notation form of hymns' Book (wider and bigger) for choral and instrumental students and stanzaic or verses arrangement smaller and portable for the general assembly in schools and campuses who cannot sight read music

#### 2.1.5 School Music Performance Concept

The term performance means, playing a piece of music, acting in a play or singing. It is an important aspect in musical appreciation. "Performance either by practicing or actual performance during weekly activities in schools or during special occasion such as entertaining an audience is an integral part of music education as it helps many young musicians in discovering their musical talents and improving on their musicianship" (Falusi,1999:7). Performance, according to the Advanced Learners' Dictionary (8<sup>th</sup> edition), means "the act of performing a play, concert or some other form of entertainment. It is an art form in which an artiste gives a performance rather than producing a physical work of art".

Performance is an integral aspect of music education in schools as it examines students learning ability and comprehension through demonstration of the practical aspect of music teaching and learning. This in a way illustrated the implementation of the music education curriculum. That is, the art of showcasing or demonstrating the musical

knowledge acquired through the theory, aural and sight reading, technical studies and general musicianship before the audience by vocal, instrumental expression, or combination of the duo. It is the climax of music teaching, learning and practice. The art of singing emphasizes the use of vocal instrument (human voice) in singing with accompanying instruments under the control of the conductor during performance. The term performance in music pedagogy simply means method of teaching performance which is mostly the practical aspect of implementation of the music education's curriculum that emphasizes the psychomotor domain in music education.



**Plate 2: Showing the Vocal Mechanism (Olorunsogo, 1987)**

Performance pedagogy in schools (DLHS and IBTC) and in the DCLM mid-week and weekend music schools and other choral ensembles in the community or institutions that perform music through vocal or instrumental expressions are demonstrated through the rote, the sol-fa and staff notation methods. In DCLM schools, the rote/sol-fa method is allowed for beginners with strong emphasis on staff notation in the training of the children/youth choral and instrumental students while the staff notation is mandatory for



the adult classes. However, more emphasis is on staff notation method for the choir age grades because of its lasting impact in proper musical interpretation, appreciation and enhancements of good musicianship.

Performance pedagogical expressions through psychomotor domain could be by human gesticulation (through dancing or conducting), the use of human vocal instrument or through the manipulation of musical instrument. Okafor (2005), in his view on musical demonstration (performance) concept argues that music is central to many activities of life in our traditional societies because music is integral with life activities. Likewise Mbanugo (2005) asserted that music education and music making are universal cultural categories among children and even among adults in Nigeria. In this regard, it is not an over statement that music in songs, instrumentation or combination of both is readily accessible to both the older and the younger generation in societal functions.

#### **2.1.5.1 Curriculum implementation through the Art of singing in schools**

The art of singing is an aspect of implementation of music education curriculum in schools and an integral part of music and it is the most interesting aspect of the creative (performing) art in schools, colleges and churches. However from experience and findings, it is never a matter of exaggeration that the art of singing transcends mere demonstration on stage. Rather, it is an embodiment of all aspects of music in perfect harmonic structure for a wholesome presentation (Falusi, 2012). The areas of focus in this section include the meaning of singing, human voice and voice training, singing procedure, style and suggestion on improvement.

##### **Meaning of singing as an Art**

Singing is the expression of human feelings through the vocal voice instrument. The term ‘singing’ is a psychomotor aspect which deals with the expression such as joy, affection, faith, soberness or sadness. The most interesting aspect of this art is that it serves as;

- A way of demonstrating practically the theoretical knowledge already gained by the student.
- Stimulant in arousing the interest of students in the learning process, and
- The determinant of the level of the students’ musicianship.

## **Human Voice (Natural Instrument)**

Human voice is the natural source of sound producing mechanism. It is the only existing natural source of sound production as the human vocal instrument in singing and the most effective musical instrument. The only artificial instrument that follows the pattern of human voice is the pipe organ.

## **Human Physiology In Relation To Singing**

The human physiology has to do with the science of effective functioning of the human voice supported by some organs situated in the head. The correct usage of these organs will be determined by proper understanding of each function. These organs are known as the components of human voice. The voice is supported by some organs situated in the head known as the components of human voice. These include Activator, Vibrator, Resonator and Articulator (Olorunsogo, 1987; Falusi, 2012).

### **2a. Activator**

It is the breath that controls the muscles that is, the voice organ that controls breath and render support in the achievement of a good tone production

### **b. Vibrator**

It is the source of sound production that is, the organ that aids good sound production e.g. the vocal cord.

### **c. Resonator**

It is the voice organ that amplifies the sound. Sound amplifier makes it possible for human voice to be heard e.g. the mouth column, nasal cavity, et cetera.

### **d. Articulator**

It is the speech sound production mechanisms e.g. tongue, lips, teeth, palate, lower jaw etc. Good tone production is determined by the co- existing functioning of the components of human voice.

## **Classification of human voice**

The art of singing entails the knowledge about how human voice functions. In this regard, the knowledge about the categories of human voice cannot be over looked. Generally, human vocal instruments are classified into four parts namely: Soprano, Alto, Tenor and Bass. While further classification recognizes six voice registers. These include Soprano, Mezzo Soprano, Alto (contralto), Tenor, Baritone and Bass.

- Soprano- Soprano voice is high register female voice.

- Mezzo Soprano- Mezzo soprano voice is a medium register female voice. That is, an intermediate voice between Soprano and Alto part.
- Alto or Contralto- Alto voice is a low register female voice.
- Tenor- Tenor voice is a high register male voice.
- Baritone- Baritone voice is a medium register male voice. That is, an intermediate voice between Tenor and Bass.
- Bass- Bass voice is a low register male voice.

In addition to the recognized vocal registers, voices are classified into certain styles of music for which are best adopted. These are known as vocal qualities e.g. lyric soprano, coloratura, dramatic soprano, tenor, falsetto, bass.

**Source:** Falusi, 2012

### **Voice training and preservation (singing techniques)**

Voice training and physical voice exercise is an integral part of the art of singing in schools. It is the process involved in training the voice for optimum utilization. The 'term' training is the art of combining or connecting the sections of the voice. The sections of the voice include the lowest and the highest range of the individual human voices termed "voice compass". The compass or the range of every human singing voice is usually 1-1½ octaves (maximum).

### **Pre-requisite for the Art of Singing**

In the study of singing, it is necessary that we should first see the overall pictures and become aware of the basic requirements in musicianship as discussed previously and most importantly emphasized before going into the details of technical study. For effectiveness and wholesome presentations in singing, no student who is success driven can ignore or neglect giving major attention to the following fundamental objectives as outlined by Bowen and Mooch (1952). There must be;

- An attitude of enthusiastic interest, pleasure and confidence, intelligent and regular practice habit must be established.
- Vital upright expansive posture and an efficient diaphragmatic costal breath control.
- Freedom, vitality, efficiency, sonority and evenness in tone production.
- Mastery of correct and beautiful diction.
- Mastery of legato, agility and flexibility techniques

- Natural gracious face and attractive stage presence
- Sensitive intelligent and movingly expressive interpretation.

The above listed qualities are the required prerequisite for efficiency in the art of singing.

### **2.1.5.2 Procedural stages on the Art of singing**

Singing is an art of sound production in schools using the human vocal instrument (human voice) It is the oldest and the most effective musical instrument. Singing is both an art and a science in which the two aspects of mental and physical play important and coordinated parts. Singing is a natural artistic expressions, it is just as natural as speaking and actually, is primarily the elongation of the vowels and extension of the pitch inflections commonly heard in the speaking voice. Music is commonly called language of the emotions. It furnishes greater satisfaction and pleasure in artistic expression for more people than any other arts. Singing being the most personal form of musical expression provides opportunity as an emotional outlet for a greater number of people than do instrumental music (Bowen & Mook, 1952).

#### **i. Breathe Control**

The air used in singing comes from the lung, which is situated in the thoracic cavity. This air is brought to the mouth by trachea or wind pipe. After passing through the glottis the resonating cavities start from the production of the sound. The breathing process involves the passing of air through the mouth or through the nose. When the air passes through the right channel it brings about quality singing. In order to sing effectively, good breathing habit should be established, because of the importance of breath in singing. It is therefore necessary that every singer should establish the principle of correct breath control.

Clavicle or collar bone breathing does not fill the lung to capacity. Tension is usually set up in the upper chest and shoulder muscle when breathing is done incorrectly. This is known as collar bone breathing. This development usually affects the muscle around the larynx and also disturbs the effective functioning of the Vocal Chord. In this regard, the singers tone production is usually affected due to improper breathing habit. (Olorunsogo '87). Adequate knowledge on techniques is of great importance to the singers in order to ensure proper balancing of the voice parts for effective performance. Singing technique include, standing posture, holding of music piece, breathe control etc.

## **ii. Standing posture**

When in standing position, the feet should be placed approximately six inches apart. The left foot preferably should be several inches in front of the right. This stance affords the singer better balance and lays the foundation for the proper use of the breathing muscles. The weight of the body should rest on a great extent on the ball of the feet not on the heel. The singer should always remain in an erect position while standing with the stomach (abdomen) drawn in and the spine should be kept straight as possible. Also, the chest should be held relatively high but without strain or excess tension. Since the throat functions as an organ pipe, the head must be kept perpendicularly to the shoulder in order that the pipe be kept clear and functional.

## **iii. Holding of music piece**

The singers are to hold the piece in such a way that the music director or conductor can be easily seen. This posture will prevent them from lowering or raising their heads as any deviation from this correct posture will affect the tone quality.

## **iv. Sitting posture-**

When the singer is seated, the correct posture from the waist will be almost the same as the standing posture. The only basic difference is that the legs assume a bent position. While in singing position the singer must keep both feet on the floor and lean slightly forward in the sitting position from the back of the chair in order to maintain adequate breath control and support. The proper coordination between the breath muscle and the vocal apparatus will give better results only if this correct posture is maintained while singing.

## **V. Facial expression**

During performance, it is expected that the singer should always put up a bright facial expression while singing, except in cases where the message to be passed across to the listening audience requires a sober or sad mood. It is generally observed that many performances lack the required expression by the singers. In this regard, the voice specialist strongly advocates proper choral presentation with appropriate expression in order to drive home the message to the listening audience for effective performance. The choirs are encouraged to memorize the refrain section or the whole song with short verses back up with the appropriate mood of musical expression or dynamics, while following the directive of the music director. In solo performance, the singer is expected to combine

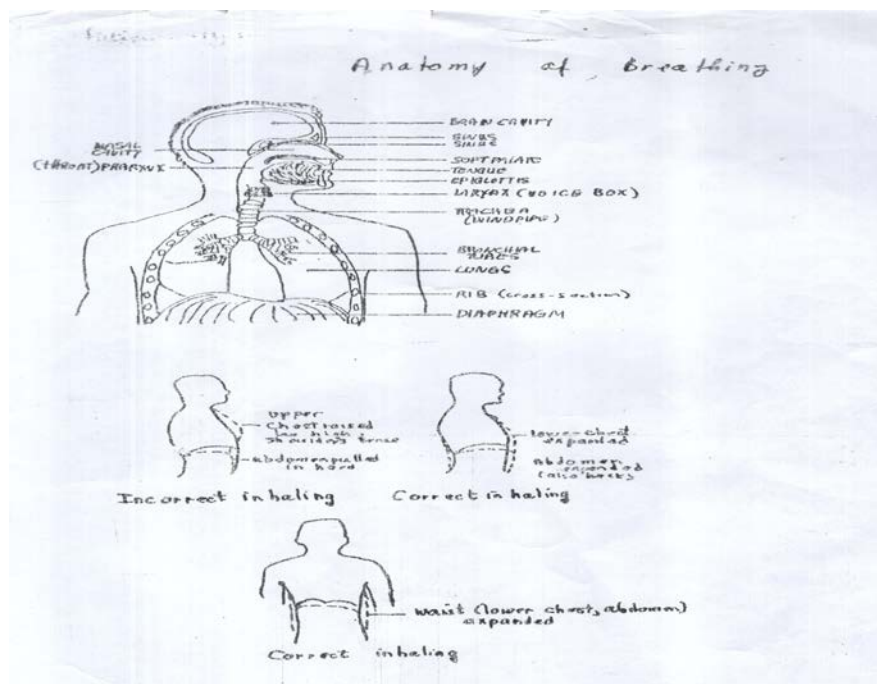
the facial expression with appropriate gesticulation involved just not only the human voice but other parts of the body in order to catch the audience attention.

**Vi. Articulation/enunciation of the lyrics**

During performance, the singers or the choir are expected to pronounce the lyrics or the music text with clarity. In this regard, the last letter of every consonant word must be emphasized while singing. Every singer or performer must bear it in mind or be mindful of the fact that proper articulation/enunciation of the lyrics is of great importance for effective performance.

**vii. The co-ordination of the breath muscles and the vocal apparatus**

It must be abundantly emphasized that proper coordination between the breath muscles and the vocal apparatus will bring good result if correct posture is maintained during performance.



**Plate 3: Picture of singing techniques showing anatomy of breathing**

**Source: (Olorunsogo , 1987)**

**2.1.5.3 Important qualification and assets for the song leader**

Music Student’s ability to sing songs that touch the heart or thrill the audience (spectators) doesn’t just come over-night. This is usually made possible through series of musical training which may last for a minimum of two years. The following

qualities/qualifications are imperative for the enhancement of efficiency and singing with competence;

- There must be sound knowledge of the rudiment and theory of music leading to sight reading /playing and singing for proficiency.
- There must be enthusiasm; a genuine love for music and joy in giving its expression.
- There must be good sense of rhythm, pitch, and possession of a well trained voice
- There must be maintenance of good health, physical vitality and good hygienic habit.
- The singer must possess mental ability, enviable character, power of imagination and interpretation.
- There must be submission and willingness to learn new ideas from others.

(Bushel, 1939, Falusi, 2012)

#### **2.1.5.4 The art of conducting in music education curriculum implementation**

Conducting is an integral part of music education which deals with the practical illustration on the implementation of the music education curriculum in schools or institutions where serious music is practiced. Conducting is the generalship on the battle field of music that is, the conductor is likened to an army general who controls the soldiers in battle. He is to issue commands of which the soldiers are to be subject to in order to ensure success. In performance, the service of a seasoned conductor cannot be overemphasized. He is highly respected and held with high esteem by his group in his interpretative demand of musical performance by keeping to the rules and regulation of music education. According to Nnamani (2009):

To the modern conductor, conducting is to bring forth thrilling music from a group of singers or players to inspire them through ones' own personal magnetism. His other job is to excel in training them through his own musicianship to become musicians themselves to personally feel the power of music so deeply that the audience will be lifted to a new height emotionally through music to forget momentarily, the trouble of earth and to spend a little time in another world. (p.3)

It is expected that the level of the conductor's musicianship should be far above the members of his choral or instrumental group. In this regard, he can always pilot the affairs of his group to a resounding success. An accomplished conductor functions in three major areas each dependent upon others and all culminating in the performance itself. These are personal study, rehearsal and performance.

### **i. Conducting techniques**

Conducting techniques must be studied and practiced during the entire career of a good conductor. In order to enhance efficiency and better performance, a good conductor must regularly upgrade his musical knowledge in conducting. But many conductors are ignorant of their own shortcomings. According to McElheran(1966), Nnamani (2009). Many conductors fail to realize the importance of conducting techniques itself. They accept irregular entrances or legato, blaming the poor quality on their musicians, whereas the trouble probably is caused by their own right hand. The reason for this poor performance was due to the fact that many conductors fail to develop themselves through prior practice aside the studying of the musical scores before stepping on stage to direct a choral/instrumental group. Stages in conducting include the following among others;

**Time beating-** the different times and meters of music are conducted with the beating patterns. The most important is the down beat or the up that is, the last beat. In time beating, three things are very important. These include,

- A good sense of rhythm.
- The need for muscular relaxation that permits the free swing of the hand, arm, or baton.
- There should be readable pattern in shaping the beat.

Every time beating gesture has three parts viz; the preparation that is, the motion leading into the lead point. The beat point itself that is, the ictus and the rebound or reflex after the tip of the stick has tapped the beat point (Nnamani, 2009). The method of conducting involves the use of bare hand and baton (conducting stick). Time beating in conducting is primarily the business of the right hand while the left hand lends a support.



## **ii. Conducting instrument (The baton)**

The Baton is an elongation of the right hand and it is usually held by the right hand during conducting. It is recognized as the conductor's major instrument made of wood or silver of about 40cm long. It is used by the conductor in time beating and expression. It is light and thin with an attractive color of white to attract the performance eyes. While conducting on stage the conductor must be guided by the following principles;

- During performance, the conductor should always stand erect.
- Do not stretch your whole arms toward your performers.
- Always look at the musician (the choir) not on the score.
- Maintain a good eye to eye contact with your performers (choir) to achieve a good start.
- Eliminate knee action and excessive body movement.



**Plate 4: Showing the Conducting Instrument (Baton)**

**Source:** Nnamani , 2009, Falusi, 2017

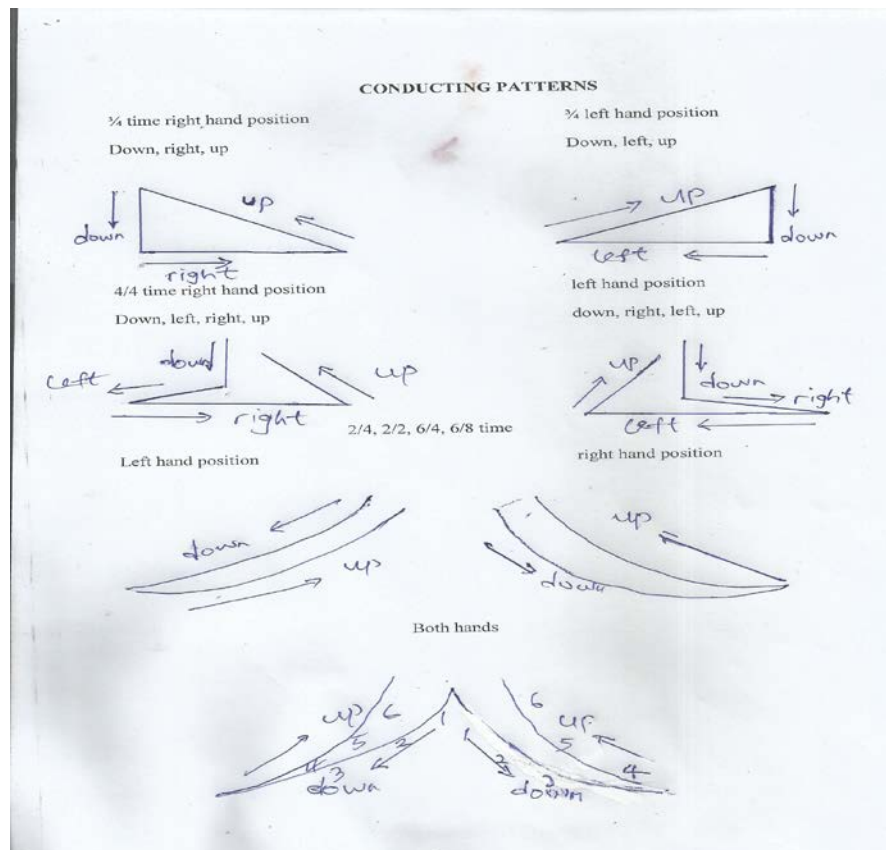
### **2.1.5.5 Conductor's attributes and duties**

The attributes of the conductor include both the musical and extra musical. The musical qualities of a choral and instrumental Director (conductor) include the following amongst others, good ear, general musicianship, relative pitch, knowledge of music literature,

basic knowledge of the music fundamentals, singing techniques, practical knowledge of the keyboard, music appreciation, choral/instrumental conducting etc. The extra musical qualities of a seasoned conductor include, regularity and punctuality to meeting, discipline, industry and mental alertness, sense of humor and friendly attitude, audible/good voice and clarity in instruction, general education etc The duties of a seasoned conductor are many which include the following;

- Recruitment and auditioning of new members into the choral/ instrumental group;
- Searching for and organizing the teaching of music to a group;
- Training members into proficiency in musical performance;
- Organizing concert and taking the group on outing;
- Overseeing general welfare of the group members;
- Maintaining good human relation; and
- Leading by enviable example as a pacesetter of good leadership to his group.

**Source: (Falusi, 2012)**



**Plate 5: Showing Conducting Patterns**

**Source: Falusi, 2017**

### **2.1.5.6 Performance techniques of choral and instrumental groups.**

The implementation of the music education curriculum is further illustrated through the performance techniques by various age grades who attend DCLM schools. In the Deeper Christian Life Ministry's schools, especially the weekend/part time music training schools, various choral and instrumental groups are recognized for the respective age grades that range from the elementary (children) class to the adult category. The term choir refers to a group of people who sing together. For example in schools' programme and church services or public performance, choral performance' types of choir include small or large choral ensembles. When it involved large group it is known as full choir or chorus. Also, a large instrumental ensemble is known as orchestra while in some instrumental ensembles we may have chamber groups which include string trio, brass quartet, woodwind quintet etc. The term 'ensemble' according to the Oxford Advanced learners' dictionary of current English (8<sup>th</sup> Ed.) means a small group of musicians, dancers or actors who perform together. When it involves voice it is called choral ensemble. If it involves large instrumentalists that is, many players playing together on instruments of strings, woodwinds, brasses and percussions. It is generally called orchestra. The various choral groups or choirs in the Deeper Christian Life Ministry schools include the children choir, youth choir, mixed choir, female choir, male choir and the small vocal ensemble.

#### **The Children Choir**

The Children who are in the upper elementary and junior secondary one to three comprise of young people between age 6 and 14. The song or composition for this set of choir is usually of simple melody lines which they can easily memorize, and sing with expressions. They usually learnt most of their songs by rote system. Those of them who had undergone the rudiment class do sing from the musical scores. Their songs are always simple and are very interesting. Most of their singing usually involves unison style with occasional distribution into two parts SA or three parts (SAT).

Their occasions for music making include prize giving ceremony day at school especially at the end of a school term or session, Sunday school class during worship service, and on special occasions usually designed for children or during programme organized for

children of elementary and Junior Secondary School age. They also feature during National Easter or December Retreat during camping etc.



**Plate 6: Picture Showing Ondo Central (Children Choir) Pupils of the upper Elementary and Upper Basic Class (JSS1-2) of the weekend (Part time) music school**

**The youth choir (students of the upper basic school and senior secondary class)**

The youth choir category accommodates students from age 14 and above. These set of people are young people in Secondary (mostly senior secondary schools) and tertiary institutions. Their voices are more matured than the children choir category. They do undergo rudiment class training as well as voice training. They sing in parts that range between 2 parts to 4 parts. The voices of the female category usually attain early maturation than the male category. In this regard, majority of the youth male choristers are in Tenor part at the earlier stage. This now give us the formation of SAT (Soprano, Alto & Tenor). Later on as the male voices mature, we can now have the Bass voice added to the earlier 3 part choir. The compositions of their songs usually involve simple arrangement, though their songs are a bit complex and advanced than the children category. Most of their singing styles are in call and response where solo call and chorus respond in parts. Like the children category, they usually memorize their songs which are of short lyrics with occasional singing in parts. Other style of singing for the youth voices include songs with medley that is, two or three songs of different test or rhythms metres are meddled together under one presentation. When it involves songs of different meters

e.g. 3/4 or 4/4 meter, the most important factor is to ensure that the two songs are well harmonized and blended for a wholesome presentation. Their performance technique includes Solo, Trio, Quartet, Solo and Chorus Refrain etc.



**Plate: 7 Picture showing Ondo Central Choral & instrumental students (youth choir) of the week-end/Sunday (part-time) music schools**

Their occasions for music making include Holiday programme- success camping programme for youth in Secondary Schools, Campus Congress for youth in higher institutions, National Deeper Life Easter and December Retreat, Music Recital, Panorama or Concert et cetera.

#### **The Mixed Choir (Adult choral & instrumental students)**

The mixed choir comprise of male and female adult students whose voices are well matured for vocal presentation in the art of singing. The mixture of the male and female voices is generally known as the full chorus which consists of the four voice parts namely; Soprano, Alto, Tenor and Bass (SATB). They usually sing musical compositions which are written in four-part harmony. The mixed voices give the gamut of the range of human voice often referred to as choir or chorus. It is a combination of male and female

voices which give the widest diversity of contrasts in pitch and tone colour which the human voice can produce as expressed by Ekwueme (1993: 11) and Nnamani (2009:95). It therefore serves as the tool par excellence for expressing choral emotional and exploiting the techniques of vocal orchestration for achieving musical effect.

The categories of human voices that make up the full chorus or mixed voices as has been earlier discussed in previous chapters are identified as high, medium and low categories viz; female category consists of:

High - 1<sup>st</sup> soprano

Medium - 2<sup>nd</sup> soprano

Low contralto –alto

Male category consists of:

High - tenor

Medium – Baritone

Deep voice – Bass



**Plate: 8 Picture showing Ondo Central, Choral and Instrumental Students (Adult Choir) of the mid-week and week-end (part-time) Schools**

Generally, all the vocal voice registers above are grouped under four voice parts during performance. For instance 1<sup>st</sup> soprano and second soprano (mezzo soprano) are recognized as treble or soprano singers. Likewise a mezzo soprano or 2<sup>nd</sup> soprano can be

grouped with the contractor as alto singer. Generally this category of singers is known as high Alto singers. This re-grouping is allowed where there is not enough natural alto voice in the choir. Beside, in the male category we have the Tenor (the high male singers) and Bass (low male singers) while the Baritone singers can be grouped with either Tenors or Bass singers depending on the choir statistics or where their services are needed most:

Therefore, in general performance the recognized voice parts include: Soprano (treble), Alto (contralto), Tenor and Bass. Their occasions for music making in the Deeper Christian Life Ministry cover all the programmes and activities in the church. These include Sunday worship service, Monday bible studies, and crusade/evangelistic outreaches, special Revival programmes, National Deeper Life Easter and December Retreat, Deeper Life Leadership strategy congress, music concert etc

#### **The female choir (Female choral students)**

The choir, comprise of the soprano, mezzo soprano and contralto voices. In the female choir category we have 1<sup>st</sup> and 2<sup>nd</sup> sopranos, 1<sup>st</sup> and 2<sup>nd</sup> altos in the voice classification, the 1<sup>st</sup> soprano takes the Descant or Tenor part, and 2<sup>nd</sup> Alto takes the Bass part.

The voice registers are as follow:

1<sup>st</sup> Soprano – High soprano (Descant or Tenor part)

2<sup>nd</sup> Soprano – Low soprano singer – soprano part

1<sup>st</sup> Alto (contralto) – High Alto singer – Alto part

2<sup>nd</sup> Alto (Natural Alto singer – Bass part

Female choir are prominently used in special programmes such as women conference or congress, musical concert and other women programmes. They also feature as Duet or Trio in other programmes of the school/church.

#### **The male choir (Male choral and instrumental students)**

The Male choir category consists only of male voices that involve the Tenor, Baritone, and Bass voices. The classification of the male choir (voices) include, 1<sup>st</sup> and 2<sup>nd</sup> Tenor, 1<sup>st</sup> and 2<sup>nd</sup> Bass, Their classification reflect the four voice parts such that 1<sup>st</sup> Tenor sings the soprano while the second Tenor takes the Tenor melodies. Also, the 1<sup>st</sup> Bass takes the Alto melodies while the 2<sup>nd</sup> Bass takes the Bass melodies.

The male voice registers are as follow:

- (1) 1<sup>st</sup> Tenor – High Tenor singer – soprano part
- (2) 2<sup>nd</sup> Tenor – Baritone Tenor – Tenor part
- (3) 1<sup>st</sup> Bass – Baritone Bass – Alto part
- (4) 2<sup>nd</sup> Bass – Deep voice – Bass part

Their occasion for music making include men's fellowship programmes, Sunday fellowship, Deeper Life Retreat (Easter/December programmes, congre

### **The small Vocal ensemble students**

According to Nnamani (2009) an up shoot of the increase in leaps and bounds of the number of singers in a group had resulted in the introduction of small vocal ensembles, such ensembles include duet, trio, quartet, octet and solo performances. In the choir formation in Deeper Christian Life Ministry's schools, there are small vocal ensembles which include duet, trio, quartet, double quartet, semi choir etc. These could be either in male or female category or combination of both male and female. In most occasions for music making in school assemblies, this set of choral ensembles do feature prominently and on regular basis. During programmes, special numbers are always reserved for them such as pre-message songs during special occasions both in indoor and outdoor programmes.

### **Orchestra group (Instrumental class students)**

The term orchestra refers to a group of instrumentalists who perform together on instruments of strings, woodwinds, brasses and percussions under the supervision or the directives of a conductor or the music director. The role of the orchestra in school music especially in the music of the Deeper Christian Life Ministry's schools cannot be overemphasized. Their services are needed virtually in every occasion for music making which include the indoor and outdoor programmes. Orchestral in missions' schools especially the Deeper Christian Life Ministry's choral and instrumental students include various ensembles such as string trio, String Quintet, woodwind Quintet, Brass Quintet or combination of small ensembles. There are standard orchestral that consists of instruments of the strings, woodwind, keyboard and Brasses with the exclusion of the percussion family as has been previously explained in the preceding chapter or



paragraphs. Standard orchestral involves combination of frequently used instruments of strings woodwinds, brasses, and keyboards according to their appropriate statistical distribution. See the illustration in previous paragraph under music education in the Deeper Christian Life Ministry's schools. In standard orchestral we have instrumentalist or instrument players numbering 72 and above. In fact during their last African wide crusade programme in August 2016, over 120 instrumentalists featured on various instruments of the orchestra.

**Source:** (Ekwuene, 1993; Nnamani, 2009; and Falusi 2016: Observation)

## **2.2 Theoretical Framework**

The word theory from the term theoretical framework means an analytic structure designed to explain a set of observation. It defined this set of distinct observation as a class of phenomenon and made assertion about the underlying reality that brings about this class (Ebigbo, 2009). A theory is an organized set of principles that is designed to explain and predict something. The essence of all educational processes is to ensure that students acquire certain skills and behave in a way that they had hitherto not behave. This acquisition of skills and attitudes that lead to a change in behaviour which is the goal of education is referred to as learning (NTI Module 2-2008). Learning is the most fundamental concept in psychology; it takes the central stage of the activities that constitute the subject matter of psychology.

Musical learning covers both theory and practical courses for impartation of knowledge and acquisition of skills. Several definitions had emerged and had been propounded by different psychologists. These definitions could be differentiated from each other according to the type of learning, the learning process, the learning situation and the learners themselves. Myers (1993) in NTI module (2000) defined learning as a relatively change in an organism's behaviour due to experience. Learning is associated with both overt and covert behaviour. Thus the psychologists had provided certain criteria for determining learning outcomes that whether learning has taken place or not.

First, for learning to be established, there must be element of change in behaviour overtly or covertly. And the change in behaviour must be based on exposure to the environment. Environment here refers to factors that enhance learning that is, learning situations that

allow one to gain some experiences. Learning therefore involves a change in the behaviour of the individual(s) as a consequence of his or her experience. This can manifest in the way the individual thinks (cognitive), acts (psychomotor), feels (affective).

Onwuekwe (2014) defined learning as an adaptation to the environment. The progressive child moves from one learning environment to another. For instance, the stages in musical learning such as the rudiment of music begins with the definition of music and sounds, later on the learning progresses to music letters, clefs, bar and bar lines etc. If a child is able to adapt to a new environment, it therefore means that the child has learned the characteristics of the new environment, and has successfully adjusted to it. Also, she defined learning as an acquisition of knowledge, skill and attitude, she further explained that before learning can be said to have occurred, the learner must have registered some facts, skills and attitude in his long term memory, the store house of knowledge. Similarly, Mukerjee (2002) gave the meaning of learning as an inference from some performance of the organization resulting in an enduring change of behaviour. That is, the lifestyle and behaviour of someone who had undergone learning does not remain the same. It is expected that learning situations' positive influences would have remoulded the life and characters of the affected persons

### **2.2.1 Theories of learning**

Learning theorists (educational psychologists) emphasized the role of environmental influences in shaping human growth. In their view, child's growth is controlled by both deliberate and unintended learning experiences in the home, through the parents or guardians, by the group at school and in the community. Therefore, the growth of a child through music at a tender age is significantly moulded by parental effort, teachers and others, to socialize children in desirable way (Onwuekwe, 2014). Learning is defined as a process that brings together personal and environmental experience and influences for acquiring enriching or modifying ones knowledge, skills, values, attitudes, behaviour and world views.

Learning theories develop hypothesis and describe how this process takes place. Nye and Nye (1972) and Leonard and House (1972) had developed principles of learning

especially as applicable to problems in music education. Relgelski (1981) and Swanson (1981) had also concentrated on empirical and psychological conception of musical learning, while Hargreaves (1986) had fathomed developmental and pedagogical procedure for teaching how to listen to music learning theorist (educational psychology). (p.33). Scientific study started as far back as the dawn of the 20<sup>th</sup> century. The major concepts and theories of learning include the Behaviourists, cognitive and Social Cultural theories among others but, this study shall be based on behaviorist and cognitive theory.

### **2.2.2 The behaviourists' theories**

These theories include, the trial and error, classical and operant or instrumental conditioning. The first in the series of the behaviourists' theory was the trial and error propounded by Edward D. Thorndike who was generally referred to as the father of psychology. He was born in America in the year 1874 and by 1898 at 24 years of age; he was already a doctor and professor of psychology. In his quest for in-depth knowledge, he wanted to experiment on how organisms can learn by doing. This process is referred to as the trial and error.

The purpose of this experiment was to see how organism learns by doing, as the animal learnt the appropriate button to be pressed in order to open the box for access to the available food. In the long run, the time taken to do it gradually reduced. Thorndike experiment can be related to the fundamentals of learning which include, drive and response. In application to class-room situation, we could deduce that the drive which is the quest for knowledge will always motivate the students to develop inquisitive mind, attend classes, participate in individuals (applied classes) and groups rehearsal (ensemble studies) in order to ascertain facts, and set achievable goals which lead to success in learning.

In relating Thorndike experiment to the law of exercise propounded by him as applicable to class-room situations, for the learner to succeed, there is the need for regular musical exercise, participation, exploration, thinking, answering questions, discussion, illustration, demonstration (by conducting, composing, singing, playing instruments and dancing), summarizing et cetera. The student or the pupil must learn by doing due to its importance as, it;

- encourages active and not passive learning
- promotes understanding through exploration
- helps the memory and makes for retention
- enhances response to learning by stimulus (i.e. stimulus response) bond

**Source:** Thorndike, 1932; Onwuekwe, 2014

The second in the series of the Behaviourists' theories was "Classical conditioning" propounded by Evan Pavlov. The theory can be referred to as signal or respondent learning. Evan carried out an experiment with the aim to find out how instruction could be presented for effective learning. The aim of the experiment was to discover how to present lessons for effective learning and that learning should progress from simple to complex concept. The experiment also teaches the concept of readiness for lesson at the sounding of the school bell. (Pavlov, 1927; Onwuekwe, 2014 ).

The third in the series of the Behaviourists was "Operant or instrumental conditioning" which was propounded by the American psychologist, B.F Skinner in 1904 during the first half of the last century. His aim was to discover how reinforcement enhances learning. The experiment illustrates the shaping of habit and how reinforcement could be used in the class to ensure effective learning. The theory emphasized survival through striving (Mukherjee, 2002; Onwuekwe, 2014), The educational implication of this study showed that a positive reinforcement is a stimulus which when applied after behaviour tends to strengthen the chances of the behaviour being repeated in future. For instance, rewarding a pupil for solving a musical problem or answering a question correctly in the class may serve as reinforcement for the pupil to strive to overcome negative action in the future. In summary, the theory described the positive and constructive ways reinforcement and punishment can be used to guide children's behaviour.

### **2.2.3 The Cognitive learning theory**

The cognitive theory provides insight into how a child's mental process underlies various type of the child's development. The cognitive theory was propounded by the following educational psychologists, Kohler, Kafka, Tallman, Akemia and Piaget. This theory emerged as a result of criticism against the Associative learning theories. Hence, it is an improvement over the previous learning theories which are associated with simple concept, as some psychologists advocated that human learning should be a complex one

and should not be product of reflexes. The learners are expected to think for themselves, while the teacher acts as facilitator, and learning should not be based on Trials and errors. Cognitive learning theory is based on the principles of insightful learning, whole learning, perceptive thinking, understanding, self motivation, imagery, complex learning and above all, application. According to piaget (a Psychologist/Biologist), Stages of growth of cognitive reasoning in children include;

- The sensory motor stage motor stage from birth to 2 or 3 years old.
- The operational stage – from 2yrs - 7 years old.
- The concrete operational stage – from 7yrs - 11 years old.
- The formal operational stage – from 12 years to adulthood.

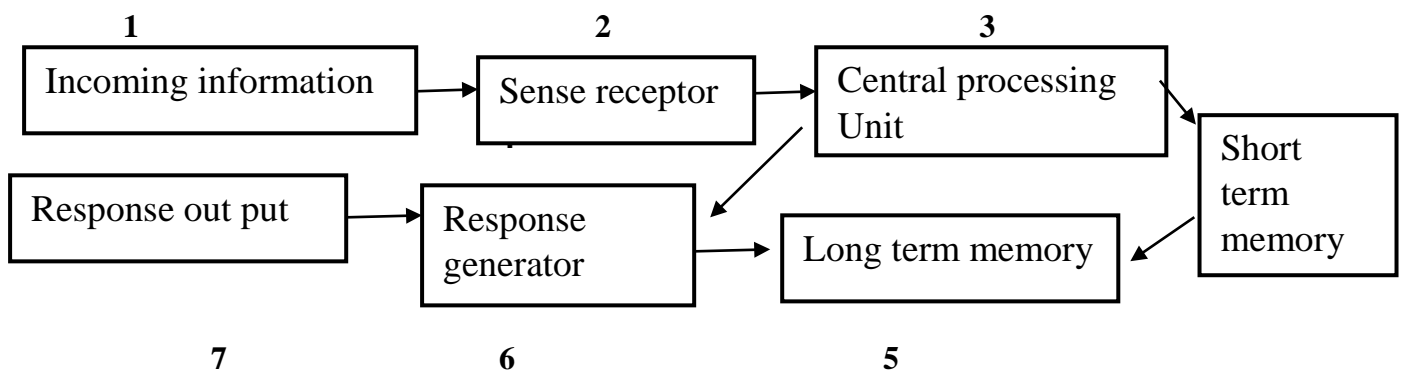
(NTI module2, 2000; Piaget, 1950)

The cognitive learning theorists were credited with the discovery of stages through which information passes before retrieval. These includes: Incoming information, sense receptors, central processing units, short term memory, long term memory, response generator, response output. In grouping, we have;

- 1 – 3 sector – the processing sector.
- 4 – 5 sector – the storage sector.
- 6 – 7 sector – the retrieval sector.

**Source:** Onwuekwe, 2014.

### Information stages and retrieval



- Learning is a product of insight, in solving a problem, the child has to survey all aspects of the situation.
- Transfer of learning is an important idea in cognitive learning. Rules or strategies that have been used in one situation may be used in similar situation. and as such children and even adult as applicable to choir /orchestra should be made to look for similarities between learning one activity and another.
- Cognitive theory also emphasizes the use of reinforcement in the encouragement of learning.
  - Teachers are to create conducive environment for children and Adult learners to profit from several influences.

**Source: (Psychology for the classroom – Jibson 1980 in NTI modules 2008)**

### **2.3 Empirical Studies**

This research is a new study that is set to promote music literacy in missions' schools. Thus there is paucity of empirical works on areas that dealt directly on music education in schools. Most of the studies carried out were on related research on music pedagogy. Specifically, three dissertations were reviewed on the empirical findings. First in the series was on "Causes of music teachers' abandoning their teaching careers for other professions", It also try to find out their most favoured direction of flight. (Aninwene, 2007). The subjects of the study were 120 persons who left music teaching after due completion of their Nigeria Certificate in Education (NCE) training. Data were gathered via twenty-seven item research-formulated questionnaire. Beside, the author employed interview and observational instruments as supplementary data. The data collected were analyzed using percentage, mean and standard deviation. The highlight of the findings included among others that attrition resulted from lack of basic infrastructure in schools; music not introduced in most of the public schools; unavailability of musical instruments in schools for teaching; music teachers were disregarded in the society; beside derogatory statements were meted to music teachers, while apathy for music was demonstrated by the general public and there was also pressure from parents and relations against music as a profession.

In the final analysis, in order to proffer solution to the research problems, the author recommended among others that government should equip schools with instruments and

provide adequate infrastructure for music; and that music should be made a separate and compulsory subject in junior secondary schools by detaching it from fine art and drama/dance. Aninwene also recommended that more departments of music be established in colleges of education and universities throughout the country.

The purpose of the second empirical studies was to examine “the lack of music teaching facilities in some selected public secondary schools in Rivers state” (Akparioku, 2012). The study was carried out using a survey research design with particular reference to five out of the twenty-three (23) educational zones in Rivers State namely; Port Harcourt, Obio/Akpor, Okrika, Emohua and Ikwere zones.

The population of the study consisted of music teachers in public secondary schools offering music in the five (5) zones. Stratified random sampling was used to select a sample of forty-two (42) music teachers from thirty-eight (38) schools in the five zones. The study employed the instrument of questionnaire consisting sixty-five (65). Four important findings were made after the analysis which is as follow; First, that there are inadequate music teaching facilities available for the teaching of music. Second, that the few music teaching facilities do not enhance the quality of music teaching as prescribed by the music pedagogy goals. Third, that teacher’s skills need to be improved upon in order to enhance the quality of music teaching.

Finally, that teachers use their skills to effectively teach music in public secondary schools in Rivers State. These findings had serious implications which were observed in the body of the work. Based on these findings, recommendations were made. Two of the recommendations are that special music schools be established and that the teachers-students ratio be to 1: 50 to curtail the high rate of truancy in schools.

The third study was by Jill Trinka (2007) on the life and works of Zoltan Kodaly. Kodaly (1882-1967) was a prominent Hungarian composer, musician, teacher and ethnomusicologist. He devoted his life and time to the music education of the Hungarian nation. The purpose of this study was to present Kodaly method of teaching music as an aid to child education. Kodaly established music school through which his teaching method was recognized internationally as Kodaly music education with, an approach that

is more of a philosophy about the role of music in the society and in the lives of people of different age grades than it is a method of music instructions (Szonyi 1973).

Kodaly strongly advocated for knowledge and productivity that is, “educational training should not be measured in terms of the quantity of knowledge dispensed, but how capable it is of bringing the basic mobilizing forces of the human spirit to life and turning them in a worthy direction” (Dobszay, 1972: 31). The Kodaly concept is not about absolutism but the continuation of deep tradition, virtually cry for help for the right to training in a true humanistic spirit to compete humanity (Dobszay, 1972:31). The Author opined that, Kodaly philosophy of music educational training was based upon a vision on the role of music in the intellectual, emotional, physical, social and spiritual development of a child. Kodaly believed that music is meant to develop the totality of a man’s personality, intellect, and emotions. So, I study how to make more people accessible to good music .

The above assertion affirmed by Kodaly affirmed that the future of a nation’s music is determined in their schools. Consequently, the Kodaly approach places music as a core curriculum subject in the school setting. Fundamentally, the main goal of this approach is to develop to the fullest extent possible, the innate musicality present in all humans. This music experience must begin in a child’s life as early as possible. In principle, the essence of the Kodaly approach is singing.

The human voice which is the most accessible musical instrument is the foundation of musical development. From Kodaly’s assertion, he believed that the folk music of a people contains the entire basic characteristics needed to teach the foundation of music and to develop a love for music to last a life time. The music materials of the Kodaly approach include the following among others;

- Authentic children’s musical literature e.g; nursery rhymes, and rope game songs ;
- Authentic music of the child’s culture e.g. folk songs lullabies and
- Authentic folk music of other culture among others

The methodological tools employed in Kodaly approach include;

- Move able – do tonic sol-fa do, re, mi, fa, so, le, ti,;
- Curwen / Glover hand signs;
- Sol-fa notation was used as a short cut to standard Staff notation,



Kodaly pedagogical method of instruction progresses from sound to sight, from the known to unknown, from the simplest to the more complex and from the concrete to the abstract. The musical skills to be developed are singing and vocal development, listening, movement, memory, inner hearing, writing/dictation, sight reading, part-work, improvisation, composition, conducting and instrumental works.

The study recommended among others that the teacher is expected to lead the students to discover musical elements and develop their musical skill through a five phase instructional sequence, prepare, make conscious, reinforce, practice and create; and, the need for assessment of students' achievement which is embedded within the activities present in each phase.

#### **2.4 Summary of Literature Review**

This section discussed the summary of the various segments of the literature review of this research study. These include: conceptual framework, Theoretical framework, and Empirical studies. In the literature review done, various concepts related to the research study have been discussed. These include the concept of education, concept of music education. Curriculum concept, Concept of school music and School music performance concept, For instance various authors whose works were reviewed saw music education as the process of music teaching and learning, and also, as an attempt to bring about the mastery and development of musical skills through the response of the learners to bring about the desired change in behaviours.

This section also reviewed the related topic on the special method of teaching music education. These include: Kodaly's, Orff's Schulwerk, Darlcroze's Eurhythmics, Caraboccone, Suzuki talent education method. Likewise general method of teaching music was discussed. This method range from simple to complex method e.g. Nursery rhymes play way method, enhancement method, lullabies, Riddles, Socratic et cetera.

## **CHAPTER THREE**

### **3.0 RESEARCH METHODOLOGY**

This chapter discussed the methodology employed in carrying out this study. The items for the research coverage included the following: Research design, area of the study, population of the study, sample and sampling techniques, instrument for data collection, validation of the instrument and administration of the instrument/method of data collection. Lastly, it was concluded with method of data analysis as a basis for the presentation and discussion of emerging results.

#### **3.1 Research Design**

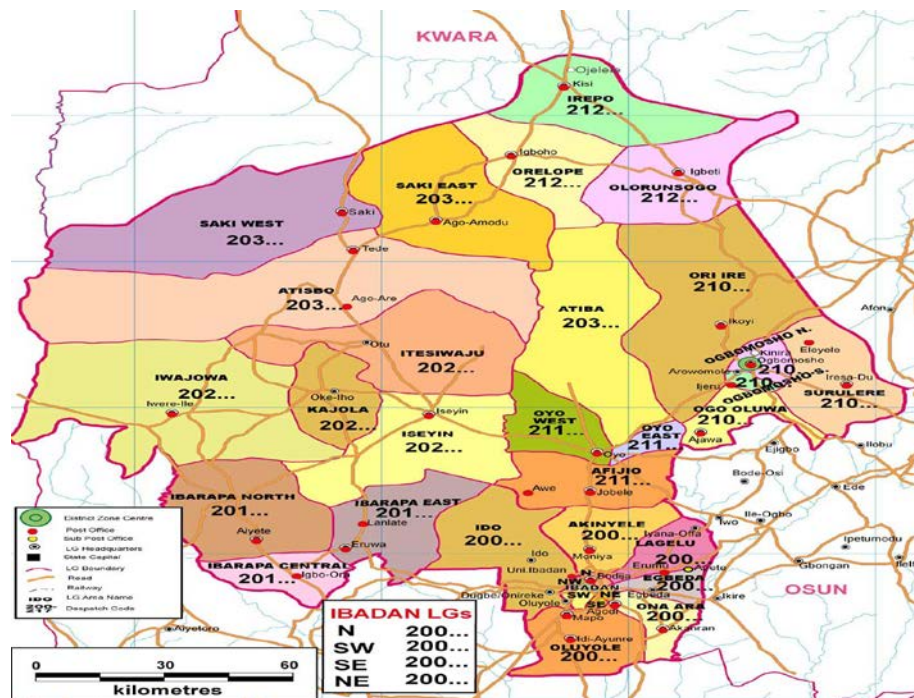
Research design simply means; a comprehensive plan on how the researcher intends to go about solving the already identified research problems. The design state is, therefore, the planning stage when the researcher pre-determines who the research respondents are and how to administer the research instrument in order to elicit vital information that will enhance the success of the study from them. In order to accomplish the purpose of this study, a survey research was employed with special focus on “implementation of music education curriculum in the Deeper Christian Life Ministry’s Schools in the South-West Zone, Nigeria.

#### **3.2 Area of the Study**

The coverage area of this study was the entire South-West Zone, Nigeria. The study covered the six States of the South West. These include Lagos, Oyo, Osun, Ogun, Ondo and Ekiti States. South-West is one of the largest ethnic groups in Nigeria, West Africa and in the African continent. According to Olajide (2015: 12), “we (the Yoruba race) are about 50 million in this country and we are the largest single ethnic group to the best of my knowledge. The researcher used three states to represent the six States of the South-West zone as coverage areas for easy accessibility to respondents and also to reduce the risks of involvement in long distance coverage, while carrying out the research study in the field (the affected States). These States include; Oyo, Osun and Ondo.

### 3.2.1 Oyo State

Oyo State whose Administrative headquarters is based in Ibadan was recognized as the largest city in West Africa. The present population of Oyo state is close to 11 million. The South West Zone, Zonal Headquarters of the Deeper Christian Life Ministry is situated in Ibadan. Also, the south west International Bible Training College (IBTC) Zonal headquarters is based in Ibadan, while the Deeper Life High School (DLHS) Oyo State Chapter is also situated at Ibadan.



**Map 1 - Map of Oyo State showing the Local Government Areas.**

The International Bible Training Center (IBTC) was established first before the Deeper Life High School, Ibadan Oyo State was established in November 6, 2010. The people that constitute the School Board are ten in numbers which include the NEC, Education Secretary, Administrative Officer, School Management Committee and others. The staff and students' population as at the earliest stage of its establishment include nine (9) general staff (both academic and administrative staff) and one specific staff (Music teacher). While the student's population at Junior secondary levels were thirty-two (32) as both general and specific. Presently, the population of both staff and students in DLHS Ibadan, include three (3) administrative staff, thirty (30) teaching staff and two (2) specific (music staff).

The students' population include, one hundred and seventy (170) students as specific/general at Junior Secondary School level (JSS) while at Senior Secondary School (SSS) the students' population has increased to ninety (90) general and two (2) specific. The total population of both staff and students is currently at two hundred and ninety-five (295) which is an indication that the school is experiencing an all-round development. The school conducted its first JSSCE in 2013 and her SSCE in 2016 with resounding successes. Since their inception, both IBTC and DLHS based in the South West Zonal headquarters, Ibadan had undergone wonderful transformation in both human capital and infrastructural development and had recorded great successes in turning out graduates worthy in enviable characters and learning.

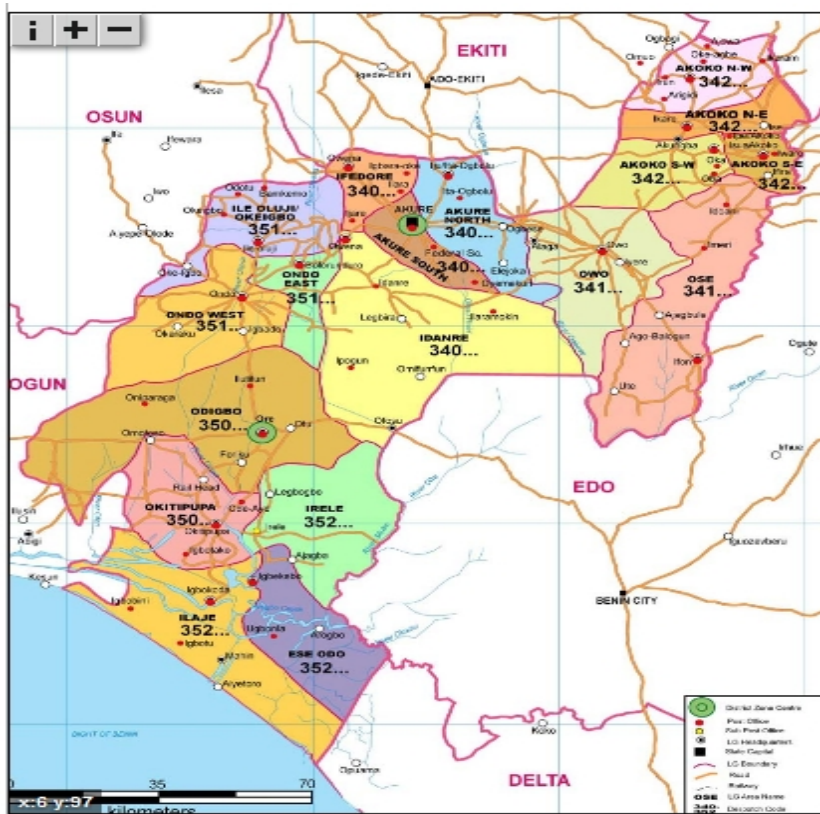
### **3.2.2 Ondo State**

Ondo State administrative headquarters is based in Akure, the state's capital. Its present population is estimated at 6 Million. The state headquarters of the Deeper Christian Life Ministry is based at Oke –Aro, Akure. The State headquarters houses the Deeper Life High School, Ondo State chapter.

**Plate 9: Picture Showing the DLHS Classrooms' Block in Akure, Ondo State Headquarters**

The Deeper Life High School Akure, Ondo State was established in 2012 which was two years after the DLHS Oyo and Osun States were established. The people who constituted the school board as the school governing council or the school management committee comprise those in the Legal, ICT, Education, Security, Medical, and Accounting. The total number of people who constituted the school Board are eight (8). The school started with JSS Classes with the staff population of seven (7) consisting academic and non-academic staff as general with no specific (music), while the students' population was seventeen (17). However within the space of five years, the staff and students' strength has now increased to four (4) administrative staff, twenty-one general staff and two (2) specific (music teachers).

Currently, the students' population at JSS is fifty-eight (58), general/specific. The SSS population is fifty-five (55) general only which was an indication that music is not recognized as a core subject at SSS level. The first JSS examination was conducted in 2015 while the SSS examination was conducted in May/June 2018 with resounding successes. Presently, the total population of both staff and students of DLHS Akure, Ondo State is one hundred and thirty-eight (138); which was an indication that the school is undergoing all-round development.



**Map 2: Map of Ondo state showing the Local Governments**

**Source: Retrieved from [www.nigeriamuse.com](http://www.nigeriamuse.com)**

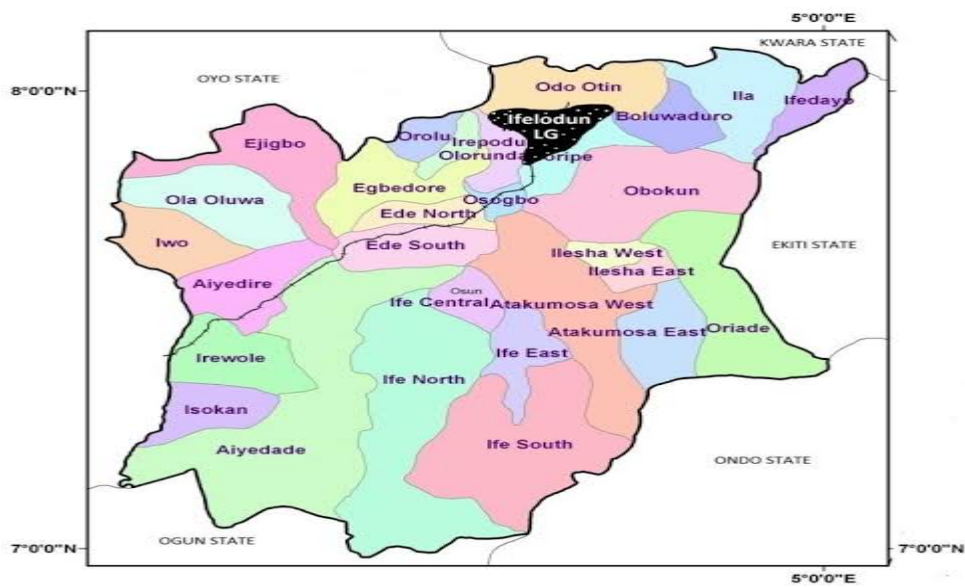
### 3.2.3 Osun State

Osun State is situated between Oyo and Ondo states. Its choice as the third State for this research was its closeness to Ondo and its easy accessibility. Osun State’s headquarters is based in Osogbo where the Deeper Life High School is situated. The population of the state is about five million. The Deeper Life High School Oshogbo, Osun State was established in 2010, the same year with DLHS Oyo State, though that of Oyo was established first being the DLHS in South-West Zonal headquarters. The members of the school board committee are seven (7) in number. They include the Chairman, Educational Adviser, ICT, Financial, Legal, Medical Adviser and the School Principal. The School started with nine (9) staff comprising both academic and administrative staff and sixteen (16) Juniors’ secondary school students as general because there was no music teacher at its inception but in subsequent years. Currently, the school has witnessed a tremendous growth as the administrative staff numbers has increased to seventeen (17) and twenty (20) general and one (1) specific teaching staff. While, the students’ population at JSS classes has increased to sixty-two (62) general/specific. At the secondary level the SSS

classes is forty-eight (48) by estimation. Presently, the total population of both staff and students by estimates is one hundred and fifty. The school has conducted her first JSSCE in May/June, 2013.



**Plate 11: Picture Showing DLHS Osun State Administrative Block**



**Map 3; Osun State**

The Deeper Christian Life Ministry has schools and churches spread across the States of the South West Zone.

### 3.3 The Population of the Study

The population of this study comprised Teachers (specific and general staff) of Deeper Life High Schools, from three of the existing six States of the south-west zone, and staff (specific and general) of the International Bible Training College whose Zonal Headquarters is based in Ibadan.

The subjects of this research study include, the Principal/Head of music unit, music teachers (specific) and other teachers (general) of DLHS, IBTC staff (specific and general). The estimated population from the three States of the South West for this study was 150. The breakdown of the estimated population per State is as follow.

Oyo State	60
Ondo State	45
Osun State	<u>45</u>
Total estimation	<u>150</u>

#### 3.3.1 Sample size

The sample size which represented the targeted DCLM Schools' staff's population used as subjects for this study was 50 from three States of the South West Zone, Deeper Christian Life ministry is as follows:

#### 3.3.2 The breakdown of the subject per state

The breakdown of the subjects (respondents) per State are as indicated in the table below.

#### South West Zone Statistics of the Sampled Population (Oyo, Ondo and Osun States)

S/N	States	Principal/ HOD Music	DLHS Staff Specific	DLHS Staff General	IBTC Staff specific	IBTC Staff Gen.	Total
1.	Oyo	2	2	10	2	4	20
2.	Ondo	1	2	12	-	-	15
3.	Osun	1	2	12	-	-	15
	Total	4	6	34	2	4	50



### **3.3. 3. The total breakdown of subjects (respondents) from the three sampled states of the South West Zone (Oyo, Ondo & Osun)**

i. Principal/HOD Music	-	4
ii. DLHS Staff (Specific)	-	6
iii. DLHS Staff (General		34
iv. IBTC Staff (Specific)		2
V, IBTC Staff (General)		4
Total respondents from three States of the South West Zone used as sampled population		<u>50</u>

### **3.4. Sample and sampling techniques**

The researcher employed purposive sampling techniques in the selection of the sampled population. The choice of this sampled technique became necessary because the three states used for the study were accessible due to their closeness. Besides, the International Bible Training College is only situated in Oyo State which was one of the States used for the research purpose. The estimated population for this research study was 150 while 50 subjects were selected to represent the entire targeted population of respondents from the three States of the South-West Zone, Nigeria.

### **3.5. Instrument for Data collection**

The study employed the use of both the primary and secondary data as instruments to elicit information from the sampled population. The primary instrument was observational method while the secondary instruments were structured interview and questionnaire.

#### **3.5.1 Observational Method**

Observation is the act of watching or viewing somebody/something carefully for a period of time especially to learn something. Yarbrough (1992:86) emphasized that observational methodology is used in music research when the researcher's purpose is to describe the current condition concerning the musical nature of a group of persons, a number of music objects or a class of musical events in consonance with this line of thought. The researcher observed the students' related activities to implementation of music education curriculum in their respective schools and States. Some observations about how they are fairing were noted in the literature review.



**Plate 12 The Researcher observed the DLHS students of Oshogbo, Osun State. after the staff’s interview and questionnaire administration**

### **3.5.2 Structured interview and questionnaire**

This research study also employed the use of secondary data which include: Structured interview, and questionnaire

#### **Structured Interview**

Structured interview containing 15 items based on the research study in line with the research questions were administered to the Principal/Head of the music units in the respective DCLM schools.

#### **Questionnaire**

In the questionnaire category, three groups were involved. These groups include:

Groups	Questionnaire Items
• IBTC Staff	17
• DLHS staff	<u>24</u>
Total	<u>41</u>

Two different questionnaires were formulated for the following groups with the required structure as stated in table one below:

**Table one: Sampled Population and Questionnaire Administration Statistics**

S/N	Groups Name	Sampled population	Questionnaire Items per respondent
1.	IBTC Staff	6	17
2.	DLHS Staff	44	24
3.	Total	50	41

### **3.6 Validation of the research instrument**

The draft copies of the research instruments (structured interview guide and questionnaires) were submitted to three music education and curriculum experts who were lecturers from University of Nigeria, Nsukka; Ebonyi State University, Abakaliki and Adeyemi College of Education, Ondo and the researchers' Supervisor for face and content validation. The instruments were subjected to thorough scrutiny, criticisms and necessary corrections before final documents were produced for data collection.

### **3.7 Administration of the instrument/method of data collection.**

The researcher personally administered the instruments by paying face to face visit to the sampled population at the respective States which included Oyo, Ondo and Osun States, to represent the six states of the South-West Zone. The assistance of other teacher (specific) as research assistant was sought to administer the questionnaire to other staff (general) in one of the states due to special consideration by the school's principal in order to meet the scheduled time.



**Plate 13: The researcher posed in a group photograph in front of the School's Administrative block with members of the music club, DLHS Oshogbo Osun State**

The respective places in the three States which included DLHS and IBTC centers were visited. At the time of visit, the assistance and approval of authorities which included the Provost (Registrar) of the IBTC and the DLHS Principals of the respective states were sought, toward the administration of the research instruments. Thereafter the research instruments were distributed and administered to the respondents.



**Plate 14: Picture showing the DLHS students in Ibadan, Oyo State Capital During staff's interview and questionnaire's administration.**



**Plate 15: The Researcher in a group photograph with the school's principal, vice principal/HOD music and the music teacher (specific teachers) of DLHS, Oshogbo in Osun State during the interview and questionnaire administration**

The visits to the three States were on different dates. After instruments administration, the responses of the respondents were collected for necessary collation. The method adopted in administering the research instruments and in collection of data was well simplified through the assistance of certain individuals at various centres visited. This development further enhanced efficient distribution and collection of the research data immediately after the responses of the respondents. However, their prompt responses and cooperation ensured the recovery of over ninety percent of the data which were distributed.

### **3.8. Method of Data Analysis**

The information gathered through the structured interviews as well as from the questionnaires administered to the HOD/Principals, DLHS staff, and IBTC Staff with observations were collated and analyzed in tables using simple percentages. Simple percentages were used to resolve the specific questions in the conducted interview and questionnaire. The responses of the respondents were: strongly Agree, Agree, Disagree and Strongly Disagree (SA, A, D, SD) frequencies as applicable. These responses were

analyzed after collation and conclusion drawn after the analysis showed the results of findings

**Plate 16: Picture Showing the DLHS Music Students in the Classroom during Staff Interview and Questionnaire Administration in Akure, Ondo State Headquarters.**

## CHAPTER FOUR

### 4.0 PRESENTATION AND ANALYSIS OF DATA

The data obtained in the study are here presented and analyzed in line with the research questions as follows:

#### 4.1 Research Question One (R. Q. 1):

What are the music education processes employed in the teaching and learning of music in the DCLM Schools of the south west zone Nigeria?

Answer to research question one was analyzed in Tables two and three as follows

**Table Two: DLHS Staff's response on music education processes**

S/N	Items	Scale								
		SA	%	A	%	D	%	SD	%	Total
1.	Music education processes in DLHS include training in all aspects of music which include:									
a.	Theory and composition	22	55	14	35	2	5	2	5	40
b.	History and literature of music	21	52.5	15	37.5	2	5	2	5	40
c.	Aural and alternative to performance test	19	47.5	8	20	10	25	3	7.5	40
d.	Traditional and contemporary African music	18	45	12	30	5	12.5	5	12.5	40
e.	Popular African music and black music in diasporas.	15	37.5	14	35	5	12.5	6	15	40
f.	Voice and instruments	18	45	20	50	1	2.5	1	2.5	40

Key: SA= Strongly Agree, A= Agree, D = Disagree, SD = Strongly Disagree

From Table two above, the responses of the respondents (the DLHS Staff) to the research instrument (questionnaire) showed positive responses (SA and A frequencies) to item 1a

to 1f as indicated by the affirmative responses of 90%, 82.2%, 79%, 73.4%, and 93.3% respectively to the concepts of the questionnaire that music education processes in DLHS include training in all aspects of music which include: theory and composition, history and literature of music, aural perception and ear training, traditional and contemporary African music, popular African music and black music in diasporas, voice and instruments. While the SD and D responses were in the minority with the percentage frequencies of 10%, 17.8%, 21%, 26.6% and 6.7% of the respondents with contrary view on the concept of the questionnaire items.

**Table Three; IBTC staff's response on music educational processes**

S/N	Items	S c a l e								
		S A	%	A	%	D	%	SD	%	Total
1.	Music education processes in IBTC involves training in;									
a.	Voice	2	33.3	3	50	1	16.7	-	-	6
b.	Rudiments of music	3	50	1	16.7	2	33.3	-	-	6
c.	Theory of music	3	50	1	16.7	2	33.3	-	-	6
d.	History of western music and appreciation	2	33.3	2	33.3	2	33.3	-	-	6
e.	Instrumental Technology of music	-	-	3	50	1	16.7	2	33.3	6
f.	General musicianship	2	33.3	2	33.3	1	16.7	1	16.7	6
2.	IBTC training process involves the use of;									
a.	Music manuscript for music writing	4	66.66	1	16.7	1	16.7	-	-	6
b.	Music manuscript for composition and creativity	1	16.7	2	33.3	2	33.3	1	16.7	60
c.	Orchestral instruments for learning and for skills acquisition	2	33.3	2	33.3	1	16.7	1	16.7	60
3.	IBTC method of training involves the use of;									
a.	Sol-fa method	2	33.3	2	33.3	1	16.7	1	16.7	6
b.	Staff notation method	2	33.3	2	33.3	1	16.7	1	16.7	6



From table three above, the response of the respondents (SA & A frequencies) to questionnaire items One to Three indicated positive responses to various concepts raised through the research instruments as the response by the staff of IBTC which formed the larger percentage of the total respondents indicated the percentage responses of 83%, 66%, 66%, 50%, 66%, and 66% (item 1). 83%, 50% and 66% (item 2). 66% and 66% (item 3). While the negative responses by the respondents to questionnaire items One to Three indicated the minorities' view with contrary opinions to the concepts that 16%, 34%, 34%, 34%, 50% and 34% (item 1). 16%, 50% and 34% (item 2). 34% and 34% (item 3) were of contrary opinions to the concepts raised by the questionnaire,

#### 4.2 Research Question Two (RQ.2)

**Que.** How adequate is the content coverage of the music curriculum and to what extent is the curriculum of the music education programme implemented in the Deeper Christian Life Ministry' Schools in South West Zone of Nigeria?

**Ans.** Answer to research question two was analyzed in table four to five as follow;

**Table Four: Principal/HOD music Response on Adequacy of Content Coverage, Relevance and Extent of Implementation of the Music Curricula in DLHS**

S/N	Interview Guide	Responses
1.	Do you offer music in your school at JSS and SSS levels?	Oyo - Yes Osun – JSSCE Only Ondo – JSSCE Only
2.	Is music recognized as a core subject for JSSC and SSC examinations as per school policy or national education policy?	Yes, it is recognized as school and national policy.
3.	How relevant is the current JSS and SSS music curricula in DLHS to the Nigerian educational system?	It is relevant because the School makes use of the national curriculum as stipulated in WAEC and NECO Syllabus.
4.	How adequate is the content coverage of the music curriculum in DLHS (DCLM Schools)?	The coverage of the curriculum is on the average due to its wide scope and limited time factors.

5.	To what extent is the music curricula (for JSS and SSS) in DLHS implemented in line with the objectives of music education in Nigerian secondary schools?	Music is extensively implemented in DLHS (Oyo, Osun and Ondo) as both the theoretical and practical aspects are taken care of following the music curriculum. Also, it is implemented according to the national policy on music education.
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From the above table, the response of the respondents (the Principal/HOD Music) of the sampled schools totaling four, representing the total respondents of 100% in affirmative agreed that music is offered in their schools as one of the certificated subject at JSSCE and SSCE levels. However, it is only recognized as a core subject at JSSCE level and as an elective at SSS classes and at senior secondary school certificate examination. Beside the music subject's curricula at Junior secondary and senior secondary are relevant to the Nigerian educational system.

**Table Five: Staff's response on Adequacy of Content coverage, Relevance of the music education curriculum and extent of implementation in IBTC**

S/N	ITEMS	SA	%	A	%	D	%	SD	%	Total
4.	Music education curriculum being used in IBTC is grossly inadequate because it does not cover traditional music pedagogy both in theory and practice.	2	33.3	2	33.3	1	16.7	1	16.7	6
6.	The IBTC students do not have sufficient time for supervised practice of what they are taught on African and Western music	2	33.3	2	33.3	1	16.7	1	16.7	6
7.	Time allocated to music education in the curriculum is not sufficient for effective implementation of music programme as a performing art.	1	16.7	3	50	2	33.3	-	-	6
8.	The current music curriculum in use at IBTC only emphasized western idioms in its implementation	1	16.7	2	33.3	3	66.7	-	-	6

	with little or no regard for African idioms.									
9.	Relevant text books for both western and traditional music are scarce and thus affect the enhancement of students' understanding and effective implementation of music programme in schools.	1	16.7	4	66.7	1	16.7	-	-	6

From the table above, the respondents who were mainly staff of the IBTC Ibadan training Zonal Centers as respondents overwhelmingly agreed with all the concepts in Table five with over 60% responses (SA and A frequencies) of the total respondents on items 4 to 9 except item 5 where only 33% of the total respondents only agreed while 67% of the total respondents disagreed with the concept that IBTC curricula was not relevant to the Nigerian educational system. However, it is quite obvious that implementation of the music curriculum in IBTC as well as other seminary schools is usually western oriented with little or no regard for the African elements.

### 4.3 Research question three (RQ. 3)

**Que.** How adequate are the Lesson plan and Lesson note's preparation and Implementation by the music teachers in the DCLM Schools in South West Zone of Nigeria?

**Ans.** Answer to research question three was analyzed in Table seven and eight as follow;

**Table Six: Principal/HOD music response on Adequacy of Music Teachers' Lesson plan and Lesson note's implementation in DLHS (DCLM Schools)**

S/N	Interview Guide	Responses
6.	How adequate are the lesson plan and lesson note's preparation by the music teachers in DLHS (DCLM Schools)?	The preparation of the lesson note by the music teachers is adequate.

7.	State the extent of implementation of lesson plan and lesson note by the music teachers in JSS & SSS Classes in DLHS (DCLM) Schools South West Zone?	The implementation of the music education curriculum through the lesson plan and lesson note is inadequate but on the average due to the wide scope of the curriculum content.
8.	Are adequate time allotted in the school's time table for implementing the music education curriculum through the lesson plan and lesson note preparation and implementation by the music teachers in DLHS?	No? the allotted time is grossly inadequate to cater for both the theory and the practical aspect of the implementation of the music curriculum both in JSS and SSS classes.

From the response of the respondents in table six above, the DLHS Principals/HOD (Music) who formed the respondents' population in the interview category representing 100% of the total respondents in consensus agreed that the music teachers in DLHS are giving their best in terms of lesson plan and lesson notes' preparation. But had dissenting views on the issues of implementation of the curriculum through the lesson plan and lesson note's preparation because in affirmation, they acknowledged the fact that the implementation is inadequate as they only struggle to implement on the average or little above average ratings due to the wide scope coverage of the curriculum. Furthermore, they affirmed that the allotted time for music lessons both at JSS and SSS classes is grossly inadequate to cater for both the theory and practical aspect of music.

**Table Seven: Staff Response on Adequacy of Music Teachers' Lesson plan and Lesson note implementation in International Bible Training College (IBTC)**

S/N	Items	S c a l e								
		SA	%	A	%	D	%	SD	%	Total
	Adequacy of lesson plan and implementation of the music curriculum in IBTC South West Zone;									
10.	In the implementation of the music education curriculum, the preparation of the lesson plan and note by the teachers are inadequate	-	-	-	-	4	66.7	2	33.3	6

11.	Poor preparation by teachers make music learning uninteresting and unexciting to the students	4	66.7	2	33.3	-	-	-	-	6
12.	The allotted time for music lessons is grossly inadequate for effective implementation of music education curriculum in IBTC	2	33.3	4	66.7	-	-	-	-	6
13	Adequate preparation of lesson plan and lesson note with positive attitude by music teachers will enhance teaching efficiency in the classroom	4	66.7	2	33.3	-	-	-	-	6

From Table seven above, the response of the respondents to the questionnaire items ten showed that 100%, of the total respondents strongly affirmed in the negative on the concept. The correct response by the respondents to the concept in items 10 was in D and SD frequencies, negating the concept that music teachers lesson plan and lesson note is inadequate. However, the response of the respondents to item 11 to 14 in table seven above are in the positive with 100% affirmation to the concept with SA and A responses

#### 4.4. Research question Four (RQ.4)

**Que,** What are the teaching methods employed in the implementation of the Music curriculum in Deeper Christian Life Ministry's schools in South West Zone of Nigeria?

**Ans.** To research question Four was analyzed in table eight as follow;

**Table Eight: Music Teachers' response on method of teaching music as a subject in DLHS**

S/N	Items	S c a l e								
		SA	%	A	%	D	%	SD	%	Total
2.	Through the music practicals, the students go on excursion to gain music experience at;									
a.	Standard music laboratory	13	32.5	13	32.5	7	17.5	7	17.5	40
b.	Music studio	26	65	-	-	-	-	14	35	40
c.	Radio/T.V. Studio	26	65	-	-	-	-	14	35	40
d.	Recording studio	13	32.5	13	32.5	13	32.5	-	-	40
3.	Teachers engage students in aural and sight reading by simple dictation and clapping to	14	35	26	65	-	-	-	-	40

	rhythms.										
4.	Various teaching methods are usually employed by the music teachers to enhance proper teaching and learning of music in Deeper Life High School (DLHS).	14	35	26	65	-	-	-	-	40	
5.	Questioning approach (Socratic) teaching method leads the learners to the basic fact and concept of the lessons.	-	-	40	100	-	-	-	-	40	
6	General methods of teaching music lessons include;										
a.	Nursery rhymes	-	-	40	100	-	-	-	-	40	
b.	Play-way method	-	-	49	100	-	-	-	-	40	
c.	Enhancement	-	-	40	100	-	-	-	-	40	
d.	Lullabies	-	-	40	100	-	-	-	-	40	
e.	Riddles	-	-	26	65	-	-	14	35	40	
7	Special method of teaching music include Kodally, Orff Schulwerk, Corabocone, Zuzuki talent education etc.			40	100	-	-	-	-	40	

The above Table Eight showed that all the teachers used as sampled population, overwhelmingly supported the concepts in item one to seven as the total respondents of forty teachers (SA & A responses) representing over 60% of the total respondents strongly supported the concepts in table eight (items 1-7).

#### 4.5 Research question five (RQ.5)

**Que.** How adequate are the available instruction materials for the implementation of the music curriculum in DCLM Schools in South West Zone of Nigeria?

**Ans.** To Research question five was analyzed in table nine to ten (9 – 10) as follow;

**Table Nine: Principal/HOD music response on Availability of instruction materials for Curriculum Implementation in DCLM Schools**

S/N	Interview guide	Responses
09.	How adequate are the available instruction materials for the implementation of the music education curriculum in JSS and SSS classes in your school (DLHS)?	The available instruction materials are inadequate but the supply is a little above average due to the available funds. However, the teachers are giving their best in terms of implementation of the music education curriculum.  -Availability of instruction materials thus arouse the interest of students in learning, it also enhance the standard of teachings by the teachers in JSS and SSS classes in DLHS

From table nine above, 100% of the total respondents (Principals/HOD music) strongly affirmed that the available instruction materials for curriculum implementation are inadequate for the music teachers.

**Table Ten: Music teachers' response on Availability of instruction materials for Curriculum implementation in DLHS (DCLM Schools)**

S/N	Items	Scale									
		SA	%	A	%	D	%	SD	%	Total	
08.	The instruction materials are adequately provided for in the implementation of the music education curriculum in teaching and learning process in DLHS.	5	12.5	10	25	15	37.5	10	25	40	
09.	The available instruction materials are inadequate for the implementation of music education curriculum at JSS and SSS classes of the DLHS?	12	30	18	45	5	2.5	5	12.5	40	
10.	The use of teaching aids is a great asset in the implementation of music education curriculum through the music pedagogy	25	62.5	15	37.5	-	-	-	-	40	

	in JSS and SSS classes in DLHS?										
11.	Availability of instruction materials thus arouse students learning interest and also enhance teachers' standard of teaching in JSS and SSS classes in DLHS?	10	25	30	75	-	-	-	-	40	

From table ten above the respondents that is, the teachers' sampled population disagreed on the concept in item eight that instruction materials are adequately provided for curriculum implementation with 62% affirmation, indicating that the available teaching aids are inadequate. However, in item 8 to 10, the respondents, response on the concepts was in 100% affirmation that instruction materials are inadequate and that availability of appropriate teaching aids will arouse student's interest in learning and enhance teachers teaching standards and efficiency for the realization of educational objectives.

#### 4.5 Research Question six (RQ.6)

Que. What are the problems that militate against effective implementation of the music curriculum in Deeper Christian Life Ministry's Schools in South West Zone of Nigeria?

Ans. Answer to research question five was analyzed in Table eleven to thirteen as follow;

#### **Table Eleven: Principal/HOD Music response to the problems that impede the implementation of the music curriculum in DCLM Schools**

S/N	Interview guide	Responses
10.	What are the problems associated with JSS and SSS music curricular and the general problems affecting the effective implementation of music education programme in DLHS?	<p>a. Non availability of qualified music educators.</p> <p>b. Integration of music with other subjects in CCA curriculum.</p> <p>c. Limited topics are taught as a result of the integration which thus affects the learning of the subject..</p> <p>d. Parents and students apathy toward music and their poor awareness on the importance of music education and its choice as a subject for the JSSCE and SSCE</p>



From the above table, the response of the respondents to the interview showed that 100% of the total respondents strongly agreed on the items' concepts in the table as they both expressed similar views as regard the problems that militate against effective implementation of the music curriculum in Deeper Life High School (DLHS).

Some of these problems among others include; Integration of music with other subjects in Cultural and creative art curriculum (CCA). The negative effect of this development is such that only limited topics which the integration allows are taught which can affect students learning. Beside there is non availability of qualified teachers etc.

**Table Twelve: Teachers' response on problems associated with implementation of the music curriculum in DLHS (DCLM Schools)**

S/N	Items	S c a l e								Total
		SA	%	A	%	D	%	SD	%	
12.	There is lack of maintenance culture for broken down and damaged music equipments.	14	35	13	32.5	13	32,5	-	-	40
13.	Music teaching facilities are sufficient for both the theoretical and practical aspect of teaching	-	-	-	-	13	32,5	27	67.5	40
14.	The teachers' method of teaching contributes to students' failure in DLHS	-	-	13	32.5	13	32.5	14	35	40
15.	The standard of the curriculum in use at DLHS (JSS and SSS classes are too high for students comprehension at these levels.	13	32.5	13	32.5	14	35	-	-	40
16.	The implementation of the music education curriculum at DLHS is not balanced in terms of providing adequately for both traditional and western music education in the area of time, personnel etc. in secondary school.	13	32.5	27	67.5	-	-	-	-	40
17.	Non attendance of workshop and seminars hampers music teachers' competence.	13	32.5	20	50	7	17.5	-	-	40

From Table twelve above, the responses of the respondents to the questionnaire items showed their divergent views on various concepts which are associated with the implementation of the music curriculum in DLHS (DCLM Schools). In item twelve, over 60% of the total respondents agreed on the concept of lack of maintenance culture toward damage equipments, In item thirteen, 66% of the total respondents were of the opinions that teaching aids and other training materials are grossly inadequate for proper implementation of the music programme. In item fourteen, 100% of the total respondents disagreed on the concept that teachers method of teaching contributes to students' failure. In item fifteen, 60 percent of the total respondents were of the opinion that the standard of the curriculum is not too high for the students whjle, 40% of the total respondents agreed to this concept. In item sixteen, 66% of the total respondents agreed on the concept that implementation of the western and traditional music is lacking in some areas. While in item seventeen, 100% of the total respondents agreed to the fact that non attendance of workshop and seminar thus hampers teachers competence.

**Table Thirteen: Staff's response on problems of music education in IBTC**

S/N	Items	Scale								Total
		SA	%	A	%	D	%	SD	%	
14.	Problems that militate against effective implementation of music education in IBTC include;									
a.	Lack of well equipped music laboratory	2	33.3	2	33.3	1	16.7	1	16.7	6
b.	Absence of music studio for performance and recording	2	33.3	2	33.3	1	16.7	1	16.7	6
c.	Students show little interest in the practical aspect of the music pedagogy	2	33.3	2	33.3	1	16.7	1	16.7	6
d.	Lack of qualified personnel for the music subject	1	16.7	1	16.7	2	33.3	2	33.3	6
e.	Inadequate instructional materials such as provision of music instruments and other teaching aids for lessons.	3	50	1	16.7	1	16.7	1	16.7	6
15.	Lack of proper remuneration of music teachers.	3	50	2	33.3	1	16.7	1	16.7	6

From Table thirteen, the respondents (staff population) with SA and A frequencies of 60% and above were in alignment with the concepts of item 14A to 14E on problems of

music education at DLHS except in item E where the teachers believed that there are qualified personnel but are few. However, it is obvious that qualified personnel in music subject are lacking in most of our schools especially in Deeper Life High School (DLHS). In item fifteen, 83.3% of the total respondents strongly advocated that music teachers are not properly remunerated which is one of the major problems affecting the effective implementation of music education in Deeper Life High School (DLHS).

#### **4.7 Summary of Findings**

The opinions and suggestions of the respondents as discussed in previous paragraphs are summarized as follows:

- Music education process in DLHS and IBTC involves training in all aspects of music theoretically and practically in both Western and African music, but with more emphasis on theory and western music.
- The current music syllabus in use in DLHS is relevant to the Nigerian educational system.
- Music teacher's method of teaching involves various teaching methods which include Socratic, Suzuki etc (special method), play-way, lullabies, enhancement etc (general method)
- The content coverage of the music education curriculum at JSS & SSS classes in DLHS and certificate & diploma classes in IBTC by music teachers are inadequate due to the wide scope and coverage of the curriculum content.
- The implementation of the music education curricula at DLHS and IBTC is inadequate due to its performance which is a little above average of the expected achievement of educational objectives.
- The lesson plan and lesson notes' preparation was adequate but the implementation was faulty due to the coverage of the curriculum with limited time for both the theory and practical aspect of the music education curriculum.
- The instruction materials for curriculum implementation at DLHS and IBTC classes are grossly inadequate for the achievement of educational objectives.
- There is non availability of qualified personnel to interpret the curriculum for effective implementation.

- There is parent and students apathy toward music as a subject and societal poor orientation and awareness on the importance of music education and its choice as a subject for the JSSC and SSC examinations.
- There is inadequacy of allotment of time for music lessons in the school's time table, and overemphasis on western elements in the curriculum with little or no regard for the African elements etc.
- There are problems of integration of music with other subjects in CCA curriculum at JSS classes, non recognition of music as a core subject at SSCE, lack of well equipped music laboratory, absence of music studio for performance and recording.

## CHAPTER FIVE

### 5.0 DISCUSSION, SUMMARY, CONCLUSION AND RECOMMENDATIONS

This is the concluding section on this research study on the dissertation topic under study. In this chapter the areas to be discussed are presented under the following Subheadings;

- Discussion of Results (Findings)
- Summary of the study
- Educational implications of findings
- Contribution to Knowledge.
- Conclusion
- Recommendations
- Suggestion for further studies

#### 5.1 Discussion of Results (Findings)

The sampled opinions of the respondents had been sought through the research instruments (Questionnaire and interview). Their candid opinions and responses were collected, analyzed and presented through percentages in tabular form in previous paragraphs. This section discussed the result of findings on the presentation and analysis of data on the research study in this chapter as follow.

##### 5.1.1 Discussion on research question one (D.R.Q.1)

From the responses to research question one in Table two, the responses of the respondents (DLHS and, IBTC staff) to research question one showed that in table two, majority of the respondents that is, the DLHS staff population's response to research instrument (questionnaire) with 70% of the total respondents strongly supported the concept (SA & A frequencies) that music education process include training in all aspects which include theory and practical such as; theory and composition, history and literature of music, ear training and sight reading, traditional and contemporary African music, voice and instruments etc. The response of the respondents to all items from 1A to 1F in this regard was overwhelming. While the (D and SD frequencies) negative response were in the minority which accounts for less than 30% of the total respondents.

In Table three, the response by the IBTC staff who formed the respondents' population in affirmation strongly supported the concepts as raised through the questionnaire in items 1A to 1F with 80% of the total respondents in support of the various concepts raised while 20% of the total respondents who were in the minority were not in agreement with the concept. Likewise over 60% of the total respondents agreed with the concepts in item two, while in item three, table two, 50% of the respondents were in support of the concept which emphasized that sol-fa and staff notation were the established method of training in music education at IBTC.

### **5.1.2 Discussion on research question two (D.R.Q.2)**

On adequacy of content coverage, relevance and extent of implementation of music education programme in DCLM's Schools, the responses to the questionnaires and interviews are as follows; In research question two, the Principal/HOD music who formed the respondents' population in Table four in consensus with the total respondents of 100% affirmation in Table four agreed that music is offered in DLHS as a core subject at JSSCE while it is offered as elective subject at SSSCE. In their response to item five in Table four, they also affirmed that the music curricula at JSS and SSS classes are relevant to Nigerian educational system because the school makes use of the national curriculum as stipulated in the WAEC and NECO syllabuses. However, they affirmed that the content coverage is inadequate on grounds that the scope of the curriculum is very wide beyond the required effective coverage of the limited factors.

In Table five on extent of implementation of the music curriculum in IBTC , in item one and two, over 60% of the total respondents (staff population) with SA and A responses affirmed the inadequacy of content coverage at JSS and SSS classes on grounds that the scope of the syllabus is too wide for students at this levels. From teachers' response to item two and three with over 60% of the total respondents on the relevance of the music curricula and extent of implementation in DLHS showed that the curriculum been implemented is relevant to the required syllabus recommended by WAEC, NECO and certified by the Federal ministry of Education in accordance to the National education and schools' policy. Likewise the implementation aspect of the music curricula showed that performance is a little above average which is an indication that the implementation is

inadequate that is the realization of the educational objectives in this regard is below the expectation of 100% goal.

### **5.1.3 Discussion on research question three (D.R.Q.3)**

From the responses of the respondents (Principal/HOD music) research question three on adequacy of lesson plan and lesson note's preparation and the implementation of the music education curriculum in DCLM Schools, in table six with 100% affirmation favoured the concept of adequacy. But the implementation of the curriculum was inadequate due to its wide scope coverage with limited time scheduled for music lessons at JSS and SSS classes and also at IBTC which is grossly inadequate for both music theory and practice. Consequently, in table seven, 100% of the total respondents favoured adequate preparation of lesson plan and lesson note by the IBTC music teachers but advocated the need for more time allocation to music lessons as the current practice of the scheduled time in the schools' time table is grossly inadequate for effective implementation of the music education curriculum.

### **5.1.4 Discussion on the research question four (D.R.Q.4)**

From research question four in Table nine, the response of the respondents (SA and A frequencies) on questionnaire item two to seven with over 66% of the total respondents strongly supported the concept on teachers' method of teaching which involves various method such as the gaining of musical experience through excursion to; standard music laboratory, music studio, radio/T.V. stations, recordings' studio etc. Other method of teaching include; the use of Socratic, Suzuki, carabocone etc. (special music method) and play-way, enhancement, lullabies etc. (general music method).

#### **5.1.4.1 Method of teaching music as a subject**

Various teaching methods are usually adopted by choral teachers and music scholars'. Worthy of note is Kodaly pedagogical approach to music teaching which emphasized the use of the natural instrument as well as the emphasis on the use of folk materials in class singing (Lawrence 1978, Ekong, 2007). He advocated the simplest method of teaching that will create lasting impact in the memory of a child as well as adult, and also help the child or adult to acquire lasting appetite for good music. Kuehne (2003) surveyed approaches to song learning adopted by Florida middle school choir Directors with the

discovery that majority of the scholars employed methods which are consistent with Kodaly approach.

Further studies revealed that Kodaly approach which was corroborated by other scholars' emphasized two methods of teaching and learning. These include the rote learning and sight reading methods. Rote learning involves memorization which its disadvantage is that it makes learners to remain in the level of amateur musician perpetually. While the other method, sight reading leads to professionalism in musicianship. In support of this assertion, Mbanugo (2000) emphasized that listening, imitation; memorization and singing by ear are pre-requisite to learning by the choirs or schools setting as revealed by existing research studies. Similarly Arthur (2004) confirmed that rote procedure is one of the teaching methods for choral music.

### **Method of Teaching**

Method of teaching in Deeper Christian Life Ministry's schools include: sol-fa, staff and observational method

### **Sol-fa and Staff Method**

According to Onwuekwe (2017):

The Sol – fa notation is called Tonic sol-fa (solfege, solfege). The Tonic Sol-fa is a system of syllabic names used for sight singing and for ear training. The principle of the system is that each note of the scale is given an easily singable syllables: Thus C, D, E, F, G, A, B, C become d, re, mi, fa, sol, la, te, d. The syllables are sometimes given slightly different spellings e.g. doh, ray, me, fah, soh, lah. tee, doh. The great advantage of this method is that it facilitates the process of learning to sight read (p.7).

Beside the sol-fa method, the students' training also involves the use of staff notation where the interpretation of sounds is expressed on the staff through the music manuscript.



### **Recruitment of students for choral/instrumental classes and voice parts**

First and foremost, before choral/ instrumental training begins, there must be recruitment. This is usually done through advertisement to interested candidates. In the School setting such information is placed on the School notice board to create awareness for interested learners. One of the major qualifications for joining the music club in schools is academic performance above average. Beside the student must indicate interest in joining the music club either to be trained as a singer or as an instrumentalist. Other qualifications include sense of rhythm, pitch, good and audible voice, literacy that is, ability to read and write in English or understand English as the main medium of communication during the training, exercise so as to ensure that the candidates meet the requirements before the commencement of the training.

After recruitment, the next stage in training is voice testing or auditioning so as to ascertain the level of the respective trainees' voice part. In standard choral ensemble, voice parts are generally classified into four categories. These include Soprano, Alto, Tenor, and Bass. At this juncture, in considering the voice part auditioning and classification, the choral or music director must ensure the balancing of parts such that more females are recruited into the choir in the following ratio. In a choir of 100 members, we are to maintain the following distribution/ recruitment statistics:

-	Soprano	40
-	Alto	25
-	Tenor	15
-	Bass	20
	Total	<u>100</u>

The above statistics show a perfect distribution ratio which will ensure proper blending and harmony of voice parts during performance. In analysis, soprano voices are lighter than other parts, which was the justification for their large numbers in the choir. Next to the soprano part is the Altos whose voices are deeper than Soprano but are of lighter mood in comparison with men's voice. The third category, Tenors are recognized as the shouting part, hence the reason for their numbers which is the least. The Bass part is recognized as the deep voice though in statistics they out number the Tenor part but they are less than Alto part in their combination statistics.

In another development, looking at the arrangement of the voice parts vertically, soprano and bass who are in the first and the last category, are recognized as the extreme voice parts, Likewise, the altos and tenors who are in the 2<sup>nd</sup> and the 3<sup>rd</sup> category are called middle voice parts. While recruiting people for training in the choir, care must be taken to ensure proper balancing. In a situation where there are more men in the choir or more altos and basses in the choir, it will be considered as an abnormal situation which will not ensure proper blending.

#### **5.1.4.2 The proposed proportional distribution and combination of the orchestra instruments for the DCLM Schools**

At States and national levels, there are over 100 orchestras through the mid-week/week-end (part-time) schools that feature regularly in most programmes and events in DCLM. However, in order to ensure even and proportional distribution as it would appear in orchestra pages of the Deeper Christian Life Ministry's orchestral instruments. The researcher hereby proposed as follow; the orchestral instruments of the DCLM schools are to be distributed proportionately such that proper harmony is ensured among the orchestral instruments which are used regularly in their programmes. These include national, state and regional programmes. The orchestra instruments (of the strings, woodwinds and brasses) with a population of 100 instrumentalists are to be distributed proportionally in ratio 55: 25: 20. In a standard orchestra the instrumental part distribution are as follows;

#### **Proposed orchestral statistics For DCLM Schools South West Zone**

##### **I. Strings Statistics (55)**

Orchestral Instruments	Nos	SOP.	ALTO	TEN	BASS
Violin I	25	✓			
Violin II	15		✓		
Viola I	03		✓		
Viola II	03			✓	
Cello I	02			✓	
Cello II	02				✓
Double bass	02				✓
keyboard 1 (Melody Lines)	01				
Keyboard II Harmony	01				
Keyboard III Arpeggio/Bass	01				

## II. Woodwind Statistics -25

Flute I	04	✓				
Flute II	03		✓			
Clarinet I	03	✓				
Clarinet II	03		✓			
Tenor clarinet	02				✓	
Bass clarinet	02					✓
Oboe	01	✓				
Soprano sax	02	✓				
Alto sax I	01	✓				
Alto sax II	02		✓			
Tenor sax	02			✓		

## III. Brasses – 20

Trumpet I	03	✓			
Trumpet II	02		✓		
Trumpet III	01			✓	
Horn I	02		✓		
Horn II	02			✓	
Corn I	02			✓	
Euphonium	02				✓
Trombone I	02			✓	
Trombone II	02				✓
Tuba	02				✓
TOTAL	100				

The above instrumental statistics only covered the strings, woodwinds and brass instruments with the exclusion of percussion instruments. The reason for the exclusion of percussion instrument is to avoid over reaction and extemporization of the African hot rhythms style. Drumming and other percussion devices usually dominate the musical performance of other mission's schools' assemblies. The Deeper life High School's style of music takes after the western or European music. Deeper life music, songs and

performances are characterized by soft rhythms which are meditative as a holiness church. The major emphasis of their songs/singing is on truthfulness, honesty and obedience. They are of the School of thought which strongly advocates soft rhythms of the established conventional style of congregational singing of hymns, anthems, oratorio, operatic and gospel songs. They are of the opinion that songs of soft rhythms can be easily meditated upon and also draws the heart and attention of the school's congregation (Staff and students) closer to God. The use of hand clapping as common in Africa music is permitted in missions' school as a percussive device in accompaniment to gospel choruses (that is songs of short lyrics with emphasized rhythms). The use of hand clapping with accompanying instruments of keyboard, woodwinds or brasses is very common in most occasions for music making in DCLM schools in such occasions as Bible study, devotional hour in the class, during schools assembly et cetera.

#### **5.1.5 Discussion on research question five (D.R.Q.5)**

In response to research question five in Tables nine and ten, on adequacy of availability of instruction materials for curriculum implementation, In table nine, the respondents (Principal/HOD music) who were 100% of the total respondents and in table ten by music teachers strongly affirmed that the available instruction materials for curriculum implementation are in short supply. They advocated the need for adequate provision of teaching aids for DLHS and IBTC teachers in order to arouse students' interest in learning and enhance teachers standard of teaching and efficiency for the realization of music educational objectives in schools.

In table ten, item six, 100% of the total respondents (teachers' population) agreed on the concept of lack of maintenance culture toward broken down and damaged music equipments. In item ten, 66% of the total respondents affirmed that implementation of the curriculum at DLHS is not balanced in terms of providing adequately for both western and traditional music education in terms of time factor, personnel etc. in their secondary schools. Also, 100% of the total respondents affirmed that non attendance of workshop and seminar hampers music teachers' competence.

### **5.1.6 Discussion on research question six (D.R.Q.6)**

From the responses of the respondents to research question six on problem of music education in DCLM schools (DLHS and IBTC) South West Zone Nigeria, the results showed positive affirmative answers. According to the Research question Six (R.Q.6), the responses of the respondents to the concept as expressed in table eleven to thirteen with 100% of the total respondents showed that, in table eleven, the Principals, HODs and head of music units highlighted such problems as integration of the CCA curriculum, non availability of qualified personnel to interpret and implement the curriculum for effective implementation, parents and students apathy toward music as a subject and their poor awareness on importance of music education and its choice as a subject for the JSSCE and SSCE.

In table 12 and in item twelve to seventeen, SA and A responses by the DLHS music teachers showed that over 60% of the total respondents are in agreement with the concept as expressed by various items in the table. The highlighted problems include lack of maintenance culture by both teachers, students, parents and even the school authorities toward damaged equipments, the need for constant review of the music curriculum in DLHS (JSS & SSS classes), and IBTC (certificate & diploma classes), non regular attendance of music teachers at conferences, seminars and workshop.

In table thirteen item fourteen, according to the response by the IBTC music teachers with over 60% SA and A responses strongly supported the concept on ill-equipped music laboratory. While in item fifteen, they enumerated unqualified personnel as one of the major problems affecting effective implementation of the music education curriculum in IBTC with the percentage response of 83% of the total respondents. In affirmation, they advocated for proper remuneration of the music teachers in order to boost their morale and enhance teaching efficiency and productivity for the realization of educational objectives.

#### **5.1.6.1 Strategies for improving on music education in DCLM Schools**

The problems that militate against effective implementation of music education in DCLM schools had been highlighted in previous paragraphs. These include, lack of funds, inadequate provision of musical instruments, lack of qualified music teachers, apathy

attitude of choral and instrumental students amongst others. Having identified these problems, it therefore becomes imperative that necessary solutions be proffered so as to pave way for proper implementation of music education programme, in order to achieve the desired educational objectives in DCLM Schools. The following are to be considered;

**i. Proper perception about the music ministry in school's music**

First and foremost, there is need for a proper perception about the term school music ministry and its role in determining the musical education of an organization (DCLM Schools). According to Miller (1993):

A music ministry is defined as a comprehensive, church wide ministry (service) for Christ, for all organizations and services of the church involving all ages and levels of appreciation and ability and for all members and participations of the church (p.29)

A closer examination of the above definition gives better understanding of the area of coverage of the music ministry. According to Miller (1993), in order to proffer solution to the problem of music education and ensure proper implementation holistically we must see the music ministry as;

- Comprehensive ministry that covers; congregational, choral, instrumental, training and promotional activities and as such every hand must be on deck for its success.
- A church wide ministry that influences person of all ages from birth to death through music. It is readily available for the talented and untalented members who are interested, due to the fact that it caters for all programmes such as in teaching, training, evangelism, stewardship and other activities. There is need for its re-organization and proper implementation of the curriculum to cater for all arms of the church which include the children, youth and adult.
- A church established ministry that should be properly done and maintained by the church. And the church authority must take responsibility for both the success and failure of the music ministry. In order to ensure and guarantee steady success, the church must be ready to spend and be spent for the ministry. The finance/funding of the ministry must concern both the leaders and other members of the local assembly.

## **ii.. The tasks, goals/objectives of the school music ministry**

The task of the school's music ministry must be clearly defined so as to promote proper music education and performance through the following;

- Teach music and music appreciation
- Train students (persons) to lead, sing, conduct and play music
- Encourage students to participate in music activities
- Provide music for service and organization of the ministry's Schools

According to (House &Thomason, 1963);

The Music ministry tasks are important church responsibilities. It is imperatives that each church be alert to the need to teach music and music appreciation, train persons (students) to lead, song, conduct and play music encourage persons to participate in music activities and provide music for services and organization of the school.

## **iii. Effective planning**

There must be an effective planning by the school's authority of the local, state or national assembly before establishing the schools' music ministry. The best required approach includes the following;

- Reviewing the ministry's school's objectives and goals.
- Evaluating the past performances of the school music ministry.
- Writing the school music ministry's objectives e. g
  - a. Training of vocalists ( song leaders)
  - b. Training of choral instrumental teachers
  - c. Establishing graded choir for the school music clubs for instance; JSS (Children) class choir, SSS (Youth) class choir, IBTC (Adult) class choir

- d. Setting up a music council or committee to evaluate, Supervise and coordinate the school music ministry
- e. Provision of adequate music resources for the choir and school's congregation e.g hymn books, instruments, choral music pieces or CD, DVD, MP3 recorded songs etc.
- f. Ensuring the availability of training opportunities in the various schools established by the ministry weekly, monthly, and Quarterly at conferences and convention levels.

**iv. Discovering and Listing music needs.**

To start with the improvement of the music ministry in schools, the most urgent and obvious needs, are to be listed e.g. setting up of music committees, increase enrolment in the schools' choir, establishing a junior or senior choir, training of song leaders and instrumentalist etc.

**v. Classification of needs**

Grouping the need by areas of work and determining priority needs e.g. to organize music lesson to teach the rudiment and theory of music, to train people in sight singing class, teach more hymns, train a song leader and accompanist.

**vi. Setting musical goal for the schools' music club**

In this regard, step by step planning is necessary for the accomplishment of any goal. The goals for the music ministry that is, the school music club may include:

- Advertising for enrolment in the rudiment /sight singing class.
- Recruitment and auditioning of members.
- Drawing music syllabus for the rudiment/theory class, Choral/instrumental training, voice and technical exercise etc.
- Employing the services of resource persons to handle specific areas of the training processes.
- Preparing a budget on how to finance the drawn project, writing and submission of requisition to the school bursary department/school board for approval and release of funds to finance the project.
- Ensuring that quality materials e.g. sound system, orchestra instruments etc. are purchased with receipt for proper documentation.



### **vii. Programme Implementation**

The implementation of programme to meet the discovered need is very germane. It is very easy to plan on paper how to carry out an assignment, the major task is usually in the implementation. In this regard, there must be a conscientious determination to implement the planned programmes. And in order to ensure holistic success, there is need for regular evaluation of the planned and implemented programmes so as to ascertain the level of success and for further improvement toward the achievement of the set goal.

### **viii. Employment of a full time and qualified music teacher**

There is the need for the employment of a full time music teacher/instructor for the high school, seminary school (IBTC) and week-end (part-time) schools. Experience has shown and also through research studies that full time music teacher/instructor always stands better chances of performance than those on part-time engagements. To further enhance efficiency in the music teachers etc. there is need for motivation through proper remuneration. Also, necessary facilities for training at JSSCE, SSCE and week-end (part-time) music schools for Children, Youth and Adult classes are to be provided

## **5.2 Summary of the Study**

The central focus of this study has been on implementation of music education curriculum in the Deeper Christian Life Ministry's schools in South West Zone, Nigeria. The entire work was in five chapters. In chapter one, it discussed the introduction on the brief summary on areas of coverage which include relevance of music education in missions' schools and historical background of music education from Biblical and Nigerian historical perspectives, It also discussed on the origin and development of the Deeper Christian Life Ministry's schools and education and on the need for improvement on their musical literacy through proper music education.

Chapter two was on the literature review aspect to the study under the following subheading, Conceptual framework discussed on; the concept of music education, curriculum and other related concepts; theoretical frame work discussed on theory of learning which focused on the Behaviorists theory and the cognitive theory. The concluding part of chapter two discussed the empirical review studies of three Ph.D.

Dissertations on the works of Aninwene (2008), Ekong (2007) and Jill Trinkka (2007) related to the study.

In chapter three, Research methodology was discussed. The research design was a survey (a case study). Area of the study was South West Nigeria but was delimited to three states (Ondo, Osun and Oyo) with a sample population size of 150 as subjects which comprise Principal/HOD music, IBTC staff and DLHS staff. The study employed Questionnaire and Interview as research instruments that were used in collection of data from the respondents. In chapter four the results were analyzed and presented in tabular form using percentages, while the summary of findings concluded the chapter. In Chapter five, discussion of findings, summary of the study, educational implication of findings, contributions to knowledge, conclusion, recommendations and suggestion for further studies were highlighted and discussed.

### **5.3 Educational Implication of Findings**

The educational implications of this study are as follow;

The of music education if well implemented in both DCLM schools (DLHS and IBTC) cannot be overemphasized. When it is offered at JSSCE and SSCE levels it:

- Offers opportunity to further in music art or music education degrees at tertiary levels.
- Offers knowledge through musical skills acquisition which could be used in helping to build and improve further implementation music education curriculum in schools.
- Leads to acquisition of entre-pre-neural skills in performance, music production, music engineering etc.
- Encourages adequate implementation of music education in schools which enhances teacher and students' efficiencies in music and other subjects.
- Empowers graduating students educationally in knowledge and self actualization.

Besides, proper music education and its application in IBTC and DLHS;

- Encourages ability to sight sing and play instrument as an added advantage for an ordained minister after graduation from the IBTC certificate course or diploma programme in theology as it will enhance their motivation for good music and in raising standard choir in their churches
- Helps the ordained minister to appreciate the importance of music in schools' worship and other programmes. Beside, It offers opportunity to render necessary support to proper implementation and progress of music education in their respective churches

#### **5.4 Contribution to Knowledge**

This project topic on Music Education in Deeper Christian Life Ministry's Schools South West Zone, Nigeria, has contributed immensely to knowledge in following ways:

- Future researcher in music pedagogy in schools and church music will find this Work very valuable for literature's review.
- This study has charted a new course for the standardization of music education In Deeper Christian Life Ministry's schools in South West as well as in other zones. In this regard music teachers and head teachers (supervisors) in missions' schools will find this work of immense worth as to providing necessary assistance on modifying and improving on previous method of. implementation of music education curriculum in their respective schools.
- This study has contributed to knowledge as the implementation of its findings will broaden the musical horizons of the Deeper Life High School teachers and students for efficiency. Beside, the IBTC staff and students' knowledge in music education will be upgraded.

#### **5.5 Conclusion.**

The research Dissertation has examined implementation of music education curriculum in Deeper Christian Life Ministry's Schools South West Zone, Nigeria. The study was conducted in South West Zone, Nigeria, using three states which include Ondo, Osun and Oyo from where the sampled populations of 50 subjects were drawn. Through the research instruments of questionnaire and interview, important information regarding the

research were elicited through the response by the respondents. The outcome of the research findings highlighted the views and opinions of the respondents which include: Training process, Coverage areas of music education, adequacy of lesson plan and lesson note preparation and implementation, availability of instruction materials, problems of music education in Deeper Christian Life Ministry's schools, The relevance of music and its importance in child education as well as suggestions on how to improve on music education in DCLM schools as well as in public and other missions' schools. In the final analysis, this study has left much to be desired.

## **5.6 Recommendations**

The research study has highlighted the problems and areas that require further intensification on improving on implementation of the music education curriculum in the Deeper Christian Life Ministry's (DCLM) schools, which include International Bible Training College (IBTC), Deeper Life High School (DLHS) et cetera. In this regard, the researcher hereby proffer following recommendations;

In order to further enhance the standard of music education in Deeper Christian Life Ministry's schools. There is need for full time employment of qualified music teachers in charge of the choral and instrumental classes at states/regional levels in the Deeper Christian Life Ministry's schools and other missions of the south west zone Nigeria. This is to ensure that proper music education is implemented and standardized at both regional and state levels. Because, from experience and observation, full time resource persons stand better chances of concentration, efficiency and productivity than those on part time with no proper remuneration or motivation.

Music teachers' services are to be appreciated by the music club patrons and school's authorities. Such appreciation could be in form of gifts, monetary rewards (remuneration) or even word of encouragement aside the regular payment of their salaries monthly. This development will further motivate the teachers on further commitment. Periodic training should be organized for music teachers and ad-hoc staff in both DLHS and IBTC. People in these categories should be encouraged on further musical literacy after the NCE and first degree programme at tertiary level to further enhance their efficiency in teaching, conducting and ensemble management.

Choral and instrumental class training should be all inclusive through church financial support, well defined objectives toward ensuring the success of the implementation of music education curriculum. In this regard, proper music education should be encouraged and implemented right from elementary through secondary and tertiary levels. Music at JSSCE and SSCE should be made compulsory for all categories of students just like mathematics and English because, music as a subject improves cognitive reasoning, mental alertness, high intelligent quotients etc. Results had proved through scientific research that a student who is good in both theory and practical aspect of music will always have brilliant result in other subjects.

Adequate time should be allowed for music lessons to cater for both the theory and practical aspect of the implementation of the music curriculum at schools, during music practice and other activities by the school's music club (choral and instrumental group) especially at special occasions during school hours. Music teachers in DCLM schools are to be properly remunerated for motivation. Also, the government should provide necessary teaching aids such as music studio, musical instruments and other training facilities to enhance both teachers and students' efficiency.

Music should be separated from the integrated curriculum of the cultural and creative arts (CCA Curriculum) drawn for the JSS classes so that it will accommodate more elements that will broaden the musical horizon of students. While the music curriculum both at Junior and senior categories should be subjected to regular and periodic review in order to reflect and cater for societal changes which are related to music pedagogical and educational fields.

The scope of the music syllabus at IBTC should be widened to accommodate more courses that will promote and enhance serious musical learning and practices. It should be made compulsory to cover all semesters that the certificate course or diploma programme is scheduled to last. Besides, there is need for the upward review of the current syllabus at the International Bible Training College (IBTC) in order to accommodate both the western and African elements.

## **5.7 Suggestions for Further Studies**

This research study on music education in Deeper Christian Life Ministry's Schools South West Zone, Nigeria, cannot be assumed to be perfect as not requiring further investigation in contribution to academic knowledge by future researchers. In future research relevant studies, this topic will serve as a reference point for further investigation and improvement. The coverage of this research is only a geographical educational zone out of six. In this regard this research topic can be replicated using other zones for further studies. In addition, the researcher deemed it fit to suggest further studies in following areas as follow up to this research.

- Music education implementation of the music curriculum in Nigerian Missions' Schools: A case study of the DCLM or any Pentecostal assembly in other zones, South East, South-South or North West).
- The Impact of implementation of Music education curriculum on academic and moral lives of students in Nigerian schools of the South East or North Central Zone
- Effective implementation of music education programme in Nigerian schools: A case study of the South-South educational zone.
- The Importance of Music education in Nigerian secondary schools: A Case study of the DCLM/Apostolic faith/Anglican communion in South West or North Central or any other zone.
- The Art of singing and conducting through implementation of the music curriculum in Nigerian Missions' schools of the South West/South- South, North central etc zone.
- Performance pedagogy in ensemble management in Nigerian schools: A case study of Ondo or Enugu state.

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**APPENDIX IA**

Department of Music,  
Faculty of Arts,  
Nnamdi Azikiwe University. Awka.

The State Overseer,

.....

Deeper Christian Life Ministry,  
South West Zone

Dear Sir,

**PERMISSION TO USE YOUR STATE FOR MY RESEARCH WORK**

I am a Ph.D. student of the Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka. I am carrying out a research on Implementation of Music Education Curriculum in Deeper Christian Life Ministry's Schools, South West-Zone, Nigeria.

Kindly allow me to use your schools (Deeper Life High School, and International Bible Training College (IBTC) for this purpose. I will appreciate your further assistance in gaining access to relevant data that would enhance the success of this research.

I solicit your approval and cooperation to enable me to carry out the study in your premises where the High School and International Bible Training College (IBTC) are situated. I promise to treat the responses of the respondents to the questionnaires and interview with the utmost confidentiality that they deserve.

Thanks for your cooperation,

Yours Sincerely,

\_\_\_\_\_

Falusi, Jacob Olabode

Ph.D. Student (Researcher)

**APPENDIX IB**

Department of Music,  
Faculty of Arts,  
Nnamdi Azikiwe University. Awka

The Principal,  
Deeper Life High School,  
.....

South West Zone

Dear Sir/Ma,

**PERMISSION TO USE YOUR SCHOOL FOR MY RESEARCH WORK**

I am a Ph.D. Student of the Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka. I am carrying out a research on Implementation of Music Education Curriculum in Deeper Christian Life Ministry's Schools, South-West Zone, Nigeria.

Kindly allow me to use your staff and music facilities to carry out the study. I promise to treat the responses of the respondents to the questionnaires and interviews with utmost confidentiality.

Thanks for your cooperation,

Yours Sincerely,

---

Falusi, Jacob Olabode  
Ph.D. Student (Researcher)

**APPENDIX IC**

Department of Music,  
Faculty of Arts,  
Nnamdi Azikiwe University. Awka

The Registrar,  
International Bible Training College (IBTC)

.....

South-West Zone.

Dear Sir,

**PERMISSION TO USE YOUR SCHOOL FOR MY RESEARCH WORK**

I am a Ph.D. student of the Department of Music, Faculty of Arts, Nnamdi Azikiwe University, Awka. I am carrying out a research on Implementation of Music Education Curriculum in Deeper Christian Life Ministry's Schools South-West Zone, Nigeria.

Kindly allow me to use your school for this study. I solicit your approval and cooperation to enable me use your staff for the research purpose. I promise to treat the responses of the respondents to the questionnaires and interviews with the utmost confidentiality that they deserve.

Thanks for your cooperation,

Yours Sincerely,

---

Falusi, Jacob Olabode  
Ph.D. Student (Researcher)

**APPENDIX II A**

**NNAMDI AZIKIWE UNIVERSITY AWKA  
DEPARTMENT OF MUSIC**

**TITLE: Implementation of Music Education Curriculum Evaluation Interview  
(IMECEI) for DLHS Principals and Head, Department of Music.**

Sir/Ma,

This questionnaire is designed for research purpose. The purpose of the study is to find out how the music education’s curriculum is applied and implemented in Deeper Life High School, South West Zone Nigeria. Your response will strictly be confidential.

Falusi, Jacob Olabode (Researcher)

**SECTION A: Personal Data**

1. Name (optional) -----
2. Name of School ----- State -----
3. Age: (Please, tick right) 20 – 40yrs [ ], 40 – 60yrs [ ], 60yrs & above [ ]
4. Highest educational qualification (Please tick right)  
(a) NCE/ND [ ], (b) HND [ ], (c) B.SC./B.A./B.Ed. [ ], (d) M.SC, (Ed)/  
MA.(Ed.) M.Ed [ ], (e) Ph.D. [ ], (f) other (specify)-----
5. Music experience and training -----

**Section B: Instruction:**

Please supply answers to the following structured interview guide.

**Part One (RQ.2): The Adequacy of Content Coverage and Extent of Implementation  
of the Music Education’s Curricula in DLHS.**

6. Do you offer music in your school at JSS and SSS levels? -----
7. Is music recognized as a core subject for JSSCE and SSCE as per school policy or  
national education policy? -----  
-----  
-----
8. How relevant is the current JSS and SSS music curricula in DLHS to the Nigerian  
Educational System? -----

-----  
-----  
9. How adequate is the music curricula (for JSS and SSS) in DLHS implemented in line with the objectives of the music education in Nigerian secondary schools? -----  
-----  
-----  
-----

**Part Two (RQ.3):**

The adequacy of Lesson Plan and Lesson Note Preparation and Implementation of the Music Curriculum in DLHS (DCLM Schools)

10, How adequate are the Lesson Plan and Lesson Note Preparation for Music Curriculum Implementation in DCLM Schools? -----  
-----  
-----

11. Are the Music Teachers able to Implement the Objectives of the Music Curriculum in the Lesson Plan and Lesson Note? -----  
-----  
-----

**12** State the extent of implementation of the lesson plan and lesson note by the teachers in JSS and SSS classes in DLHS, and certificate and diploma classes in IBTC (DCLM Schools)? -----  
-----  
-----

13. Are adequate time allotted in the schools' time table for the implementation of the Music education curriculum through the lesson plan and lesson note's preparation and implementation by the music teachers in DCLM schools? -----  
-----  
-----

**Part Three (RQ.5):**

Adequacy of instruction materials in DCLM Schools

14. How adequate are the instruction materials for the implementation of the music education curriculum in DLHS and IBTC (DCLM schools)?-----  
-----  
-----

**Part Four (RQ.6):**

Problems that impede the implementation of the Music Curriculum in DLHS (DCLM Schools)

15. What are the problems associated with the JSS and SSS curricula implementation and the general problems affecting the effective implementation of music education programme in DLHS/IBTC?

- i. -----  
-----
- ii. -----  
-----
- iii. -----  
-----
- iv. -----  
-----

**APPENDIX II B**  
**NNAMDI AZIKIWE UNIVERSITY, AWKA**  
**DEPARTMENT OF MUSIC**

**TITLE; Implementation of Music Education Curriculum Evaluation Questionnaire  
(IMECEQ) for IBTC Staff**

Sir/Ma,

This questionnaire is designed for research purpose. The purpose of the study is to find out how the music education's curriculum is applied and implemented in International Bible Training College, South West Zone Nigeria. Your response will strictly be confidential.

Falusi, Jacob Olabode (Researcher)

**SECTION A: Personal Data**

Instruction: please tick (✓) against your answer in the boxes provided as appropriate.

1. Name of School -----
2. Sex: Male  Female
3. Highest educational qualification
  - a. NCE/OND
  - b. HN
  - c. B.SC./B.A./B.Ed.
  - d. M.SC./MA/M,Ed.
  - e. Ph.D.
  - f. Others (please specify -----)
4. Years of Teaching /ministerial experience 1-5yrs,  6-10yrs  11-15yrs   
16-20yrs  21yrs and above

**SECTION B:**

Instruction: please tick (✓) against the option that best suit your opinion. The options are SA, A, D and SD. SA for strongly agree, A for Agree, D for disagree and SD for strongly disagree.

**Part One (R.Q.1): Music Educational Processes**

S/N	Items	Scale			
		SA	A	D	SD
5.	Music education processes in IBTC involves training in;				
	a. voice,				
	b. rudiment of music,				
	c. theory of music,				
	d. history of western music and appreciation.				
	e. instrumental technology of music				
6.	f. general musicianship.				
	IBTC students training process involve the use of;				
	a. music manuscript for music writing				
	b. music manuscript for composition and creativity.				
7.	c. orchestra instruments for learning and skills acquisition,				
	IBTC method of training the students involve the Use of;				
	a. sol-fa method				
	b. staff notation method.				



**Part Two: Adequacy of content coverage, relevance and extent of implementation of the music curriculum in IBTC**

S/N	Items	Scale			
		SA	A	D	SD
8	Music education curriculum being used in IBTC is grossly inadequate because it does not cover traditional music pedagogy in theory and practice.				
9	The IBTC music curriculum in use is not relevant to the Nigerian educational system in some aspects of its implementation.				
10	The IBTC students do not have sufficient time for for supervised practice of what they are taught on Western/African music.				
11	Time allocated to music education in the curriculum is not sufficient for effective implementation of music programme as a performing art.				
12	The current music curriculum in use at IBTC only emphasized western idioms in its implementation with little or no regard for African idiom.				
13	Relevant text books for both western and traditional music are scarce and thus affect the enhancement of students' understanding and effective implementation of music programme in schools				

**Part Three (R.Q.3):** Adequacy of Lesson Plan and Lesson Note’s preparation and implementation by the music teachers.

S/N	Items	Scale			
		SA	A	D	SD
8	Music education curriculum being used in IBTC is grossly inadequate because it does not cover traditional music pedagogy in theory and practice.				
9	The IBTC music curriculum in use is not relevant to the Nigerian educational system in some aspects of its implementation.				
10	The IBTC students do not have sufficient time for supervised practice of what they are taught on Western/African music.				
11	Time allocated to music education in the curriculum is not sufficient for effective implementation of music programme as a performing art.				
12	The current music curriculum in use at IBTC only emphasized western idioms in its implementation with little or no regard for African idiom.				
13	Relevant text books for both western and traditional music are scarce and thus affect the enhancement of students’ understanding and effective implementation of music programme in schools				

**Part Three (R.Q.3):** Adequacy of Lesson Plan and Lesson Note's preparation and implementation by the music teachers.

S/N	Items	Scale			
		SA	A	D	SD
14	The lesson plan and lesson note's preparation of the music curricula by the music teachers are adequate.				
15	The implementation of the music curricula in certificate and diploma Classes at IBTC are inadequate.				
16	Poor preparation by teachers make music lessons uninteresting and unexciting to students.				
17	Adequate preparation with positive attitude enhances teaching efficiency in the classroom.				

**APPENDIX II C**

**NNAMDI AZIKIWE UNIVERSITY, AWKA DEPARTMENT OF MUSIC**

**TITLE: Implementation of Music Education's Curriculum Evaluation  
Questionnaire for DLHS Staff (Music Teachers-Specific & General)**

Sir/Ma,

This questionnaire is designed for research purpose. The purpose of the study is to find out how the music education's curriculum is applied and implemented in Deeper Life High School, South West Zone Nigeria. Your response will strictly be confidential.

Falusi, Jacob Olabode (Researcher)

**SECTION A: Personal Data**

**INSTRUCTION:** Please tick (✓) against your answer in the boxes provided as appropriate

1. Name: (Optional) -----
2. Sex: Male  Female
3. Designation: Music teacher  Other subject teacher
4. Highest educational qualification
  - a) NCE/OND
  - b) HND
  - c) B.SC./B.A./B.Ed.
  - d) M.SC./MA.Ed/MED
  - e) Ph.D.
  - f) Other ( specify) -----
5. Teaching experience 
  - a) 0 – 5 years
  - b) 6 – 10 years
  - c) 11 – 15 years
  - d) 16 – year above

**Section B:**

Instruction: Please tick ( ) against the option that best suits your opinion. The responses are stated under SA, A, D, and SD frequencies. SA for Strongly Agree, A for Agree, D for Disagree and SD for Strongly Disagree.

**Part One (R.Q.1): Music Education Process in DLHS**

S/N	Items	Scale			
		SA	A	D	SD
6.	Music education processes in DLHS include training in all aspects of music which include:				
a,	Theory and composition.				
b.	History and literature of music				
c.	Aural and Alternative to performance test				
d.	Traditional and contemporary African music				
e.	Popular African Music and Black music in Diaspora				
f.	Voice and Instruments				

**Part Two (R.Q.4): Method of Teaching Music as a Subject,**

S/N	Items	Scale			
		SA	A	D	SD
7	Students go on excursion to gain music experience at; a. standard music laboratory, b. music studio c. radio/T.V studios, d. recording studios etc.				
8	Teachers engage students in aural and sight reading by simple dictation and clapping to rhythms.				
9	Various teaching methods are usually adopted by the music teachers to enhance proper teaching and learning of music in Deeper Life High School (DLHS).				
10	Questioning approach (Socratic) teaching method leads the learners to the basic fact and concept of the lessons				
11	General methods of teaching music lessons include; a. nursery rhymes, b. play-way method c. enhancement, d. lullabies. e. Riddles etc.				

**Part Three (R.Q.5): Availability of instruction materials in DLHS (DCLM Schools)**

S/N	Items	Scale			
		SA	A	D	SD
12	The instruction materials are adequately provided for in the implementation of the music curriculum through the teaching and learning process in DLHS.				
13	The available instruction materials are inadequate for the implementation of music education curricula at JSS and SSS classes in DLHS.				
14	The use of instruction material is a great asset in the implementation of music education curriculum through teaching and learning in JSS and SSS classes in DLHS				
15	The use of instruction material thus assists the teacher in the achievement of educational objectives in the teaching and learning process in DLHS.				
16	Availability of instruction materials thus arouse students' learning interest and also enhance teachers' standard of teaching in JSS and SSS classes in DLHS.				

**Part Four (R.Q.6) Problems of implementation of the music education curriculum in DLHS**

S/N	Items	Scale			
		SA	A	D	SD
17	The instruction materials are adequately provided for in the implementation of the music curriculum through the teaching and learning process in DLHS.				
18	There is lack of maintenance culture for broken down and damaged music equipments				
19	Music teaching facilities are sufficient for both the theoretical and practical aspect of teaching.				
20	The teachers' method of teaching contributes to students' failure in DLHS.				
21	The standard of the curricula in use at DLHS (JSS and SSS) classes are too high for students' comprehension at these levels.				
22	The implementation of the Music education curriculum				

	at DLHS is not balanced in terms of providing adequately for both traditional and western music education in the area of time, personnel etc in DLHS.				
23	Non attendance of Workshop and seminars hampers music teachers' competence.				
24	Lack of qualified personnel for the music subject and proper remuneration for music teachers.				

## **APPENDIX III**

### **CLASSIFICATION OF CHRISTIAN CHURCHES IN SOUTH-WEST ZONE, NIGERIA**

#### **A. MAINLINE CHURCHES**

1. The Anglican Mission
2. The Roman Catholic Mission
3. The Methodist Church
4. Nigeria Baptist Convention

#### **B. AFRICAN INDIGENOUS CHURCHES (AICS)**

1. Cherubim and Seraphim Movement
2. Christ Apostolic Church
3. Church of the Lord
4. Evangelical Church of West Africa  
(Now Evangelical Church Winning All – ECWA)
5. Christ Holy Church
6. The Celestial Church of Christ (CCC)

#### **C. CLASSICAL PENTECOSTALS**

1. The Apostolic Church
2. The Apostolic Faith
3. Assemblies of God
4. Faith Tabernacles (Congregation United Gospel)

#### **D. INDIGENOUS / NEO-PENTECOSTAL GROUPS**

1. The Deeper Christian Life Ministry
2. The Redeemed Christian Church of God
3. The Gospel Faith International
4. The Mountain of Fire and Miracle Ministry
5. The way of Holiness Chapel



6. Strong Tower Glorious Church
- 7 Church of God Mission
8. Living Faith
9. Letter Rain Assembly

**Source:** Omidiwura, **2017**; PRN by Musa, A.B. Gaiya, UNIJOS

**APPENDIX IV**  
**MUSON SCHOOL OF MUSIC**

**RUDIMENTS AND THEORY OF MUSIC: EXAMINATION SYLLABUS**  
**(for DCLM Youth Class Music Syllabus)**

**I GRADE TWO (1 ½ Hours)**

More advanced questions on the requirements for the above grade with the addition of the following:

- (a) Leger lines up to three above or below the stave.
- (b) Major and minor key signatures up to four sharps and four flats.
- (c) The triads (chords) (close, root position) of the tonic, subdominant and dominant of the above keys.
- (d) The diatonic intervals of the above keys.
- (e) Transposing a short melody up or down an octave i.e. treble to bass or bass to treble, using appropriate clef.
- (f) The compound duple 6, 6, 6, compound triple 9, 9, 9,  
4, 4, 4 4, 8, 16  
and compound quadruple 12, 12, 12 time signatures.  
4, 8, 16
- (g) Barring of free musical phrases.
- (h) Fitting words and phrases to musical patterns.
- (i) Simple terms and signs relating to tone, pace, strength and expression.

**II GRADE THREE (1 ¾ Hours)**

More advanced questions on the requirements for the above grade with the addition of the following:

- (a) Compound time signatures with dotted notes, including filling up of incomplete bars.
- (b) Triads in the keys specified for Grade Two and their inversions.
- (c) Major, minor and perfect intervals. Simple and compound intervals

- (d) Both forms of the minor scale in the above keys.
- (e) Technical (degree) names of the notes of a scale.
- (f) Syncopation.
- (g) The chromatic scales.
- (h) Terms and signs relating to tone, pace, strength and expression.

### **III GRADE FOUR (2 Hours)**

More advanced questions on the requirements for the above grade with the addition of the following:

- (a) Signatures and scales of all keys – major and both forms of the minor.
- (b) The duplet, the triplet and the quadruplet. Irregular time signatures  $\frac{5}{4}$   $\frac{7}{4}$   $\frac{5}{8}$   $\frac{7}{8}$
- (c) Grouping of notes.
- (d) Intervals: major, minor, augmented and diminished.
- (e) The C clefs (alto and tenor). Knowledge of transposing instruments.
- (f) Transposing a melody from one key to another.
- (g) Adding bar lines and time signatures to passages.
- (h) Writing of Primary and Secondary chords with their inversions.  
The 5, 6 and 6  
3, 3 4 Chords
- (i) Composing simple tunes to given words.
- (j) Terms and signs relating to tone, pace. Strength and expression.

### **IV GRADE FIVE (2 Hours)**

More advanced questions on the requirements for the above grade with the addition of the following:

- (a) Transcription for transposing instruments and from piano score to open (vocal) score.
- (b) Composing an answer to a given phrase (not to exceed 12 bars altogether), showing knowledge of modulation and direction for performance.
- (c) Harmonizing a short melody for SATB.

- (d) Knowledge of the 5, 6 and 6 chords and their progressions  
3, 3 4
- (e) Writing of cadences.
- (f) Simple 2-part counterpoint.
- (g) Irregular time signatures.
- (h) Simple ornaments
- (i) Terms and relating to tone. Pace strength and expression.

**SOURCE:** Muson Syllabus 2001; Falusi, 2009

**APPENDIX V**  
**DCLM ADULT CLASS MUSIC SYLLABUS**

**I INTERMEDIATE STAGE**

1. Revision on elementary work
2. Rhythmic patterns on simple time signature, e.g. with conducting illustration on Duple, Triple and Quadruple.
3. Further scale construction on the remaining major keys of 5 sharps and 4 flats that is, B., F# and C# and Ab, Db, Gb, and Cb (with or without key signatures).
4. Introduction to minor related scales to the major scales already treated.
5. Musical terms and signs.  
Speed – Allegro, Adagio, Moderato, Allegretto, Accellerando etc  
Signs - ., <.
6. Transposition
7. Time Signature – introduction to compound. Time e.g.
 

-	Duple Time	6	6	6	6	
		2	4	8	16	
-	Triple Time	9	9	9	9	
		2	4	8	16	
-	Quadruple Time	12	12	12	12	12
		2	4	8	16	32 etc.
8. Intervals – Perfect, Major, Minor, Augmented and Diminished.
9. Sight singing procedure – using elementary/intermediate material on simple piece on the already treated keys.
10. Practical exercise – i. Breathing and breath control; ii. Voice training

**II ADVANCE STAGE**

1. Revision on elementary/intermediate syllabus.
2. Compound time signature – rhythmic patterns.
3. Scales
  - (a) Type – Diatonic, chromatic, Pentatonic and Whole tone scales etc.

- (b) Further treatment of the major scales with their relative minors.
- 4. Construction of scale on harmonic and melodic minor.
- 5. Further sight singing exercise based on the treated keys.
- 6. Interval
  - (a) Types e.g. Major, Minor, Perfect, Augmented and diminished interval
  - (b) Diatonic and chromatic interval; (c) Inversion of interval
- 7. Introduction to Harmony:-
  - TRIADS: (a) Introduction to Triads; (b) Construction of Triads in root position
  - (c) Construction of Triads in degree of scale of both major and minor Key.
- 8. Transcription and Transposition - Transposing a melody in octave, key – wise or clef-wise, C clef transcription
- 9. Rhythmic pattern – (a) Construction and fitting of word to a given music pattern.
- 10. Music terms and signs e.g. Piano, Lento, Fortissimo, Andante, Sforzando, Allegro, A Tempo Ad libitum.
- 11. Modulation i.e. to closely related key
- 12. Harmonic cadences e.g. (a) Half close or imperfect; (b) Plagal cadence; (c) Perfect cadence; (d) Perfect authentic cadence; (e) Interrupted cadence
- 13. Musical ornament e.g. Grace notes Acciaccatura, Appoggiatura, Mordent, Trill Tremolando etc.
- 14. Classification of musical instruments – with reference to orchestra instrument e.g. strings, wind, (wood wind and brass) and percussion

**SOURCE: DLCCSM, 1999**

**APPENDIX VI**  
**JUNIOR SECONDARY SCHOOL**  
**CERTIFICATE EXAMINATION SYLLABUS IN MUSIC**

**Introduction**

This examination syllabus is designed to test the understanding of the candidates in the various branches of music as set out in the teaching syllabus. The dynamic nature of music as it manifest in the day-to-day lives of the candidates will also be taken into account when drawing up the questions.

**Objectives**

In broad outlines, the syllabus seeks to:

- (a) assess the level of the creative skill of the candidates through their ability to use notes to produce phrases, sentences and longer works.
- (b) find out how far candidates can discriminate between music of various composers and their historical periods as well as factors affecting their compositions.

**Structure of the examination**

There will be two papers in this examination:

**Part I**

This paper will contain 80 multiple choice questions all of which must be answered by the candidates. These questions will be drawn from all the sections of the syllabus and will carry 60 marks.

**Paper II**

This paper will contain 3 questions each of which may have sub-divisions. The 3 questions must be answered by all candidates. This will be in two sections.

- (a) elementary harmony; (b) counterpoint (within the comprehension of candidates). These questions will be based on the whole syllabus. It will carry a total of 40 marks.

The total of 100 marks thus derived from Papers I and Papers II shall be weighted to 70 per cent.

## A. Rudiments

- i. Two staves: names of lines and spaces with the G and F clefs including ledger lines
- ii. Notes and rest: from the semibreve as the longest note now in general use down to the demi-semi -quaver.
- iii. Time Signature and bar-lines: duple, triple and quadruple times, both simple and compound. The strong and weak beats. Syncopation  
Completing bars with notes and rests.
- iv. The Scale: general principle governing the construction of both major and minor, with appropriate key signatures, degree names of the scale, the tetra-chord, the chromatic and whole tone scales.
- v. Dotted rhythm: values of the dot in relation to the note.
- vi. Accidentals and key signatures: signs and functions.
- vii. Dynamics: terms and signs associated with speed, its modification, intensity of sound. Also, other terms relating to manner of performance.
- viii. Intervals/chords: including inversions.
- ix. Cadences: perfect, imperfect, interrupted, plagal.etc.
- x. Transposition: by the 8<sup>th</sup> and by interval prefixing appropriate key signature.
- xi. Transcription: from piano to open/vocal score, from tonic solfa to staff notation and vice versa in each case, including transposing instruments.

## B. Instruments

- i. The four families: wind, brass, string, percussion. Place of the keyboard.
- ii. African indigenous instruments and their classification.
- iii. Knowledge of the capabilities of each of the instruments studied.

## C. Creativity Setting words to music, applying the knowledge acquired in the study of strong and weak beat



**APPENDIX VII**  
**NECO SYLLABUS (Excerpt)**  
**SENIOR SECONDARY SCHOOL SCHEME IN MUSIC**

**PREAMBLE:**

The aim of this course is to produce candidates capable of performing, composing, analyzing, understanding and appreciating music. The syllabus would test aspects of history, theory and performance.

**OBJECTIVES**

The syllabus is designed to test the knowledge and understanding of candidates in:

- a. Basic performance techniques and handling of musical instruments creatively to reflect our cultural heritage.
- b. Using acquired skills to better the quality of life of their immediate and remote environment.
- c. Composing short pieces: vocal and instrumental.
- d. Identifying the major characteristics of pieces and discovering how the historical social and economic factors of composers and their environments had influenced their works.
- e. Using acquired knowledge and skills for the pursuit of a career in music at a higher level without stress.

**STRUCTURE OF THE EXAMINATION**

The following areas will be tested:

1. **PRACTICAL**
  - (a) Aural Test
  - (b) Alternative to Performance Test
  
2. **THEORY AND COMPOSITION**
  - (a) Rudiments of music

- (b) Harmony, counterpoint and composition
- (c) Form and Analysis

### **3. HISTORY AND LITERATURE OF MUSIC**

- (a) History and literature of music
- (b) Traditional and contemporary African music
- (c) Popular African Music and black music in Diaspora

There shall be three papers in this examination:

PAPER 1: A practical test made up of:

- (a) Aural tests (40 minutes duration) 50 marks
- (b) Performance tests: 50 marks

PAPER 2: ALTERNATIVE TO PERFORMANCE TEST: Five (5) compulsory questions. 2hrs (50 marks)

PAPER 3: SECTION A: 50 multiple choice questions for 1hr. (50 marks).

SECTION B: Five questions on theory, composition as well as history and literature of music. Questions one and any other two are to be attempted by all candidates for 1 ½ hours (50 marks).

**SOURCE: Falusi, 2009 (NECO)**

**APPENDIX VIII**  
**WAEC SYLLABUS**  
**SENIOR SECONDARY SCHOOL SCHEME IN MUSIC**

**PREAMBLE AND OBJECTIVES**

Music permeates the way of life in all cultures. It is valued and appreciated in every society. Music is used for entertainment, cultural, artistic and commercial purposes. It features in various occasions and during ceremonies connected with events such as birth, puberty, marriage, festivals, religious worship and death. Music encompasses both dance and drama and plays significant role in society by providing pleasure, enjoyment and self-esteem. It provides outlet for creative expression and is further used for therapeutic purposes in all cultures.

The acquisition of music education has unlimited potentials for producing world renowned celebrities and icons. The syllabus, therefore, emphasizes deeper knowledge of the subject through the study of the historical, theoretical, creative and the practical aspects. The knowledge acquired in the subject equips students with requisite skills that will enable them pursue further education in music at tertiary level. It will also provide them with entrepreneurial skills as professional performers, composers, arrangers, broadcasters, producers, music engineers, instrument technologists, music therapists etc.

The candidate will be expected to:

1. explore basic elements of music through reading, writing, listening, aural recognition, improvisation and composition.
2. develop skills and artistic confidence in the presentation of music and perform reasonably well as a soloist.
3. appreciate the historical, social, and economic factors that have influenced composers and their contributions to the development of music in the West African sub-region and the world in general.

4. compose short vocal/instrumental music.
5. explore basic computer software applications in music.

## **THE SCOPE**

Areas to be tested will include:

### **A. THEORY OF MUSIC AND COMPOSITION**

- (i) Rudiments of music
- (ii) Harmony
- (iii) Counterpoint (two-part writing)
- (iv) Composition
- (v) Form and Analysis

### **B. PRACTICAL**

- (a) Aural Test
- (b) Performance Test or
- (c) Alternative to Performance Test

### **C. HISTORY AND LITERATURE OF MUSIC**

- (i) History and literature of Western music
- (ii) Traditional and contemporary African Art music
- (iii) Popular African Music and black music in the Diaspora

## **SCHEME OF EXAMINATION**

There will be three papers, Paper 1, 2 and 3 all of which must be taken.

**PAPER 1:** This will be 1 hour multiple-choice objective test consisting of forty questions drawn from the entire syllabus. Candidates must attempt all in the paper for 40 marks.

**PAPER 2:** This will be a 2-hour essay type test consisting of five questions. Candidates will be required to answer three of the questions within 2 hours for 60 marks. Question 1 on Theory/Composition (Melody Writing, Harmony, and Counterpoint) and question 2 on analysis of prescribed set-work will be compulsory. The following areas will be covered;

- (i) Composition
- (ii) Harmony
- (iii) Counterpoint (two-part writing)
- (iv) Form and Analysis
- (v) History and Literature of music in Western traditions
- (vi) History and Literature of music in African traditions
- (vii) Black music in the Diaspora

(60 marks)

**PAPER 3A: Aural**

This will be a 45-minute listening carrying 50 marks

**Paper 3B: Performance Test**

This will be a 30- minute performance test carrying 50 marks. Candidates will be expected to perform on an instrument of their choice (voice, violin, pianoforte /electronic keyboard, flute, atenteben, recorder, B flat trumpet, and E flat alto-saxophone). Candidate's ability on sight reading, technical exercises, scales and arpeggios will be tested.

**DETAILED SYLLABUS**

**1. THEORY AND COMPOSITION**

**(A) Rudiment of Music**

- (a) Notation
  - (i) Staff
  - (ii) Clefs (C, G, and F)
- (b) Scales: (Western)

- (i) Diatonic – Major and Minor (natural, harmonic and melodic)
- (ii) Chromatic – (melodic only)
- (c) Modes (African)
  - (i) Pentatonic (5-tone)
  - (ii) Hexatonic (6-tone)
  - (iii) Heptatonic (7-tone)
- (d) Keys and key signatures
- (e) Time Signatures: Simple and Compound
- (f) Intervals
- (g) Transcription (Staff notation into Sol-fa and vice versa)
- (h) Transposition, including writing for transposing instruments
- (i) Musical terms, signs, ornaments and abbreviations

**(B) Elementary Harmony**

- (a) Chords/Triads
  - (i) Primary - I/i, IV/iv, V and their inversions
  - (ii) Secondary - ii, iii, vi and their inversions
  - (iii) Chord vii and its inversions
  - (iv) 7<sup>th</sup> Chords (dominant 7<sup>th</sup> only) and its inversions
- (b) Chord Progressions
 

Cadencies (in both major and minor keys)

  - (i) Perfect (V – I)
  - (ii) Plagal (IV – I)
  - (iii) Interrupted (V – vi)
  - (iv) Imperfect (I – V), (ii – V), (iii – V), (IV – V)
- (c) Use of primary and secondary triads in harmonizing a given melody
  - (i) Use of six-four chords (Cadential and passing only)
  - (ii) The use of harmonic tones;
    - Passing (accented and non accented)

- Auxiliary or Neighbouring tones
- Anticipation

(d) **Modulation from the home key to its closely related keys only**

- (i) Dominant
- (ii) Subdominant
- (iii) Relative major and minor

(e) Four-part harmony (SATB)

(f) Two-part free Counterpoint (adding a part above or below a given Melody).

**(C) Composition**

- (a) Continuing a given melodic phrase in either a major or minor key to form a melody of **not less than 12 bars** and **not more than 16 bars** in all. Candidates may be required to modulate to at least one specified related key.
- (b) Setting a given text in English to music.

**(D) Forms and analysis**

- (a) Simple forms e.g. binary, ternary, rondo etc.
- (b) Extended forms e.g. overture, oratorio, opera, cantata, suite, sonata, Symphony, concerto etc.
- (c) Form in traditional African music, e.g. the various forms of antiphony (call and response, cantor/chorus, call and refrain, repetitive (cyclic) forms etc.
- (d) Form in contemporary African art music – with emphasis on compositional techniques, e.g. use of melody, rhythm, harmony, instrumentation, through compose piece etc

**(E) Prepared set-works as recommended for each year**

The set-works listed below (Western or African) are to be chosen by the candidate, as recommended for each year. This will be studied for compulsory question in Paper 2

Year	Work	Composers
2013	Trumpet Concerto (2 <sup>nd</sup> Movement) or Ahekoo	Joseph Haydn E. Pappoe- Thompson
2014	Largo from the Symphony in E minor “From The New World” (Abridge Piano Version) or Ore Meta	Antonin Dvorak  Akin Euba
2015	Gavotte ( From French Suite No. 5 in G or Nne Bia Nyerem Aka	J. S. Bach  Laz Ekwueme
2016	Triumphal March (From AIDA)  (Abridge Piano Version ) or Atentenata in C (Opus 3 No, 1)	Giuseppe Verdi  C.W.K. Mereku
2017	Moment Musical in G Minor or  Kiniun	Franz Chubert  Ayo Bankole

## 2. AURAL TESTS (PAPER 3A)

Candidates will be required to write all seven tests. The Aural Tests will be administered by means of a CD cassette, a copy of which will be sent to each examination center on the day of the examination.

### (a) Rhythmic Dictation

A melody not exceeding 4 bars will be played four times. Candidates will be required to write the rhythm on a monotone. Before playing the passage The examiner will give the time signature and indicate the speed at which the pulse of the music moves. The passage may be in either simple or compound time. (8 marks)



(b) **Melody Writing**

Candidates will be required to write from dictation a short melodic passage Not exceeding 4 bars and which may contain elements of African music.

Before playing the passage, the examiner will indicate the speed at which the pulse of the music moves. The passage may be in either simple or compound time. The piece which may be modal or in a major or minor key will normally begin on the first beat or bar. If the music is in a major or minor key, the key will be named and tonic chord sounded, followed by the key note. If in a mode the tonal centre and the mode will be played. The pulse will be given and the melody will first be played in its entirety. It will then be played twice in sections at short intervals of time and finally it will be repeated in its entirety. (8 marks)

(c) **Writing the Upper or Lower Part of a Two-Part Phrase**

A two-part phrase in a major or minor key not exceeding four bars will be played. The candidates will be required to write out either the upper or the lower part in full. The key and time signature will be given and tonic chord sounded. The passage will be played four times. The passage may be in either simple or compound time. (8 marks).

- (d) A passage in a named key containing not more than eight chords will be played. The candidates will be required to identify chords employed in the progression by using the Roman numerals e.g. Ic, V, vib, etc. or a technical description of each chord, e.g. dominant, first inversion, sub-dominant, root position, etc. The passage will be played four times at a reasonable slow pace. The key will be given and the tonic chord sounded before the passage is played through (8 marks)

(e) **Candences**

Candidates will be required to recognize and name any of the following cadences; (perfect, imperfect, interrupted or plagal) occurring in a musical example in a major key. After the tonic chord has been sounded, the whole

musical sentence will be played through three times with due deliberation at short intervals. Only four examples will be given which may not necessarily have to be different. (6 marks).

(f) **Modulations**

Candidates will be required to recognize and name simple changes of . Four examples will be given, each starting from the same tonic key and containing one modulation only. Modulation will be limited to the dominant, sub-dominant, and relative major or minor keys. After the key has been named and the tonic chord sounded, each of the four examples will be played three times. The text will not necessarily contain examples of modulations to four different keys; the same key change may re-occur. (6 marks).

(g) **Identification/Description of Themes**

Candidates will be required to identify or describe the characteristics of three themes or excerpts taken from selected pieces, at least one of which will be African. Each theme/excerpts will be played three times. Before each passage is played, the examiner will tell candidates exactly what they are expected to do. Questions will be limited to the form, style or genre of excerpt played, principal instrument(s) playing, scale or mode employed and meter. (6 marks).

**NOTES ON THE CONDUCT OF AURAL TEST**

**For Centre Supervisors only**

Schools and centres at whose venues Aural Tests are held must provide a quiet, well-lit room, a good CD/cassette player, and a non-music teacher to assist the Supervisor. The Assistant's role would be to administer the test through the playing of the provided CD/cassette must be played once only.

3. **Performance**

Every candidate will offer an instrument or voice for a practical examination. Sight-reading will form part of the examination for the performance Test. A list of set-works for the practical examinations is annexed as

Appendix. Only works from that list may be selected for the performance test. Information on Set pieces will be available at W AEC's offices across the country.

### **Musical Instruments**

The current approved instruments for Performance Tests are:

- (i) Voice (Soprano, Alto, Tenor, Baritone/Bass.
- (ii) Pianoforte/electronic keyboard
- (iii) Violin
- (iv) Selected wind instruments: Recorder (descant and treble), atenteben, flute, clarinet, trumpet, trombone, euphonium and tuba.

## **NOTES ON THE CONDUCT OF PERFORMANCE TEST**

### **1, For Test Centres/Supervisors**

- (a) The exact dates of performance tests at individual centres can be arranged only after the entries are completed
- (b) There may be one or more examiners at the option of the West African Examination's Council. No other person will normally be allowed in the room with the candidates (except an accompanist) during the examination
- (c) The normal time for the performance test will be about 30 minutes per candidate. However, examiners may at their discretion, take less time over examination of individual candidate.
- (d) Schools and centres at whose premises performance tests are held must Provide a quiet, well-lit room, a well-tuned pianoforte/electronic keyboard, a writing table and chair for the examiner and someone to act as a steward outside the examination room.

### **2 For Candidates**

- (a) Performing or playing from memory is optional. But candidates performing from memory must bring copies for the Examiner's use.

- (b) A technical exercise or study as stipulated on a list of set works will be performed from memory.
- (c) The Examiner may at his/her discretion stop the performance of any piece when he/she has heard enough to assess the candidate.
- (d) Candidates must perform pieces from the approved list only, using the instruments for which the pieces were written.
- (e) A candidate should provide his/her own accompanist (if needed) who may remain in the room only while actually engaged in accompanying. The candidate's teacher may also be the accompanist but the Examiner will not. However in lieu of an accompanist, a soundtrack of the accompaniment is allowed.
- (f) Each candidate is to provide music stand (if required).
- (g) Two sight-reading tests will be given. The test may be in either simple or compound time.

General historical backgrounds, works and contributions made by composers as outlined below. Only a general (non specialist) knowledge of the composers, periods, works and forms will be expected.

#### **A. Traditional Musicians/Composers**

##### **(a) Nigeria**

Ezigbo Obiligbo, Dan Maraya, Haruna Ishola, Ayinla Omowura, Dauda Epoakara, Odolaye Aremu, Ogundare Fayanmu, Hubert Ogunde, Israel Nwoba, Mamma Shata

##### **(b) Ghana**

Vinoko Akpalu, Yaa Adusa, Kakraba Lobi, Gilbert Berese, Kodjo Nuatro, Kwamina Pra etc.

## B. Popular Musicians

### Nigeria

- (i) **Highlife:** Victor Olaiya, Celestine Ukwu, Inyang Henshaw, Zeal Onyia, Victor Uwaifor, Nico Mbarga, Roy Chicago, Rex Jim Lawson Bobby Benson, Stephen Osita Oasdebe, Eddie Okonta, Adeolu Akinsanya.
- (ii) **Afrobeat:** Fela Anikulapo Kuti, Femi Kuti, Orlando Julius Ekemode
- (iii) **Juju:** I, K, Dairo, Fatai Rolling Dollar, Ebenezer Obey, Sunny Ade, Prince Adegunle, Segun Adewale, Dele Abiodun, Shina Peters.
- (iv) **Fuji :** Sikiru Ayinde Barrister, Ayinla Kollington, Rasheed Ayinde, Wasiu Ayinde Marshall, Abass Obesere, Wasiu Alabi Pasuma, Saheed Osupa.
- (v) **Waka:** Batile Alake, Kuburatu Alaragbo, Salawatu Abeni
- (vi) **Afro-Pop:** Onyeka Onwenu, Christi Essien Igbokwe, Sonny Okosuns, Mike Okri, Chris Okotie, Bisade Ologunde (Lagbaja) Zaki Adze
- (vii) **Afro Reggae:** Terra Kota, Majek Fashek, Ras Kimono, Victor Essiet, Evi Edna-Ogholi
- (viii) **Hip-Hop:** Tuface Idibia, Dbanj, P-Square, Paul Dairo, 9ice, Wande Coal, Terry Gee, Davido etc.

### (b) Ghana

E, T, Mensa, George Darko, A. B. Crentsil, Paapa Yankson, Asbea Cropper, Dinah Akinwumi, Kwa Mensa, M. K, Oppong (Kakaiku), Jerry Hanson, Kwame Gyasi, Nana Kwame Ampadu, Awurama Badu, Mary Ghansa, E. K. Nyame, Kwabena Onyina Gyedu Blay Ambolley, C. K. Mann, Akwasi Ampofo Agyei, Akosua Agyapong, Stella Doughan Reggie Rokstone.

## **Contemporary Art Musicians**

### **(a) Nigeria**

T, K. E. Philips, Fela Sowande, Ayo Bankole, W. W. C. Echezona, Adam Feberisima, Dayo Dedeke, Akin Euba, Sam Akpabot, Ikoli Harcourt-White, Laz Ekwueme, Okechukwu Ndubuisi, Sam Ojukwu, Bode Omojola, Ayo Oluranti, Debo Akinwumi, Christian Onyeji, Richard Okafor

### **(b) Ghana**

Ephraim Amu, Otto Boateng, J. M. T. Dosso, S. G. Boateng, Walter Blege, J. H. K. Nketia, Alfred Enstua-Mensa, A. Adu Safo, J. A./Yankey, Kenn Kafui, E. Pappoe Thompson, Ata Annan Mensa,, N. Z. Nayo, R. G. K. Ndo, M, K. Amissah, G. W. K. Door, Sam Asare Bediako, Gyima-Larbi

## **C. Western Composers**

### **(a) Medieval ca. 450 – 1400**

Guillaume de Machaut, Johannes Ockghem, Jacob Obrecht

### **(b) Renaissance ca. 1400 – 1600**

Guillaume Dufay, Thomas Tallis, John Cooke, John Tudor, Josquin des Prez, Orlando di Lasso, John Dowland, Orlando Gibbons, William Byrd, John Dunstable, Giovanni Pierluigi da Palestrina

### **(c) Baroque ca. 1600 – 1750**

Claudio Monteverdi, Antonio Vilvadi, Arcangelo Corelli, Henry Purcell, Johannes Sebastian Bach, George Fredrick Handel, Domenico Scarlatti

### **(d) Classica ca. 1750 – 1820**

Willibald Gluck, Joseph Haydn, Wolfgang Amadeus Mozart, Jan Ladislav Dussek, Muzio Clementi, C. P. E. Bach, Ludwig van Beethoven, Franz Haydn

### **(e) Romantic ca. 1820 – 1900**

Franz Schubert, Robert Schumann, Clara Schumann, Felix Mendelssohn, Fredrick Chopin, Franz Lizst, Johannes Brahms, Hecto Berlioz, Richard

Wagner, Anton Dvorak, Claude Debussy, Maurice Ravel, Johannes Straus, P. I. Tchaikovsky, The Russian Five, (Modeste Mussorgsky, Balakirev, Cezar Cui, Alex Berodine and Rimsky Korsakov)

**(f) 20<sup>th</sup> Century ca. 1900 – 2000**

Bela Bartok, Igor Stravinsky, Arnold Schoenberg, Paul Hindemith, Aaron Copland, Hector Villa-Lobos, Saint Saens

**(g) Black Music in Diaspora**

Scott Joplin, Ma Rainey, Bessie Smith, Louis Armstrong, Duke Ellington, Charlie Parker, Dizzie Gillespie, John Coltrane, Aretha Franklin, Miles Davis, Janis Brown, Diana Ross, Lord Kitchener, Mighty Sparrow, Jimmy Cliff, Bob Marley, Michael Jackson, Hugh Masekela, Mariam Makeba, and such forms as Spiritual, Jazz, Blues, Rock, Gospel, Soul, Calypso, Reggae and Afrobeats

**Note: Questions may also be asked on current and very widely known musicians of African origin.**

**5, TRADITIONAL AND CONTEMPORARY AFRICAN MUSIC**

**(a) The role of music in traditional African society**

**(b) Musical Instruments**

- (i) Names and description
- (ii) Classification
- (iii) Function (musical and non musical)

**(c) General Characteristics**

- (i) Scales/Modes
- (ii) Rhythm (metrical and non metrical, cross rhythm hemiola, syncopation and polyrhythm)
- (iii) Polyphony
- (iv) Forms (antiphony, strophic, through composed etc.)

- (v) Vocal styles (recitative, yodeling, ululation, holler, naslization)
- (vi) Texture (monophonic, homophonic, polyphonic)
- (vii) Instrumentation

**(d) Categories and types**

- (i) Dirges
- (ii) Cradle songs: Lularbies
- (iii) Ritual songs
- (iv) Folk songs
- (v) Satirical songs
- (vi) Other types of traditional vocal genres

- (e) **Relationship of music to other arts e.g.** dance, drama, festival etc.

**List of traditional dances to be studied**

General knowledge of the dances and the ethnic groups that perform them as well as the occasions on which they are used would be expected.

**Ghana**

Adowa, Kundun, Kete, Akom, Fontomfrom, Agbadza, Atsigbeko, Kpatsa, Borborbor, Toke, Gahu Kolomashie, Gome, Kpalongo, Apatampa, Gumbe Takai, Bamaya, Nagila etc.

**Nigeria**

Bata, Egwu Amala, Atilogwu. Swange, Apiiri, Ijo-obitun, Ajagbo, Aringiya, Ijo-ode, etc.



## *APPENDIX*

### **INFORMATION AND GUIDELINES ON THE LIST OF STUDIES AND PIECES AND OTHER TECHNICAL EXERCISES FOR THE PERFORMANCE TEST (PAPER 3B UNDER PRACTICAL)**

#### **PERFORMANCE TEST**

##### **Introduction**

The separate lists embodying the requirements for the performance tests, technical exercises, scales, arpeggios, etc. are published here along with the pieces for the musical instruments that are testable at the moment. The instruments are voice (soprano/tenor and alto/bass), pianoforte/electronic keyboard, violin, selected wind instruments (descant recorder, treble recorder, atenteben, flute, B-flat trumpet and E flat alto saxophone). Other musical instruments will be added when necessary. The present lists are subject to review from time to time.

##### Requirements for Practical Examination

- (a) Candidates may use any edition of music, except where a particular arrangement or transcription is specified. Candidates and teachers are reminded that the copyright Acts do not permit the making or use of photocopies of copyright works.
- (b) Where no metronome or expression marks are indicated in the music, candidates should use their discretion to achieve an acceptable performance.
- (c) Discretion should be used in choosing works from different lists (i.e. A and B) so as to display variety and contrast of style and mood.

#### **VOICE**

The schedule of marks

Technical exercise etc.	10
One piece from list A	15
One piece from list B	15
Singing at sight	10
Total	50

- (a) \` Candidates should note that purity of vowels and tone production, breath control, Flexibility, intonation, articulation and diction will be taken into account in the Marking
- (b) The candidate should bring a copy of each of the chosen songs for the accompanist's use.
- (c) The test of singing at sight will not be accompanied. It may be sung on any of the syllables, ah, oh, as legato or staccato
- (d) The chord and the keynote will first be sounded for the candidate before each Sight-singing test. If in a mode . the tonal centre and the notes of the mode will first be played.
- (e) **Technical Exercises**  
Each of the following exercises could be sung to any of the syllables ah, oh, oo or in tonic sol-fa, legato or staccato.

**Voice Exercises**

## I Soprano/Tenor

Two songs to be sung from memory; one chosen by the candidate from each of the lists A and B

### I. Soprano/Tenor (List A- Western composers)

A. Composers		Songs (Composition)
1. G. F. Handel	-	How beautiful are the feet (Air)
2. F. Mendelssohn Bartholody	-	O for the wings of a dove
3. Charles Gounod	-	Ave Maria

### List B (Ghana)

1. Dr. E. Amu	-	Mawue na 'me
2. Timothy Mensah	-	Taabanyiriba (Accompniment)
3. Joshua A, Amuah	-	Bone Ben
4. J. H. K. Nketia	-	Mo! Agya no a Ooko

### List B-( Nigeria)

1. Laz Ekwueme	-	Oge (Time)
2. Akin Euba	-	O se gbe na
3. Adam Fiberesima	-	Idegbemi
4. David Aina	-	Bi koko ba feni lefe

## II. Contralto/Barritone

Two songs to be sung from memory: One chosen by the candidate from each of the list A and B

### II. (List A – Western Composers)

A. Composers		Songs (Compositions)
1. Henry Purcell		If music be the food of love (Arr. By Lawrence Henry)
2. L. Van Beethoven		Ich Liebe dich (I ove you Dear)
3. Franz Schubert		To music

### List B (Ghana)

1. Faustina Amu - Gyae Nsem keka yi
2. J. H. K. Nketia - Dwabenhene ba Foriwa
3. J, H, K. Nketia - Wo ho te sen Wo ho te sen

### List B (Nigeria)

<b>B. Composers</b>		<b>Songs (Compositions)</b>
1. Ayo Bankole	-	A dura fun Alafia
2. Laz Ekwueme	-	Olele
3. Ayo Bankole	-	Iya

**Singing at Sight:** Two short tests in a major, minor or modal key. One of the tests will be on African rhythm,

### VIOLIN

#### Schedule of Marks

Technical exercise etc.	10
One piece from list A	15
One piece from list B	15
Singing at sight	10
Total	50

- a. The teacher or accompanist may help to tune the instrument before the examination begins. The teacher may act as the accompanist. The examiner will not accompany any candidate.
- b. Candidates should provide themselves with music stands or tools if they require them
- c. Intonation production and quality of tone (bowing, finger action) and positioning of the instrument will be taken into account in the marking of the pieces and studies, scales and arpeggios. Candidates are not compelled to adhere to the fingering and bowing marks indicated. Any good practical fingering and bowing will be accepted.
- d. The test of playing at sight will be given without accompaniment

**Figure 17: Scales and Arpeggio**

**(a) Scales**

(i) Scales – separate bows



(ii) Slurred bowing



**(b) Arpeggios**

(i)



(ii)



Two pieces to be played: one chosen by the candidate from each of the lists A and B

**List A**

- |                     |   |                               |
|---------------------|---|-------------------------------|
| 1. G. F. Handel     | - | Lord of our being             |
| 2. Stephen Dodgson  | - | Serenade                      |
| 3. Anthonio Vilvadi | - | Spring (from the four season0 |

**List B**

- |                    |   |                                 |
|--------------------|---|---------------------------------|
| 1. C. W. K. Mereku | - | Atentenatta in C (Opus 3 No. 1) |
| 2. J. H. Nketia    | - | Prelude                         |
| 3. G. F. Kwame     | - | Ibiobio folk tune               |

**PIANO**

Schedule of Marks

Scales, Broken Chords/Arpeggio	10
One piece from list A	15
One piece from list B	15
Playing at Sight	10
Total	50

- a. The Examiners in marking will pay attention not only to accuracy of notes and time, but also to other things inherent in good performance, for example, quality of touch, variety of graduation of tone, choice of tempo, observance of marks of expression, rhythm, phrasing, and accent and the use of practical fingering..
- b. Scales, arpeggios and broken chords should be played from memory, ascending and descending throughout the prescribed compass, at a pace appropriate to the technical demands of the grade, consistent with accuracy and distinctiveness and without undue accentuation

### **Scales and Arpeggios (from memory)**

**Scales:** Major and minor (melodic or harmonic at candidate's choice): hands together in similar motion one octave apart, in all keys (three octaves). In contrary motion with both hands beginning and ending on the keynote (unison), in the major keys of C, G, D, F, B-flat (two octaves).

**Chromatic Scales:** Hands together in similar motion, one octave apart, beginning on any note named by the examiner (two octaves).

**Arpeggios:** The major and minor common chords of C, G,D,F, B flat in root position only, with hands together in similar motion an octave apart (two octaves).

Two pieces to be played: one chosen by the candidate from each of the lists A and B

#### **List A**

1. Wolfgang Amadeus Mozart - Sonata
2. Ludwig Van Beethoven - Minuet in G
3. J. S. Bach - 2-part Invention No. 8

#### **List B**

1. N. N. Kofie - Akan Fughetta
2. J. H. K. Nketia - Play Time
3. J. H. K. Nketia - Bulsa Worksong

## WIND INSTRUMENTS

- A. Recorder
- B. Atenteben
- C. Flute
- D. Trumpet
- E. Saxophone (Alto in E flat)

### Schedule of Marks

Technical Exercise	-	10
One piece from list A	-	15
One piece of list B	-	15
Singing at sight	-	10
Total	-	50

### Technical Exercises

The Technical exercises are for all wind instruments. Candidates will be required to play the exercises; legato or staccato.

1. The scale of C major, two octaves ascending and descending.
2. The major scales of G, D, F, and B flat, one octave ascending and descending.
3. The minor scales of E, A and D.
4. Arpeggios – one octave of the above keys

Voice Technical exercise,



## **DESCANT RECORDER**

Two pieces are to be played; one chosen by the candidate from each of the lists A and B.

### **List A**

1. Ludwig Van Beethoven - Melody (from the Sorp. 'Ich Liebe Dich)
2. Francis Pissot - Minuet (from a choice collection of Ayres  
For the Harpsichord or Spinet)
3. Jeremiah Clarke - The Prince of Denmark's March

### **List B**

1. J. H. K. Nketia - Quartet No. 1
2. C. W. K. Mereku - Atentenatta in C (Opus 3 No. 1)
3. J. H. K. Nketia - Yaanom Montie

## **ATENTEBEN**

Two pieces are to be played; one chosen by the candidate from each of the lists A and B.

### **List A**

1. Kojo Tibu - Ghana Nyigba (Arr. E. Obed Acquah)
2. C. W. K. Mereku - Atentenatta in C (Opus 3 No. 1)
3. Ebeli Eva - Journey of Hope

### **List B**

1. J. H. K. Nketia - Quartet No. 1 (Arr. C. W. K. Mereku)
2. E. Obed Acquah - Ama Adoma
3. J. H. K. Nketia - Yaanom Montie

## **FLUTE**

Two pieces to be played ; one chosen by the candidate from each of the lists A and B.

### **List A**

1. Carl Reinecke - Gavotte (from five serenades for the young)
2. Justin Connolly - The purple Chorale
3. Timothy Baxter - Waltz Interlude

### **List B**

1. C. W. K. Mereku - Atentenatta in C (Opus 3 No. 1)
2. Eva Ebeli - Dambai
3. Kojo Tibu - Ghana Nyingba (Arr. E. Obed Acquah).



## **TRUMPET**

Two pieces to be played; one chosen by the candidate from each of the lists A and B

### **List A**

- |                  |   |                   |
|------------------|---|-------------------|
| 1. John Barrett  | - | The St. Catherine |
| 2. William Croft | - | Sarabande         |
| 3. Lully         | - | Lonely Woods      |

### **List B**

- |              |   |                                      |
|--------------|---|--------------------------------------|
| 1. J. H. K.  | - | Mmoboro Asem (Arr. E. Obed Acquah)   |
| 2. Kojo Tibu | - | Ghana Nyingba n(Arr. E. Obed Acquah) |
| 3. Ebeli Eva | - | Enyonam                              |

## **E FLAT ALTO SAXOPHONE**

Two pieces to be played; one chosen by the candidate from each of the lists A and B

### **List A**

- |                    |   |           |
|--------------------|---|-----------|
| 1. Jeremiah Clarke | - | Gavotte   |
| 2. Henry Purcell   | - | Rigadoon  |
| 3. Franz Schubert  | - | Ave Maria |

### **List B**

- |                    |   |                                     |
|--------------------|---|-------------------------------------|
| 1. J. H. K. Nketia | - | Onipa beyee bi                      |
| 2. Kojo Tibu       | - | Ghana Nyingba (Arr. E. Obed Acquah) |
| 3. J. H. K. Nketia | - | Mmoboro Asem (Arr. E Obed Acquah)   |

**SOURCE: WAEC, 2013 - 2017**