

## **CHAPTER ONE**

### **INTRODUCTION**

#### **1.1 Background of the Study**

As a music teacher, the researcher noticed that most times, children in the primary school are interested in music because it encourages singing and dancing but when they leave junior secondary and advance to senior secondary school and the aspect of the theory and practice of music commences, this enthusiasm wanes and they no longer show interest in music as a subject. Although music is one of the oldest subjects in Nigerian schools, it is however still grouped under the less subscribed subjects in Senior Secondary Education as well as external examinations in Nigeria. It has been observed by music teachers that annually, music as a subject experiences the least patronage because very few students register for music in West African Examination Council (WAEC), National Examination Council (NECO) and Joint Admissions and Matriculation Board (JAMB) examinations when compared to other subjects. The question is: What is the cause of this low patronage of music as a subject in the Senior Secondary Schools; and what can be done to advance the study of music at this level? This research work seeks to find out from music teachers and students the factors responsible for the decline in students' interest in music as a subject in spite of the effort of Association of Nigerian Musicologists (ANIM) and Conference of Music Educators of Nigeria (COMEN) to bring music education to its rightful position.

Music education is a more potent instrument for human transformation than any other subject because as we know, rhythm and harmony find their way into the secret places of the soul, on which they fasten imparting grace, making the soul of him who is rightly educated graceful. From the cradle to the grave, Africans eat, sleep, and wake-up with music and so music is an important

aspect of children's education that should not be neglected by any nation in Africa. Musical art in Africa is passed on through oral and informal sources either during festivals, gathering in the village square etcetera.

The formal study of music involves several different aspects; the main areas being theory and practical knowledge. But Nigerian secondary schools have been facing a lot of challenges and these challenges have affected teaching and learning of music in the country. Education in Nigeria is book-based and again most of the secondary school music teachers are not competent enough to teach practical musicianship (Ekwueme, 1991). The fact is that the objective of music teachers in senior secondary schools is to teach students to love the subject and to equip them for further study in higher institutions of learning. Music in Africa is conceived as an object of aesthetic contemplation as well as a socio-cultural phenomenon whose importance transcends musical values. Music is an important educational and socio-cultural aspect of the life of every Nigerian. But as old as the subject is, it has been discovered by music teachers that it is the most unpopular subject on the timetable in senior secondary schools, with the consequent result of greatly reduced number of students studying music in Nigeria. It is therefore to this end that one should be concerned about the trend and the growth of Music Education especially in senior secondary schools in Nigeria.

Before the advent of colonialism, musical performances had been a common feature of day to day life experiences the Nigerian. These experiences are enshrined in social functions, religious/belief system, rituals, ceremonies, recreation and occupation. Music at this time was purely traditional and indigenous to the people of the particular ethnic group in which it was performed. This performance manifests in songs, drumming, dancing and acrobatic displays. Traditional festivals have always been music making occasions. Music education at this level was solely informal since

there was no school system or formal education process. Musical training was usually from childhood to adulthood and was based on imitation. The training according to Ojuola (2000) begins at:

an early age of about ten when the children began to observe the performance technique at rehearsals of the musical ensemble. They also start going out to functions with their parents which allow for keen observation of different styles of performance. Skill acquisition depends largely on consistent participation at social musical functions and assessment of performance skill is done at such social gatherings. (p.13)

However, formal music education began around the middle of the nineteenth century with the Western missionary movement and the colonial administration in Nigeria. Unfortunately, in the account of Osokoya (1997):

the missionaries who established the western education in Nigeria did not have the aim of educating the natives in the real sense, that is not for new and improved social conditions but majorly for the purpose of evangelism; to train young ones as teachers, clerks, catechist for the local native courts and as interpreters. (p.6)

Nonetheless, this initial objective has brought music into prominence. Hence, music became one of the subjects taught in the early schools. It was an attempt to superimpose western musical forms and idioms on the indigenous musical practices which had been described by the white missionaries as fetish and subsequently banned in both religious and colonial-social musical functions. According to Vidal (2002):

in August 1861, 300 boys of the Mission Schools led by their missionaries sang the British national anthem during the ceremonies in Lagos to the British Crowd. This may be

regarded as the formation of the first European music choir on the Nigerian soil. In the mission churches, Gregorian Chants, Anglican Chants and hymns were introduced and taught to musically talented boys of the mission schools who were usually drafted as choir boys to sing during divine services on Sundays. (p.2)

Music at this time was an important aspect of the school curriculum and musicians and composers of this period were products of mission schools Omibiyi-Obidike (1979). Many English folksongs were translated into the local language and taught to children of the Mission schools for use during morning and closing assemblies as well as marching activities accompanied by military style drum (Vidal, 2002). Though, schools around this period were essentially managed by the various missions, they started wearing the outlook of public school with the various educational ordinances, especially after the 1926 educational ordinance in Nigeria which put the control and administration of the schools in the hands of the government and thus reduced considerably the number of unassisted schools. The Federal Government being obliged to see that the nation's culture is kept alive through music and other cultural activities in secondary schools did not attach less importance to music education (NERDC, 2006).

In present days, there is a lack of a thorough foundation of music education in primary schools and junior secondary schools. Only very few secondary schools offer music in senior secondary school, that is, schools which are fortunate to have qualified and enthusiastic teachers. Even in schools where music is taught, it is mainly optional at the senior secondary (SS) level and only few students offer it (Olusola and Abolagba, 2012).

## **1.2 Statement of the Problem**

Music is one of the oldest subjects in Nigerian schools, but in recent times, music education as a senior secondary subject is being relegated to the background as it stands at the 9<sup>th</sup> position in the list of subjects under the humanities, out of which a student is to choose just one subject. Unfortunately, most times, students opt for other subjects but not music. The status of music is such that it is now grouped under the lowly subscribed subjects in senior secondary Education and external examinations in Nigeria based on the number of students that register for music in senior secondary school certificate examination (SSCE) every year. Despite the provisions for music teaching at all levels of education, research in music education show that the number of students that study music at the senior secondary level have not been impressive. Only very few senior secondary schools offer music as a subject, that is, schools which are fortunate to have qualified and enthusiastic music teachers. Should this situation persist, we are likely to see a future where music will no longer exist as a subject in senior secondary schools in Nigeria. The above situation/ position of music in senior secondary schools prompted the researcher to look at the study of music in some senior secondary schools in order to find out the root cause of these problems as perceived by music teachers; and to offer suggestions on the way forward. It is desirable that a lasting solution be provided that will bring about a total overhaul of the senior secondary school curriculum, change peoples' attitude to music and positively influence the method of teaching music for music education to attain its goal in Nigeria and to meet specific needs of the society.

## **1.3 Purpose of the Study**

Specifically, this research work evaluated and proffered solution to the current state of music education in Senior Secondary Schools (SSS) in Nigeria. This research premised on the

proposition that there is a need for a paradigm shift in the current situation of music education in SSS. The case study of this research work are the music teachers and students in Secondary Schools in Enugu State. To achieve the above objective, the researcher intends to:

- i. Find out the number of Secondary Schools that offer music either as cultural and creative arts (CCA) in Junior Secondary Schools (JSS) or as a subject in Senior Secondary Schools (SSS) in Enugu State.
- ii. Find out the percentage of students that take up music as a subject in Senior Secondary Schools in Enugu State.
- iii. Ascertain music teachers' perception on the position of music in Senior Secondary Schools in time tabling and popularity.
- iv. Investigate how the syllabus, method of teaching, counseling and administrative policy affect the study of music as a subject in Senior Secondary Schools in Enugu State.
- v. Ascertain music teachers' perception on other factors that influence students' decision to take up music or drop it as a subject in Senior Secondary Schools in Enugu State.
- vi. Find out music teachers' perception on the causes of low enrolment for music as a subject in Senior Secondary Schools in Enugu State.
- vii. Suggest ways to advance the study of music in Senior Secondary Schools in Enugu State.

#### **1.4 Significance of the Study**

It is the hope of the researcher that this study will bring about a lasting solution to the problems faced by music education in Senior Secondary Schools (SSS). The findings of this study should motivate students to take up music as they will discover that the study of music is important. The

number of students that take up music as a subject in Senior Secondary Schools will increase. It will highlight the problems that music teachers encounter while teaching music in Senior Secondary Schools and enable the music teachers to discover teaching methods they will apply to make the teaching of music effective at this level of education. It will bring proper reorientation of parents to view music as a subject from the right perspective so that they will encourage their children to study music. It will serve as a guide for the curriculum planners and also this study will most likely trigger off the review or reform of the SSS curriculum to meet the educational goal of the society. The curriculum planners will gain insight on the various factors involved in curriculum development and implementation. It is envisioned that this study will enlighten the society on the relevance of the study of music in our educational system so that the school management will see the need to make music popular in the school timetable as music is a powerful and reliable instrument for a self-reliant economy.

### **1.5 Scope of the Study**

Every research must be carried out in a particular area from which generalizations can be made. The researcher covered the six (6) educational zones in Enugu State, with focus on Senior Secondary Schools in Enugu state Nigeria. The state is made up of seventeen (17) local government areas and a total of six (6) educational zones. Enugu state has a total of two hundred and ninety two (292) public secondary schools and three hundred and thirty five (335) secondary schools owned by other bodies like the church, institutions, individuals and the federal government. These schools are unevenly distributed in the six (6) educational zones of the state. The population in this present study is limited to music teachers and students in twenty (20) secondary schools selected as the sample of the population. The subjects were made up of thirty (30) music teachers and all the music students in the twenty (20) selected schools.

## **Enugu State**

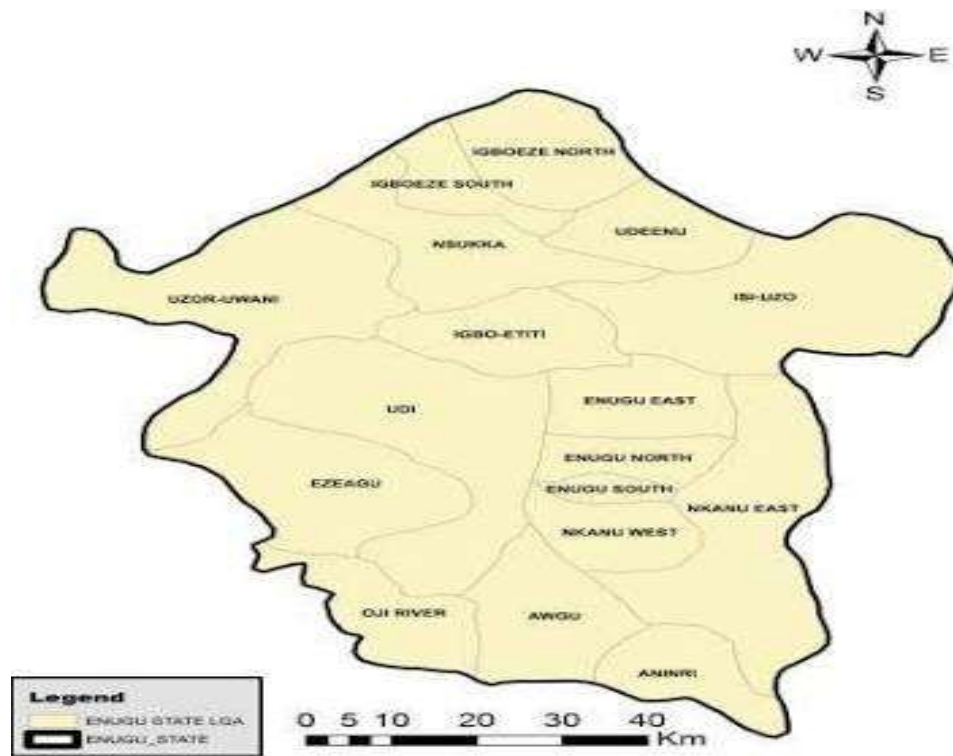
Enugu State in southeastern Nigeria was created in 1991 from part of the old Anambra State. Enugu is the capital and largest city of the State from, which the state derives its name. Enugu covers an area of 7,161 km<sup>2</sup>. The Enugu State telephone area code is 042. Why is it important to mention this? It is because, recent generations of every Enugu born is called *Nwa 042* a more or less identity code for the child born in Enugu city. Enugu is an academic state as it has so many higher institution of learning among which is the University of Nigeria. Points of interest of Enugu state is Okpara square, Ngwo Pine forest, Nsude Pyramids, Oakland Park Enugu, Nike Lake and the famous polo park which is now the location for Shoprite and Game shopping malls. Some call the state by the nicknames: Coal City State or Wawa State.

The state shares borders with Abia State and Imo State to the south, Ebonyi State to the east, Benue State to the northeast, Kogi State to the northwest and Anambra State to the west. The name of the state derives from its capital city, Enugu. The word "Enugu" (derived from Enu Ugwu) meaning "the top of the hill". The 17 Local Government Areas of Enugu state are: Aninri, Awgu, Enugu East, Enugu North, Enugu South, Ezeagu, Igbo Etiti, Igbo Eze North, Igbo Eze South, Isi Uzo, Nkanu East, Nkanu West, Nsukka, Oji River Udeno Udi Uzo-Uwani. Enugu people are rurally craftsmen, farmers and traders and there are civil servant in the urban area with diverse socio-cultural background. They are hospitable, peaceful, energetic, industrious, spiritual and mystical people that have strong belief in nature, gods, God and the ancestral spirit.





**Map of Nigeria with states**



**Map of Enugu state with Local Government Areas**

## **1.6 Research Questions**

The questions guiding this research are:

What is the number of schools that offer music either as cultural and creative arts (CCA) in Junior Secondary School (JSS) or as a subject in Senior Secondary School (SSS) in Enugu State?

What is the percentage of students that take up music as a subject in Senior Secondary Schools?

How many students offer music as a subject in secondary schools in Enugu State?

What are the music teacher's perception on the position of music in Senior Secondary Schools in terms of time tabling and popularity?

How does the syllabus, method of teaching, counseling and administrative policy affect the study of music as a subject in Secondary Schools in Enugu State?

What are the music teacher's perception on other factors that influence the choice to take up music as a subject in senior secondary schools?

What are the music teacher's perception on the factors that cause low enrolment for music as a subject in senior secondary schools?

What is the way forward to advance the study of music in the senior secondary school in Enugu state Nigeria?

## **CHAPTER TWO**

### **2.0 LITERATURE REVIEW**

This chapter presents the review of some literature related to the purpose of the study. Material presented here are sourced from textbooks, seminar papers, journals, magazines, conference papers, internet and the social media. Also for clarity, the literature review has been grouped under the following subheading:

- Conceptual framework
- Theoretical framework
- Empirical studies
- Summary of literature review

#### **2.1 Conceptual framework**

Before I critically analyze and proffer the panacea to the issue of low enrolment in music as a subject in senior secondary school in Enugu state, the basic concepts of this study will be defined and reviewed in order to establish a foundation for the study.

##### **2.1.1 Music**

Music is a source of pleasure and could be derived through diverse means. During the night one could hear the cries and shrills of various insects and find some combinations very musical. The birds are not left out when every morning, they sing praises to their maker. According to Forcucci (1965), “Music was originated by birds’ calls and also by other animals”. For one to appreciate what music is, one needs to listen to the wind as it makes beautiful music by blowing through the trees; watch the streams make endless music as they move. In fact, all nature is music and there is

no better musician than Mother Nature itself. All over the world, no matter the structure of society or stage of development, people spend time listening to music, playing musical instruments, performing, rearranging and producing music. Music lifts the soul, scientists have found out that music releases chemical to the brain that makes one feel released and happy (Awake, 2000). So, music does not only express emotions, it creates them. To show that music lifts the heart and people benefit from music, the Bible recorded that David soothed King Saul with harp that is music. Imagine the world without music.

History records the fact that musical sounds always contained sounds of love for the one you love, sorrow when you are in trouble, fear where there is danger, and joy where there is happiness. This is supported by new encyclopedia Britannica (1981:224) which stated that “music is an art of sound in which ideas and emotions are expressed in significant forms through the elements of rhythm, melody, harmony, and colour”. As nobody can say exactly where and how music originated and who played the first music on earth, music is likely to be much older than we know it today. Music is also man’s creation. Ferguson in Anoke (1998) maintains:

As human beings, we must regard the resources of raw material (rhythm and tone) first of all as human factor because, music is the arrangement of sound in pleasing sequence or composition to be sung and played on instrument. As human raw material, music can be made by musicians who are members of the society. Their effect on people transcends sex, time and culture. Music also leaves indelible mark on people which impressions are acted out as the need arises (p.12).

The above is evident in composition by experts in music. During composition, all programmes of interest and lessons to educate the society are injected into music Achikeh (2007). Music is an art

of sound in which ideas and emotions are expressed in significant forms through the elements of rhythm, melody, harmony, and colour. Music evokes emotions in us and as a result moves us into action of joy, ecstasy, love, war, hate, envy, depression etc.

According to Vidal (2002: 3) citing Grout (1973), Pythagoras more than two thousand years ago had described music as an expression of universal harmony which is also realized in arithmetic and astronomy. For him, music and arithmetic were not separate as the understanding of numbers was thought to be the key to the understanding of the whole spiritual and physical universe. Music is also described as being one of the creative arts presided over by muse, one of the nine sister goddesses associated with Graces in Greek Mythology. Vidal (2002) explained further that the Latin word '*musica*' occurred in the early works of music historians such as Boethius who classified music into three fields around the 524 A.D. These he called 'Musical Cosmologie' (harmony of the universe), 'Musical Humana' (harmony of the human soul and body) and 'Musical instrumentalis' (harmony of instruments). According to Ojuola (2000), the ancient philosophers described music as the vibration, both physical and metaphysical, while to the psychologist; it is a sensation which must be perceived. To the Baroque Christians, music is a gift of God, the latter view being shared by the ancient Greeks as well as the African religion devout. Writing on the evolution and development of Music, Sadie and Lathan (1988) said:

During Ancient period, investigation shows that the type of music that existed among the ancient tribes is (a) Greek music (b) Chinese Music (c) Hebrew Music (d) Egyptian music and (e) Roman music. This period preceded and developed into the Christian era where music was associated with Religion. The era covers from 200AD to about 1300. The earliest music of the church borrowed much from the Greek and from the Jews who had been a music loving people. (p. 140)

Ugwu (2005) defines music as “an act of combining sounds in melodic, rhythmic and harmonic styles, so as to affect emotion (p.3).” It is important to note here that music must be an organized sound from whatever source, that is pleasant to the ear; and it also affects the mind, emotion and behaviour of man. . According to Blacking (1976), music is humanly organized sound. The music which results in the dance is fused with dance rhythms as it is with Negro spirituals, no one ever hears it without a desire to throw the body in culturally acceptable graceful style to the music in dance form, Southern (1983). The phenomenon of music actually means many things to different people; but observation tends to denote the fact that the various perceptions by different people about what music is, actually reflect their geographical and even socio-cultural backgrounds that is their environment. Music is simply and squarely an organized sound, Adedeji (2011). In this sense Clifton (1983) submits that music means an ordered arrangement of sound and silences. Ashby (2004) holds the view that many definitions of music implicitly contend that music is a communicative activity which conveys to the listener, moods, emotions, thoughts, impression from philosophical, sexual or political concepts or positions. Ashby further comments that musical language may be used to mean style or genre which in the end makes or appeals to the conscience of the listener.

The Oxford Advanced Learners Dictionary (1995) defines music as “the art of making pleasing combination of sounds and composition so made, written or printed signs representing these sounds”. Music refers to the art of organizing or engaging sound into meaningful pattern usually involving pitch, rhythm and sometimes harmony, Agu (1999). Clifton (1983) offered a more precise definition of music when he submitted that it is the actualization of the possibility of any sound whatsoever to present to some human being a meaning which he experience with his body. Clifton also opines that the experience is within the person’s mind, feeling, senses, will,

metabolism; he concludes that music has to do with a certain reciprocal realms established between a person. The description of music by Clifton tends to differentiate music from non- music on the basis of the human behaviour involved, rather than on either the nature of compositional techniques or of sounds as purely physical objects. It is perhaps against this backdrop that Ekong (2009) contends that music is not really a fact or a thing on the world but a meaning constituted by human beings in this world, to talk about such experiences in a meaningful way.

In essence, music can be well seen as a true mirror of character that makes practice or deception impossible because it is tied to all aspects of our life and expressed through all activities that concern human being. As noted by Lucia (2005) most of the early educational philosophers, in the likes of Plato, Aristotle, Pythagoras, view music as a department of ethics with potential power to mould human characters through some emotions such as sorrow, joy, anger, satisfaction, pity and love. Mbanugo (1999) states that Music is performed in different settings in which social events take place and community consciousness is demonstrated. Anih (1999: 14) saw music as “the creation from human abilities whose raw materials, rhythm and tone awaken the sense of beauty in man”. The implication here is that so many musical sounds exists. Some are natural while some are made by living things to educate, entertain and mould human character.

### **2.1.2 Education**

In all societies, a major concern is the training of the young for their future roles as adult. Education, whether conceived of in the general or specific sense, is the instrument for effecting such training which in our modern society is undertaken by teacher specifically prepared for the purpose. What then is education? The concept of education has been given different interpretations by different authorities in the field. Some of these interpretations sometimes conflict and contradict

each other. Historians, philosophers, sociologists or psychologists etc. have their own view of what education is, and how the process should take place. In an attempt to arrive at a definition that would be pleasing to, or that would cut across all these different specialists, some authors have come up with definitions.

The definition of education has often been based on the idea that it is a target-oriented achievement which aims to effect changes in the individual who is being educated. The achieved changes are usually based on experiences and they should be relatively permanent changes of behavior. It is also commonly believed, that these changes may occur in so called potentials which appear behind the behaviour (knowledge, skills and emotional reactions) wherefrom they may begin to take effect immediately or later in the behaviour. Education is regarded in all modern societies as an indispensable instrument for national development Universal Basic Education Commission UBEC (2008). Both at the individual as well as the societal or national levels education is held to be of tremendous importance. With education, an individual can advance or rise to occupy a more important position in the society (Attahiru, 1980). It is indeed a necessary condition for employment or social mobility. Without education, one is likely to remain either unemployed or in the same inevitable position for years on end. It is a fact that education is an indispensable factor in the achievement and facilitation of national development. Okafor (1988) expressed the point more succinctly thus;

never in any period of man's history has it become as evident as it is today that the wealth and power of a nation depend on the successful education of its citizens, and in the number of highly talented man and women with the national compass a nation succeeds in providing with superior and divergent education. (p.10)



To the sociologist, education is similar to training an individual to understand and identify with members of the society in which he find himself. Education is also concerned with the development of the personality of the individual. Ottaway (1986) agrees that this dual function of education corresponds to the double role a person has to play in life, both as an individual and as a member of the society. This suggests by implication, that in the sociological purview, education is seen as a process of socialization. In the words of Fafunwa (1974), it is a process that prepares the individual for both the effective membership of his society and personality invariably. Therefore, the educator is one who attempts to develop the personality of the educated and to prepare them for effective participation in the society. It is important to briefly consider what is meant by the above statement that education helps in the development of the child's personality.

To the layman, personality means the kind of person someone is, it includes character and temperament as its principal parts. More comprehensively however, personality describes the physical, mental, social, emotional and spiritual. It describes an individual both physically, socially, emotionally mentally and spiritually. Most of what is done in education consist of preparing the individuals to understand the trends of their physical development, to appreciate his social milieu, to acquire emotional and psychological stability, to reach the maximum height of their intellectual cultivation and to acquire those moral principles that would help him to function effectively in human society Bayona, (1990). It suffices to say therefore that education helps in developing the personality of their beneficiaries.

Education is indeed, the wheel base around which all the other factors revolve. This beautiful picture of education is by no means an exaggeration as Herbison and Myers (1964:181) writes that education is the key that unlocks the door of modernization. Cambridge advanced learners Dictionary (2003) defines education as the process of teaching and learning in a school or colleges

or the knowledge that you get from this (p. 390). Oxford Advanced Learners' Dictionary of current English (2007) defines education as a process of teaching, training and learning especially in schools and colleges to improve knowledge and develop skills (p. 467). Education has been defined by different scholars in different fields of specialization. Orji (1986: 43) defines education as "the sum total of all the experiences, whether formal or informal, which a man comes across in his journey of life". Onwuka (1982: 23) defines education as "the training of the young and the inexperienced so that the inexperienced may become worthy human beings and citizens". Ocho (1985) and Ukeje (1979) also views education as "a process, a product and a discipline." Akumah (2004: 13) opines that education is generally perceived to be the process of discipline through training and study in the acquisition of skills and knowledge. The definition shows two key facts, acquisition of skills and knowledge which should be the basis in teaching and learning of music. Whichever way education is defined, it is certainly the transmission of that which is worthwhile to individuals to make the individual become knowledgeable and contributing members of the society.

### **2.1.2b Education for sustainable development**

Education as a universal phenomenon which allows all human societies to develop the requisite knowledge experience and skill for their self-preservation and growth. This implies that education is an integral component of a nation's process of socialization and its nature and scope is suitable to every society, relative to its stages of development. It should be borne in mind that the phenomena of human development revolve around how man applies his knowledge to master and control his environment. The lessons to be learnt in the civilizations and centres of power and wealth have been shifting in a historical process to which education is a paramount driving force.

The possibility of whether nations will rise or otherwise depends on their policy and the way with which they handle education, Denga (2009).

The United Nations in recognition of the importance of education for sustainable development declare 2005 – 2014 as the decade for education for sustainable development. Okebukola (2004) stressed that the United Nations recognized that there can't be few more pressing and critical goals for the future of human kind than to ensure steady improvement in the quality of education in a way that respects our common heritage.

Education for sustainable development is a life-wide and lifelong endeavour which challenges individuals, institutions, and societies to view tomorrow as a day that belongs to anyone. Tambuwal (2006) emphasized that education is critical for promoting sustainable development and improving capacity of the people to address environmental and developmental issues. Ever since Education has been held as a driving force for the change needed in the society. The educational system of most nations in the world including Nigeria are currently undergoing significant transformation.

### **2.1.3 Music Education**

Bringing the two terms music and education together, one can then say that music education is the art of training individuals to become literate in the field of music, to understand the art of music as well as the history of music. Music education should help students to find their own values and ways of action, to reach independence and freedom as individuals (Adeogun 2006b). Okafor (1991) explains that it involves all deliberate effort to educate people in music as a specialization regardless of area of emphasis. In other words, music education is the art of imparting musical knowledge according to the requirements of the educational curriculum. This means that music education is a formal way of training the inexperienced in the field of music to become

knowledgeable musically, to understand the theory, the art, the performance and instrumentation of music. The instrumentation in formal education involves traditional and Western instrumentations. Here, two forms of music education are discussed: Traditional music education (culture), and Formal music education (Western).

#### **2.1.4 Traditional music education**

The role of music in the growth of a child cannot be over-emphasized. The Nigerian child in particular is born and nurtured in music. He grows and learns in the society and takes exit from the world with music. It has the potential of being one of the arts for enhancing human personality. It is a kingpin among the various facets of culture which fashions and mobilizes people to attain all that is best in their live whether as individuals or as corporate entities. Okafor (2005b) explicates this by saying that: Music is integral to the African's life-long educational system. Africans use music as much as music controls their life and speech. Learning traditional music is therefore life-long and starts quite early in life. According to Omojola (1992:4) in traditional Nigeria society music is conceived as an object of aesthetic contemplation as well as socio-cultural phenomenon whose importance transcends musical values. Omojola further noted that in addition to conceiving their work as aesthetic creations, composers and performers of traditional music in Nigeria place great premium on the relevance of their works to socio-political issues relating to their daily lives.

In very many cases, extra- music considerations constitute the dominant basis for the conception and realization of musical performance in the traditional Nigerian music. He further noted that musical performance often reflected the general values of society ranging from day to day human activities to fundamental thought and beliefs crucial to the derivation of a people's culture. Fafunwa (1983) observes that

Musical performance also constituted a dynamic forum through which member acquired community shared skills and values. Implicit therefore is that in the traditional Nigerian society music aptly constituted an important education forum through which members of the traditional Nigeria society learnt to live together as well as cope with the ever changing challenges. (p. 12)

In essence, it implies that the education significances of musical performance in traditional Nigerian societies cannot be over emphasized since education remains the vehicle by means of which the heritage of given society is transmitted to younger generation. Observations have shown that examples of social and religious uses of music in Igbo land includes that which accompanies initiation rites into the masquerade cult (*Iba mmuo*), funeral music (*Ekwe Dike*) and wrestling music (*Egwu mgba*). According to Omojola (2001), the *Egwu mgba* was one of the most popular ensemble in Igbo land. Popular instruments in the ensemble include *Ngedegwu* (a xylophone made of wooden plant laid on banana tree resonator) and *Ekwe* (a wooden drum). The discussions above describes traditional musical practices in Nigeria. Looking at it one must know why Nigerians have so much value for the traditional music and its method of teaching and learning. When we talk about traditional education, we are referring to the educational practices and systems which various traditional communities use in bringing up their young ones in their way of life Nzewi (1997). Traditional education does not involve the art of reading and writing but is mainly informal and practical in nature Nzewi (1999). It is informal in the sense that no conscious effort is made to organize the education in any classroom neither is it even consciously known that something called education is taking place. On the other hand, it is practical because everything about it is reduced to the level of participation.

Parents and the siblings of a child serve as teachers under traditional education (Ohere-Okonta, 2001). A child learns by observing the adults and in the absence of the adult, the tendency is for the child to try to imitate what the adult did and finally he starts to participate effectively in such an activity. This is how music is taught in this form of education. The child is exposed to work songs, moonlight play songs and folksongs. Children are taught how to dance, beat drums and sing without even knowing it. They watch the elders perform regularly during recreational activities or preparation for performances during occasions and festivals; music education and character training are required for corrections by the elders. These are learnt through imitation and this is an important form of the unwritten curriculum. Children use various materials to make music while playing and men at the drinking places often accompany their music with empty bottles beaten with coin or key in the bid to make music.

Music is one of the oldest valuable artistic forms in the tradition of Nigerian societies. Onyiuke (2005: 23) stated that “Music is also an aspect of the life of the child, which he grows up with”. In this way, the culture of the people is transmitted from one generation to the other. In line with this statement, Agu (1990) opines that “there exists a strong belief that the musical training of the average African... passes through infancy to adolescence and on to the initiation school” (p. 34). Nketia (1974) explains that:

The African mother sings to her child and introduces him to many aspects of his music right from the cradle. This is true of the Nigerian culture where the mother trains the child to become aware of rhythm and movement by rocking him to music, by singing to him in nonsense syllables imitative of drum rhythms and when the child is old enough to sing, he sings with his mother and learns to imitate drum rhythms by rote. (p. 17)

### **2.1.5 Western Music Education**

According to Macropedia in depth knowledge (1981) reveals that the history of western music education dated from c.500 BC when music was studied as “mousike” which in modern times is known as liberal education. This is concerned with the development of the mind and body. This conception survived in the Roman world, so that “ars musica” could mean either music or poetry. But today music has survived this bond with poetry and is studied on its own, despite its close relationship with poetry. Western music education is aimed at training man to become literate in the field of music, to understand the art of music as well as the history of music (Ekong 2009). This is why western music education is divided into four main sections:

- (1) Music’s nature and significance, including the philosophical and theoretical basis and is followed by the elements of musical sound;
- (2) Composition: This deals with the study of scale, rhythm, mode, harmony, and counterpoint as well as those on notation, history of compositional technique and instrumentation;
- (3) History and literature of music: Under this we study the establishment of western musical history and traditions of the various periods of music (Middle Age, Renaissance, Baroque Classical, Romantic and Modern Periods) their composers, styles, instruments and forms;
- (4) Modern Recording: This covers types of mechanical and electronic reproduction and their effects on composition, criticism, musicology, and music appreciation.

### **2.1.5b School music education**

This refers to the formal structured and organized way of impacting knowledge of music, into the learners in a school. This method helps in keeping the musical arts in constant view for various audiences and for tourism. Records have shown that the introduction of the western system of education in Nigeria in the nineteenth century brought new dimensions to the Nigerian traditional music education. Of particular significance was the change from the informal nature of the pre-colonial system to a formalized system, typical of the western system of tradition. A feature which accompanied this development was the predominant use of western classical music as resource or material in teaching school students. The predominant emphasis on western music characterized the programmes of the early western type school in the nineteenth, century in Nigeria. Ahanotu (2009) observes that the predominant emphasis on western rather than African system of music education in Nigerian secondary schools has continued till now. Tracey (1963) observed that indigenous music which did not appear to be directly connected with spiritual and social uplift were tabooed whenever mission schools were established. They dreaded and condemned our styles of singing as they associated our musical instruments with various idols. The above submission quickly brings to bare that the plans of the colonial master who ultimately, became the power policy makers in Nigeria. This actually paved way for the inclusion of western music education in Nigeria secondary.

### **2.1.5c Objectives of teaching music in school**

Since music is part of human culture, which should be imbibed, projected, and perfectly transmitted, it ought to have a recognized process by which it could be acquired as Abiogu, Mbaji



and Adeogun (2015) observed. Therefore the senior secondary school Curriculum states the objectives of music teaching as essentially to develop:

- i. Awareness and appreciation of organized sound patterns.
- ii. Skills in movement, such as motor co-ordination and dexterity, vocal skills and skills in aural imagery (imaging and internalizing sounds) acquired through exploring and organizing sound.
- iii. Sensitive, analytical and critical responses to music.
- iv. The capacity to express ideas, thoughts and feelings through music.
- v. Awareness and understanding of traditions, idioms and musical styles from a variety of cultures, times and places.
- vi. The experience of fulfillment which derives from striving for the highest possible artistic and technical standards.

The stated objectives are evidenced in the revised and expanded Federal Ministry of Education SSCE Curriculum, NERDC (2010) in which the objectives of music teaching have largely emphasized the individual skills acquisition, aesthetic development, cultural awareness and self-fulfillment of the students. According to Faseum (1991) teaching involves the use of morally accepted methods or procedures by a skilled and knowledgeable person to bring about a mastering of knowledge and so impacted by one who lacks this definition. Faseum sees teaching as a deliberate intention to impart new knowledge to the recipient commonly referred to as the learner. This implies according to Nnamani (2007) that the teacher is naturally central in this relationship and must transmit to the learner the known skill, custom and attitude acquired over the years.

Furthermore, it has clearly shown according to Adegbite (1994) that the teaching of music in secondary schools is not simply solving a narrow aesthetic task, it is an active force of a higher order stimulating the individual's spiritual and creative potentials.

### **2.1.6 The national policy on education**

The Federal Government of Nigeria has adopted education as an instrument for effecting national development. Education is not only the greatest force that can be used to bring about redress, but also an investment which the nation makes for the quick development of its economic, political, sociological and human resources. In order to fully realize the potential contributions of education to the achievement of such desires, educational aims and objectives are outlined to guide teachers.

The national aims and objectives of Nigerian education are:

1. Development of the individual into a morally sound, patriotic and effective citizen.
2. Total integration of the individual into the immediate community of Nigerian society and the world.
3. Provision of equal access to qualitative educational opportunities for all citizens at all levels of education, within and outside the formal school system.
4. Inculcation of national consciousness, value and national unity.
5. Development of appropriate skills, mental physical and social abilities and competencies to empower the individual to live in and contribute positively to the society National Policy on Education, (2013:2).

The National Policy on Education has provisions for the teaching of music at all levels of education. The National Policy on Education clearly stipulates that the secondary level should diversify its curriculum to cater for differences in talents; opportunities and roles possessed by or

open to students after their secondary school course; develop and project Nigerian culture, art and languages as well as the world's cultural heritage which music is part of.

The Federal Government is obliged to see that the nation's culture is kept alive through music and other cultural activities in secondary schools. The Nigerian government does not attach less importance to music education. But despite the provisions for music teaching at all levels of education, researches in music education show that the teaching and learning of music at the senior secondary levels of education have not been really impressive. There is still lack of a thorough foundation of music education in primary schools and junior secondary schools. Only very few secondary schools offer music. That is schools which are fortunate to have qualified and enthusiastic teachers. Even in schools which teach music, it is mainly optional at the Senior Secondary (SS) level and only few students offer it (Olusola and Abolagba, 2012).

### **2. 1. 7 Education curriculum**

Curriculum is the vehicle through which educational objectives are achieved Saylor (1980). The word curriculum was coined from the Latin word “currere” meaning “race course”, referring to the course of deeds and experiences through which children grow to become mature adults (Collins English Dictionary, 2003). A curriculum is a plan for what is to be taught in schools. Eze (1995: 60) views curriculum as “an education programme of experiences offered to a learner under the guidance of the school in order to effect certain desirable changes in learners’ behaviours”. The curriculum is the bedrock of education because it is the curriculum that leads the way towards the achievement of the educational objectives by stating what is to be taught and how it should be taught (Tanner and Tanner 1980). Educational curriculum is planned by curriculum experts. Curriculum is the set of courses and their contents offered at a school or university. A curriculum

is prescriptive and is based on a more general syllabus, which merely specify what topics must be understood, and to what level to achieve a particular grade or standard. That is, a curriculum may be referred to as all courses offered at a school. According to Kelly (2009), “Curriculum is all the learning which is planned and guided by the school, whether it is carried out in groups or individually, inside or outside the school”. In other words, curriculum specifies in advance what we are seeking to achieve and how we are to go about it.

Offorma (2005) sees curriculum as a planned leaning experience offered to a learner in school, adding that it is a program of studies made up of three components program of studies, program of activities and programme of guidance. Hence the meaning of the term curriculum has also been adapted to meet the needs of education of different courses of studies. Blenkin (2012) defines curriculum as a body of knowledge contents and or subjects. That is, curriculum is the process by which knowledge and skills are transmitted or delivered to learners by the most effective methods that can be devised. Curriculum is an organized plan of course outlined with the objectives and learning experience to be used for achievement of these objectives (Tanner and Tanner, 1995). In a wider perspective, it is a way of preparing individuals to become productive citizens and useful member of the society to which they belong. Thus, curriculum is a tool of education to educate and humanize the whole human being. Modern interpretation sees the curriculum as all the knowledge and experience got by a child in and out of the school walls, either on the time table or outside it i.e. the experiences the learner has regardless of when or how they take place (Akinsola and Abe, 2006).

According to Eya (2006), curriculum studies refer to a field of inquiry into how school programmes are developed, implemented and evaluated using methods from diverse fields. Curriculum experts investigate such questions as what should be studied in school, what is likely to be learned as a

result of the activities provided by a particular school, how to develop a practical curriculum and what forces affect what is taught in school. Aguokagbuo (2000) sees curriculum as “an enterprise in guided living, a stream of dynamic activities that constitute the life of young people and adult (p. 24)”. This means that what the school designs and carries out ends neither within the school nor during school life but it is continuity between the school studies and real life.

### **2.1.7b Music Education in the Curriculum**

Curriculum is defined as a plan for action or written document that includes strategies for achieving desired goals or ends Federal Ministry of Education (FME, 2010). In other words, curriculum means a written description of what happens in the course of study. Considering curriculum as the course of experiences that form human beings into persons, Kelly (2008) affirms curriculum as those things which students learn because of the way in which the work of the school is planned and organized but which are not in themselves overtly included in the planning or even in the consciousness of those responsible for the school arrangements. This assertion recognizes the current appreciation of curriculum theory and practice emerged in the school and in relation to other schooling ideas such as subject and lesson. In this wise, curriculum could be seen in four ways as follows:

- i. Curriculum as a body of knowledge to be transmitted.
- ii. Curriculum as an attempt to achieve certain ends in students.
- iii. Curriculum as process.
- iv. Curriculum as praxis (a way of doing things).

To achieve any of the above-mentioned, effective implementation of a well-planned curriculum cannot be overstretched. Rattle (1981) noted that the curricula of education should include writing

in the native tongue, singing (music), basic mathematics and grammar. From its inception, music was given a role in the education curriculum. The curriculum content of music used in secondary schools has been inadequate and there has been lack of continuity in the formulation of music curriculum, Educational planners having seen the importance of music in the development of the society decided to make music to be studied compulsorily at the junior secondary level but that is not enough for student to take up music in the senior secondary school. According to Adeyinka (1988):

A curriculum must have these four main elements: the objectives or purpose, the content or subject-matter, the method or ways of passing on knowledge, and evaluation or assessment - the procedure for testing to know whether or not the students have benefited from the instructions given. (p.13)

Therefore, the syllabus, or content is only one of the several components of curriculum theory. Okafor (2009) rightly pointed out that:

The curriculum of music education shall be overhauled to give it creative social development character. Master musicians should be brought into music academia so that students will gain from their expertise and become more proficient in the entire practical and performing aspect of music. (p. 5)

Recognizing the importance of music education to the individual and society, in the early 19<sup>th</sup> century, Pestalozzi in his principles of education encouraged the introduction of music education into early childhood programmes.

Research has shown that for the young, the gap between a desire for the reassurance of absolute value and the observation that there are no such values has to be bridged by music,

that music is the replacement of religion and that music is the source of the most absolute convictions Aninwene, (2009)

Music has an undeniable effect on the development of the young child and adult, especially in areas of movement, temper, speech and listening patterns.

The importance and role of music in the growth of a child cannot be over- emphasized. The Nigerian child in particular is born and nurtured in music. He grows and learns in the society and he takes his exit from the world with music (Federal Republic of Nigeria, 2009).

Above represent the first paragraph of the music curriculum by the National Commission for Colleges of Education in Nigeria, talking about the importance of music education to a Nigerian child. The theory of Obanya (2004) on functional curriculum theory posits that:

For Africa to get to the level at which it can contribute to the world pool of knowledge, ideas, inventions, human and financial capitals and become fully participating member of the global economy, it has to embrace a curriculum that is tripartite in nature and practical. This could be done following these goal-setting: i.) Developing the deepest sense of pride in being African through a deep understanding of the pride of Africa; the mother tongue or the community language, the African world view, Africa's contribution to world civilization over the ages, the nature and literature of Africa, the creativity of African in various form, great Africans, past and present contemporary Africa's plan for its future in the emerging global community. ii.) Access to a wide world of people, knowledge, techniques, ideas and practices; the official languages and their literatures, mathematics science and technology, informatics, tools and methods of social analysis western and

orient philosophies and religion. iii.) Personal development for contributions to social transformation: A variety of core skills for lifelong learning, vocational awareness and vocational activities, entrepreneurship, creativity, communication and interpersonal conduct, self-awareness etc. (p.35)

According to Obanya (2004), these three goals should be pushed simultaneously from the beginning with their horizons broadening in responses to the level of maturity of the learner. Elements from any of the goals can also be utilized to inject functional value to existing music programmes. He also reveals that, functional content education simply says that the situation in which the child is growing, and the one she/he is going to live in should determine the way education is carried out, including what is taught and how it is to be taught and learned. Functional education states that the purpose of education is to acquire skills of adapting to it and acting to influence it thereby contributing to its development. The latter functions require specific skills which education should seek to inculcate. Obanya further noted that the notion of functional skills education has already been applied to the various aspects of education. In basic literacy programs, it refers to the application of reading and writing to solving day-to-day problems, including the improvement of ones living conditions. In the education of people with disabilities, it refers to the skills required to overcome disabilities. In science education, it refers to the abilities required to consolidate the habits of scientific behaviour. In the training of teachers, it means the aptitudes and abilities needed to promote learning to get the best out of learner. In music education, it refers to acquiring the abilities to compose and or perform a piece of music to be pleasing to the ear and that is all.



### **2.1.8 Panacea**

Panacea is a combination of two Greek words: ‘pan’ meaning ‘all’, and ‘akos’ meaning ‘remedy’. It is derived from the Greek ‘panakes’, which means ‘all-healing’. According to Macmillan Dictionary (2016) the word panacea is a noun that refers to the concept of a cure-all, something that will comprehensively resolve a problematic situation. Oxford Advanced Learners Dictionary (1995) defines panacea as something that will solve all the problems of a particular situation. So this work highlights some points that will solve the problems/ challenges facing music education in senior secondary schools in Nigeria.

### **2.2 Theoretical Framework**

Constructivism is basically a theory and it is based on observation and scientific study about how people learn. Simply put, students construct knowledge and meaning from their interactions with others and their environment (Dabelstei, 2010). Constructivism in education is an epistemological (the part of philosophy that deals with knowledge) perspective of learning focused on how students actively create or construct knowledge out of their experiences. Emphasis is placed on prior knowledge and experience of the learner, which is often determined by the social and cultural contexts of their environment. These students construct their own understanding and knowledge of the world, through experiencing things and reflecting on those experiences. When encountering something new, it has to be reconciled with previous ideas and experience Educational Broadcasting Corporation (2004). Constructivism is the philosophical and scientific position which says that knowledge arises through a process of active construction. As long as there were people asking each other questions, it is a constructivist classrooms. Constructivism, the study of learning, is about how we all make sense of our world, and that really hasn’t changed.

Constructivism can be traced back to educational psychology in the work of Jean Piaget (1896–1980) theory of cognitive development (1954), and from Vygotsky's (1896-1934) social constructivism (1962). Piaget focused on how humans make meaning in relation to the interaction between their experiences and their ideas. The constructivist theory holds that learning always builds upon knowledge that a student already have. This prior knowledge is called a schema (that is representation of a plan or theory in the form of an outline or model and when used in education is a general idea about something). For a teacher to use schemata in music education, the teacher should activate prior knowledge and link new information to old one.

Because all learning is filtered through pre-existing schemata, music as an essential part and soul of a culture will be more meaningful, relevant and useful to its product when the contents of its curriculum mirrored the enriched background from which it evolved. Conversely, music and society have always been intimately related which reflects and creates social conditions and factors that either facilitate or impede social change, like language. It is an accomplishment that distinguishes us as humans Ogunrinade, Adeyemi and Oluniyi (2012:394).

In view of the above fact, constructivists' claim will be the approach in this work for the purpose of teaching and learning music in senior secondary schools. In this manner students 'construct' their own meaning by building on their previous knowledge and experience. New ideas and experiences are matched against existing knowledge, and the learner constructs new or adapted rules to make sense of the world (Matthews, 2000). Like western imperial music theory, appreciation, history and the rest, have a close relation with the musical culture to which it developed and bringing such to another society is like new wine in the old sack, which undeniably will destroys the sack. That is now the situation of Nigerian music study in the senior secondary school, where students come from specific background peculiar with its own rich musical culture

but on getting to the school, a strange musical culture quite different from their experience are placed before them as material of instruction, what a disparity? Furthermore, the constructivist learning theory also argues that people produce knowledge and form meaning based upon their experiences. This learning theory takes a very different approach toward traditional learning as well; it represents a paradigm shift from education based on behaviourism to education based on cognitive theory.

Behaviourism is the learning theory that focuses only on objectively observable behavior and discounts any independent activities of the mind. Behaviour theorists define learning as nothing more than acquisition of new behavior based on environmental conditioning. The only way is to suggest a fundamentally new approach, one that, like the whole of the new concept of music teaching, would arise from and be based on the music that would naturally relate music as a school subject and school work to real life. Applying the behaviourist theory to the study of music is one of the problem of music education in the senior secondary school. When a student is used to listening to and enjoying the music of D'Banj, Tuface, Davido, Wizkid, Flavour, Tiwa Savage and the rest and a teacher comes to class to talk about Haydn, Handel, Mozart and all those sleepy song, what do you expect. They will definitely be bored and request for the type of music they want to listen to, but when a teacher forces them to learn the foreign music theory, they run far away from music as a subject.

According to Steven (1997), pragmatist theory of music education is distinguished from existing philosophies of music education by making central the Deweyan concept of experience, defined as an interaction between the individual and the musical work, and more particularly by the claim that music education does not always have to result in aesthetic. It issues in a practical framework for use by music educators involved in the development program which are conceived as aesthetic

in emphasis. The theory is able to defend a practical framework for the development of music program. Senior secondary music being theory oriented is drawing music education at this level back. According to this theory more practical work based on what the students see around them should be introduced into their curriculum to make more students to develop interest in music as a subject. Pragmatic program triumphed in American educational theory. Furthermore, Vidal (2008) advocated for the pragmatic approach for use in 21st Century Nigerian Music Education. Since all deliberate education is essentially an effort to bring about some sort of change in behavior and predisposition, it is inevitable that a pragmatic approach be applied in the study of music in the senior secondary schools making changes that bring about positive interest in the learner that is changing from full western theory of music to a combination of African and western practical music and this will attract more students to the subject.

The Chinese proverb that said ‘what I hear I forget, what I see I remember, but what I do I know (understand)’ is true. In order to bring out the desired result, the pragmatic theory aligns well with the teaching- learning process of indigenous music knowledge system. This approach prioritizes practicality in musical studies. Students are introduced to practical singing, drumming, dancing or playing musical instruments before moving on to the rudiments and theory. Vidal (2008) strongly advocates for this approach when he writes:

We need changes in our teaching methods, which place emphasis on theory memorization to the detriment of practice and mastery of practical skills. Theory without practice should have no place in our new music education system. The process of teaching music in our schools should be reversed in favour of the natural process by which a child learns and acquires languages. The process is listening, speaking, reading with writing coming last. To draws the same resemblance with music, the process is listening, performing, reading

and writing (theory) with the result that we never arrive at the practice and theory becomes a mere memory exercise (p.5).

### **2.2.1 Music education and culture**

Music education is an important aspect of education that helps students to attain maturity and full nationhood. From the cradle to the grave the African eats, sleeps, and wake-ups with music. Musical art is passed on through oral and informal sources either during festivals, gathering in the village square, court music, and so on. Nigeria as a nation is blessed with multi-ethnic and socio-cultural backgrounds to the extent that some have seen these as a convergence of different nations into a complex one. To this end some have argued that the richness of its socio-cultural and political structures should have been to the advantage of the nation. The richness and the abundance of both human and material resources are expected to unite nation Nigeria in the face of twenty first century challenges. It is therefore to this end that one should be concerned about the trend and the growth of Music Education in Nigeria. Omojola (1992: 1) writing about the historical trend of Music Education in Nigeria argued that: In traditional Nigerian societies, music is conceived as an object of aesthetic contemplation as well as a socio-cultural phenomenon whose importance transcends musical values. Music is an important aspect of the socio-cultural life of the Nigerian communities. More so, music is one of the indicators of certain culture and belief system of the Nigerian people. For continuity and change in the socio-cultural system of a people, there has to be some sort of continuity in terms of the musical growth of the people (Nketia, 1974). Music Education bringing stability therefore is the medium through which this continuity and change in the society can be sustained. For as musical activities are being carried out from one generation to the other, some sort of skills and value are being developed, sustained and shared. In western countries the same acculturative tendencies are entrenched into their educational systems.

Their understanding of music education is not limited to the studies on the rudiments of music. More than merely teaching notes and rhythms, music education seeks to develop the whole person. It touches on the development of the affective domain, including music appreciation and sensitivity (Vidal, 2008). It helps to develop fine motor skills in students who play instruments, and it expands cognitive development through the recognition and interpretation of music symbols and notation (Yudkin, 1989).

### **2.2.2 Essential feature and method of traditional music education in Nigeria**

Nettle (2003) has noted that several characteristics distinguished traditional music education in Nigeria. According to Nettle, the most visible feature includes instruments; these numerous instruments are individually used as accompaniment to singing and in small ensembles. There is a tendency to have at least two of the instruments playing simultaneously. Nettles observed that in Nigeria traditional music education polyphony was wide spread in his assessment, polyrhythm, performed by percussion such as the musical bow or flute often or at least found their way by manipulating the over tone provided by the bow or by humming along with blowing. When all these instruments play together, harmony is achieved and so the students learn the discipline of playing and working together to achieve success. In the view of Nketia (1974):

Traditional music education in Nigeria made use of oral evidence whenever it is available. In some cases there were oral traditions about origin of musical types, tradition that associated individual with particular dance etc. Traditional music education in Nigeria embraced such issue as folklores, stories, mythologies, cookery, craft making, music, dance etc. According to him children learnt the rules and norms of their community through music in most cases. (p.14)

This view is shared by Okafor (2005), the people learnt through memories and samples game songs complicated subjected numerology especially when it has to do with how to compare and to use their language beautifully. Okafor thus, concludes that in the traditionally Nigeria society, the performance of music in its context provoked an ample opportunity for sharing in creative experiences. Similarly, Ahanotu (2009) observes that in the traditional Nigeria society, music making starts from childhood cradle songs usually sung by weaning mother or sometimes other older ones who take care of the young, the target of these songs were usually to impact some messages. Ahanotu, further contended that the teaching and learning of music in the Nigeria traditional societies were mainly effected through exposure to and participation in musical occasions. According to Okafor (2005), in traditional Nigerian societies, music groups are usually formed, these group usually send out their scant to select expert teacher who would teach them so that they themselves would in the end become expert and transmitters of musical knowledge. And so, traditional music education in Nigeria is a continuous process.

### **2.2.3 Methods of teaching music in Nigeria**

Education in all disciplines advocate, for teaching and learning of subjects in schools for effective result. Here are some of the methods that can be applied for effective teaching and learning of music as researched by music educators. Okafor (1991) agreed that:

Methods of teaching fall into two broad categories teacher – centered and student-centered. Instruction planning is dominated by the teacher, both the class activities and evaluation of result in teacher centered but the students assist in the selection of objectives, choice subject matter and in evaluation of result in student centered method of teaching. The student exercises the optimum amount of control of the total learning situation. (p.108)

The teacher of music must go for innovations in the field of music in order to be more effective (Adeogun, 2006a). Sadkar and Sadkar (2005) affirmed that no other method of teaching provides the solution for all music teaching problem. No educational system can rise above the quality of its teachers and without a high standard to succeed the students cannot achieve excellence. When student interest are not properly motivated and maintained the natural thing is for them to withdraw from the subject because they are not convinced that it is not a waste of time to study the subject. The low enrolment received in music as a subject in senior secondary schools can partially be blamed on the music teacher who failed to make music come alive in class room. The teacher of music must vary the teaching methodology to suit the topic he wants to teach and the learner too, because changes take place in educational programmes on daily basis.

The following are some teaching methods that can be adopted in teaching music in senior secondary schools.

- Lecture Method: Lecture method according to Akínbotè (1988), involves the teacher delivering his teaching while the students listen. This method can be used to teach history of music and composer.
- Montessori Method: This method was developed by Maria Montessori. It makes use of graded pieces of apparatus that the learner can use by himself to learn. It is a very good method of learning. It can be used in teaching sight-reading in music.
- Demonstration Method: This is when the teacher shows or demonstrates to students through actions. This method can be used to teach playing of musical instruments.
- Discussion Method: The students participates in class discussion and teaching, they ask questions and provide answers to questions discussed. Students should be allowed to listen to other pupils as they discuss on a particular topic.



#### **2.2.4 Musical balanced diet:**

The physicians speak of a balanced nutritional diet; musicians refer to theirs as balanced musical diet- that is the development of music curriculum that will provide the students with experiences and comprehension of all types and style. The Nigerian society seems to recognize only those who claim to have studied music and can prove it practically. According to Onyiuke (2007), “well balanced programme in music education should give students opportunity to make music as well as listen to music”.(p.147) The music curriculum is expected to at the end produce people who are musically literate and competent both in theory and practice from the primary to secondary levels. Unfortunately, these goals seem to need a lot of strength, determination or effort to be carried out. Hardly is music taught in primary schools except for the privileged private schools. For music to be balanced, it must include theory and practice.

#### **2.3 Empirical Framework**

In this section, is a review of empirical studies focusing on the state of music as a subject in senior secondary schools to ascertain its challenges and proffer possible solution. Most recently, a wide-range of intellectually inspiring works on Music education in Nigeria has been published. Based on the foregoing, we can observe that different scholars have carried out different studies in this area. Even though, music is generally accepted as integral part of African culture, widely accepted for various purposes and has long been on the school syllabus, hitherto, it is not a preference school subject to the students at senior secondary school level and the turnout of students enrolling for music at that level has been declining every year. Research findings by various music education experts such as Ekwueme (2000), Okafor (2005), Faseun (2001) observably unveiled that music

as a senior secondary school subject has not enjoyed the support given to other school subjects over the years of their coexistence in the Nigerian School curricula. Many scholars have reacted to some of these lingering problem in music education in senior secondary schools in Nigeria at different times and their researches are found in books and journal articles. For instance, Okafor & Okafor (2009:35), Agu (2006: 18), Anya-Njoku & Onu (2016: 383), Nzewi (2007: 117) and Aninwene (2003) reports that the curricular are western oriented and that the music relies solely on western concepts and models of music and music education. The resultant effect is that Senior Secondary School Students shy away from the subject because they think that learning music must be difficult. This reactions shows that individuals are saddened by the situation of music education in Nigeria. These scholars agreed that music education should be society oriented so that more students will be interested to learn the music they see around them. So that when they graduate they will carry on preserving Nigerian Music Culture while also earning their livelihood through music. This state of affairs prompted the need for a study of music as a subject in Senior Secondary Schools (SSS) in Nigeria, this study is aimed at to ascertain the real state of the study of music in the SSS and proffer a way of improvement.

Okafor and Okafor (2009) asserts that music is listed as the fourth out of the 5 vocational electives out of which only one subject shall be offered. It does not fare better in the senior secondary school. Here, music is swallowed in the heap of figures (35). Consequently, very few student offer music in senior secondary school certificate examination (SSCE) and general certificate examination (GCE). According to them, the curriculum laid more emphasis on western music Culture than African music and music of other groups. That is where we have the problem. The curriculum is well designed to produce a musician of the world and the musician of the world has not become a musician of Nigerian society. They observed that the likes of Nzewi, Uzoigwe, Akin Euba,

Olaniyan, Onyeji, Okafor and Idolor etc; want to integrate the Nigerian into the musical system of the world rather than integrating the system of the world into the Nigerian music education (34 – 38).

Agu (2006) opines that the study of music terminates at the Junior Secondary in most Nigerian Secondary Schools. The curriculum consist mainly of rudimentary lessons on western music. While at the senior secondary level, music studies becomes optional. Writing about this, he states that much still deserves to be done owing to the pressing problem of music at this level. Aninwene (2003) asserts that the development of a more relevant music education in secondary schools in Nigeria has not manifested in the implementation due to the lapses in the curriculum. According to him, the music curriculum is fashioned after the western culture. He also listed some of the challenges of music as a subject in the senior secondary schools and in conclusion, he recommends that reorganizing the junior and senior secondary school curriculum is needed in order for music education not remain a fantasy in Nigeria.

In the views of Anya-Njoku and Onu (2016: 382), the music profession in Nigeria is still under the aegis of colonization. The system is propagating the music tutelage system of the colonial masters and they recommend that there is an urgent need to stop theorizing and pragmatically restructure the curriculum, instructional strategies/ materials and upgrade the teacher so that graduates of music school can be groomed to become self-elate and relevant in the society then the resultant curricular should be energized by African repertoire, instruments and other resources for better results (pp. 383, 402- 403). Nzewi (2007) opines that considering that anyone who have received some disciplinary training whatsoever were wrongly oriented and trained to rely solely on western concepts and models of music and music education. Modern African music education is stuck in the dark ages of the western music education it has copied in which most music teachers

are not equipped to bring about a re-generation of African heritage (p.117). The above assertions are factors that militates against the study of music as a subject in the senior secondary schools.

### **2.3.1 History of Western music education in Nigeria**

The study of music in Nigerian schools became significant with the advent of the colonial administration and the missionary movement in Nigeria around the middle of the nineteenth century. Western classical music was also taught in these schools as a replacement for the traditional musical practices which had been described as fetish. Students were taught in the European musical idioms and hymns were sung in English language based on the European diatonic scale. Western musical instruments such as the piano, organ and brass and woodwind instruments were brought into the country. These instruments were used both in schools as well as the churches. This however formed the basis of the students' interaction with these musical instruments. The resultant effect of the use of these instruments could also be felt through the growth of popular bands such as the various highlife bands fast developing then and most especially the opportunity it afforded some learners to go and study western music which developed into the Nigerian Modern Popular and Art Music. Though these activities were concentrated around the South-west, South-east and South-south parts of Nigeria, Nketia (1974) opines that:

Some elements of musical training and development were present in the Northern region which had hitherto been under the influence of the Islamic and Arabic cultures. The states in the region adopted among other things some Arabic musical instruments, particularly aerophones, chordophones and drums and features of vocal techniques, identified with Islamic cantillation. The Quranic School was the rallying point for pupils to learn and

interact with the Arabic musical instruments and the vocal styles which culminated in the growth of the contemporary musical styles such as *Were, Waka, Apala, Sakara* and the popular Fuji music. (p.26)

Therefore, it is plausible to say that musical activities were alive in the northern region, though, it had a far reaching impact in the South. Music was taught in almost all the major schools that were under the tutelage of the Colonial administration through the Christian missions. With the advent of western education, which came through the Christian missionaries in collaboration with the British colonial government, in the early part of twentieth century, the curriculum of the missionaries was geared towards literary education as they focused on the arts including, music, drama, and poetry among others, in their efforts to evangelize to the “natives”. In this way the awareness for formal music education was raised through the inclusion of music in the school curriculum. Vidal (2008) explains that:

Formal music education was institutionalized in the schools at the beginning to serve the interests of the missionaries and colonial administrations. That the type of music education introduced was alien to Nigerian culture and traditions. That attempts to correct this though, successful with other subject did not yield much success in music, thus making music lag behind other subject such as language, literature, drama in terms of cultural development and orientation. (p.8)

Efforts were again made after independence to make education, including music education functional and relevant to the needs of Nigeria and the African child. But necessary structures were not put in place to concretize the new ideas on music education.

The growth of Nationalistic awareness among the blacks (Nigerians and non-Nigerian immigrants) around the 1970s led to a revolt against the European musical culture which consequently resulted in the de-emphasis of music on the school curricula and the resultant decay of western classical music education in Nigerian schools, (Omibiyi-Obidike, 1979:128).

This situation made it imperative for prospective Nigerian academic musicians to travel abroad to acquire formal music education, which in itself stirred up excellence and professionalism in the practice of music and development of music education at secondary and tertiary institution levels in Nigeria. The independence in 1960, caused the re-introduction of music in the school curricula and music teaching now operated in both public schools (though, mostly controlled by the missions) and private schools.

However, the shortfall caused by the de-emphasis of music in the curricula of schools by the colonial administration had hitherto had its toll on music teaching and music education. Now there are a few professionally trained musicians/ music teachers in schools that could afford to pay these teachers reasonable and tangible salaries. It was further discovered that the bulk of the few that study music are usually in the private-owned schools. And for some years now, a sharp decline in the enrolment of candidates for music in Senior Secondary Schools has been observed.

### **2.3.2 Music education in Nigeria**

Music education has come a long way from the colonial times when most of the music education in an institution consisted of singing class in primary or secondary school or the teacher training college. Now, music has become a subject, albeit not a well-ranked subject, in Nigerian educational institutions. The University of Nigeria, Nsukka (UNN), must be mentioned and praised for the trail it blazed in music education in the country. UNN had the first college of music in Africa, and it produced the core of people trained in music as well as other disciplines. The University of Nigeria, Nsukka, was the first institution in the country to elevate the musician to a more dignified status from the previously held prejudice that a musician was a person wasted in wine, women, and music. Following UNN's example, teacher training institutions, secondary and other tertiary institutions in the country began to establish departments of music. They have been able to employ professional trained or certificated teachers to teach music. In that respect, the status of music education has risen from the amateur and mainly singing status of the institutions of the colonial era to the present status in which music can be studied more systematically and more professionally. Presently, music education not only trains people in musicianship, but also educates them to train other musicians.

It is pertinent here to examine the quality of the people who train musicians under the present educational system in the country. The teacher could be the product of teacher training colleges that train the musician mainly in the art of singing or playing an instrument or the teacher might be an untrained person with exquisite talent who trains a musician for a popular band, a guitar band, or even for the practice of traditional music or dance (Okafor, 1998: 3).

Since the establishment in the 1960s of the Advanced Teacher Training Colleges (ATTC), which later became the Colleges of Education, and the University of Nigeria, Nsukka, the quality of the

teachers has risen. Music educators have fallen into several classes (a) the traditional master musician who trains his own people mainly by apprenticeship, (b) the trained musician in the Western educational system who knows all the rudiments and the rules and who has certain objectives he wishes to attain, and (c) the untrained talented musician (Okafor, 2005).

The University of Nigeria, Nsukka, produced the first group of graduates and diplomas in music who are now lecturers, HOD in higher Institution of Learning like Nnamdi Azikiwe University NAU, Delta State University, University of Lagos (UNILAG), University of Port Harcourt (UNIPORT), University of Ibadan (UNIBADAN), Colleges of Education like Alvan-Ikoku College of Education (COE), Federal College Education Eha-Amufu (FCEE) to mention but a few and teachers in secondary schools in Nigeria. Since then these institutions had also produced musicologists who in turn teach, perform and train people in the field of music. These Students and music graduates had been provided some organized training in the context of the National Policy on Education, and to a certain degree, the training had equipped them to function within the guidelines and objectives set by the country, the society, and its educational system.

The educational infrastructure of the country can be defined as consisting of the educational institutions, the educators themselves, and the students involved in the teaching/ learning process. As previously mentioned, it was the universities, the colleges of education, the churches, the secondary schools, and the teacher training colleges that carried out the main music education in an organized way. This can be said only if we ignore the apprenticeship system used by the traditional society for the teaching and transmission of music. The tertiary, secondary, and primary schools were equipped mainly with Western musical instruments, and the teachers (those who were respected among them) were those trained in Western education. Therefore, the prestige of music education for decades relied mainly on the quality of Western musical education that the



teacher or the musician had received. This system ignored or snubbed the traditional music education, traditional music, as well as popular music on which most of the music industry depended for survival. Under this system, the best educated musicians in the society were the most poorly remunerated. The uneducated, those who had “nothing at all” but whose music was popular, were those who earned a lot by their music. We, therefore, have the anomaly that “good” music is not worth its hire.

For the goals of music education to be realized, we can take our cue from the National Policy on Education which states that “in order to encourage aesthetic, creative and musical activities, Government will make staff and facilities available for the teaching of creative arts, crafts and music”. Furthermore, “in order that these functions may be discharged efficiently, a cadre of staff is required in adequate number and quality at the different operational levels in the local, State and Federal Institutions” (Federal Republic of Nigeria, 1981).

If we interpret this fully, it means that the product of music education in Nigeria, that is the person who has received quality music education, must be able to function as a musician at the best and highest levels of the country’s economy. He must not only earn his living but must be able to use music as a tool for national economic development. It follows, therefore, that in assessing the success or failure of the music education policy, we must determine what the product of the system has been able to do to develop the country’s economy. Secondary schools lack professionally competent teachers of music. The college of education and other higher institutions of learning have failed to equip graduates of music with the necessary tools needed to be able to teach music (Ajewole and Adebisi, 2008). This paper assesses the problems of music education in Nigerian senior secondary schools, suggests solutions to these problems as well as the way forward for music education.

### **2.3.3 Curriculum Development:**

Curriculum development is a planned, purposeful, progressive and systematic process to create positive improvement in the educational system. In his views on curriculum, Nicholl cited in Onyiuke, (2010):

Curriculum development is concerned with sequencing activities to bring about desired learning, curriculum development is a process, and it is seen as the planning of learning opportunities to bring certain changes in the learners and assessment of the extent to which these changes have taken place. (p. 4)

Curriculum development as a process has no starting point and is a never ending process. In curriculum development, materials to use are considered. The music syllabus for primary and junior secondary schools in Nigeria today is integrated with other related arts subjects such as fine arts, craft, drama and dance, to form the cultural and creative arts curriculum. The current nomenclature, cultural and creative arts as against the erstwhile, which is music, has aggravated the problem of music education in Nigeria. The music syllabus in the cultural and creative arts curriculum does not possess the adequate background for advanced music studies in senior secondary schools and tertiary institutions, thus affecting the quality of Nigeria secondary school music graduates. This causes the changing emphasis in music education where the music curriculum is in danger of being reduced in most school boards by the broadened emphasis on other subjects like science, mathematics, English etcetera. This is challenging the music educators to evaluate the music programme because there is really need for improvement. The current SSS music curriculum stressed music study by those students who had the ability and interest rather

than stressing the importance of having every student learn something of value about music before graduating from the senior secondary school. There is need to broaden the music programme to be relevant in our senior secondary school today.

#### **2.3.4 Music education under the 6:3:3:4 system of education**

After the educational curriculum conference of 1977 in Lagos which gave rise to the 1981 National policy on education, Nigerians chose the subjects which should be studied in school at different levels (curriculum). At the introduction of the 6-3-3-4 system of education by the then Ibrahim Babangida regime, there was a revolution in the Nigerian educational system. The 6-3-3-4 system resulted in the reconstruction and modification of the already existing educational curriculum.

The 6-3-3-4 system of education established a link between the Primary, Junior Secondary, Senior Secondary and Tertiary systems of education. This gave music more recognition in the curriculum. Music scheme of work then covered the rudimentary aspects of music, brief history of musical composers and their works and notations were taught in Junior Secondary and Senior Secondary schools. Then, music was being harmonized between that of the junior secondary and senior secondary schools. Music was then an examination subject of the West African Senior Secondary School Certificate examination (WASSCE), Junior Secondary School Certificate examination (JSSCE) as well as NECO and JAMB.

#### **2.3.5 Music education under the 9:3:4 system of education**

At the introduction of the 9-3-4 System of Education by the then Ministry of Education, Ezekwesili under the Olusegun Obasanjo administration in 2007, NERDC (2007), the whole curriculum was restructured once again. According to music teachers, it never favoured music as a subject because Music, Fine Art and Drama were merged as one subject called the Cultural and Creative Arts. This

applies to the 9 years basic education under the universal basic education which combined the 6 years in primary and 3 years in Junior Secondary schools. 3 years in the Senior Secondary school has another curriculum before the 4 years in the tertiary institution. No one knows if it will soon be merged in the tertiary institutions where CCA teachers are trained.

The curriculum planners never considered this, even though music is still taken as an examination subject in Junior Certificate Examination, it is not called music again but it falls under cultural and creative Arts. Gradually music is losing its grip again on the educational curriculum, because looking at the curriculum one will see that it is as if the curriculum planners said; let us just put music so that these music professionals will leave us alone. Again, music was not favoured by the coming of the 9:3:4 system of education. This consequently affects the students who wants to study music in the future, even though the curriculum planners made music compulsory and not optional again, the quality of attention given to music is not encouraging at all. There is no connection between the junior secondary and senior secondary school music curriculum. Music is one of the Arts, but it is however not being given due recognition since the introduction of the 9:3:4 system of education. Onyiuke (2010) observed that although music has been recognized as a core subject in the Cultural and Creative Arts curriculum, its adoption and implementation in school is still a problem. Some who profess to teach music do not effectively teach the subject as expected due to some factors. Ekwueme (2009) opined “that music curriculum should at the end produce people who are musically literate and competent both in theory and practice” but the new junior secondary school curriculum makes it difficult for both teachers and students to be competent in music.

### **2.3.6 Music in the junior and senior secondary curriculum**

In junior secondary school or its equivalent, music continues to be a required part of the curriculum. The development of music education starts at this level. Many missionaries that brought western education to Nigeria had such backgrounds as part of their growing up. The junior secondary school is both pre-vocational and academic and includes all the foundation courses which enable pupils to acquire fundamental knowledge and develop skills. The junior secondary school curriculum includes art, drama and music as core subjects called cultural and creative art. Cultural and Creative Arts is one of the basic academic subjects in the primary and junior secondary school programme NERDC (2007).

### **2.3.6 b Music in the senior secondary curriculum**

The senior secondary school curriculum includes music and art as elective subjects under humanities. The new Senior Secondary Education Curriculum (SSEC) is said to be geared towards preparing students for higher education as well as laying a solid foundation for sustainable poverty eradication, job creation, wealth generation and value re-orientation which are the four focal points of National Economic Empowerment and Development Strategy (NEEDS). Essentially, the SSEC was developed by the Nigerian Educational Research and Development Council towards actualizing the ideals of the NEEDS and the educational reform agenda of the Federal Government. The development of trade/entrepreneurship subjects from where students are to choose at least one trade for compulsory study has enabled the vocationalization of the curriculum as well as creating the enabling environment that will support higher education NERDC (2007).

The new SSEC is structured as seen in the National policy on Education as follows: There are five compulsory subjects of English Language, General Mathematics, one trade/entrepreneurship

subject which is to be selected from the list of 35 trade entrepreneurship subjects, Computer Studies/ICT and Civic Education which all students must offer. Then there are four distinct fields of studies/ specialization from which students are to offer three or four subjects. Under Science and Mathematics are Biology, Chemistry, Physics, Further Mathematics, Agriculture, Physical Education and Health Education. For the field of Business Studies are Accounting, Store Management, Office Practice, Insurance and Commerce. Subjects listed under Humanities include Nigerian Languages, Literature In English, Geography, Government, Christian Religious Studies, Islamic Studies, History, Visual Art, Music, French, Arabic and Economics while the field of Technology has Technical Drawing, General Metal Work, Basic Electricity, Electronics, Auto Mechanics, Building Construction, Wood -Work, Home Management, Foods & Nutrition And Clothing And Textiles. One elective subject may be offered by students within or outside their field of specialization provided the total number of subjects is not more than nine and not less than eight. The new JSEC and SSEC represent a paradigm shift from the old one.

### **2.3.7 State of music education in Nigerian Senior Secondary School today**

The role of music education in senior secondary school is for development, understanding and appreciation through the ability to perceive and react to experience in music aesthetically. The task of organizing a balanced music program in today's SSS is quite complex. It is influenced by such factors as the availability of time within the school plan, the number of teachers in the music staff, their particular areas of specialty, the attitude of students, administrators and parents towards the importance of music and the amount of funds appropriated to support the music program. The very magical nature of music endears it to the heart of man. Adedeji and Ajewole (2008) argues that, human beings of all ages react to music for one reason or the other. Investigation reveals that it is true of

our societies but from the happening in our schools, music curriculum in Nigeria needs to be contextualized to meet the need of the society and in order to be functionally relevant (p.113)

In line with this, music and the other art were includes in the curriculum at the stages of education in Nigeria as cultural and creative art in the junior secondary school and as selective vocational in the senior secondary school music has come to stay as a subject in the school curriculum. According to Ekwueme (2000), the condition of music in our school has deteriorated. The product of music is very minimal when compared with other school disciplines. For the poor condition of music in schools Vidal (2008) suggests that:

We need to change our attitude to music education and music in general ... we need to changes teaching methods which place more emphasis on the theory memorization to the detriment of practice and mastery of practical skill. Theory without practice should have no place in our new music education system. (p.14)

### **2.3.8 The place of music in the educational development of Nigeria**

Musical development is part and parcel of the total mental and material growth of human society. The importance of music has been recognized in various settings in Nigeria such as in the home, school and various cultures. In the Nigerian context, the rapidly changing physical environment has important implications in overall development of society. National development in the 1950(s) and 60(s) means the capacity of a nation whose economic condition has been static to achieve an annual increase in its Gross National Product (GNP). The rate is about 5 to 7 percent and the ability to expand the output faster than the rate of population growth is a great advantage (Tedoar, 1981). Today the concept of National development has gone beyond just the achievement of the economy,

but the total welfare of the people in the country. This is why when we talk of National development, a lot of questions are asked in terms of poverty level, employment, the exercise of human right, patriotism of citizens etc. that is to say that National Development covers both economic and non-economic aspects of the country.

Music plays a very important role in National Development. Individuals, society and even the government of this country use certain aspects of music to achieve their aims and objectives. For example, music is used in the mass media to educate the people, information are disseminated to citizens by government agencies through the avenue of music. Besides people can criticize or praise the policies of government and its implementation through it. Fela Kuti with songs like “Zombi”, “suffering and smiling” criticized the brutality of the then military government in 1986 and Idris Abdulkareem with his “Nigeria Jaga- Jaga” revealed the happens in Nigeria, while Timi Dakolo used his song “Great Nation” to talk about unity and belief in our county Nigeria as well as “the land is green” and “the land of my dreams” by T. Y. Bello. Thus music is seen as a very important medium for expressing public opinion which is an important tool in National development.

### **2.3. 9. The role of music teacher**

Teachers generally always see learners as sensitive fragile beings that need facts and ideas, this is because teachers are embodiment of knowledge ready to impact to the students. Music teacher then must endeavour to avoid presenting learners with complication or no explanation for a way out. Music programmes that bear no connection whatsoever to out of school life of a learner should be scrapped and replaced with new ones structured around career opportunities that will help



learners to make meaning out of life when they leave school. To this end music is a practical subject and in music is demonstration of what has been learnt.

The music teacher outside his teaching role should function also as an influential counsellor unto the students. This belief is predicated on the fact that such act could draw the students to the teacher and by so doing may begin to appreciate music which the teacher teaches. The music teacher should function as community relation personnel. In doing this, the teacher should endeavour always to keep the school administration, students, parents and the community informed about the objective activities and the scope of the music programme. This could take the form of preparing newsletters, subject pictures, articles to the newspapers or making appearances as guest speakers at Parents Teacher Association (PTA) or school club meeting. The music teacher should bear in mind that it is the subject music and not the teacher per se that is the subject of presentation.

Furthermore, Egbiri (2002) opines that another essential role of the music teacher should be that of being a musician among musicians and an educator among educators. This implies that the music teacher should extensively devoted to research and must kept abreast with the trends development as well as changes in his field, taking adequate part in curriculum communities involved in music organization. The role of music teacher as primarily and essentially to teach music, and the music teacher must concentrate on these five issues:

- Developing goal and objective of music- The music teacher must decide which of the school's goals that is in relation to music and set up subsequent music objectives that will facilitate the attainment of these goals theory the curriculum;
- Motivation- As a music teacher approaches the teaching situation, he will discover that it is necessary to inspire (motive) students so that they will want to learn and develop their

musical potentials. The teacher will have to provide moral support to the child who is frustrated by the demands of the school music;

- Selection and organization of material- The complete structure and organization of the music curriculum will influence the teacher selection of what is considered important to teach and what is important will be influenced by the teacher's knowledge of the subject. The music teacher must be certain that the organization and planning are in line with reality. In addition to organizing the selected material to meet his student's needs, the teacher must also furnish them with a sense of security by establishing a classroom atmosphere that is warm, creative, business like and democratic;
- Presentation of material - In music class, teaching must be vivid to attract, to interest, and to hold the students attention, material must be relevant or it should not be presented, and must be memorable or learning will fade in students mind and be forgotten. Patience and understanding in regard to the rate of students' progress, comprehension and achievement are also significant considerations related to presentation of music session; and
- Evaluation – when the teacher is done with what is worth teaching and has presented his materials to the learner, he needs to carry through by determining exactly what the students has learnt. Evaluation is not only a means to determine what students have accomplish but also. To provide the teacher with information on the effectiveness of his role in the teaching learning process.

### **2.3.10 Teacher Student Relationship in Music Study**

The success of the curriculum in any school depends heavily on the teachers' curriculum implementation strategies. He /she selects the relevant material, makes decision about the learner and classroom situation to accommodate learners' individual differences. They devise the most

relevant curriculum in terms of local needs and aspirations. Teachers perform a variety of societal roles related to students and these roles help to define the nature of teacher-student relationships. According to Onyiuke (2008: 151) “The teacher is, a mediator of learning, standing between students and the subject matter to be learned”. This role is the one for which teachers are professionally trained. The teacher as an examiner evaluates the work and progress of students in terms of stated standards and objectives. The teacher is also a disciplinarian who is expected to promote conduct that is acceptable within the norms of the school and the society. Sometimes, the teacher is a confidante to students, sharing their trust and perhaps performing the function of a parent counselor. Traditionally, the teacher is expected to represent the community in the classroom in upholding moral values and norms, reasonable care in respect to the student’s safety and general welfare. Finally, the teacher is an academic adviser who assists students in planning programmes.

The teachers’ relationship with the students is sometimes described as a “client” relationship, like that of a doctor with his patient or a lawyer with his client. The analogy is partly accurate. The relationship is indeed a professional one in that the roles of teachers and students are defined by law and convention. The teacher is not granted the same freedom a lawyer enjoys with his client or a doctor with his patient. Furthermore, the teacher cannot select his client, as can the doctor or lawyer, nor does the student client have the right to choose his teacher. For music student to perform well there must be a link between him/her and the teacher, for him/her to learn the practical aspect of music, since music is theory and practical oriented. There must be a connection or cordial relationship between the music teacher and the music student.

### **2.3.11. The music teacher in profile**

Who is a senior secondary school music teacher? There is no one answer for the function in a unique instructional situation where he is identified by a variety of names – band director, general music teacher orchestra conductor, instrumental specialists, music theory teacher, choral director. In most schools, the music teacher assumes only one of these titles and all the duties connected with it. The senior secondary school music teacher in general is no more identified by a single pattern of school structure. He finds himself in a wide assortment of grade level organizations. However, it appears to be a general consensus that for successful teaching to be achieved the teacher must be well trained in the Act, knowledge in his field, efficient and effective. In addition Ekong (2009) noted that, the teacher must employ a variety of methods to achieve desire objectives.

Meanwhile in the words at Mursell (1948) cited in Ekong (2009) it is expected that teachers teach effectively to nurture the musical potentials of learners that will enhance and help evolve them into sound musical beings, in this regard Ekong contents that the learner is expected to acquire certain skills and competence which will affect positively on his in school and out school life experience. In this word of Okon (1999) skill acquisition refers to the knowledge gained through efforts a practice thereby aiding an individual of a group of perform or improve upon specific tasks. The success of this task he argued depends largely on whom transmits the knowledge. How the knowledge, is transmitted and to whom the knowledge is transmitted with respect to music teaching. Hofer and Klotman (1979) viewed teaching as that which places the teacher on a pedestrian which his singular objective is always a group or individual involvement in musical with the ultimate end being a student's performance as it relates to demonstrating musical competencies and ideas. The teacher satisfaction in their view is subsequently a reflection of

students learning. The teacher become crucial in the provision of stimulations guidance, organization and conduct of the learning experiences of his learner helping to increases the efficiency of his learning. Music teaching and learning entails a process of development of musical literacy, the development of musical skills, and the growth of musical appreciation. From the foregoing one needs to ponder on the present method of teaching music, in our senior secondary school. Are the methods suitable? Are they yielding desired result? What are the causes of low enrolment in music in the senior secondary school in Nigeria?

### **2.3.12 Qualities of the successful music teacher**

The music teacher spends most of his life influencing the musical growth and development of others. There are certain essential qualities that contributes to teaching music successfully.

- Pleasuring personality: the teachers personality must portray tolerance, cooperativeness, democratic judgment, warmth and friendliness a deep interest in music, A sense of involvement, dedication and willingness; not negligence, knowledge talent and skill.
- Cheerfulness – the teacher who really has a good sense of humor can laugh with the case at spontaneous jokes and then return to complete the lesson at hand. He can introduce a flavour of humor into the release as a change of pace or a form of relaxation. The purpose of humor is to link students and teacher.
- Emotional stability – the person who has a serious emotional problem will not be able to function as a music teacher because it will affect his activities in the class.
- Knowledge of music- another important quality of a successful music teacher is the knowledge of what is to be taught. The music teachers' mind must remain openly receptive to improvement innovation and change.

### **2.3.13 Problem of low enrolment in music as a subject in Nigerian Senior Secondary School.**

The issue of low enrolment of students to study music as a school subject prompted the researcher to interview some music teacher to ascertain their perception of the issue and the way out of the problem. They claimed that the low enrolment of students to music can be traced to teacher/students ratio, the JSS and SSS music curriculum and lack of involvement of teachers in curriculum planning. Akuezuilo (2006) asserts that the point mentioned hinders the curriculum whose key implementers are not well oriented to the teaching of such curriculum. Also lack of equipment, lack of infrastructure, western-oriented curriculum, poor attitude of parents and students, unfavourable time table, discouragement from school administrators, lack of time for music. In support Okafor (2009) declared that:

the curriculum laid more stress on western music and music of Euro American cultures than African music and music of other group.... the curriculum is well designed to produce musician of the world and the musician of the world (can) not become a musician of the Nigerian society. (p.18)

Ekwueme (2008) noted that there is a general a lack of interest, commitment, and general apathy to music. According to Ekong (2009) the provision of adequate facilities equipment and instrument by the relevant authorities must be in place if music teaching in senior secondary school in the country is to be fruitful. These and more makes the need for panacea for music education in Nigeria imperative.

## **2. 4 Summary of Literature Review**

The review of literature shows that many scholars have been preoccupied with finding the way to move or promote the study of music as a subject in senior secondary schools. As old as the subject

is, it has been discovered that it is the most unpopular subject on the timetable in Nigerian secondary schools, and thus reducing the number of students studying the discipline in Nigeria. The paper assesses the challenges faced by music as a subject in Nigerian senior secondary schools, exposes the benefits of music education to students and suggests suitable panacea for music as a subject in the senior secondary schools. From the beginning of the literature review, the researcher divided the review into three sub headings. The subheadings include conceptual framework, theoretical frame work and empirical frame work. The conceptual frame work was further organized under the following heading concept of music, education, Music Education, Music Education, Western Music Education, School music education, Educational Curriculum.

The second subheading being the theoretical framework, used constructivism theory according to Lev Vygotsky in Dabelstei (2010). In this theory, students construct their own understanding and knowledge of the world, through experiencing things and reflecting on those experiences. When encountering something new, it has to be reconciled with previous ideas and experience (Educational Broadcasting Corporation, 2004). This theory holds that learning always builds upon knowledge that a student already knows. For a teacher to teach music effectively, the teacher should activate prior knowledge of the students and link new information to old one. This learning theory takes a very different approach toward traditional learning as well; it represents a paradigm shift from education based on behaviorism to education based on cognitive theory. Behaviourism is the learning theory that focuses only on objectively observable behavior and discounts any independent activities of the mind. Behaviour theorists define learning as nothing more than acquisition of new behavior based on environmental conditioning. The only way is to suggest a fundamentally new approach, one that, like the whole of the new concept of music teaching, would arise from and be based on the music that would naturally relate music as a school subject and

school work to real life. To apply the behaviourist theory to the study of music is one of the problem of music education in the senior secondary school. When a student is used to listening to and enjoying the music of D'Banj, Tuface, Davido, Wizkid, Flavour, Tiwa Savage and the rest and a teacher comes to class to talk about Haydn, Handel, Mozart and all those sleepy song, what do you expect. They will be bored.

The third aspect of the literature review was on the empirical framework which sought and reviewed the views of researcher and music experts on the situation of music education in the SSS and their thought on the way forward. It was further organized under the following subheadings History of Western Music Education in Nigeria, Music Education in Nigeria, Curriculum Development, Music Education under the 6.3.3.4 System of Education, Music Education under the 9:3:4 system of Education, Music in the junior secondary curriculum, Problem of low enrolment in music as a subject in Nigeria senior secondary school, Qualities of the successful music teacher etc. The aspect of review X-rayed some studies of some researcher on the study of music in schools and some of these researches carried out some practical studies to ascertain the solution to the challenges facing music as a subject in the senior secondary schools. Their works revealed that the system is propagating the music tutelage system of the colonial masters, they recommends that there is an urgent need to stop theorizing and pragmatically restructure the curriculum instructional strategies/materials and upgrade the teacher so that graduates of music school can be groomed to become self-elate and relevant in the society.



## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

In this chapter, I discussed the research design, area of study where the study was conducted, population, sample of the population, instruments for data collection, including methods used in validation of the questionnaire. The main purpose of this study is to look into the study of music as a subject in the senior secondary school to ascertain the problems perceived by music teachers in Enugu State Nigeria and to proffer solution to the problems.

#### **3.1 Research Design**

The researcher chose a survey research design because it best served to answer the questions and fulfil the purpose of the study. The survey research is one in which a group of people or items is studied by collecting and analyzing data from only a few people or items considered to be representative of the entire population. In other words, only a part of the population is studied, and findings from this is expected to be generalized to the entire population. This survey is done by assessing public opinion or individual characteristics by the use of questionnaire and sampling methods. Nwanna, (1981) observes that surveys are investigations in which subjects were studied in the natural settings without any treatment. Akuezuilo (1993) also states that a survey research is one in which a group of people or items are studied by collecting and analyzing data from only a few people or items considered to be representative of the entire population.

#### **3. 2 Area of Study**

In this study, the opinions or perceptions of music teachers in Enugu state were sought on the state of music as a subject in the selected secondary schools in Nigeria. The study was limited to 20

(twenty) secondary schools in Enugu state, three (3) schools were selected from each of the six (6) educational zones, 1(one) State Government Schools, 1 (one) Mission school and 1 (one) private school from each zone, it also includes the 2 (two) Federal Government Colleges in the state. Table 1 below shows names of schools, their educational zones and their category.

**Table 1 Sample Schools for the study**

S/N	Educational Zones	Names of State Schools	Names of Mission Schools	Names of Private Schools	Names of Federal School
1	Agbani	Army Day Secondary School Awkunanaw Enugu	Holy Rosary College (HRC) Uwani Enugu.	Mea Mater Elizabeth High School Orjiagu Agbani Enugu	
2	Awgu	Mmaku High School Mmaku	Rosary High School Cathedral Road Awgu	Alpha Secondary School Adogba, Awgu.	
3	Enugu	Trans Ekulu Girls Secondary School Enugu.	Immaculate Heart Secondary School Ogui, Enugu	Pine Crest School Bisala Road, independence Enugu	Federal Government College Enugu.
4	Nsukka	University of Nigeria	Queen of Rosary College Nsukka	Shalom Academy Nsukka	Federal Government

		Secondary School Nsukka.			Girls College Lejja Nsukka
5	Obollo Afor	Adaa Community Secondary School Obollo Etiti	St Patrick's Model Community Secondary School Obollo Eke	Oxford Secondary School, Ekwenu, Obollo- Afor	
6	Udi	Aguobu Owa High School Aguobu Owa	Christ High School Abor.	Hidden Treasure School Ngwo	

### 3. 3 Population of the study

The target population for this research include the music teachers and students in Enugu state, while the accessible population is the music teachers and students in selected schools. The music teachers and students in the Secondary schools in Enugu States formed the population of this study since they are the ones within the researcher's reach. In addition, the music teachers were considered appropriate as population of the study area because, as stated in chapter one, they are the ones responsible for routine teaching of music in the schools. Most of them have had several years of music teaching experience and students are the ones being taught. Therefore, they are in the best position to furnish the researcher with the information needed to answer the research

question of this study. Table 2 below shows the number of teachers and students in Enugu state, according to their zones.

**Table 2: Number of teachers and students in each educational zone in Enugu State**

Zones	Number of teachers	Number of students
Agbani	1438	25,455
Awgu	1558	14,035
Enugu	2224	26,418
Nsukka	2214	21,927
Obollo Afor	1474	18,895
Udi	1320	12,982
Total	10228	118,712

**Source: Enugu State Ministry of Education and Post Primary Management Board Enugu (PPMB)**

### **3.4 Sampling Techniques**

A random sampling procedure was used for selecting the students used as participants in this study. All the music teachers in the schools visited were used for this study. This technique was employed to ensure a fairly equal representation of the variables for the study. The sampling was based on Federal Government colleges, State Government, Mission and private owned secondary schools in Enugu state, Nigeria. Within each section, all music teachers were used, selection of students was by simple random sampling too. Random sampling technique was employed to select music

students that was used from all educational zones in the state. The total number of students in Enugu state in the 2018/2019 academic year was one hundred and eighteen thousand, seven hundred and twelve (118,712). Responses were elicited from twenty (20) students randomly selected from each school which made up one hundred and forty four (144) male and two hundred and seven (207) female students that filled and returned three hundred and fifty one (351) copies of questionnaires. The number of secondary schools is six hundred and twenty five (625), out of which the twenty (20) schools were selected three from each educational zones. Thirty (30) music teachers which involves seven (7) male and twenty three (23) female music teachers being all the music teacher in the selected school were used.

**Table 3 Names of the twenty Secondary Schools under Study in Enugu State Nigeria**

<b>Representative Figure</b>	<b>Schools</b>
A	Army Day Secondary School Awkunanaw Enugu
B	Mea Mater Elizabeth High School Orjiagu Agbani Enugu
C	Mmaku High School Mmaku
D	Rosary High School Cathedral Road Awgu
E	Pine Crest School Bisala Road, Enugu
F	Federal Government College Enugu
G	Federal Government Girls College Lejja Nsukka
H	University of Nigeria Secondary School Nsukka.

I	Queen Of Rosary College Nsukka
J	Shalom Academy Nsukka
K	Ada Community Secondary School Obollo Etit
L	St Patrick's Model Community Secondary School Obollo Eke
M	Aguobu Owa High School Aguobu Owa
N	Christ High School Abor.
O	Oxford Secondary School, Ekwenu, Obollo- Afor
P	Hidden Treasure School Ngwo
Q	Alpha Secondary School Adogba, Awgu.
R	Holy Rosary College (HRC) Uwani Enugu.
S	Trans Ekulu Girls Secondary school Enugu.
T	Immaculate Heart Secondary School Ogui, Enugu.

### 3. 5 Sample of the population

The sample for this research work were drawn from the population. For some studies, the population may be small enough to warrant the inclusion of all of them in the study. But a study may entail a large population which cannot all be studied. That portion of the population that is studied is called a *sample* of the population (Nworgu 2006:69). A sample in this study is, therefore,

a smaller group of elements drawn through a definite procedure from an accessible population. The elements making up this sample are those that are actually studied. The sample was made up of all the music teachers that teach music in the twenty Secondary Schools in six educational zone of Enugu State and twenty (20) students was selected from each school. The sample size is three hundred and sixty one (351) students and thirty (30) music teachers.

**Table 4: Number of music teachers and students used for the study**

Zones	Number of music teacher used	Number of students
Agbani	9	54
Awgu	1	52
Enugu	8	75
Nsukka	9	71
Obollo Afor	2	46
Udi	1	53
Total	30	351

### **3. 6 Instruments for Data Collection**

In depth interviews, observation and questionnaire were used for data collection. In depth interviews are personal and unstructured interview whose aim is to identify participant's emotions, feelings, and opinions regarding a particular research topic. The main advantage of personal interviews is that they involve personal and direct contact between interviewers and interviewees, as well as eliminate non-response rates, Wilson (2003). What is more, unstructured interviews

offer flexibility in terms of the flow of the interview, thereby leaving room for the generation of conclusions that were not initially meant to be derived regarding a research subject. The conduction of the research interview involved the use of semi-structured questionnaire, which was used as an interview guide for the researcher. The researcher observed the study of music in the senior secondary schools in the state for a period of 12 (twelve) months that is 1 (one) academic year in the 2017/2018 academic year to ascertain the students' interests in music as a subject, studying music as a subject in the senior secondary school and enrolment into the external examinations to write music and also their performances. After observations, the Questionnaire items were constructed based on the purpose of the study and research questions in order to keep the researcher in focus. The questionnaires were in two sections; Section A for the students was made up of 30 questions. The instrument was structured in the *modified Likert* fashion, on a 4 – point scale, ranging from “strongly agree” (SA), through “agree” (A), and “disagree” (D) to “strongly disagree” (SD). The YES or NO questions were included. Subjects were instructed to respond to their degree of agreement with the statements contained in the instrument. The section B is a semi- structured questionnaire meant for interview of the teachers. The teachers' semi-structured questionnaire had 17 items. The interview questions (see Appendix) were aimed at eliciting relevant information concerning the study of music in the senior secondary schools in Nigeria. Questions relating to methodology and material for music education, perceived problems of music teaching and learning as well as possible strategies that could be adopted to enhance music education in Nigeria were asked during the interview schedule. All items for the teachers were open-ended since they were prepared, so as for the researcher to guide the interview towards the satisfaction of research objectives, additional questions were also encountered during the



interviews. There were also questionnaires for staff of the Enugu State Ministry of Education which also served as a guide for the interview session.

### **3. 7 Validity of the Instrument**

The instruments (questionnaires) were face validated through consultation with three researchers in music education. They were given draft copies of the questionnaire together with copies of the title of study, purpose of study and research questions. They were required to critically examine the questionnaires in order to ensure that they contained all that will be necessary for the investigation as well as ensure that no irrelevant things were included. The face validators complied and made corrections that were effected by the researcher. The corrected draft of the questionnaire was given to the researcher's supervisor for further examination. The supervisor upheld the suggestions of the face validators as effected by the researcher and it was certified appropriate for the investigation.

### **3. 8 Reliability of the Instrument**

The instruments used possess quality of reliability. To establish the reliability of the questionnaires, the use of test-retest technique was adopted. Some of the respondents who successfully completed the questionnaire were identified. An appeal was made of them to once more complete the questionnaire again in order to find out the reliability of the instrument. A positive value was obtained.

### **3. 9 Administration of Instrument/ Method of Data Collection**

The researcher administered two hundred and ten (210) instruments personally because of the sample size while one hundred and ninety (190) were administered by the research assistants

(teachers). The interview was done by the researcher, copies of the questionnaire were distributed to some students by the teachers who assisted the researcher in reaching the students. The researcher administered some of the questionnaires personally to the students and also watched them closely to ensure objectivity in filling out the questionnaires. The teachers were first interviewed, the questionnaires were distributed to the students after the interview and they were also collected immediately on completion from the students to minimize chances of loss.

**Table 5: Administration and collection of Instruments**

S/N	School	Representative	No. Of Questionnaire Distributed	No. Of Questionnaire Collected	No of Questionnaire not returned
1	Army Day Secondary School, Awkunanaw, Enugu	<b>A</b>	20	18	2
2.	Mea Mater Elizabeth High School, Orjiagu Agbani, Enugu	<b>B</b>	20	16	4
3.	Mmaku High School, Mmaku	<b>C</b>	20	15	5
4.	Rosary High School, Cathedral Road, Awgu	<b>D</b>	20	19	1
5.	Pine Crest School, Bisala Road, Enugu	<b>E</b>	20	20	0
6.	Federal Government College, Enugu	<b>F</b>	20	18	2

7.	Federal Government Girls College, Lejja, Nsukka	<b>G</b>	20	18	2
8.	University of Nigeria Secondary School, Nsukka	<b>H</b>	20	19	1
9.	Queen of the Rosary College, Nsukka	<b>I</b>	20	14	6
10.	Shalom Academy, Nsukka	<b>J</b>	20	20	0
11.	Ada Community Secondary School, Obollo Etiti	<b>K</b>	20	15	5
12.	St. Patrick's Model Community Secondary School, Obollo Eke	<b>L</b>	20	19	1
13.	Aguobu Owa High School, Aguobu Owa	<b>M</b>	20	19	1
14.	Christ High School, Abor.	<b>N</b>	20	18	2
15.	Oxford Secondary School, Ekwenu, Obollo- Afor	<b>O</b>	20	12	8
16.	Hidden Treasure School, Ngwo	<b>P</b>	20	16	4
17.	Alpha Secondary School, Adogba, Awgu.	<b>Q</b>	20	18	2

18.	Holy Rosary College (HRC), Uwani, Enugu	R	20	20	0
19.	Trans Ekulu Girls Secondary school, Enugu	S	20	18	2
20.	Immaculate Heart Secondary School, Ogui, Enugu	T	20	19	1
Total			400	351	49

The table above shows that a total of 400 copies of questionnaires were distributed and a total of 351 that is 83.7% of the distributed questionnaires were collected. Out of the ones that were collected by the researcher, 2 were incomplete. About 2 to 3 students were asked some “yes” or “no” questions in each school while all the music teachers were interviewed. Twenty (20) questionnaires each were designed for the students in each school, semi- structured questionnaires were used to guide the interview section for the music teachers and five (5) questionnaires were designed for the Enugu State Ministry of Education and Post Primary Management Board Enugu (PPMB) staff.

Some staff in the Enugu State Ministry of Education and Post Primary Management Board (PPMB) Enugu were interviewed in their offices to find out their views about the place of music in the senior secondary school. The researcher used the phone to take snap shots of the people interviewed. They made remarkable contributions on the issue of low number of students that offer

music as a subject; some were in favour of the subject while some were against it. The information gathered will be discussed in details in the next chapter of this project.

### 3.10 Method of Data Analysis

Data collected were arranged in tables for easy reference to describe the findings from the schools visited. Primary data were gathered from music teachers and students in selected secondary schools as well as the state ministry of education and information, and the post primary school management board (PPMB). The simple random sampling method was used to select students at the secondary school level. Three sets of questionnaires were then administered: one for school music teachers, one for the ministry of education and the other for secondary school students.

Responses to questionnaires were analyzed using the simple percentage score method while other data collected were analyzed in line with the research questions. Percentages of responses were then calculated from the total responses for each item in the questionnaire using this formula:

$$\frac{X}{Z} \times \frac{100}{1} = \%$$

Where X is the frequency of response and Z the total number of respondents. Therefore:

$$\text{Frequency of response} \div \text{Total number of respondents} \times 100 \div 1 = \% \text{ of responses}$$

Secondary data were gathered from published and unpublished materials on the subject matter.

**Table 6: Number of music teachers in each school is represented in the table below**

S/N	Name of school	Number of teachers	Num. of music teachers	Percentage of music teachers
1	Army Day Secondary School Awkunanaw Enugu	184	3	1.6%
2.	Mea Mater Elizabeth High School Orjiagu Agbani Enugu	73	2	2.7%
3.	Mmaku High School Mmaku	21	0	0%
4.	Rosary High School Cathedral Road Awgu	53	1	1.8%
5.	Pine Crest School Bisala Road, Enugu	68	1	1.47%
6.	Federal Government College Enugu	205	3	1.46%
7.	Federal Government Girls College Lejja Nsukka	190	3	1.5%
8.	University Secondary School Nsukka.	122	2	1.6%
9.	Queen of Rosary College Nsukka	70	1	1.4%
10.	Shalom Academy Nsukka	98	3	3%
11.	Adaa Community Secondary School Obollo Etit	30	0	0%
12.	St Patrick's Model Community Secondary School Obollo Eke	84	1	1.1%
13.	Aguobu Owa High School Aguobu Owa	46	0	0%

14.	Christ High School Abor.	51	1	2.8%
15.	Oxford Secondary School, Ekwenu, Obollo- Afor	35	1	2.8%
16.	Hidden Treasure School Ngwo	27	0	0%
17.	Alpha Secondary School Adogba, Awgu.	24	0	0%
18.	Holy Rosary College (HRC) Uwani Enugu.	83	4	5%
19.	Trans Ekulu Girls Secondary school Enugu.	60	3	5%
20.	Immaculate Heart Secondary School Ogui, Enugu.	30	1	3.3%
	Total	1,504	30	2%

**Source: Enugu State Ministry of Education and Post Primary Management Board Enugu (PPMB)**

The table above shows that 30 teachers out of 1504 teachers which is less than 2% in the above mentioned schools were music teachers. It was also observed that some of the secondary schools do not have qualified music teachers to take them. The source of information is Enugu State Ministry of Education and Post Primary Management Board Enugu (PPMB) as shown above.

**Table 7: Number of music students in the senior secondary in each school**

Serial number	Name of Schools	No. of students in each senior secondary school	No. of music student in each senior secondary school
1	Army Day Secondary School Awkunanaw Enugu	742	0
2	Mea Mater Elizabeth High School Orjiagu Agbani Enugu	145	0
3	Mmaku High School Mmaku	54	0
4	Rosary High School Cathedral Road Awgu	135	0
5	Pine Crest School Bisala Road, Enugu	102	0
6	Federal Government College Enugu	1,436	5
7	Federal Government Girls College Lejja Nsukka	1,254	2



8	University Secondary School Nsukka.	892	0
9	Queen Of Rosary College Nsukka	474	0
10	Shalom Academy Nsukka	496	0
11	Ada Community Secondary School Obollo Etit	113	0
12	St Patrick's Model Community Secondary School Obollo Eke	199	0
13	Aguobu Owa High School Aguobu Owa	183	0
14	Christ High School Abor.	115	0
15	Oxford Secondary School, Ekwenu, Obollo- Afor	66	0
16	Hidden Treasure School Ngwo	70	0
17	Alpha Secondary School Adogba, Awgu.	54	0
18	Holy Rosary College (HRC) Uwani Enugu.	870	0

19	Trans Ekulu Girls Secondary school Enugu.	1014	0
20	Immaculate Heart Secondary School Ogui, Enugu.	72	72
TOTAL		8,865	79

The table above shows the number of music students in each school. The table above reflects at a glance the number of students that take music in senior secondary school in each school visited as seventy nine (79). From this it shows that majority of the school visited do not have music students in the senior secondary school. Immaculate heart secondary school and federal government colleges happen to be the only schools that have music students in the senior secondary. The table shows that about 99% of the school visited do not offer music in senior secondary school while less than 1% offer music.

**Table 8 Number of music teachers and students in each school.**

School	No. of music teachers	No. of CCA students in each junior secondary school	No. of music students in each senior secondary school.
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Army Day Secondary School Awkunanaw Enugu	3	978	0
Mea Mater Elizabeth High School Orjiagu Agbani Enugu	2	192	0
Mmaku High School Mmaku	0	53	0
Rosary High School Cathedral Road Awgu	1	131	0
Pine Crest School Bisala Road, Enugu	1	205	0
Federal Government College Enugu	3	1,574	5
Federal Government Girls College Lejja Nsukka	3	1,337	2
University Secondary School Nsukka.	2	1,054	0
Queen Of Rosary College Nsukka	1	638	0

Shalom Academy Nsukka	3	950	0
Ada Community Secondary School Obollo Etit	0	182	0
St Patrick's Model Community Secondary School Obollo Eke	1	340	0
Aguobu Owa High School Aguobu Owa	0	138	0
Christ High School Abor.	1	140	0
Oxford Secondary School, Ekwenu, Obollo- Afor	1	133	0
Hidden Treasure School Ngwo	0	90	0
Alpha Secondary School Adogba, Awgu.	0	54	0
Holy Rosary College (HRC) Uwani Enugu.	2	940	0
Trans Ekulu Girls Secondary school Enugu.	3	1,477	0

Immaculate Heart Secondary School Ogui, Enugu.	1	135	72
TOTAL	28	10,561	79

The table above reflects at a glance the number of music teachers and music students in each of the school visited. It shows that out of all the 10,541 students that studied music as CCA in the junior secondary school, only 79 students which is about 0.74% takes music as a subject in the senior secondary school. Most of the music teachers teach CCA in the JSS only a few of them teach music in SSS.

## CHAPTER FOUR

### PRESENTATION AND ANALYSIS OF DATA

This chapter focuses on the presentation and analysis of the data collected from the field in line with the research questions. A total of four hundred (400) copies of the questionnaire were administered to the students, ( twenty (20) copies of the questionnaire per school) out of which only three hundred and fifty one (351) were successfully filled and returned which return rate was considered satisfactory for this study. Data presentation is subdivided into two parts. The segments are distribution of students' responses on table and distribution of teachers' responses to research questions.

Simple percentage was used to present students' distribution and responses to research questions based on the data gathered from the field. First, the study presents the calculated percentage (%) of the responses against the items in the instrument used to elicit response from the students. It follows by the analysis of the responses. Item analysis were used to answer the research questions. The answers to these questions were obtained from the responses of the research subjects. This research shows that only few secondary school offers music as a curricula subject at the senior secondary school (SSS) level. Twenty schools were sampled randomly and administered questionnaires for possible reasons for the non-inclusion of music in their school timetable. Their responses are shown under the research questions below. In other schools, they offer music as CCA at the JSS level but not at the SSS level. It was also discovered from the teachers that secondary schools that offer music are concentrated in Enugu metropolis that is Enugu east Senatorial Districts occupied mainly by the urban dwellers. Most schools located in rural area do not even offer music some do not even have music /CCA teachers.

## Statistical Procedure used

The statistical procedures are discussed as following: collected questionnaires have been arranged to get the total number and percentage of each item in the following order: strongly agree (SA), agree (A), disagree (D), strongly disagree (SD).

- To get the percentage (%)

$$(\text{Number of A}) \div (\text{number of total response}) \times (100) \div (1)$$

$$(\text{Number of S A}) \div (\text{number of total response}) \times (100) \div (1)$$

$$(\text{Number of D}) \div (\text{number of total response}) \times (100) \div (1)$$

$$(\text{Number of S D}) \div (\text{number of total response}) \times (100) \div (1)$$

For example: to get the percentage of the frequency in Item number one in table 9,

$$105 \div 351 \times 100 \div 1 = 29.9 \% \text{ (A)}$$

$$157 \div 351 \times 100 \div 1 = 44.7\% \text{ (SA)}$$

$$63 \div 351 \times 100 \div 1 = 17.9\% \text{ (D)}$$

$$26 \div 351 \times 100 \div 1 = 7.4\% \text{ (SD)}$$

- To get the total percentage of each item

$$(\text{Number of frequency of response per item}) \div (\text{number of total response}) \times (100) \div (1)$$

For example: Item number one in table 6

$$351 \div 351 \times 100 \div 1 = 100 \%$$

The number of responses obtained from the students in the schools are represented in the table below.

**Table: 9 Responses from the secondary school students**

s/ n	Variables	Result										Decision made
		Strongly Agree		Agree		Disagree		Strongly Disagree		Total		
		freq	%	Freq	%	freq	%	freq	%	freq	%	
1	Music should be taught as core subject in SSS	105	29.9	157	44.7	63	17.9	26	7.4	351	100	Agree
2	I take music as a subject in my school	45	12.8	180	51.2	56	15.9	70	19.9	351	100	Agree
3	Music study is by choice not compulsory	120	34.1	160	45.5	70	19.9	1	0.28	351	100	Agree
4	Music is suitable for the less academically inclined students.	101	28.7	90	25.6	145	41.3	15	4.2	351	100	Disagree
5	Only lazy students offer music in SSS.	20	5.6	71	20.2	215	61.2	99	28.2	351	100	Disagree



6	Music should be taught to those who have talent.	175	49.8	11	3.1	109	31.0	56	15.9	351	100	Strongly agree
7	People need little or no formal education to experience music.	110	31.3	213	60.6	10	2.8	18	5.1	351	100	Agree
8	Indigenous music should be introduced into the curriculum	300	85.4	31	8.8	17	4.8	3	0.85	351	100	Strongly agree
9	Music is suitable for boys not girls.	12	3.4	9	2.5	310	88.3	20	5.6	351	100	Disagree
10	We do practical music in school	95	27.0	170	48.4	40	11.3	46	13.1	351	100	Agree
11	We study African music in school	28	7.9	26	7.4	106	30.1	191	54.4	351	100	Strongly disagree
12	Music is suitable for personal fantasies and for leisure time.	159	45.2	120	34.1	53	15.0	28	7.9	351	100	Agree

13	The study of music does not lead to well paid jobs.	130	37.0	7	1.9	160	45.5	54	15.3	351	100	Disagree
14	Music helps you to know your cultural heritage.	158	45.1	123	35.0	65	18.5	5	1.4	351	100	Strongly Agree
15	There are limited job opportunity for music graduate.	99	28.2	88	25.0	78	22.2	86	24.5	351	100	Strongly Agree
16	Music teacher uses instructional material while teaching	9	2.5	13	3.7	237	67.5	92	26.2	351	100	Disagree
17	Music cannot be taught and learned, music is a talent.	58	16.5	177	50.4	100	28.4	16	4.5	351	100	Disagree
18	The music curriculum should be reviewed.	22	6.2	310	88.3	15	4.2	4	1.1	351	100	Agree

19	Music curriculum is very difficult	103	29.3	240	68.3	6	1.7	2	0.56	351	100	Agree
20	The teacher do their best to teach us	140	39.8	203	57.8	5	1.4	3	0.85	351	100	Agree
21	I like music and like to study it in school	75	21.3	97	27.6	98	27.9	81	23.0	351	100	Disagree
22	I can play any musical instrument	2	0.56	3	0.85	218	62.1	128	36.4	351	100	Disagree
23	I have background in music like being in a choir or learning music outside the school.	211	60.1	120	34.1	11	3.1	9	2.5	351	100	Strongly agree
24	My music teacher taught me the instrument I play now.	4	1.1	1	0.28	168	47.8	178	50.7	351	100	Strongly disagree

25	Other students do not like me because I study music.	2	0.56	8	2.2	213	60.6	128	36.4	351	100	Disagree
26	There is no music teacher to teach me.	190	54.1	148	42.1	10	2.8	3	0.85	351	100	Strongly agree
27	My parents do not want me to take music as a subject	73	20.7	165	47.0	45	12.8	68	19.3	351	100	Agree
28	Most of our topics are western theory of music	125	35.6	176	50.1	32	9.1	18	5.1	351	100	Agree
29	I do not have music studio in my school.	200	56.9	129	36.7	17	4.8	5	1.4	351	100	Strongly agree
30	There is no music in our time table.	214	69.9	118	33.6	12	3.4	7	1.9	351	100	Strongly agree

**The analysis of the table above shows that in**

Item 1: 262 (74.6%) of the respondents agreed that music should be made a core subject while 89 (24.9%) of the respondents disagreed that that music should be made a core subject which shows that majority of the students wants to study music as a subject in the senior secondary school. Item 2: 225 (64%) of the respondents agreed that they take music as a subject in my school while 126 (35.8%) of the respondents disagreed that they take music as a subject in my school. Item 3: 280 (79.6%) of the respondents agreed that Music study is by choice not compulsory while 71 (20.1%) of the respondents disagreed that Music study is by choice not compulsory. Item 4: 191 (54.3%) of the respondents agreed that Music is suitable for the less academically inclined students while 160(45.5%) of the respondents disagreed that Music is suitable for the less academically inclined students. Item 6: 91(25.8%) of the respondents agreed that only lazy students offer music in SSS while 314 (89.4%) of the respondents disagreed that only lazy students offer music in SSS. The table clearly stated the percentage of the frequency of each item. Item 7: 323 respondents who form 92% of all respondents agreed, 28 (7.9%) disagreed respectively with this item. Item 8: 331 respondents who form 94.3% of all respondents agreed, 20 (5.6%) disagreed respectively with this item. Item 9: 21 respondents who form 5.9% of all respondents agreed, 330 (94%) disagreed respectively with this item. Item 10: 265 respondents who form 75.4% of all respondents agreed, 86 (24.5%) disagreed respectively with this item.

Item 11: 54 respondents who form 15.3% of all respondents agreed, 297 (84.6%) disagreed respectively with this item. Item 12: 279 respondents who form 79.4% of all respondents agreed, 81 (23%) disagreed respectively with this item. Item 13: 137 respondents who form 39% of all respondents agreed, 214 (60.9%) disagreed respectively with this item. Item 14: 281 respondents who form 80% of all respondents agreed, 70 (19.9%) disagreed respectively with this item. Item

15: 187 respondents who form 53.2% of all respondents agreed, 164 (46.7%) disagreed respectively with this item. Item 16: 22 respondents who form 6.2% of all respondents agreed, 329 (93.7%) disagreed respectively with this item. Item 17: 235 respondents who form 66.9% of all respondents agreed, 116 (33%) disagreed respectively with this item. Item 18: 332 respondents who form 94.5% of all respondents agreed, 19 (5.4%) disagreed respectively with this item. Item 19: 343 respondents who form 97.7% of all respondents agreed, 8 (2.2%) disagreed respectively with this item. Item 20: 343 respondents who form 97.7% of all respondents agreed, 8 (2.2%) disagreed respectively with this item.

Item 21: 172 respondents who form 49% of all respondents agreed, 179 (50.9%) disagreed respectively with this item. Item 22: 5 respondents who form 1.4% of all respondents agreed, 346 (98.5%) disagreed respectively with this item. Item 23: 331 respondents who form 94.3% of all respondents agreed, 20 (5.6%) disagreed respectively with this item. Item 24: 5 respondents who form 1.4% of all respondents agreed, 346(98.5%) disagreed respectively with this item. Item 25: 10 respondents who form 2.8% of all respondents agreed, 341 (97.1%) disagreed respectively with this item. Item 26: 338 respondents who form 96.2% of all respondents agreed, 13 (3.7%) disagreed respectively with this item. Item 27: 238 respondents who form 67.8% of all respondents agreed, 113 (32.1%) disagreed respectively with this item. Item 28: 301 respondents who form 85.7% of all respondents agreed, 50 (14.2%) disagreed respectively with this item. Item 29: 329 respondents who form 93.7% of all respondents agreed, 22 (6.2%) disagreed respectively with this item. Item 30: 332 respondents who form 94.5% of all respondents agreed, 19 (5.4%) disagreed respectively with this item. From the responses, so much still needs to be done to bring music as a subject to its rightful position in the senior secondary schools in Nigeria.

A look at the answer given by the respondents to questions above shows a level of gross bias. From its very beginning until the present, music as a school subject in Nigeria has not taken the kind of stride other school subjects are taking due to reasons which are obvious in this research, culminating into problems which militate against its relevance and negatively affecting the kind of impact it should have in the society. Some of the problems militating against the positive perception of the study of music by the society go beyond the matters of pedagogy and the pedantry. One of our biggest challenges of music as a subject is the bias way which the teaching of music in schools is looked upon. The area of our specialization is regarded as a non-core subject area despite the fact that a good understanding of it enhances the understanding of the so-called core subjects – be they Mathematics, Language, Biology, chemistry or physics. Music and mathematics for instance are so related that a good knowledge of Mathematics is required to better understand it. This researcher was reliably told that in this country, there once was a time when students applying for admission into the university were required to possess in addition to other subjects, a credit pass in English language and one of either Mathematics or Music. Little wonder, Pythagoras the father of Mathematics and Philosophy used Music to teach Mathematics.

**Below are answers to the research questions following the data collected**

**Research Question 1 (RQ1)**

**What is the number schools that offer music either as cultural and creative arts (CCA) in Junior Secondary School or as a subject in the SSS in Enugu State?**

From the finding it was observed that most of the school visited offer music as CCA even though some of the school in the rural area do not have music teacher but other CCA teachers study the text book and were able to teach the much they can. Music is elective in the senior secondary and

so Immaculate Heart Secondary School Ogui Enugu seventy two with (72) music students, federal Girls College Lejja with two (2) music students and Federal Government College Enugu with five (5) music students happen to be the schools that have music students in the senior secondary with a total number of seventy nine (79) music students. This makes up three (3) schools that offer music as a subject in the senior secondary (SSS) in Enugu State. All the other schools offer music only as CCA and not as a subject in the senior secondary school.

### **Research Question 2 (RQ2)**

**What is the percentage of students that take up music as a subject in the Senior Secondary School? How many students offer music as a subject in senior secondary schools in Enugu State?**

Music is generally and widely accepted for various purposes and has long been on the school syllabus but it is not a preference school subject to the students at senior secondary school level and the turnout of students enrolling for it at that level has been declining every year. Music as a school subject has not enjoyed the support, given to other school subjects over the years of their coexistence in Nigerian School curricula. The researcher that in Immaculate Heart Secondary School all the SS1 and SS2 offer music as a subject which is a total of seventy two (72) students. The teacher Mr Ifeanyi Nwamba mentioned that SS3 student leave music in second term as they focus on the subject they will take during WASSCE and the music teacher at federal government college Enugu revealed that they have three (3) music students in SS1, they have two (2) music students in SS2 and they have only one(1) music students, Ss3 which makes the number of music students in the school to be less than 3%. The music teacher Mrs Amoke Obiageli also said that as at 2018, 3 students registered and sat for music in the WASSCE. The music teachers at the other



schools visited complain that no student choose the subject. Mrs. Aguigbo chinyere the music teacher of Trans Ekulu Girls secondary school mentioned that only one student came to register for the subject but she advised that she should take another subject as it is frustrating to be teaching only one student. The result showed that only 79 students which is about 0.89% takes music as a subject in the senior secondary school out of eight thousand eight hundred and sixty five (8865) senior secondary students in the schools visited.



**Plate1:** The researcher and Mrs Amoke Obiageli music teacher at Federal Government College Enugu.

### **Research Question 3 (RQ3)**

#### **What are the music teacher's perception on the position of music in the Senior Secondary School in time tabling and popularity?**

The music teacher at Federal Government College Enugu observed that they have music in the time table for the senior secondary school alongside the four other subjects that are in the same group of elective with it. According to her, the subject is not popular because of the technicality involved in the subject, the practical lines and spaces doesn't sink well and again. No one wants to study because we have one hundred and something musicians making money without studying music. The music teacher at Immaculate Heart Secondary School also agreed that there is music in their timetable and music is compulsory for SS1 and SS2 but not in SS3 so none of the SS3 students will be writing music in WASSCE in 2018/2019 academic session. The other schools visited revealed that music is in the time table in JSS not as music but as CCA. There is no music in the senior secondary school time table and no student choose the subject either. At Pine Crest Enugu, Mr. Boniface revealed that students were advised to meet the teacher for private coaching in case they want to ask any question in music but in SSS, there is no subject as music. He also stressed that music is offered when there is a teacher (usually one or more music teacher to a school). But if the teacher resigns or is transferred, a vacuum is created and the subject is abandoned till another music teacher is recruited. The time lag may be several sessions or terms. Consequently, students' interest may not be sustained. In government schools, it is a common practice to transfer music teachers to schools where music is not taught as a curricula subject. In such cases, the teacher is made to teach other subjects instead of music.



**Plate 2:** The researcher and Mr. Boniface music (CCA) teacher at Pine Crest Enugu.

#### **Research Question 4 (RQ4)**

**How does the curriculum, method of teaching, counseling and administrative policy affect the study of music as a subject in the Secondary School in Enugu State?**

At the senior secondary school level, one can see that music is competing with many other vocational electives. Since music is not a core subject and considering the poor social perception of music as a field of study, coupled with poor human and material resources in the training institutions, the choice of music as a subject offered by students both at the JSS and SSS levels is

decreased. Looking at the Senior Secondary School Subject Groups, one can only imagine how music can survive as a subject at this level of education.

Core Subjects - English language French Mathematics A major Nigerian language One of Biology, Chemistry, Physics or Integrated Science One of literature in English, History, Geography or Social Science A vocational subject.

Vocational Electives - Agriculture, Applied electricity, Auto mechanics, Book keeping and Accounting, Building construction, Commerce, Computer education, Electronics, Clothing and textile, Food and Nutrition, Home Management, Metal work, Technical drawing, Wood work, Shorthand, Typewriting, Fine Arts, Music.

Non-Vocational Electives - Biology Chemistry Physics Further mathematics Integrated science Health education Physical education Literature in English History, Geography Social studies Bible knowledge Islamic studies Arabic Government Economics Any Nigerian language.

(Source: National Policy on Education, 2013)

The music teacher at Holy Rosary College, Enugu (HRC) observed that the syllabus should include practical to encourage student to come. Method of teaching also centered on covering the curriculum and not making students study music. Lack of instructional materials like musical instrument e t c which the school management and Government refused to purchase also negatively affects the study of music in senior secondary school. Our music is still based on colonial master's way not to suit our purpose. Music is still centered on keyboard, it should not. African indigenous music should be encouraged and students should do less of western music.



**Plate 3:** The researcher and Mrs Nnaji music teacher at HRC

Mrs. Chinyere Egboka, the music teacher at Army Day Secondary School Awkunanaw pointed out that the Curriculum is not planned in a way that students will see the need to study music in SSS. At Mmaku, the music teacher Ugwu Blessing who now takes English Language as she studied music and English in NCE exposed that she insisted on teaching on music but was told by the VP Academics that since they need English teacher it cannot be done because you are the only music teacher here many students will want to offer the subject but what will happen when you are transferred and not replaced with another music teacher as music teachers are scare. She further

said she tried to report to the school board but when her principal was queried on why she allowed a music graduate to teach English, the principal instructed her that she will teach the subject by 4: pm if she wish because there is no space in the timetable for music. She just continued with her English just to avoid long travel from mmaku to the state capital just because of the case. The period given to music on the timetable is usually not sufficient, for the teaching of music. This makes music teaching inadequate for the acquisition of skills and knowledge required. Just like the case of Mmaku where a music teacher was told that if she wants to teach music, she will teach it by 4:00 pm.



**Plate 4:** The researcher and Mrs Chinyere Egboka, music (CCA) teacher, Army Day

#### **Research Question 5 (RQ5)**

**What are the music teacher's perception on other factors that influence the choice to take up music as a subject in the senior secondary school as perceived by music teachers?**

The music teacher at Mea Meter Elizabeth High School Agbani revealed that The CCA curriculum killed music in JSS Art, drama, customs and tradition dance, craft. In JSS Certificate Exams – fine art 60, music 30, Drama 20, Dance 10. Music covered few topics in JSS and so the topics covered is not enough to encourage a student to take it as a subject in the senior secondary school the music teacher at Queen of Rosary College Nsukka observed that parents see musicians as never do well and that discourage some students that might be interested to just run away. She went further to say that some of their peers also discourage them. The traditional ways of teaching the subject music should be more comprehensive and wide-ranging so that it will cover all kinds of music styles and genres which should include as students are not attracted to fugue, counterpoint, figured bass and the likes.



**Plate 5:** The researcher and Mrs. Chinyere Aguigbo at Trans Ekulu Girls

The music teacher at the University of Nigeria Secondary School, Nsukka fumed that our music culture has changed a lot during the cultural developmental processes in recent times. Students run away from the subject because they think it is a very difficult subject. At Oxford Obollo-Afor the music teacher noted that students want to learn and talk about the type of music they see or hear around them not some jargon about foreign music, foreign instrument that most of them have never seen. In the words of the music teacher of Shalom Academy, Nsukka, these computer age students will never allow themselves to be drawn back to the colonial way of doing thing as they have the mind of their own and can go round the world from the comfort of their home through information and communication technology. They want what is around them and the type of music studied in the senior secondary school is not part of it. The interview I had with the teachers revealed that as old as the subject is, it is the most unpopular subject on the time table in the senior secondary schools in Nigeria. Some of the issues have to do with i. the nonchalant attitude of senior secondary students to music as a subject. ii. The traditional assumption about the role of music in education as irrelevant and in the society perception of musicians as never-do-well also pushed the effort of teachers down in the list of educational priorities. iii. Poor perception of parents about music education was also viewed by the teachers as what also affects the study of music as a subject in the senior secondary schools. iv. Lack of adequate music staff and music instruments among so many others issues.





**Picture 6:** The researcher and Mrs chinu'ko Music (CCA) teacher at university secondary school

### **Research Question 6 (RQ6)**

**What are the music teacher's perception on the factors that caused music to be among the least subscribed subject in the senior secondary school?**

Different teachers gave their views on the factors that made music to be group as least subscribed subject. The music teacher at Rosary High School Awgu thinks that it is lack of fund, attitude of government and nature of Nigeria music. The development of music as a subject in the senior secondary school in Enugu state and Nigeria in general has been little due to some factors like lack of proper discourse of music education in the state, a shortage of Africa-focused music educators, most of them are theorists, there is still systematic attempt to ignore and dismiss the intrinsic value of our African music culture and practices. The link between music in school and the music

profession in Nigeria is not there, there is a very big gap between the two. There is also lack of proper contact between the three main sectors of education – primary, junior secondary and the senior secondary school curriculum, reliance on foreign music curriculum and method of teaching is obvious. Lack of fund to purchase needed music instrument for the school, the idea of an African discourse in philosophy of music education has been little. The researcher also discovered through the music teachers and students that numerous problems are encountered by the music teachers as well as the students during the process of teaching and learning of music. The factor militating against the study of music in the senior secondary school as perceived by the teachers include:

- The cultural and creative arts curriculum
- Societal/parental view
- Lack of Competent Music Teachers
- Poor funding
- Atmosphere of Learning
- Stigmatization of music students
- Attitude of some students towards the subject
- Attitude of government and private school management toward music education.
- Non-involvement of Teachers in Decision-making and Curriculum Planning.
- Lack of Motivation
- Application of Information and Communication Technology.

### **The cultural and creative arts curriculum**

According to the music teachers, the CCA curriculum killed music in the JSS. The music syllabus in the cultural and creative arts curriculum is taught in the primary and junior secondary schools,

while music stands out as a separate subject in senior secondary schools. The fundamental problem of teaching of music in senior secondary schools in Nigeria is the content of music in the cultural and creative arts curriculum. The content of music is not enough foundation for thorough music education to arouse students' interest for further study in senior secondary schools. Most primary/JSS schools do not offer music as a school's subject and the senior secondary syllabus should be the continuation of primary school's syllabus. The primary / JSS schools syllabus must be able to develop students' interests in the subject but the reverse is the case. The secondary school's syllabus at the same time must be aimed at encouraging talented students to take up music as a subject. The limited number of candidates that sit for music in West African Examination Council (WAEC) yearly show lack of interest in the subject. A well written curriculum creates a surer basis for evaluation, which is crucial not only for curriculum quality and development, but also for acceptance of music as a subject in the senior secondary school. Unless strategies and objectives are clearly stated and understood, music teachers and school administrators will have trouble in assessing goals and in identifying areas of improvement. Many music teachers complained that there was a sort of gap between the CCA curriculum and the senior secondary school music curriculum.



**Plate 7:** the researcher and Music teachers at Federal Government College Enugu.

### **Societal/parental attitude to music as a subject**

Even though musicians are no longer never do well, still some parents have not really accepted music as subject to be studied in school. According to the teachers, Students have problems convincing their parents about their choice of music as a subject. Everyone knows that the place of parents in subject choice of their wards has a significant role to determine a child's interest in a particular subject. Lack of understanding by most parents in Nigeria makes them to look down on students of music. Music's most basic function is that of entertainment and this aspect of music is the most familiar to most people, but beyond this, some body or elements of music go beyond entertainment and only the study of music can bring these to the fore. To the ordinary man, the benefits accruable from the entertainment that music provides are sufficient and the quest to know

beyond that is a wild goose chase. So people that study music are often considered as unserious and unintelligent students. Some parents discourage their wards from studying subjects they are good at; they rather enforce other subject like physic, chemistry and mathematics on them. The teachers believe that most parents disliked music as a subject for their wards. It was particularly visible in the responses of the all-female colleges where parents felt it is a profession for men not women, while others had problems drawing lines between music as curricular subject and extra-curricular activities. Some of these parents believe that music is for unserious, talented or unintelligent students and discourage their wards and children from offering music in secondary schools.

According to Idolor (2002):

What the people know as music is ether singing, or composing songs or playing instrument. To sing, compose, or play is not, to them, a difficult task that requires any serious studies, nor special training. Therefore, when one says he is studying music in a higher institution, the African society sees it as feminine, laziness, un-seriousness, shortsightedness, nit-wittedness and so forth (p13).

Many students and parents see subjects in terms of their material values and their position in the society. Issues like personal interests, aptitudes, types of education attained, one's life-style were ignored. Subjects which had material values were, therefore, considered. They preferred subjects that will lead one to study courses like medicine, law, business studies, psychology, philosophy, etc. They felt that it was not enough to study music as subject in the senior secondary school since they will never need the subject in the university. Public perception of music as a Christian subject is also an obstacle to the effective teaching and learning of music. One cannot ask a Moslem student to study music as it is assumed that the type of music studied in school is not acceptable in

Islam. One student who was good in playing the bass drum during school assembly could not perform the national and school anthem with the school band group on the graduation day because her parents were in school and will discipline her if they find out that she plays a musical instrument. Again there is a general ignorance of the therapeutic effect of music, especially on young people in the country. These contribute immensely to the poor selection of music as a subject by Senior Secondary School students in the country.

### **Lack of Competent Music Teachers**

Qualified teachers of music are still in short supply in our secondary schools today. Over the years some music graduates who eventually become music teachers, are not very sound in the teaching of music. A teacher of music must have a thorough knowledge of the rudiments and theory of music such as scales, clefs, time signature, musical notes, and practical as well. The teacher must be sound in reading musical notes and be able to do practical music from one key to another. Music is an art, students must be taught to learn and appreciate its beauty. The way music teachers handle the subject goes a long way to determine students' interest in the subject (Olatunji: 1990). Some teachers go to class without adequate preparation. The teacher is a key factor in learning and must be well equipped before going to classes. The attitude of teachers helps in developing the interest of the students in the subject. At times, the teaching methods need to be varied to suit the learners. Some music teachers are not adequately experienced and trained in handling music education. Education in Nigeria is book based, most of the secondary school music teachers are not competent enough to teach practical musicianship (Ekwueme: 1991). Playing of musical instruments that is able to develop the psychomotor coordination of students is neglected. Most music teachers cannot play nor teach musical instruments playing. The attitude of teacher of music goes a long way in stimulating the interest of students in the subject. At times, teaching method adopted are not

suitable. Students are taught theory of music without the practical experience. Music education cannot be taught in abstract. To attract more students to music as a subject in the senior secondary school, theory of music must be combined with practical musicianship. Musical instrument playing is common among popular musicians who are non-music graduates. The teacher of music must be a master of his own field and competent to discharge his duties (Okafor 2005). As Madam Ann, the music teacher for St. Patrick model school Obollo-Eke pointed out that, method of teaching and learning contribute greatly to interest and positive development of students, the lack of interest of students and poor enrolment in music is partly due to poor teaching method. The teacher of music must have a thorough knowledge of the subject and must be able to deliver effectively (Oladipo: 2013). In some public schools music is not taught at all due to the fact that the only CCA teacher they have studied fine art and some fine arts teachers cannot take music as was the case in Aguobu owa high school Aguobu owa. Most times transfer of teachers also affect the study of music as only one music teacher is assigned to a Government owned school at a time. In Mmaku the case is different as the school management do not want it at all. The teachers revealed that students' interest in music is seriously hampered by lack of adequate and qualified teachers at the senior secondary levels. Some music teachers are inferior because in the higher institutions some music student never took the course music seriously and some hoped that before graduation they would have gotten themselves admitted to study their desired course. They strongly believed that music graduates had no employment opportunities like their colleagues in the sciences, but that never happened till they graduated and as such graduated half-baked and incompetent. Most music teacher, therefore, had a proficiency in only singing or keyboard playing, and some that know theory of music do not know how to play musical instrument or even compose a song. And because of that they could not, therefore, claim an equality of status with their colleagues who worked hard

while still in school. And such makes inferiority complex to set in among some music teachers and their colleague. In the senior secondary school, the music teacher that found it hard to understand musicianship study while in school, definitely finds it very hard to carry out the practical aspect of music which is very essential in attracting student to music in school. Being ill-equipped as a result of the fact that they had no personal interest in music and did not give it due priority as a student, some music teachers may not always be in the good book of the school owner or administrator and so some lose their jobs. The subject music is suffering seriously as many teachers in the villages preferred to use the time allocated to practical music in carrying out domestic chores or to learn English and physics.



**Plate 8:** The researcher and Madam Ann Ugwu, music (CCA) teacher at St. Patrick model school



## **Poor funding**

Education generally in Nigeria is not funded adequately and as a result schools are not well equipped with necessary teaching aids and materials, musical instruments and cassette players, for the effective music education. Music teacher at Federal Government Girls College Lejja, explained that Music is not an abstract subject that one can only imagine; it needs to be taught as a practical subject, so that the students will be familiar with the practical experience of music making. She continued by saying that gone are the days that the music teacher was the only source of musical experience for students. There is the need for teaching materials for music education such as recorded music, tapes, television and radio as well as musical instruments of the different families. The costs of these music instructional materials have made it difficult for schools to buy them. Other facilities that are lacking include music rooms, chairs, desks, good boards and music libraries. Without these facilities, the teacher's method to enhance effective teaching remains unused and the child's innate ability which he is to develop through vocational skills are frustrated. According to the PPMB staff interviewed, the effective teaching and learning of music in any given place is dependent on the availability of qualified staff and equipment.



**Plate 9:** the researcher and Mr. Ekene music (CCA) teacher at Christ High.

### **Atmosphere of Learning**

The condition in which music is taught in most secondary schools is not conducive to music learning as most of the schools visited do not have music room. The music (CCA) teachers stay in the same staff room with the other teachers. Others that said they have music room only have old and broken musical instruments scattered in a small room that look like a store. In fact most of the schools do not have music room. In most government schools, teachers go through great strain in coping with over population of students and too many periods to teach. In some government secondary schools, the ratio of music teacher to students is terribly unreasonable as government and school management refused to employ enough qualified music teacher because of the money they will pay. The government and policy makers are not ready to provide necessary materials and

facilities to make music education possible (Ekweme: 2000). Without the right infrastructures in the right places music education can only be imagined.

### **Stigmatization of music students (Attitude of some students towards the music students)**

Students that study music in senior secondary school are most of the times students who have either being in choir or have one talent or the other or have parents that studied music or play music. So some of them are doing it to make their parents happy and not that it is really their thing (what they like). It is expedient to note that most students have little or no foundation in music education. Some students see it as a shameful thing to choose music as a WASSCE or JAMB subject. In Nigeria, music students are looked down on. Parents and peers encourage students to study subjects that will boast their chances of studying law, medicine, and engineering in the university in future and so any one who choose to write music is seen as dull students that cannot solve mathematics. Some students do not value music as school subject; they see it as an irrelevant subject that should not necessarily be in the curriculum of education. It is high time the awareness on the benefits of music education in our senior secondary schools is made. Students must be taught the intellectual and mental capacity of music to help them perform better in other subjects. One of the teacher said he once heard some students defining music as: M-most, U- unnecessary, S- subject, I- in the, C-curriculum. Students that have developed lack of interest in music frustrate the efforts of music teachers, no matter how vast and competent the teacher may be. On the other hand, most students that were not taught music in JSS schools find the subject very difficult in senior secondary schools. The senior secondary school music should be a continuation of what was learnt in the Junior Secondary school.

## **Attitude of Government and private school management toward music education**

The attitude of the school management is a factor that either augments or limits the learning process of music in schools, since they are the ones to provide the needed environment and musical instrument for the teaching and learning of music. In schools where the administrators do not have regard for music, their attitude will affect the study of music adversely because; students will be discouraged from learning music. The management may want to replace music with another subject and the music teachers will lose their jobs. Teaching of music in Nigerian secondary schools is faced with challenges. Some of the administrators in the Ministry of Education show negative attitude towards formal music education in senior secondary schools. Reports from the Ministry of Education show that most public secondary schools in Enugu state teach music only as CCA in the junior secondary school and none of the state government owned schools offer music as subject in the senior secondary school. The government and policy makers are not ready to provide necessary materials and facilities to make music education attractive. In Federal Government Colleges, music teachers face challenges such as lack of music books and musical instruments, the music room is empty and student only come there to take music lesson with no practical. The government provides free education, free exercise books and textbooks in other subjects they feel are important except music. Instructional materials are needed for the implementation of the music curriculum. For an effective teaching of the music curriculum instructional materials such as; keyboard, tape recorder, internet facilities, and equipped music room must be available (Oladipo;2011). Experts in music are not allowed to handle the supervision of music education in schools; instead, the role is assigned to specialists in other arts who know people in higher authority. Music teachers in most schools have been given other subjects like English, Government and Bible knowledge to teach, making the teachers to feel that they were

lucky to have gotten the job as they do not really need them. Several secondary schools lack music teachers, music instructional materials and music instruments necessary for music learning and teaching. When it comes to curriculum planning, the subject is seen as irrelevant and the government gives little attention to it. In order to cut down cost, most private secondary schools in Nigeria where music is taught lack the essential instructional materials for teaching music like musical instruments. Music learning cannot be effectively done without musical instruments and other instructional materials. Some musical instruments found in the schools visited were old and worn out.

### **Non-involvement of Teachers in Decision-making and Curriculum Planning**

For set objectives of music in the senior secondary education to be achieved, music teachers must be involved in decision-making and planning of senior secondary curriculum. Obinna (2007) observes that in most cases teachers are deliberately neglected when major decisions on education and matters concerning their welfare are taken. Ugwu (2005) affirms that relevance of a curriculum is determined only when it is implemented. In other words, the relevance of the music curriculum depends on the extent to which the music teacher is able not only to interpret the curriculum but to implement it. Mkpa (2007) remarked emphatically that as an important person in the programme of curriculum implementation, the teacher must be involved in all stages of the curriculum process. Again, position of university lecturers and colleges of education on the issue of making music a compulsory admission requirement for students wishing to study music in the higher institution also hamper the growth of music in the SSS. That is why a Credit pass in music is not compulsory for admission though the NUC and NCCE regulation specifies that there must be a credit in music or that two credit passes must be relevant to the proposed course a student wants to study in the higher institution.

## **Lack of Motivation**

A music teacher teaches junior secondary 1 to 3 (JSS 1 to 3) and sometimes Senior Secondary 1 to 3 (SS1 to 3) with population of over about two hundred and fifty to three hundred students with over twenty periods to teach in a week. Teaching under such condition becomes burdensome and ineffective (Oladipo: 2013). Music teachers explain that even if there are sufficient number of music teachers, the conditions of service do not encourage them to teach and also improve themselves in teaching, thus, they take to other lucrative jobs. Ofoegbu (2011) describes teacher motivation as those factors that operate within the school system which if not available to the teacher would hamper performance, cause stress, discounted and frustration all of which subsequently reduce student quality output. That is, in order to improve performance on the part of students, teachers must be motivated. Ugwu (2005) affirms that for a worker to live up to expectations, such worker must be motivated. Music teacher can be motivated when the stakeholders realize the need to regard them and other teachers as the number one worker to be catered for in terms of prompt payment of salaries, promotion and payment of other allowances and remuneration. Non-motivation of teachers affects their performance negatively. When teachers' salaries, allowances and other entitlements are not given to them, they will not be motivated to go extra mile in making sure that music student learn and pass their examination. Since teachers in our secondary schools are not well paid, most of them engage in menial jobs. The music teacher will want to go out with his/her band to sing and make money or create an album that will go into the market. This is why, when one visits most of the secondary schools, one discovers that teachers appear to be almost always absent from work and even if they are present; they seem very reluctant in carrying out their duties.

## **Non Application of Information and Communication Technology (ICT) in teaching music**

Information and Communication Technology (ICT) has proved very useful and effective in the teaching and learning of music. But music teachers' inability to apply ICT in teaching of music in secondary school is one of the problems faced by the music teacher in the senior secondary school. Since WAEC and JAMB added the use of computer in their syllabus, most music teacher have not gotten any form of training on how to use the software like Sibelius, finale etc. or even how to teach the use to students. That is why many senior secondary school teachers do not use computers in teaching their lessons. The reason for not using computer to teach has been attributed to many factors which include electricity problem. Onyeachu (2007) observed that since ICTs require electricity for their use, where there is power failure, users will be stranded. Another teacher mentioned lack of computer in the school hinders the use in schools. According to Ijioma (2004), "The poor socio-economic condition in most developing countries of the world, including Nigeria has compelled the government and school managements to show little concern for the application of ICT in music education. Many schools cannot afford to buy or have access to computers and even where computers are available; there is lack of human and material resources to use ICT. A music teacher at Shalom Academy Nsukka revealed that in schools that can afford computer it just as easy as the teacher writing his lesson and sitting on his/her seat and communicating with the student. All the keyboard are connected to the computer and the teacher controls the activities of the students from his computer. This he said happens at British Nigerian Academy Abuja where he was once a teacher.

### **Stereotypes placed on music in the Society and in Education in particular**

A variety of assumptions about music emerged among other subject teachers, parents, students, school administrators and the public, which negatively influenced teaching and learning of music in senior secondary school and so music as a school subject in Nigeria has not taken the kind of

stride other school subjects are taking. These assumptions formed part of the questionnaire administered to students. Among them are the following:

- (a) Music is a kind of play.
- (b) Music is better done by people who are intellectually dull.
- (c) Music is just singing and dancing.
- (d) Music is more suitable for the less academically inclined students.
- (e) Music should only be taught to those who have musical talent.
- (f) People need no formal education to perform music.
- (g) Music is more suited for personal fantasies or as leisure time pursuit.
- (h) Music cannot be taught and learned, it is a talent.
- (i) Music is most suitable for girls as it is male dominated

### **Numerous duties /Functions of music teacher**

Some school managements do not know or do not want to know that music graduates are human and that music is broad and that one person will not be all they want a music teacher to be. The most popular ones included: (1) music teacher (2) Cultural Creative Arts teacher, (3) instrument instructor (4) school music master or mistress (5) cultural dance teacher, (6) school event manager (7) choreography trainer (8) pianist / organist (9) soloist (10) welcome and farewell song composer and so many other duties assigned without extra pay.





**Plate 10:** The researcher and Mr. Ifeanyi Nwamba music teacher Immaculate Heart

**Research Question 7 (RQ7)**

**What is the way forward to advance the study of music in the senior secondary school in Enugu state Nigeria as perceived by music teachers?**

The researcher threw the question. “What can be done to salvage the situation of music as a subject in the senior secondary school?” The head of department ICT/EMIS Mr. Samuel Onyebuchi of the Enugu State Ministry of Education expressed that the traditional starting points of music education have been unchangeable through centuries in the field of classical music, but our music culture has changed a lot in this computer age. Thus, our musical surroundings have changed too, which makes the updating of the basics of music education philosophy, its conventions, methods and aims necessary. So all stakeholders in education including music teacher , school management,

curriculum developers and the Government must synergized to provide required facilities and funds to ensure effective teaching and learning of music as a subject in the senior secondary school. Seminars and workshops are to be organized to train secondary school teachers on the use of ICT as instructional materials for effective teaching of new topics introduced to the senior secondary music curriculum. The government must encourage the involvement of competent and experience music teachers in curriculum planning and development. The importance of teacher involvement in decision-making and curriculum planning cannot be over emphasized. Teachers are being encouraged to go for in-service training to update their qualifications. It is now necessary for every teacher to have minimum qualification for teaching. The state government, conference of music educators of Nigeria (COMEN) and national union of teachers (NUT) should start negotiation with the federal government on the implementation of Teachers Salary Structure (TSS) so as to motivate these teachers to put more effort in impacting the needed knowledge on the student. Teachers' salaries allowances, entitlements and other remunerations should be given to them on time. Government should listen to the teachers' cry concerning Teachers Salary Structure (TSS). This will definitely motivate teachers to do their best in implementing new curriculum effectively. Teachers are advised to make use of improvisation where there are no instructional materials, they can bring along their own musical instrument for the students to at least have a feel of what the teachers are talking to them about. The federal government should involve teachers in curriculum planning and development to give them sense of recognition. Governments should employ adequate number of qualified music teachers in order to teach the subject effectively in the senior secondary school. Enough funds should be made available for music in the senior secondary education so that payment of teachers' salaries, allowances and other entitlements could be made with ease. With enough fund, purchase of musical instruments and other instructional materials

needed for the teaching and learning of music will not be difficult. Government should ensure that ICT facilities are provided for use in all secondary schools. This can be done by providing computers and computer accessories to all secondary schools. Awareness should be made by informing the parents on the need for the study of music as a subject even during PTA meetings so that they will stop discouraging the students that wish to take up music as a subject in the senior secondary school. Parents should be properly enlightened about the usefulness of music education and should allow gifted student to take up music as a subject. He also propose that the mass media should do more to promote music education by offering programs that will show the ideals of music education. Likewise, guidance counselors must double their efforts in giving proper advice to pupils and parents on career choice and paths.



**Plate 11:** the researcher and Mr Samuel Onyebuchi Head ICT/EMIS Enugu State Ministry of Education.

## **Music in the junior secondary schools' cultural and creative art (CCA) curriculum**

Looking at the junior secondary schools' cultural and creative art (CCA) curriculum, the number of themes covered in music are just three which includes:

Theme 1: Music in Society – Topic Covered are (1) Uses of Music (2) Uses of music in society. Impact of music on human life, meaning of sound, musical and non-musical function of instrument, making of musical instrument.

Theme 2: Effective Musical Practice – Topics covered

- (a) Creating music content - choreography, poem composition, Rhyme development
- (b) History of music – content origin of music, early form of music
- (c) Singing Content – National Anthem, running scale – solfa notation, pitch identification and differentiation, voice training exercise
- (d) Listening – content – kinds of popular music.

Theme 3: Musical Literacy – Topic covered – Rudiment and theory of music

Content – Musical Alphabets, Clef and letter names, Types of staves – treble, bass and great stave, musical notes and their relative value, major scale of C natural – definition and application

NB: I did not go into detail of Art and drama because my focus is on music. The CCA curriculum killed music as one of the teacher stated. It has little or no prospect for music because, when one looks at the ERC Broken scheme, one will find out that music is a minor in the CCA curriculum. In the new curriculum, JSS 1, from week 1 to week 10 in first term is all about drama and theatre Arts. From week 11 of first term to week 9 of 2<sup>nd</sup> term is all about fine Arts and from week 10 of

2<sup>nd</sup> term to week 3 of third term is music and then back to fine Arts from week 4 to week 8 of third term. Music comes in again in week 9 and 10 of third term. Then for JSS 2 – First Term from week 1 to week 12 is all about fine Arts, in the 2<sup>nd</sup> term. From week 1 to week 6 it's all about music then from 2<sup>nd</sup> term week 7 to week 11. In the 3<sup>rd</sup> term; we have Drama/theatre Arts, then from week 3 of 1<sup>st</sup> through 2<sup>nd</sup> term and up to week 7 in third terms, we have fine Arts. There is no music in JSS 3 scheme of work at all.

### **The New Structure of Senior Secondary Curriculum**

- a. Compulsory Cross-cutting Core Subjects 1. English Language; 2. General Mathematics; 3. One Trade with entrepreneurship studies; 4. Computer Studies/ICT; (now been removed as a core compulsory Subject, but some secondary schools still allow it to remain as one of their core subject) 5. Civic Education.
- b. Senior Secondary (Science and Mathematics) 1. Biology; 2. Chemistry; 3. Physics; 4. Further Mathematics; 5. Agriculture; 6. Physical Education; 7. Health Education
- c. Senior Secondary (Business Studies) 1. Accounting; 2. Store Management; 3. Office Practice; 4. Insurance; 5. Commerce.
- d. Senior Secondary (Humanities) 1. Nigerian Languages; 2. Literature in English; 3. Geography; 4. Government; 5. Christian Religious Studies; 6. Islamic Studies; 7. History; 8. Visual Arts; 9. Music; 10. French; 11. Arabic; 12. Economics. Music is number 9 nine in the 4<sup>th</sup> group. How will music sees the light of day when people are focus on the first three group.

NB the scheme of work for JSS and SSS are attached at the appendix

## CHAPTER FIVE

### DISCUSSION, CONCLUSION AND RECOMMENDATIONS

#### **Discussion of Findings:**

The research work outlined the challenges of music education in Nigeria it set out to ascertain the specific problems of music education from music teachers. This is with a view to address issues that militate against an effective teaching and learning of music in senior secondary schools in Nigeria. The study area covered the six educational zones of Enugu State. This research reveals that music as a subject in Senior Secondary Schools is marginalized beginning from the Junior Secondary School (JSS) level. The root of this present status of the subject is to be found in the general curriculum on music; in which it is subsumed under Cultural and Creative Art (CCA) in the Junior Secondary School (JSS) Curriculum. This now impacts negatively on learning music as a subject even at the Senior Secondary School level with a consequent decrease in the number of students selecting music as a subject in the midst of other very competitive subjects in the SSS curriculum. Music features in both formal and informal education. Like all other disciplines, music still produces intellectuals. It is one of the fine disciplines for the human mind. It is competing among other disciplines to improve the welfare of the people. Music presents itself in various aspects of performance, rudiments, technology, etc. In formal education it plays a major part, hence its socializing effect is felt, and vital aspects of our lives especially the socio-cultural aspect of our existence are influenced by music as it features in initiation and rites performance in our traditional societies. Besides, music also plays important role in Nigeria's politics by uniting the various ethnic groups and cultures in the country (Anoke, 1998). Nzewi (1980) also states that:

The role of music in politics is paramount because music supervises the operation of establishments, governments, assists in maintenance of laws of the land, safeguards and perpetuates tradition, discourages the degeneration of personal or corporate morals, promotes social equality, fights injustice and crowns rulers (p.15).

Students' decision to take music in secondary schools in Nigeria was not based on performance in the subject, as the case with other subjects. The choice of music education was determined by a number of forces (social, psychological, economical), which conflicted with each other and reflected the tendency of divergence between the values of the music student and those of the society as whole. Apart from the societal/students unfavourable cold attitude towards music teaching and learning in school, other impeding factors have been identified. The music teachers enumerated such factors as: (i) Shortage of technically and professionally competent teachers of music at this level of education in Nigeria. (ii) Poor organizational patterns of music teaching in Nigeria senior secondary schools as evidenced in music being taught at only reputable secondary schools. (iii) Inadequate or lack of knowledge about the function of music as a school subject. (iv) Students who study music in Nigerian Secondary Schools lack the necessary background for the type of music taught in Nigerian schools. (v) The condition under which the teaching of music is done is not conducive. This can be attributed to Poor funding of music by government especially, in the area of providing materials and infrastructure needed to facilitate conducive teaching and learning environment has had adverse effect on the subject.

(vi) The teaching methods employed are not suitable for the concepts to be taught. (vii) There are inadequate musical instruments to carry out the teaching. (viii) The music curriculum they operate is not perfectly in order for the learning environment. Also, research findings reveal that low level of students' academic performance (especially in public schools) can be attributed to inadequacy

of teaching resources, poor learning environment and decline in quality of teaching. These factors equally have direct effect on the teaching of music and students' performances. The curriculum development, interpretation and implementation strategies and instructional materials are still western and instructional materials are still western. The teachers teach the way they were taught by their own teachers or instructor. Most teacher could not manipulate musical instruments and one can hardly find folksongs in their repertory. Most times students sings gospel songs and dance to pop music but music instruction and types of music students meet in the classroom are different and far from what they know as music and their expectations of music lesson. There is inability of teachers to align learners to the musical tradition of the society and this produced is what Okafor and Okafor (2009) called musicians of the world who cannot become musicians of the Nigerian society. The effect is that while everyone loves to listen to music of all kinds outside, no one wants to study music in the senior secondary schools. From the foregoing, it is quite unfortunate to know that teaching and learning of music in senior secondary schools (SSS) in Nigeria had suffered great set-back over the years of its inclusion in the school curriculum with little or no effort at all by all its stakeholders in revamping it.

Students had different opinions about the study of music in the senior secondary school. Students who offered music hoped to reconcile its values with the socially dominant ones, which stress such needs as earning a living. Some students believed that music students had no employment opportunities, job security, and occupational prestige like their colleagues in the sciences. While some others have enough encouragement in the social milieu, in the family, and in the schools. To those students who saw education mainly as preparation for work, music education was unimportant unless students intend to make a career in it. Music was merely a leisure pursuit outside the formal curriculum. For those who saw education as the pursuit of academic knowledge,



music education seemed irrelevant except for the 'less able' students. Some parents were not opposed to music as a subject. But several parents, however, regarded music as a worthless subject and looked at music students as those who could not succeed academically. The principals were generally aware of the difficulties encountered by music teachers and their students in timetables allocation, by lack of music studios or room, inadequate resources, and lack of enough teachers, but made no efforts to remedy the problems. Most of the principals blamed the Ministry of Education for the situation. Some of the students surveyed had positive attitude to music teaching. They liked music as a subject and could be inclined to take it as a WAEC subject. This could also predispose them towards taking music in JAMB examination and even consider further study in the area. But majority of the responses from the students showed that music, as a subject, was completely uninteresting; they had no facility for it, they objected to it being compulsory. Several students acknowledged that music teaching was not taken seriously, or music is a second-rate subject, or it is a recreation exercise suitable for backward students.

Some senior secondary schools in the state were described as science-oriented (special science school), or technical, or comprehensive and so cannot accommodate music as a subject in their schools. And within such biased system, would one expect students to offer music as a subject, the subject that the school authorities believe cannot be combined with science subjects. There was a widespread assumption in secondary schools that beyond the junior secondary school (JSS) the brighter students will not afford to give time to music, but there might be something worthwhile in music for the slow learners, the less intelligent, and difficult students. They think that music as a profession is specialized and less 'academic' than other subjects. Another discovery is that the heavy demands of CCA curriculum and the huge population of students in the JSS made it difficult for music teachers to devote their time in encouraging senior secondary students to study music

and to keep abreast of contemporary developments in the area. Such predicament affects the quality of their teaching.

A teacher's personal involvement in the progress of his/her subject is likely to give teaching relevance and vitality. It keeps him conversant with desirable educational practices. Classroom observation revealed that the majority of the teachers used mixed methods of teaching. The laissez faire approach was most widely used, but some teachers also used a sort of combined Montessori and Dewey's approaches. Students were given freedom to express themselves in the music class. There were no limit to the students' interests and spontaneity. Students were encouraged to produce their own musical works or learn any popular song of their choice. They were assisted to develop an inquiry approach to learning, giving students liberty to explore. Which is supposed to be the right method of teaching music. But there was lack of enough music teachers in all the schools surveyed. Lack of teachers had discouraged many students from offering music. And there was the actual problem of getting and retaining the qualified teachers to teach music. There was imbalance in the supply and distribution of the music teachers available. This created a situation where some schools had enough teachers and others were left with none.

Most people attributes the problem of lack of teachers to the fact that no music teacher wants to be posted to the rural area and so those places suffer. Some music teachers complained about the condition of service for music teachers in rural senior secondary schools. All these problems mentioned cannot be adequately solved by one person, but it requires active participation and involvement of all stake holders, from the government, curriculum planners, school owners and managements. Music teachers, parents and equally other students are to cry out to ensure that the students of music are properly motivated and prepared for the challenge in the wider world. Optimistically, the researcher stands to say that when all these rebelling conditions are checked or

put under control, a high standard of music education in Nigeria will cease to be a dream but a reality.

Serious music learning is supposed to begin in the secondary school from where the students are expected to advance their careers in music. But academic studies have shown that student's response to study of music is very poor in Nigeria schools especially at the senior secondary level. Okafor (1991) reasons that this could be partly because the student has been growing up with a type of music usually the music of cultural background. Then he leaves for school only to meet another type of music western music at the Junior Secondary School, before he/she gets acquainted with the content of the western education, his / her junior secondary education will be over and he/she will be faced with the challenge of the subject to choose from in the senior secondary. So how will they choose music?



**Plate 12:** Mrs Rosecatherine Okoro (Nee Ohanagorom) music (CCA) teacher at Aguobu Owa High School

## **The Way Forward**

This study examines the present state of music education in Senior Secondary Schools (SSS) in Enugu State, Nigeria. It delves into the problems and makes proposals for improvement in learning music as a subject in Senior Secondary Schools. According to the music teacher, the government, teachers, secondary school administrators and parents have their roles to play towards ensuring that these challenges are combated and that senior secondary music education in Nigeria is moved forward from its status quo. Based on these the following suggested way forward that had been proffered.

1. **The cultural and creative arts (CCA) curriculum-** The CCA subjects as stipulated by the National Policy on Education (NPE) do not align with the indigenous Nigerian musical creative ideas. The CCA cannot serve well as vital means of national arts and cultural education in Nigeria as it does not integrate all dimensions of Nigerian socio-cultural life - music, dance, drama, fine arts and creative literature - which has been the index of Nigeria's enduring and distinctive cultural identity. The NPE has not ended the historical struggle to get curricula legitimacy for the arts in modern Nigerian education. The curriculum planner should review the contents of CCA curriculum in the JSS and music curriculum in the SSS and fill up the gap between and also include local content that would make music education more relevant and meaningful to the society. The CCA curriculum must reflect reality since times have changed and the former approach to the teaching of music is handicapped by the needs of these changing times. For music to meet its realistic goal in Nigeria, much still needs to be done in overhauling the curriculum to meet the goal of the society. Music education must be built on music making and listening not on historical development. On the other hand for CCA to achieve the goal of the NPE,

Ekwueme (2010) explains that, the goals and objectives of CCA can be achieved only when teachers of music, art, drama and dance come together to work as a team. It is only a teacher that is exposed to music, art, dance and drama that can effectively implement the CCA curriculum and get the desired result. We need to begin with the general snobbish attitude of the music arrangement for secondary schools, it needs a review so that music and arts, both very important and twin-subjects, can stand on their own and give students the opportunity to be validly initiated into the one they wish for. This approach will widen both avenues for study and economic activity. This suggestion is necessary as it will facilitate a thorough re-orientation of people minds toward music as a subject. Again the future direction of music in Nigeria rests solely on the re-structuring of music education content and curriculum so as to provide fertile land for the growth, strength and values of music in Nigeria. The senior secondary school (SSS) curriculum of music in Nigeria is too European-music oriented. It should tackle effectively the concrete needs of social development in Nigeria. Students should be taught the music for which there is sufficient market or taste in the Nigerian economy. Topics in popular and indigenous music should be introduced and vigorously pursued in SSS music education. Finally, Music curriculum, which is extensively tailored to the western tradition with total disregard and discount to the Nigerian tradition, should be replaced with or reviewed to include our indigenous music knowledge as a medium of expression that will enable it to employ the rich wealth of our indigenous music knowledge. Indigenous music knowledge will effectively improve the curriculum and thereby promote the teaching of music education if properly incorporated into the music curriculum in Nigerian. When all is said and done, a conscious effort by teachers in the field to remain true to the spirit of music education by ensuring adherence

to the curriculum provided by the ministry of education and making sure that there is a thorough content coverage of the scheme is needed. A situation where a music teacher who is to teach 12 topics in a term, but ends up teaching only two or three will not help matters.

2. **Societal/parental view** - Parents should be properly enlightened about the usefulness of music education and should allow gifted pupils to pursue a career in music. Parental pressure against choosing of music as a subject can be reduced if government and the society will encourage musicians by providing incentives and adequate reward for their art Olusola & Abolagbo (2012). A situation where music graduates are discriminated against cannot help to foster the development of music education. Again, adequate awareness should be created for the possible job opportunities that a music graduate can benefit from after the successful completion of his training. Adequate awareness about music education and possible job opportunities needs to be created as this can facilitate students' and parent's interest in music. There must be reappraisal of the goals and benefit of music education to the Nigerian society and proper reorientation of students and parents view about music as a subject. Public misunderstanding of the role of music in the society, and the status of musician in the society should be checked. Music teachers should note that the challenge of parental influence as a result of poor perception which is not peculiar to Nigeria, but also common to some western world cannot stop people entirely from studying music so as to encourage the students. Mbanugo (2007) therefore suggests that:

In order to maintain effective teaching outcome it is reasonable to assume that music educators must have an adequate understanding of the personality and background of their students. Without such understanding, however energetic and

enthusiastic the educator may be, it is reasonable to assume that his/her educational/professional instruction can yield nothing but poor results, if any (23).

The mass media should do more to promote music education by offering programs that will show the ideals of music education. Likewise, guidance counselors must double their efforts in giving proper advice to students and parents on career choice and paths. The society should be educated on the usefulness of music education and its benefits to the society. Because any student that plays a musical instrument is observed to perform very well in other subjects and so music is therapeutic.

- 3. Lack of Competent Music Teachers** - Only competent music teachers should be employed, whether part-time or full-time in any school, to teach the subject. All unqualified persons would require the appropriate training. There should be a staff development project, in which teachers of music would be encouraged to go for refresher courses and qualifying teaching experience in teacher education. Adequate trained and qualified personnel should be available in schools to operate the programme. As pointed out by Ojukwu and Onyiuke (2014), there is need for constant retraining of the teachers the vehicle for transfer of learning is the method a teacher employed in learning or presenting the lesson. Indigenous art and pop musicians should be employed as resource persons or artistes residence in schools to enhance practical music learning in senior secondary school. There should be efforts by teachers of music to be creative in content delivery. We must endeavor to make the learning of music very interesting to the students. Emphasis should also be placed on musical skill acquisition. The teacher – student ratio of music teachers in school must improve as this will make the teacher to have enough time study and teach the

subject effectively. Music teachers should be masters of their own field and competent to discharge their duties.

4. **Poor funding** - Ministry of education must drastically increase their provisions for school music education to match the fund released to other subjects. Sometimes the small funds allocated to music are often not spent on the subject, but spent elsewhere in the schools. Government must finance the establishment of well-equipped music rooms/studios in the secondary schools. The federal government should provide adequate funding for instruments, equipment, and infrastructure, to enhance music education at the senior secondary school level. Proper equipment of music studio and employment of qualified and enthusiastic music teachers. Adegbite (1990) observed that poor funding of music by government especially, in the area of providing materials and infrastructure needed to facilitate conducive teaching and learning environment has had adverse effect on the subject. The right text books are to be provided or approved for music teachers and students. As no particular book is recommended to the students that is why different books are used by different student which brings about confusion. Music is practical subject which should be heard and experienced. For this to be effective, facilities for musical practice must be provided for teaching and learning of the subject.
5. **Atmosphere of Learning** - There is a demand for proper music rooms in secondary schools to allow students to have a sense of belonging and be free to practice without any one telling them to stop the noise. Schools which do not have a music studios require one. A student's position as a member of a class or society is also very important because a student gets accustomed to the type of music that is around him. Most times, the type of



music that is found around a student is the indigenous music whereas what they meet in class is the western types of music. The atmosphere for learning music must be made conducive of students by presenting them mostly with indigenous materials as education is best done from known to unknown. Time allocated to music lessons in the time table must be enough for good music education to take place. Again music lessons should be fixed in the early hours of the day as assimilation generally is better in the morning when the students' minds are still fresh. If schools should consider fixing mathematics and English language in the morning for easy assimilation, the same should be done to music as a subject as this will help the students to understand the subject easily.

6. **Stigmatization of music students** - A reappraisal of the goals and benefits of music education to the Nigeria society need to be sought, and proper reorientation in the educational system is required for the teaching and learning of music in the senior secondary school to be effective. It is not possible to ignore the attitude of some students in class. This is because some of these attitudes are what predicts future behaviour of music student. If they are shy and timid while in school it will affect their courage during performance in future but if they are bold and outgoing, it will make them shine as stars. It all depends on the attitude meted on them as young students. It is to be noted that relationship with a teacher is not the only influence in the life of a student. Teachers should always establish and maintain a good rapport with the students so as to win them over. Students should be encouraged to study music and possibly sit for the final music examination. Individuals tend to adopt. There is an urgent need for a redress action in order to restore the dignity of music as an integral part of the life of the school and society. A

wholesome music encounter for students in the school will motivate them to embrace the subject and even choose it as one of the examination subjects. Then the music students will be able to stand the challenge and the negative attitude of other students in school.

**7. Attitude of government and private school management toward music education -**

Government and proprietors of schools (public and private) must endeavour to develop music curriculum that will reposition music as a vocational subject and not a mere Arts subject. There is the need for adequate time for the practical and theoretical lessons. School management must pay attention to the suggestions of music teachers on the right way to bring music education to its rightful position. They must scout for qualified music teachers as this will show their readiness to encourage their students to put interest in music as a subject. School management should understand that no subject is inferior to the other and as such should give each subject the needed space, time and finance. They should not ignore the importance of music and take lightly music teachers' request or advice. An inspectorate division of music should be created in every Nigerian Ministry of Education, with the responsibility of fostering the growth of music in our schools. Finally, government should not neglect music and should do more to fund it for music is life.

**8. Non-involvement of Teachers in Decision-making and Curriculum Planning - A**

National Music Association like ANIM, COMEN etc. which include all music educators as stake holders or associations should address pressing issues in music education in Nigeria. Experts in music should handle the supervision of music education in schools. Government should make sure that when reviewing the senior secondary school curriculum, music specialist should be involved to make their input. The curriculum

planner should also invite musicologists to look at the contents of music curriculum and include local content that would make music education more relevant and meaningful to the society. Since education prepares the learner to be useful for themselves and for the society, it becomes necessary that the set of experience they are endowed with are such that should prepare them as defenders and innovators of societal values. And so teachers being the vehicle with which these experiences are transmitted must be involved in the decision making of the curriculum they are to transfer to the students. This research premised on the proposition that there is a need for a paradigm shift in the current situation of music education in SSS.

9. **Lack of Motivation** - Senior secondary school students with exceptional potential in music should be provided with opportunities of sponsorship by organizations like ANIM, COMEN, ICTM, and IMC. There is the need for an enriched music curriculum that will be society friendly this will motivate the students since they are aware of the thing they are being taught. There should be collaboration teaching by professional musicologists and pop or indigenous musicians as innovative strategy to motivate and attract more students for active participation and learning of music as a subject in the senior secondary school. Music teachers must be encouraged by giving them the necessary material and finance they need for the job. Their remuneration too must be good enough to motivate them to take up the job. Many music graduate this days do not take to music teaching because teachers are poor and unnoticed, they rather take up appointment with the entertainment industry or the media house thereby contributing to the shortage of music teachers.

**10. Application of Information and Communication Technology** - More serious approach to the use of computer software in the production of music in the areas of print and media. Music technology, especially in the area of development of musical instrument and production of both western and indigenous African musical instruments should be encouraged. More music institutions offering music as a course should be encouraged to develop stress areas in such field. The individual teachers needs to upgrade his/her self to be up to date on the current trend of ICT, so as not to drag the speed of his/her students back. As ICT is trendy among SSS students. Information and communication technology in music education according to Nwamara (2007) will help these students to: (a) appreciate good music based on interaction with the computer during class sessions (b) easily learn by doing; students can thereby compose, document, record and publish their own music faster than ever. (c) Sustain interest through concentration, cooperative learning and creative thinking as they work together using computer. Nwamara also asserts that

Much technological advancements such as the effective use of computers in music technological practical classes, the effective use of computers in on-online exchange of musical materials and ideas in schools and so on, have been achieved and witnessed in art music education and practice of other cultures of the world, but in Nigeria, Art music generally and composition in this respect has not been seriously and properly taken into consideration in this respect (50).

**11. Music policy and content** – Music education remained insensitive to the legitimate needs of the great masses of the Nigerian people while music teachers in Nigeria secondary school entrapped by the philosophical thinking of Western classical music are encumbered by imitative tendencies and dependency attitude. There arose the need to encourage the

inclusion of indigenous forms, modes, processes and affect as a decisive break from the past: a past that bears the heavy imprints of Western culture. Our secondary school music programme should be disentangled from the Western type but rather their musical ideas is to be applied to the local environment. In Nigeria today, there are four main musical trends, which include

- a. religious music,
- b. popular music,
- c. art music and
- d. traditional African music.

The Music curriculum should provide opportunities for the training of students in senior secondary school in these areas, and the focus of attention should be on the provision of skills and knowledge in African music. Secondary school music teachers, policy makers and the government should request the addition of new topics in music and remove some topics from the existing senior secondary curriculum. The curriculum content should also be restructured to provide balance for the music type of the Nigeria society.

12. **Equal education opportunities for all** – Equal educational opportunity for all should be obtainable when dealing with the subjects available in the curriculum and the attitude meted on students who take up music as subject in the senior secondary schools. The stakeholders attitude to music should be built on the maintenance of the multidimensional characteristics of Nigeria’s cultural identity and to make equal modern music education opportunity available to all by encouraging aesthetic, creative and musical activities in

secondary schools. Music study in schools should stress the teachings on Nigerian culture and stipulate the adaptation of the content and methods of music education to suit local needs and environments. This the researcher thinks will ground music education in secondary schools in Nigerian cultural experiences and meet the needs and aspirations of Nigerian society. The music education envisioned for Nigeria by the researcher is one that would produce at its height uniquely modern Nigerian secondary school music students who would effectively employ the process of music making that would enable citizens appreciate the real values of Nigerian diverse musical heritage. The appreciation of the real values of Nigeria's diverse musical heritage is considered very necessary.

### **Educational Implications:**

The study by its findings has a number of educational implications that include the following:

1. There is a need to review the objectives of music education. Study of music should be directed to fulfill what Nigeria needs. It is not enough to train a student as an individual; he should be trained as a member of a community and of a nation; he should be trained as a citizen. The fundamental question is not how music educators can do things better; they must ask themselves what is needed by the community. They must look to the nation and its people and their educational needs; not the current practices or the traditional habits of thinking about music teaching. The old system of education has left a bad impression of education.
2. There is need for curriculum planners in Nigeria to involve music teachers and professional bodies like Association of Nigerian Musicologists (ANIM) when planning the curriculum for music in Nigeria.

3. African style of music should form part major of the school music curriculum. Sometimes Nigeria musician should be invited to schools as motivation to these students.
4. There is need for the Government to employ enough qualified teachers to teach music in the secondary schools in Nigeria because most principals argue that we have few music teachers, what if one is transferred and not replaced what will happen to the students.
5. There is need for the Government and or the schools to provide adequate infrastructure and musical instruments and other musical equipment in the secondary schools in Nigeria.
6. Above all, there is need for the government to take adequate care of the music teachers under their employ in terms of adequate remuneration.
7. Finally when the curriculum planners have reviewed the existing curriculum, to include Nigerian style of music, then the students will come as they will find out that the curriculum incudes how to rap, breakdance, sing , choreograph etc. they will stop at nothing to make sure they participate and even write it as a subject in external examination. So let the senior secondary school music curriculum be more practical than theory.

## **Conclusion**

The objectives of music inclusion as a subject in the school curriculum is to provide opportunity for each child to participate and grow in all aspects of music singing, instrumental rhythmic, listening and creative. To provide experiences which are truly musical and maintain integrity of the music. Additionally, to develop in a child the skill and understanding necessary for satisfying and rewarding experience both as a performer and as a listener, to stimulate interest in music as part of life and culture, instilling into them a genuine love of music, imparting the knowledge and appreciation of Nigerian traditional musical culture into the children. To develop musical literacy and to appreciate the music of other countries. All these can only be realized if the content of our

curriculum is changed to reflect our true culture and ways of life. Music Education in Nigeria is with its challenges but Music educators need to showcase what music really have to offer so that music education can reach its desirable height. The society, parents, the curriculum planners, students and the government have to change their attitude to this subject so that music education will be appreciated and more senior secondary school students will study music as a subject in Nigeria. No matter how poor the perception of people about music education is, much effort should be made to encourage more people to study music, due to its relevance to the society.

There is urgent need for review of all school music curricular in all the tiers of the Nation's educational system bearing the society in mind. The learner who is guided from the known to the unknown will not only be active participant in the classes but stand better chances of getting labels for what nature endowed them with. Integrate new concepts as they come on the sure foundation of what they already know according to the construct theory. In other words, this will enable learner internalize the ideals of their society and when confronted with new ideas they will be in better standpoints to assent to modification and changes studying music from society's culture. Musical values and practices learnt will provide them with all the incentives they need to be active participants in their cultural ceremonies. The problem now is that music is offered in some schools and not in others; music still occupied a peripheral position in most schools; it received a very little attention in the school curriculum. Music programmes are faced with the problems of inadequate facilities and a shortage of materials. That only a few students offered music after the JSS indicates that there are differences of opinion regarding the importance of the subject as a part of general education. The derivation of the purposes of music education from the learner was a sort of discontinuity in the aims of general education, which stressed the training of an individual to live in the society and contribute to the improvement of life. I don't think it is enough for our schools



to train the individual as an individual; he should be trained as a member of a community and of a nation; he should be trained as a citizen.

The system of education which was prevalent in the past, and still persists in most areas, produced people who could read, write and pass examinations and not a member of a community. In the senior secondary schools, students were mainly worried about the West Africa School Certificate Examination (WASCE), which provided 'ticket' for employment and further study. Not much thought was given to the problem of equipping the students to become self-reliant. This system produced people who are not directly useful to the nation. It produced a class of people who looked upon education as a preparation for academic knowledge. Educational experiences prescribed by the current curriculum emphasized the accumulation of data transmitted from generation to generation, which students were expected to absorb. Consequently, a great deal of attention was devoted to those areas of the curriculum which deal with facts and figures. Music education cannot exist in isolation if it is to become important. And, there is no valid educational reason why music as a subject should not have the same status with English, mathematics, physics, biology, chemistry or business studies. It simply needs to reflect the mood of times by extending the walls of yesterday's programmes. Many of the problems of music as a subject were associated with long-established attitudes to the subject, which deprived it of the resources which existed. There were traditional assumptions about the study of music in society, which affected the teaching and learning of the subject.

The task before every music teachers in the field or in training is to seek to make people become aware of the importance of music as a subject. They could write articles about music education, discuss with people about school music, and most important of all, develop a music curriculum that interests students, parents and education planners. Most people are ready to support any

subject when it proves to be of value. If teachers in a particular area of study could not make it important, it will continue to lack the basic support. Most of the school programmes actually discouraged decision making by students. My findings are that while the goal of music education in Nigeria is quite commendable, its effective delivery is hampered by a lack of proper implementation, poor social perception of music as a subject as well as Government bias in favour of science subjects. So, Government educational policies should reflect the natural endowment and comparative advantage of its peoples rather than pursuing an imported agenda which in the true sense of development leaves much to be desired. The senior secondary school curriculum should be reviewed and based on the environment of the students, to equip them to understand, appreciate and positively influence the world around them. Only competent music teachers should be employed to teach the subject. Musical instruments for instruction to be provided. This will make music education more relevant and meaningful to the Nigerian society and SSS students.

### **Recommendations**

Recommendations for improvement of Music Education in Nigerian senior secondary Schools is based on the survey of the literature and the researcher's findings from the study of music in the senior secondary schools in Nigeria. Having looked at the problems confronting music as a subject in the senior secondary school in Nigeria, Some ways these problems can be adequately tackled are in the following recommendations being proffered. This is with the hope that there will be publicity of music education and also in the senior secondary schools in Nigeria.

1. The policy makers and curriculum planners should make the music programme a fully-fledged subject in the senior secondary school curriculum. It should not be taken as an alternative to any other subject in the school curriculum. To gain popularity among

students, it is necessary for music education to become a core subject in all senior secondary schools since it is now a compulsory subject under CCA for every student up to the end of junior secondary school.

2. Nigerian Educational and Development Council (NERDC) should make sure that when reviewing the senior secondary school curriculum, music specialist (musicologists) are fully involved to make their input.
3. The curriculum of music in Nigeria is too European-music oriented. It does not tackle effectively the concrete needs of social development in Nigeria. Students are being taught the music for which there is no sufficient market or taste in the Nigerian economy. The senior secondary school curriculum should be based on the environment of the students, both natural and man-made, to equip them to understand, appreciate and to positively influence the world around him. Traditional African music areas, African scale, African instrument, African instrumentation, African music production, African dance, African folk music, African pop, highlife music, Afrobeat and all the likes are some of the areas in which music curriculum of the senior secondary school should try to cover for more students to find their way into music as a subject. Experts from traditional setting should be employed to foster the expansion of traditional music knowledge to the students in senior secondary school.
4. Again one of the panacea to the problem facing music education in the senior secondary schools as perceived by the music teacher is employment of qualified music teachers in every senior secondary school. Music teachers should be employed and posted by the government to take music in the senior secondary schools both in rural and urban area to ensure that music is being taught by music teachers trained for that purpose. Only

competent music teachers should be employed, whether part-time or full-time in any school, to teach the subject. All unqualified persons are required to go through appropriate training. The Ministry of Education is the most powerful instrument capable of making everybody, to imbibe an appreciable feeling for music as a subject in the senior secondary school the teachers recommend that the Ministry of Education should ensure that teachers teach the subject they were employed to teach even if it is in the rural area. This could be done with the help of inspectors.

5. The government / school management should equip the schools with musical instruments to enhance the effective teaching and learning of music in schools. The success or failure of the study of music in the senior secondary schools is partly determined by government/school management funding. It is therefore desirable for departments of education to drastically increase their provisions for school music education to match the fund released to other subjects. Sometimes the small funds allocated to music are often not spent on the subject, but spent elsewhere in the schools. Such practice could jeopardize the full implementation of the music curriculum. There is a demand for proper music rooms in secondary schools to allow students to have a sense of belonging and be free to practice without any one telling them to stop the noise. Schools which do not have a music studios require one.
6. School Administrator, guidance and counselors concern should consider holding an orientation for parents and guardians as well as other potential advocates at the beginning of each year of the study.
7. Periodic competitions should be organized, so as to encourage performances, interaction, and further works and discover music talents. Mass music experiencing activities, in which

all students are enable to express themselves freely, should be provided in the school program. Senior secondary school students with exceptional potential in music should be provided with opportunities of sponsorship by organizations like ANIM, COMEN, ICTM, and IMC.

8. Teachers of music should adopt an individual approach in the process of teaching bearing in mind that all the students differ in intelligence, aptitude, interests, temperament, age and social, and religious backgrounds.
9. Parents should provide the students with the opportunity to experience music at home: listening of music, singing, and playing home-made simple musical instrument. The activities provided for a child should include a substantial amount of singing experience, preferably together with his/her parents, an opportunity to explore a wide range of the environment in which he/she lives. Parents should provide the students with the opportunity of watching performances at concert or festivals in order to gain musical experience.
10. Again it is logical that in this computer age dominated by technological advancement, students should be made aware of the basic process of technology that can be used in music to motivate them to use them in school as they study music. Preparations for the technological society cannot be left entirely to science subjects. Music students cannot be isolated from a technological change and its consequences. According to the music teacher at Shalom Academy Nsukka, “We all live in the technological society and we must all be educated for it.
11. All teacher training programmes should include music in their curriculum. Curriculum of technical colleges could be broadened to include the teaching of music as it is also a

vocational subject. Such expansion would require government funding for a smooth take off. Colleges of education and universities are encouraged to review their music teacher education programmes to produce enough teachers for the 9-3-4 system of education. Specific method of teaching music at the senior secondary school should be taught at this level.

12. There is a need for effective staff development scheme. Music inspectors are required in federal, state and even local government levels to supervise the activities of music teachers in the field. There is a need for a music Education Advisory Committee of specialists and educators to ensure that the subject is geared towards our national needs.
13. It is necessary to introduce career education on music in all secondary schools to give students pertinent career information. The trained career advisers in secondary schools could be made up of the music teachers who teach the students or resource persons from outside the school. Music teachers should introduce activities which promote career knowledge.

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### **List of oral interviews**

Oral interview of Mrs. Amoke Obiageli music teacher at FGC Enugu interview held in the music room in the school premises on Thursday 7<sup>th</sup> February 2019 at about 12: 00noon – 1:00 pm

Oral interview of Mr. Boniface music teacher at pine crest Enugu interview held in the music room in the school premises on Monday 11<sup>th</sup> march 2019 at about 12:05 pm – 12:30pm.

Oral interview of Mrs. Nnaji music teacher at HRC Enugu interview held in the music room in the school premises on 24<sup>th</sup> July 2019 at about 11:30 am – 12:06pm

Oral interview of Mrs. Chinyere Egboka music teacher at Army Day Sec. School interview held in the JSS3 Class room in the school premises on Monday 11<sup>th</sup> March 2019 at about 1:30 pm – 2:00 pm

Oral interview of Mrs. Chinyere Aguiabo music (CCA) teacher at Trans Ekulu Girls interview held at the general staff room in the school premises on Friday 26<sup>th</sup> July 2019 at about 11:30 am – 12 noon.

Oral interview of Mrs. Chin'uko music teacher at university of Nigeria sec. school - interview held in the general staff room in the school premises on Monday 25<sup>th</sup> February 2019 at about 1: 30 pm – 2:00 pm.

Oral interview of Mrs. Ann Ugwu music (CCA) teacher at St. Pat. Model School interview held in the music room in the school premises on Thursday 28 February 2019 at about 11:am am – 12 noon.

Oral interview of Mr. Ekene music (CCA) teacher at Christ High School interview held in front of the music room at the school premises on Friday 22 March 2019 at about 11: 00 – 11:20 am.

Oral interview of Mr. Samuel head ICT/EMIS Enugu State Ministry of Education interview held in the ICT/EMIS office of Enugu State Ministry of Education Okpara Avenue Enugu on Friday 22 march 2019 at about 12: 10pm – 1:00 pm.

Oral interview of Mr. Ifeanyi Nwamba music teacher immaculate heart college Enugu interview held in the music room in the school premises on Friday 29 March 2019 at about 2:00 am – 2:40pm.

Oral interview of Mrs. Rose Catherine Okoro music (CCA) teacher at Aguobu owa interview held in the general staff room in the school premises on Monday 12<sup>th</sup> November 2019 at about 2:00pm – 2:30pm.

## Appendix I

### LETTER FOR VALIDATION OF QUESTIONNAIRE

Department of Music  
Nnamdi Azikwe University  
PMB 5025  
Awka

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Sir/Madam

#### REQUEST FOR VALIDATION OF QUESTIONNAIRE

I write to appeal for validation of this questionnaire for data collection, based on its clarity, appropriateness of language, its items, relevance to the purpose of the study and the correctness of the instructions to the respondents

I am a post graduate students of Music Department, Faculty of Arts in Nnamdi Azikiwe University Awka. I am conducting a research on **Panacea for Music Education in Nigeria: A case study of Senior Secondary Schools in Enugu State.** The purpose of the study, questionnaire and Research question are attached to this letter for your perusal.

I will accept and effect any correction you may decide to make in the cause of going through this questionnaire.

Yours faithfully

Nnam, Glory  
PG Student

## Appendix II

### LETTER TO SCHOOL PRINCIPALS AND TEACHERS

Nnam, Glory

Faculty of Art, Music Department

Nnamdi Azikwe University

.....

.....

Dear sir/madam

I am a Ph.D student of the Music Department, Faculty of Arts Nnamdi Azikiwe University Awka and I am carryout a research on **Panacea for Music Education in Nigeria: A case study of Senior Secondary Schools in Enugu State**. I am appealing to you for help. I am asking for a few minutes of your time to answer some interview questions

The questionnaire attached to this letter is an instrument for data or information collection for the students for the completion of the programme.

I will be grateful if you will answer the questions in honesty as it will be a part of your contribution to the successful completion of this research work. The idea of this exercise is to improve this research work as the position of music as a subject in an SSS. This study is educational purposes and your responses will be treated confidential.

Thanks in anticipation for cooperation

Yours faithfully

Nnam, Glory

### Appendix III

#### LETTER TO POST PRIMARY SCHOOL MANAGEMENT BOARD

**Nnam, Glory**

Music Department, Faculty of Arts

Nnamdi Azikiwe University

Awka, Anambra State.

28<sup>th</sup> March 2019.

**The Director**

Planning Research and Statistic,

PPMB

Enugu.

Sir,

**Request for the total number of schools (public and private), students and music teachers.**

I write to request for the list of schools and the total number of schools in the educational zones in the state. I also want the total number of students and teachers and **especially the total number of music teachers** in the state.

I am a Ph.D. student of the Music Department, Faculty of Arts Nnamdi Azikiwe University Awka and I am carrying out a research on **Panacea for Music Education in Nigeria: A case study of Senior Secondary Schools in Enugu State**. I am appealing to you for help so that I can get the information.

I will be grateful if I will have access to these materials as it will contribute to the successful completion of this research work. The idea of this exercise is to improve the position of music as a subject in the senior secondary school in Enugu State. This study is for educational purposes and the data obtained shall be treated as confidential.

Thank you.

Yours Faithfully

Nnam, Glory

PG Student.

## Appendix IV

### LETTER FOR STATE MINISTRY OF EDUCATION

**Nnam, Glory**

Music Department, Faculty of Arts  
Nnamdi Azikiwe University  
Awka, Anambra State.  
28<sup>th</sup> February 2019.

**The permanent Secretary**  
State Ministry of Education  
Enugu.  
Sir,

**Request for the total number of schools (public and private), students and music teachers.**

I write to request for the list of schools and the total number of schools in the educational zones in the state. I also want the total number of students and teachers and **especially the total number of music teachers** in the state.

I am a Ph.D. student of the Music Department, Faculty of Arts Nnamdi Azikiwe University Awka and I am carrying out a research on **Panacea for Music Education in Nigeria: A case study of Senior Secondary Schools in Enugu State**. I am appealing to you for help so that I can get the information.

I will be grateful if I will have access to these materials as it will contribute to the successful completion of this research work. The idea of this exercise is to improve the position of music as a subject in the senior secondary school in Enugu State. This study is for educational purposes and the data obtained shall be treated as confidential.

Thank you.

Yours Faithfully

Nnam, Glory  
PG Student.

## Appendix V

### QUESTIONNAIRE FOR MUSIC TEACHERS

Questions included in the semi-structured questionnaire are the following:

Tick ✓ on the answer that suits you.

1. Name of School: \_\_\_\_\_

2. What subject do you teach? \_\_\_\_\_

Qualification \_\_\_\_\_

Designation \_\_\_\_\_

Qualification TCII  NCE  BA  BED  MA  MED  Ph.D

School type

Federal Government College {  }

State Government School {  }

Private School {  }

Mission School {  }

**Question 1:** What is the name of your school?

**Question 2:** Does your school offer music in the senior class? If no, why? If yes, how many classes do you have?



**Question 3:** What do you think about the unpopularity of music as a subject in the senior secondary school?

**Question 4:** How many students altogether took music as elective or core subject in the senior secondary school in 2017 and 2018 academic year?

**Question 5:** What have you done as a teacher to promote music as a subject in the senior secondary school?

**Question 6:** Were your activities efficient? (Please discuss)

**Question 7:** Do you think that music can become a more popular subject in the near future?

**Question 8:** What are the problems of music as a subject?

**Question 9:** how many students sat for music in external examination in 2017 and 2018 – JAMB, NECO, WASSCE?

**Question 10:** What activities have your school management or ministry of education applied to address the problems that music faces as a subject in the senior secondary schools?

**Question 11:** In your view, which are the improvements that your organization should make in order to increase its popularity and for promoting music as a subject in senior secondary schools?

**Question 12:** What do you think about the role of Association of Nigerian Musicologists (ANIM) in promoting music as a subject in the senior secondary school?

**Question 13:** does your school management encourage the study of music as a subject in your school.

**Question 14:** Are you a member of Association of Nigerian Musicologists (ANIM) or Conference of Music Educators of Nigeria (COMEN).

**Question 15:** what measures did you put in place to encourage more students to take up music as a subject in senior secondary school? Do you have any recommendation for improvement?

**Question 16:** What are the factors that influence the choice to take up music or run away from music as a subject in the senior secondary school?

**Question 17:** What do you think is the way forward in advancing the study of music in the senior secondary schools in Nigeria?

## Appendix VI

### QUESTIONNAIRE FOR THE STAFF OF STATE MINISTRY OF EDUCATION

Sex -

Designation -

Qualification TCII, NCE, BA, BED, MA, MED, Ph.D

- 1] How many schools are in the State?
- 2] How many schools offer music?
- 3] How many school teachers are in the State? Total number of teachers in the State.
- 4] How many music teachers are in all the SSS in the State?
- 5] How many senior secondary school are in the state?
- 6] At what level do students choose the subjects?
- 7] How many students take music in SSS in the state?
- 8] At what level is music compulsory in the secondary school?
- 9] How many students sat for music during the following external examination in 2017 and 2018?

JAMB

NECO

WACE

10] How many hours per week on the time table is for students studying music in your SSS

11] Who teaches music in your Senior Secondary School?

ND holder

TCII holder

NCE holder

BA/BED holder

MA/MED holder

Ph.D holder

Other specify -----

12] Do the teachers belong to Association of Nigeria Musicologist (ANIM) or Conference of Music Educators of Nigeria (COMEN)?

13] Do the teacher attend any form of training?

14] How many students altogether took music as elective or core subject in the senior secondary school in 2017 and 2018?

15] Do you have agencies that promote music?

16] Please discuss briefly the position of music in schools.

## Appendix VII

**THE TABLE BELOW SHOWS QUESTIONS FOR MUSIC STUDENTS**

s/n	Variables	SA	A	DA	SD
1	Music should be taught as core subject in SSS				
2	I take music as a subject in my school				
3	Music study is by choice not compulsory				
4	Music is suitable for the less academically inclined students.				
5	Only lazy students offer music in SSS.				
6	Music should be taught to those who have talent.				
7	People need little or no formal education to experience music.				
8	Indigenous music should be introduced into the curriculum				
9	Music is suitable for boys not girls.				
10	We do practical music in school				
11	We study African music in school				
12	Music is suitable for personal fantasies and for leisure time.				
13	The study of music does not lead to well paid jobs.				
14	Music helps you to know your cultural heritage.				
15	There are limited job opportunity for music graduate.				
16	Music teacher uses instructional material while teaching				
17	Music cannot be taught and learned, music is a talent.				
18	The music curriculum should be reviewed.				
19	Music curriculum is very difficult				

20	The teacher do their best to teach us				
21	I like music and like to study it in school				
22	I can play any musical instrument				
23	I have background in music like being in a choir or learning music outside the school.				
24	My music teacher taught me the instrument I play now.				
25	Other students do not like me because I study music.				
26	There is no music teacher to teach me.				
27	My parents do not want me to take music as a subject				
28	Most of our topics are western theory of music				
29	I do not have music studio in my school				
30	There is no music in our time table				

### Some Yes or No Questions

Name of school

Class

Age

In the questions below answer either YES or NO

1. Did you study music in JSS as CCA ---- yes ( ) no ( )
2. Are you studying music now in SSS as a subject --- yes ( ) no ( )

3. Will you like to register to write music as a subject in NECO or WASSCE yes ( ) no ( )
4. Will you register to write music as a subject in JAMB yes ( ) no ( )
5. Do you have a music teacher in your school yes ( ) no ( )
6. Can you play any musical, instrument?

## Appendix VIII

### NEW MUSIC (CULTURAL AND CREATIVE ARTS (CCA) CURRICULUM EXTRACTED FROM THE ENUGU STATE SECONDARY SCHOOL TEACHING SCHEME 2010 EDITION

#### MUSIC

#### JSS 1: FIRST TERM

#### WEEK TOPIC/CONTENT:

##### 1. DEFINITION OF DRAMA/THEATRE

Drama/Theatre.

People involved in drama/Theatre e.g. (i) Actor(s) (ii) Actress (es); (iii) Crew (iv) Audience

##### 2. FUNCTIONS OF DRAMA

Functions of drama, education, information, entertainment etc.

Functions of drama stated: Educative – Teacher tolerance, teaches cooperation and improves personal relationships.

##### 3. Element of drama

Elements of drama script/provisation (plot, diction, characterization) actors/actresses stage (setting, visual/spectacle) audience, sound (songs, music, noise etc).

##### 4. TYPES OF DRAMA

Scripted (Written) non scripted (unwritten)

##### 5. FORMS OF DRAMA



Comedy, Tragedy, Mask drama, Dance drama, dramatized folktales musical drama (opera) and mime

6. COSTUME AND MAKE UP IN DRAMA

Meaning of costumes basic types of make up in drama production

7. DRAMATIST/PLAYWRIGHT:

To dramatists/playwright categories of dramatist/playwright e.g classical, universal, modern, contemporary.

8. HOW TO CREATE DRAMA:

Basic forms of drama creation (i) Scripted (ii) Unscripted

9. HOW TO IMPROVISE IN DRAMA: Techniques of drama creations: Playwriting, Story telling, song, dance, mime improvisation

10. DRAMA PERSONNEL: (i) Drama personnel (ii) Role of the crew on drama (iii) The role of the cast in drama (iv) Dramatizing the function of the crew and cast!

LOCAL CRAFT: Definition of local craft, Types of materials for craft making, Tools and equipment for making local craft

11. LOCAL CRAFT/MATERIALS: Local craft and locations (i) Blacksmithing – Awka, Lokoja (ii) Weaving-Akwete, Oyo etc. (iii) Sculpture (iv) Leather work (v) Bead work etc.

12. Revision

13. Examination

## **MUSIC**

### **JSS 1: SECOND TERM**

#### **WEEK TOPIC/CONTENT:**

1. INTRODUCTION TO TIE AND DYE:  
Meaning, types of tie and dye e.g. folding, lying and damping
2. TIE AND DYE MATERIALS: Mention the material and tools for tie and dye e.g. fabrics, dyes, chemicals etc.
3. TIE AND DYE PRACTICES: (i) Preparation of the dye bath (ii) The dye and finishing process
4. PRODUCTION OF MODEL WITH PAPER: Meaning of paper mache materials and tools methods of making model and its uses.
5. METHOD AND PRACTICALS ON PAPER MACHE: Meaning of paper folding technique materials and tools for paper folding technique method of paper mache, uses of paper models
6. PRODUCTION OF BEADS: Definition of beads, Production of beads, Uses of beads
7. PRODUCTION OF BEADS: Definition of beads, Production of beads, Uses of beads
8. PRODUCTION OF COLLAGE USING PAPER: Meaning of paper collage, materials used, Uses of paper collage
9. MOSAICS/MATERIALS AND TOOLS: Meaning of mosaics, Materials and tools like broken bottle, glue, coloured paper etc
10. MOSAICS: Production and uses of mosaics e.g. Wall decoration, jewelry, flower vase, necklace, pendant, etc
11. USES OF MUSIC: (i) Uses of music for ritual purpose healing, ICT and the Society for ceremonial purpose, work, communication, education etc. (iii) Impart of music on human life.
12. Revision

### 13. Examination

## MUSIC

### JSS 1: THIRD TERM

#### WEEK TOPIC/CONTENT:

#### 1. FUNCTIONS OF MUSICAL INSTRUMENTS:

(1) Meaning of sound (2) Musical and non-musical functions of instrument (3) Making of musical instruments.

#### 2. RUDIMENTS AND THEORY OF MUSIC

(i) Musical alphabet (ii) Clef and letter names of the staves (iii) Types of staff e.g. Treble, Bass, Great Staff.

#### 3. RUDIMENTS AND THEORY OF MUSIC: Musical notes and their relative values, Major scale of C natural, Definition, Application

#### 4. INTRODUCTION TO ART (HISTORY, ORIGIN OF ART): (i) Definition of art (ii) History /Origin of art e.g. early man, how art started in Nigerian schools (iii) Uses of art e.g. textile design, ceramics design, graphic design (iv) Aesthetics (beautification/decoration)

#### 5. HISTORY/ORIGIN OF ART: (i) Classification of arts e.g. fine art – drawing, painting, sculpture (ii) Applied arts – textile, ceramics (communication, photography, metal jewelry design and others

#### 6. ART AND CULTURE IN NIGERIA, (HISTORICAL): (i) Historical development of art in Nigeria (ii) Pre-historic art in Nigeria. (iii) Traditional art in Nigeria (iv) Contemporary art (v) Modern art

7. ART AND CULTURE IN NIGERIA (TRADITIONAL): Traditional Nigerian art works and origin, meaning and types of culture.
8. ART AND CULTURE IN NIGERIA: Art as a tool for cultural emancipation, importance of art as a tool of cultural emancipation.
9. CREATIVE MUSIC WITH DANCE: (i) Choreography and dance pattern (ii) Poem composition
10. CREATING MUSIC: Rhythm development music
11. Revision
12. Examination

## **MUSIC**

### **JSS 2: FIRST TERM**

#### **WEEK TOPIC/CONTENT:**

1. ELEMENTS OF ARTS OR DESIGN  
Definition of elements of art-line, colour, value, shape, texture and space form
2. PRINCIPLES OF ART OR DESIGN: Definition of principles of art-harmony, variety, balance, proportion, dominance, rhythm etc.
3. FORM OF ART: Creative arts, literary arts, auditory arts (music), mixed art (drama)
4. ART MATERIALS AND TOOLS: Pencil, paper, colour, charcoal, crayon, dye, plaster of Paris, cement, paper, glass fibre, wire, canvas, yarns etc, improvised materials., differences between art materials and tools

5. DRAWING OF MAN-MADE OBJECTS AND NATURAL OBJECTS: (i) Man-made objects – cup, table, chair etc (ii) Natural objects – leaves, crops, animals etc
6. SHADING TECHNIQUES: Blurring, pointillism, hatching, cross hatching, rubbing etc. Application of shading techniques on drawing e.g. landscape.
7. COLOUR STUDY: Definition of colour, classification of colours e.g. primary, secondary and tertiary colours
8. USE OF COLOUR AND COLOUR WHEEL: Uses and effects of colour in painting and designs, sourcing local colours
9. PAINTING: Colour elements like tones, tint and shade, intensity, hues, demonstrate mixing of colour in the painting sessions.
10. PATTERN AND DESIGN: Creating patterns and motifs for designing using the elements and principles of art.
11. LETTERING: What is lettering? Types of lettering e.g. Gothic, serif, Sans serif etc.
12. PRACTICAL DESIGNING: Teaching how to produce and actually producing posters, greeting card, book cover/book jacket
13. REVISION
14. EXAMINATION

## **MUSIC**

### **JSS 2: SECOND TERM**

#### **WEEK TOPIC/CONTENT:**

1. ORIGIN OF MUSIC: Speech, communication, work rhythms, play rhythms, clapping, mimic bird sounds, roaring of waves or ocean, singing, black smiths-Hammer and anvil, environmental sounds, human sounds.
2. EARLY FORMS OF MUSIC AROUND THE WORLD: Egyptian, Greeks, Roman, Arab, African
3. NATIONAL ANTHEM AND RUNNING SCALES: Singing National Anthem, Stanzas one and two and learning the running scales, sol-fa notes
4. PITCH IDENTIFICATION: Difference between two or four voices and SATB in a group/choral situation
5. LISTENING TO POPULAR MUSIC: High life, kurrari, fuji, juju, makosa, afrobeat, calypso, jazz etc.
6. AFRICAN AND WESTERN MUSICAL STYLES: Identifying and knowing the difference between African and Western musical styles.
7. COMEDY AND TRAGEDY: Definition of comedy and tragedy, give examples each
8. DIFFERENCE BETWEEN DANCE, DRAMA AND OTHER FORMS OF DRAMA: The difference between dance, drama, masquerade and other forms of drama.
9. CATEGORIES OF DRAMA: Explaining the two basic categories of drama scripted and non scripted which improvised, characters, movements and speeches are usually undefined.
10. FORMS OF DRAMA: Comedy, tragedy, masquerade, drama, dramatized folktales, musical drama (Opera)
11. Revision
12. Examination

## **MUSIC**

### **JSS 2: THIRD TERM**

#### **WEEK TOPIC/CONTENT:**

1. CATEGORIES OF DRAMATISTS/PLAYWRIGHTS: The three categories of dramatist/playwrights
2. TYPES OF DRAMATISTS/PLAYWRIGHTS: Explanation on the types of dramatists/playwrights
3. DRAMA CREATION AND IMPROVISATION: Techniques of drama creation/improvisation
4. PLAYWRITING: Improvisation, stories, folktales-writing, writing down people's tradition that can be imitated by students
5. STAGE DESIGN: What are stage designing activities in stage management-control of cast, crew managing, rehearsal schedules, and maintenance of stage materials?
6. RESPONSIBILITIES OF STAGE MANAGER: Assistant director, maintain discipline among casts. Ensure rehearsals are carried out on schedule. In charge of resources of the drama group (human and materials).
7. MEANING OF REHEARSAL: Definition of rehearsal, activities involved in rehearsals, e.g. reading, movement, acting, expression/communication, voice production etc.
8. STAGES OF REHEARSAL: Reading, blocking, movement, polishing, dress and technical (i.e. costumes), make-up, props, set lighting effects, music/sound, etc
9. COSTUMES AND MAKE-UP: Meaning of costumes and make-up, functions of costumes and make-up.

10. TYPES OF MAKE-UP: Straight/foundation make-up, actors and actresses must not disfigure their faces. When something is applied on the body of actors/actresses to look like the character he/she wants to impersonate.
11. RELATIONSHIP BETWEEN COSTUME AND MAKE-UP: Reasons for using costume, make-up. Both are targeted towards making the actor/actress impersonate a character successfully.
12. Revision
13. Examination

## **MUSIC**

### **JSS 3: FIRST TERM**

#### **WEEK TOPIC/CONTENT:**

1. ELEMENT OF DANCE DRAMA: Element of dance drama:
  - (i) Plot
  - (ii) characterization
  - (iii) spectacle
  - (iv) Sound
  - (v) Music
  - (vi) action
  - (viii) dance
  - (viii) setting
2. CREATE THE ELEMENTS OF DANCE, DRAMA: Creativity in dance drama
3. TRADITIONAL NIGERIAN ART: Examples of Nigerian traditional art-Nok, Igbo Ukwu, Ife, Benin
4. FUNCTIONS OF NIGERIAN TRADITIONAL ART: Importance of Nigerian Art to national development
5. IMPORTANCE OF PRESERVING ART AS A CULTURAL ELEMENT: Reason for preserving art.



6. NIGERIAN CONTEMPORARY ART: Meaning of contemporary art and their contributions to the society
7. NIGERIAN CONTEMPORARY: Contributions of first generation artists e.g. Aina Onabolu, Ben Enwonwu, Mrs. Esto-Ngudaga Ngwu, Akinola Lasekan, Ladi Kwali, Bruce Onobrakpeya, Yusuf Grilo etc.
8. NIGERIAN CONTEMPORARY ART WORKS: Prominent works and their locations e.g. Sango (Ben Enwonwu) NEPA Hq. Lagos, sculptural decorations (Demas Nwoko) by National theatre Lagos, etc.
9. DRAWING AND SHADING TECHNIQUES: Drawing of man-made objects, (still life) drawing
10. ELEMENT AND PRINCIPLES OF ART IN DRAWING: Proportion, balance and forms in drawing
11. NATURE DRAWING: Natural objects- plants, animals, fruits, vegetables, etc
12. NATURAL DRAWING: Drawing of natural objects. Application of light and shade on drawn objects.
13. Revision
14. Examination

## **MUSIC**

### **JSS 3: SECOND TERM**

#### **WEEK TOPIC/CONTENT:**

1. LIFE DRAWING TECHNIQUES: The techniques of figure drawing – form, shapes and composition
2. LIFE DRAWING: Drawing from different view – front view, back view,  $\frac{3}{4}$  view, etc
3. PERSPECTIVE: Meaning of perspective, types of perspective e.g. (i) Linear perspective  
(ii) perspective
4. LANDSCAPE DRAWING AND PAINTING: Drawing and painting of landscapes
5. IMAGINATIVE DRAWING AND PAINTING: Imaginative composition in colour, Market scene, Festivals in my community, my school, Abstract
6. MOTIF: Meaning and uses of motif
7. DESIGN AND PATTERN: Formation of pattern, transfer motif patterns on paper/fabrics
8. LETTERING: Definition, types of lettering, communication e.g. postal design, greeting cards, invitation, book covers, banners, etc
9. CONSTRUCTION OF LETTERS: Construct names and phrase
10. PACKAGE DESIGN: Functions of package design, process involved in package design, design package for advertisement
11. Revision
12. Examination

## **MUSIC**

### **JSS 3: THIRD TERM**

#### **WEEK TOPIC/CONTENT:**

1. THREE DIMENSIONAL DESIGNS: Clay and types of clay, uses of clay sand preparation, mould an object from clay.

2. EXHIBITION AND DISPLAY TECHNIQUES: Preparation of art work for display:  
Mounting screens, Labeling, - framing, -fixing, mounting art works, display techniques
3. MARKETING OF ARE PRODUCTS: Marketing art work e.g. shops, hotels festivals, fairs  
etc. Ways of marketing products – Art collectors/dealer, galleries/museums.
4. INTRODUCTION TO EMBROIDERY: Meaning of embroidery, embroidery tools and  
facilities, sources of embroidery design.

Nature

- Environment
  - Flowers
  - Trees
  - Magazines
5. KNITTING: Meaning of knitting, materials and tools used in knitting, Basic stitching  
techniques – Pull, knit
  6. BATIK: Meaning of batik, materials and tools applying wax to fabric and design
  7. SOFT TOY MAKING: Types of soft toys, materials and tools, making of soft toy project  
e.g. teddy bear, mouse, ragdoll, fish or dog etc.
  8. Revision
  9. Examination

## **Appendix IX**

### **SENIOR SECONDARY SCHOOL MUSIC CURRICULUM EXTRACTED FROM THE ENUGU STATE SECONDARY SCHOOL TEACHING SCHEME 2010 EDITION.**

#### **SSS 1 FIRST TERM**

##### **Weeks- topics/ content**

1. Key signatures with sharps.
2. Key signatures with flats.
3. Construction of major scales.
4. Construction of minor scales.
5. Breaking of the time signatures into smaller units
6. Sight singing a solfa- simple harmony.
7. Writing the solfa of a pieces of music.
8. Singing an African folk song.
9. Dotted notes and their values.
10. Barring unbarred phrase.
11. Exercise on construction of scales.
12. Revision.
13. Examination.

#### **SSS 1 SECOND TERM**

##### **Weeks- topics/content**

1. Singing some familiar songs.

2. Counting rhythmic pattern including dotted notes.
3. Sight singing the tonic solfa of a piece of music.
4. Transcription.
5. Musical forms (modulation, improvising and variation).
6. Instrumental practical.
7. Instrumental practical.
8. Improvisation of instruments.
9. Singing an African folk song, accompanied by the improvised instruments.
10. Some musical terms.
11. Revision of terms work.
12. Examination and closure.

## **SSS 1 THIRD TERM**

### **Weeks- topics/content**

1. Instrumental accompaniment of some familiar songs.
2. Types of scales (minor, chromatic, pentatonic, whole-tone and dodecaphonic scales).
3. Notes of the doh chord.
4. Sight singing key C and G.
5. Music writing.
6. Some musical signs.
7. Interval and triads.
8. Musical instruments (string family).
9. Instrumental practical.

10. Instrumental practical.
11. Musical history (Schubert).
12. Revision.
13. Examination.

## **SSS 2 FIRST TERM**

### **Weeks- topics/content**

1. Music forms binary and ternary forms).
2. Review of intervals.
3. Transportation (octave and key transportation).
4. Voices and other musical instruments.
5. The basis of organization of music in Africa societies.
6. Factors that contribute to making music organized (melody, rhythm, harmony).
7. Instrumental practical
8. Instrumental practical
9. Musical instrument (Brass).
10. African musical instruments.
11. More musical terms.
12. Revision.
13. Examination and closing.

## **SSS 2 SECOND TERM**

### **Weeks- topics/content**

1. Recognition of letters of both treble and bass staff.
2. African music (practical).
3. African music (practical).
4. Primary and secondary triads.
5. Tonic triad notation.
6. Musical instruments (woodwind).
7. Primary triad arranged for the piano.
8. Instrumental practical.
9. Instrumental practical.
10. Musical terms
11. Musical history (Schumann).
12. Revision.
13. Examination and closing.

## **SSS 2 THIRD TERM**

### **Weeks- topics/content**

1. Exercise on intervals.
2. Primary triad/ chords of major scale.
3. Primary triad/ chords of minor scale.
4. Musical instruments (percussion)
5. Double sharps and double flats
6. Music before the 17<sup>th</sup> century.
7. Instrumental practical.

8. Instrumental practical.
9. African music (cultural display).
10. More forms during the baroque era.
11. Tonic triad in minor scales.
12. Revision.
13. Examination and closing.

### **SSS 3 FIRST TERM**

#### **Weeks- topics/content**

1. Identification of keys.
2. Exercise of ledger lines.
3. Identification of time signature.
4. Exercises on tonic triad.
5. Exercises on transportation of tunes.
6. Determination of simple and compound time signature.
7. Singing an African folk song in rounds with instrumental accompaniment.
8. Instrumental practical.
9. Instrumental practical.
10. More musical terms and signs.
11. Revision of minor scales.
12. Examination and closing.

### **SSS 3 SECOND TERM**

#### **Weeks- topics/content**



1. Some familiar songs with instrumental accompaniment.
2. Practical period.
3. Practical period (general characteristics).
4. Vocal music of the classical period.
5. Properties in African music
6. Scale varieties in African music
7. Instrumental practical.
8. Instrumental practical.
9. Characteristics of African music.
10. Musical history (Joseph Haydn).
11. Revision
12. Examination and closing.

### **SSS 3 THIRD TERM**

#### **Weeks- topics/content**

1. Sight singing.
2. Creating music (tune writing to words).
3. Western musical instruments.
4. Nigerian musical instruments.
5. Nigerian music, performance and composers
6. Some West African composers and their works.
7. Composers of the nineteenth and twentieth century.
8. Instrumental practical.

9. Recorder music.
10. African music practical.
11. African music practical.
12. Revision.
13. Examination and closing.

## Appendix X

### RESEARCHER'S PROPOSED MODEL TEACHING SCHEME FOR CCA JSS 1-3

#### JSS1 1<sup>st</sup> term

Week	Topics
1	Introduction to art- history and origin, early man and Nigerian art work.
2	Introduction to art- branches, types- visual and non-visual
3	Craft- meaning of craft e.g. fabric, caving, weaving.
4	Craft – examples and types of craft, uses of crafts.
5	Tie and dye- method, material and tools for tie and dye.
6	Tie and dye (practical) method of tying, preparation and tying process.
7	Craft draft- meaning, material and method of folding paper crafts.
8	Collage production- meaning, material and tools, method of producing collage
9	Modelling on paper Mache- meaning material made from paper mache.
10	Bead work – definition, material, production of beadwork. Jeweling using bead, roll paper, seeds, straw and small piece of wool
11	Bead work practical mosaic – meaning, material and tools and uses of mosaic
12	Revision
13	Examinations

#### JSS 1 2<sup>nd</sup> term

Week	Topics
1	Costume and make-up in drama
2	Types of make- up
3	Dance- meaning, uses and how to dance
4	Choreography- meaning and principle of choreography
5	Contemporary dance
6	Practicing contemporary dance.
7	Drama and theatre, functions of drama, elements of drama
8	Team work and sense of belonging
9	Consequences of using fake and adulterated goods, Reasons why people produce fake drugs.
10	Eradication of fake and adulterated goods- how to stop the sales of fake drugs and adulterated goods
11	Agencies that fight against fake drugs and adulterated goods
12	Revision
13	Examination

#### JSS 1 3<sup>rd</sup> term

Week	Topics
1	Theory of music- definition of music, elements of music
2	Sources of sound- Difference between music and noise.
3	Music appreciation – ear training and Rudiments of harmony in two parts harmony- explain 2-part harmony
4	Rudiment of music- Musical notes and their value, musical alphabets
5	Playing musical instrument – recorder, use of a recorder
6	Keys signature of a recorder / names of holes on the recorder
7	Definition and list of African musical instruments
8	Fundamentals of music – notation- staff and solfa notation
9	Occasion for music making in Nigeria – festival, ceremonies etc.
10	Classification of African musical instrument
11	Playwright – definition of playwright and categories
12	Revision
13	Examination

#### JSS 2 1st term

Week	Topics
1	Elements of design- meaning and list of elements of design
2	Practical on elements of design.
3	Principles of design- meaning and list principles of design
4	Uses of principles of drawing
5	Craft making – definition and materials
6	Practical on craft making
7	Colour – definition, source and classification
8	Practical work on colour
9	Colour application- meaning and types of craft that need colour
10	Practical on colour application
11	Painting- definition and types of painting.
12	Revision
13	Examination

#### JSS 2 2nd term

Week	Topics
1	Production of pattern- meaning and types of pattern
2	Practical work on pattern making- using any type of pattern
3	Bead work- definition , materials and methods
4	Production of bead work- jewelry using roll paper, seed, small pieces of wood etc.
5	Uses of bead work – aesthetics, decoration, ornamental etc.
6	History of music (African)- definition and origin of African music

7	Early forms of music- definition of form e.g. African music-highlife, afrobeat, juju, pop music etc.
8	Music appreciation- listening to get aural skill, listening to pop music, highlife etc.
9	Musical styles- African and western music and musical instrument.
10	Singing the solfa of the Nigerian national anthem. Running scale in solfa notation
11	Clefs and names of staves. 2. Types of staff- treble, bass, great staff
12	Revision
13	Examination

### JSS 2 3rd term

Week	Topics
1	Names of Lines and spaces of treble or G clef
2	Writing the Nigerian national anthem on the lines and spaces of treble or G clef
3	Pitch identification- define the concept of pitch identification and voice training.
4	Element of Design in the theatre- definition and area of theatre design (set, costume, light, make up, sound etc.)
5	Rehearsal- definition and state the activities involved- reading, movement, acting expression/communication, voice production, promotion tact etc.
6	Stage rehearsal- definition of stage rehearsal, state the stages in stage rehearsal-reading script
7	Dance – definition of dance, types of dance e.g. pure, dramatic and comic dance.
8	Aspects of dance differentiate various aspects of dance.
9	Dance as a career- definition of career, dance as a career e.g. choreography, dance educators/ consultants. Aspect of dance as a career- appreciate dance as a profession
10	Self-control- meaning of self-control- show moderation, be honest, modest and truthful.
11	Aspect of self-control - state how to practice self-control and advantages of self-control
12	Revision
13	Examination

### JSS3 1<sup>st</sup> term

Week	Topics
1	Nigerian Traditional Art- Definition and Types Of Traditional Art- Nok, Igboukwu, Ife, Benin
2	Identification of place of origin of each art-Nok- Kaduna, Ife- Osun State, Benin-Edo State etc. Function of Nigerian Traditional Arts.
3	Contemporary Nigerian Art/Artist- definition, ii. Short history and the contribution of pioneer Artists e.g. Aina Onabalu, Akinola Lasekan, Madam Ladi KwaliBruce Onabrakpeye etc.

4	Nigerian contemporary artwork- prominent work of the artists and their location i. caran (sango) Ben Enweonwu, sculptural decoration-(Demas Nwoko- National theatre – Lagos), ii. Etching- Bruce Onabrakpeye Delta State etc. 2. Income generation through contemporary art.
5	Motif – meaning and types of motif.
6	Uses of motif and its application- uses of motif, decorate borders, making of greeting cards, design pattern.
7	Display technique – definition and various methods of preparing art work for display e.g. labelling, framing and fixing, 3. Display techniques eg categorizing mounting boards designing of space etc.
8	Exhibition- meaning and types of exhibition (solo, juried, commercial, noncommercial, group)
9	Excursion- excursion to gallery and museum
10	Lettering- definition and types of letters eg i. construction ii. Handwritten iii. Uses of lettering e.g. information, communication, education.
11	Construction of letters – A- M and N- Z (both lower and upper case), qualities of good lettering.
12	Revision
13	Examinations

#### JSS3 2nd term

Week	Topics
1	Package design- meaning, mentioning the methods of packaging design.
2	Construction of package design
3	Marketing of art work- ways or outlet for marketing artwork e.g. shope, hotels etc.
4	Funding for art business
5	Introduction to embroidery
6	Practical work on how to transfer design to fabrics
7	Knitting
8	Practical work on knitting
9	Crotcheting- meaning, materials and tools used in crotcheting, making of display of finished work.
10	Batik work- meaning, materials and tools used in batik work, making a batik project
11	Uses of music and impact of music – mentioning the different uses of music- ritual, healing, ceremonial etc. impact of music on the society.
12	Revision
13	Examinations

#### JSS3 3rd term

Week	Topics
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1	Creating music in solfa notation, setting words to solfa.
2	Major scale of C natural- definition, application.
3	Musical rest, clapping rhythm while observing rest.
4	Drama and the development of rural community
5	Opportunities for career dramatists, career prospects for playwrights, actors, directors, designers. 2. Their contribution to the society.
6	Process of choreography, prospects of studying dance in Nigeria
7	Unity- meaning and causes of disunity in the home, school, and the society. 2. How to be sincere etc.
8	Revision
9	JSCE practical
10	JSCE practical
11	JSCE examination
12	JSCE examination
13	

## Appendix XI

### RESEARCHER'S PROPOSED MODEL TEACHING SCHEME FOR SSS 1-3

#### SSS 1 FIRST TERM

Weeks-	topics/ content
1	Sound – definition, elements and uses of music: musical sound and how they differ/ characteristics of music. Kind of music
2	Notation- clefs: treble and bass clefs and its uses. Great stave and ledger lines.
3	Musical notes and their values, Dotted/ tie notes and their values.
4	Musical rests, shape, names and values. Musical forms
5	Time signature- simple and compound time.
6	Breaking of the time signatures into smaller units
7	Key signatures with sharps and flats. accidentals
8	Construction of major scales and minor scales up to 2 sharps and flats.
9	Keyboard setting – tone and semitones. Regular or irregular beats or bar
10	Rhythm- Singing and clapping to an African folk song.
11	Barring unbarred phrase.
12	Revision.
13	Examination.

#### SSS 1 SECOND TERM

Weeks-	topics/content
1	Revision of last term's work and Singing some familiar songs.
2	Counting rhythmic pattern including dotted notes.
3	Sight singing the tonic solfa of a given piece of music.



4	Transcription.
5	Musical forms (modulation, improvising and variation).
6	Scales – major keys up to 7 sharps and 7 flats
7	Instrumental practical.
8	Improvisation of instruments.
9	Technical names / degrees of scales
10	Musical terms.
11	Classification of African instruments
12	Revision of terms work.
13	Examination and closure.

### SSS 1 THIRD TERM

<b>Weeks-</b>	<b>topics/content</b>
1	Revision and Instrumental (recorder) accompaniment of some familiar songs. (national and school anthem)
2	Types of scales (minor, chromatic, pentatonic, whole-tone and dodecaphonic scales).
3	Notes of the doh chord.
4	Sight singing key C and G.
5	Music writing.
6	Some musical signs.
7	Interval and triads- definition, kinds, qualities and their inversion
8	Musical instruments (string family).
9	Transpositions

10	Modulation
11	Cadences
12	Revision.
13	Examination.

### SSS 2 FIRST TERM

Weeks-	topics/content
1	Tonic solfa notation
2	Review of intervals.
3	Triad – definition, kinds: primary and secondary, inversion of triads
4	Categories of human voice and other musical instruments.
5	The basis of organization of music in Africa societies.
6	Factors that contribute to making music organized (melody, rhythm, harmony).
7	Two part harmony writing
8	Instrumental practical
9	Musical instrument (Brass).
10	Transcription and sight singing.
11	Music forms (binary and ternary forms).
12	Revision.
13	Examination and closing.

### SSS 2 SECOND TERM

Weeks-	topics/content
1	Recognition of letters of both treble and bass staff.

2	The role of music in African.
3	African music (practical).
4	Primary and secondary triads. Tonic triad notation.
5	Dominant 7 <sup>th</sup> chord, non-harmonic/ nonessential notes
6	Musical instruments (woodwind).
7	Primary triad arranged for the piano.
8	Nigerian music – forms of Nigerian music.
9	Patronage of Nigerian music /dance.
10	Musical terms
11	Musical history (Schumann).
12	Revision.
13	Examination and closing.

## SSS 2 THIRD TERM

### Weeks- topics/content

Weeks-	topics/content
1	Exercise on intervals.
2	African dance style- African music (cultural display).
3	Western dance style
4	Musical instruments (percussion)
5	Double sharps and double flats

6	History of African music- history of art, popular and traditional music composers and their works e.g. www. Echezona. Mike ejeagha, 2face idibia etc.
7	Instrumental practical.
8	Conducting.
9	History of music and origin of music
10	Western historical period, their forms and their composers- renaissance, baroque, romantic, classical era etc.
11	Tonic triad in minor scales.
12	Revision.
13	Examination and closing.

### SSS 3 FIRST TERM

<b>Weeks</b>	<b>topics/content</b>
1	Identification of keys.
2	Exercise of ledger lines.
3	Transposing and non-transposing instruments.
4	Kinds of popular music
5	Melody writing.
6	Determination of simple and compound time signature.
7	Singing an African folk song in rounds with instrumental accompaniment.
8	Instrumental practical.
9	Nigerian musician contemporary art

10	More musical terms and signs.
11	Revision of minor scales.
12	Examination and closing.

### **SSS 3 SECOND TERM**

<b>Weeks-</b>	<b>topics/content</b>
1	Some familiar songs with instrumental accompaniment.
2	Practical period- creating music
3	Practical period (general characteristics).
4	Singing some Nigerian folk song.
5	Properties in African music
6	Scale varieties in African music
7	Analysis of music.
8	Instrumental practical.
9	Characteristics of African music.
10	Poem composition
11	Revision
12	Examination and closing.

### SSS 3 THIRD TERM

<b>Weeks</b>	<b>topics/content</b>
1.	Sight singing.
2.	Creating music (tune writing to words).
3.	Western musical instruments.
4.	Nigerian musical instruments.
5.	Nigerian music, performance and composers
6.	Some West African composers and their works.
7.	Composers of the nineteenth and twentieth century.
8.	Instrumental practical.
9.	Recorder music.
10.	African music practical.
11.	African music practical.
12.	Revision.
13.	Examination and closing.
14.	

## **Appendix XII**

### **Full Meaning of Acronyms Used this Work.**

JSS - Junior Secondary School

SSS- Senior Secondary School.

NPE – National Policy on Education

PPSMB - Post Primary School Management Board

ESME – Enugu State Ministry of Education

NCE - National Certificate in Education

NCCE - National Commission for Colleges of Education

CCA - Cultural and Creative Arts

FRN – Federal Republic of Nigeria

WASSCE – West African Senior School Certificate Examination

JSSCE - Junior Secondary School Certificate Examination

NECO – National Examination Council

JAMB – Joint Admissions and Matriculation Board

NERDC – Nigeria Education Research and Development Council

JSEC – Junior Secondary Education Curriculum

SSEC – Senior Secondary Education Curriculum

NEEDS – National Economic Empowerment Development Strategy

GNP – Gross National Product.

PTA – Parents Teachers Association.