

CHAPTER 5

RESEARCH PROJECTIONS

This chapter deals with the researcher's original contribution adaptable for Nigerian primary school music education. The contributions will be presented under the following sub-headings:

- Introduction.
- Music curriculum modules in Nigerian primary schools.
- Developing music curriculum for primary schools in Nigeria.
- Guidelines for developing culturally sensitive and environmentally adequate learning materials.
- Equal opportunities in music education.
- Assessment.

5.1 INTRODUCTION

As mentioned in chapter one, the main purpose of primary music education programme in Nigeria is to develop cultural arts embedded in performance experiences such as music, drama and dance of a child to its highest possible level. The reality of life in most countries, especially Nigeria, is that this must be seen in the context of the development of the society. The development and changes required in human habits through music education can be harnessed with a realistic musical instruction. This realistic musical instruction should give children opportunities to listen, know, and learn how to attain a value-enriched life through musical practices. Ben-Tovim (1979:4) holds that "there is only one way to come to understand music – by learning to play a musical instrument... It is through learning to play a musical instrument that the child can truly understanding music..." In the Nigerian context however, it goes beyond instrument playing, as dancing, singing, miming, music drama and even the visual arts are all essentials of music performance, understanding and development.

Further discussion will be the issue of the current music curriculum modules in Nigerian primary schools followed by developing music curriculum for primary schools in Nigeria.

5.2. MUSIC CURRICULUM MODULES IN NIGERIAN PRIMARY SCHOOLS

The new primary school music curriculum modules in Nigeria are divided into four areas of instruction (see Appendix I). These areas are:

- Singing and dancing.
- Playing traditional musical instruments.
- Theory of music
- Listening and history.

An analysis of the curriculum reveals that of the four segments or areas listed above, first and second segments are running through from first year to sixth year of study while the third and fourth segments are prescribed from the second term of fourth to sixth year. They are seen as entities with their various objectives, contents, pupils' activities, teaching aids and assessment techniques.

It is noteworthy, that much of what the planners of the curriculum have done is appreciable in terms of emphasizing the music programme with singing and dancing of folk songs in various languages; and playing Nigerian traditional musical instruments. The segmentation could however be queried in a number of places: one would have expected that they can be introduced to the what, why and how of music making and music using; and the fourth segment, listening and history, cannot be effectively implemented without specific instructions. It is also prescribed that the dominant teaching facilities is the tape recorder and that pupils should listen to recorded songs. But these facilities are unavailable in most of the primary schools in Nigeria. Moreover, the theory of music, which is segment three, is not included from the first year to the first term of fourth year. It is important to introduce pupils to some theoretical background such as concept of rhythm, pitch and melody to guide children through self-cognitive activities to experience the nature of rhythm, and to recognize the quality and range of interval of songs, which the children normally participate or observe in their homes or school environment.

An effective music programme centers on the three primary musical behaviours; performing, composing and appraising. While the programme being analyzed tries to incorporate the three primary musical behaviours, it fails to base on the right materials, prescribe the right instruments and encourage creativity in the context of the desired need of the community in which the children live.

The programme in most cases is designed to cater for the needs of the learners in ideal learning situation. This ideal learning situation does not exist in most Nigerian primary schools. For the programme to succeed there is need for adequate time for the prescribed practical and theoretical lessons. There is need for relevant instructional materials to be provided and adequately trained qualified personnel to operate the programme. For example response to the question 2 in chapter 4 (page 4), item 28, the *Laissez-faire* method is frequently identified especially among the music teachers than educators because there are no instructional materials available in their schools.

It is a common and generally accepted fact that the aims of education vary with place and time. Tanner and Tanner (1980:89) opine that:

The curriculum is the planned and guided learning experiences and intended learning outcomes formulated through the systematic reconstruction of knowledge and experience under the auspices of the school, for the learners' continuous and willful growth in personal social competence.

If the statement above is anything to go by, one would very correctly say that the content of instruction generally available to music learners and teachers is too foreign to the Nigerian culture and is not practicable in nearly eighty percent of the schools in the country. Most of the learning programmes contained in the curriculum of instruction for the Nigerian primary schools do not reflect the reality of the Nigerian situation in terms of culturally sensitive and environmentally adequate teaching and learning instructions

5.3 DEVELOPING MUSIC CURRICULUM FOR PRIMARY SCHOOLS IN

NIGERIA

It is expected with respect to music, that with the introduction of the 6-3-3-4 system of education in Nigeria, the music curriculum should aim, among other things at:

- self reliant education;
- production of intermediate musicians;
- emphasizing Nigerian traditional music and musical instruments; and
- developing Nigerian music technology by improving the local indigenous musical instruments.

Music is one of the strongest tools for cultural images and self-identity in any society, and as such, I envisage a situation where all music departments and institutions in Nigeria begin to de-emphasize attention given to western theoretical music and history, and emphasize the teaching and learning of the theory and practical aspect of African and Nigerian music. In other words, Nigerians should have unlimited access to the study of all existing music types in Nigeria. Such music types include:

- Nigerian traditional music (in all the Nigerian cultural groups);
- Nigerian and African popular music;
- Music of other world cultures; and
- Western music.

A music curriculum should be configured in such a way that children are exposed to numerous opportunities to explore sound through singing, moving and playing musical instruments. Music literature in a well-structured curriculum is expected to be of high value and quality, capable of having a mix of indigenous music and music from various cultures and backgrounds.

McCullough in McDonald and Simons (1989:192) rightly notes that one of the important tasks of a music educator is to seek out and include music of many cultures, through which a child gains various benefits:

(1) develops awareness and appreciation for cultural diversity;(2) values the contributions of all ethnic groups;(3) respects his/her own and other's cultural background; (4) affirms the uniqueness of each individual;(5) learn how to live successfully in a multicultural society; and(6) values and celebrates cultural diversity.

It is then, that culture plays a vital role in a child's perception and appreciation of music. Curriculum planners should bear these tasks of music in mind when they are reviewing the curriculum for primary schools. Nevertheless, the planning and production of the curriculum is one thing, while its correct use is another. The correct use requires the efforts of dedicated and hardworking trained music teachers who have the interest of their pupils at heart.

5.4 GUIDELINES FOR DEVELOPING CULTURALLY SENSITIVE AND ENVIRONMENTALLY ADEQUATE LEARNING MATERIALS

This section explores guidelines for developing culturally sensitive and environmentally adequate learning materials for music instructions, which comprises: sample learning content and methodology, active participation guided by performing, composing and appraising; equal opportunities in music education' and assessment.

The ideal content of instructional materials for the culturally sensitive and environmentally adequate music education in primary schools should be programmed from the music practiced in the immediate environment of the school as well as home and the child. The several objectives of such programme are discussed briefly below.

5.4.1 Objectives

- to provide children opportunities and freedom to move around, interact as participants in the school as well as community, work together and assist each other;
- to develop and expand children's creativity through the variety of activities of the school programme;

- to give individualization, especially with regards to the cognitive, affective, physical, social and spiritual needs of the children; and
- to give children experience in decision making, problem-solving through discovery learning as well as the development of concept formation through the use of perceptual-motor skills and language (De Kock 1989:21).

These **objectives** would broaden the musical knowledge of the child as well as other culturally pervasive musical experience in the society where children live.

5.4.2 Sample Learning Content and Methodology

The following guidelines of the content and methodology of the culturally sensitive and environmentally adequate modules will be limited to the plan of the primary level of music education. Nzewi (1998:471) defines:

A module is a self-contained and self-generating as well as open-ended learning framework, which encapsulates a factor of music intellect or a feature of music practice. The framework compels situational elaboration, illustrations and interpretations, in which the learners contribute ideas and materials available in their music backgrounds, experiences and environments.

To achieve this learning design, the primary texts have been developed by Nzewi (1998:472): concept of rhythm; concept of melody; concept of ensemble experience; investigating sources of music sound; and need, organization and participation of music in society.

- Concept of rhythm:

It guides a child through self-cognitive activities to experience the nature and configuration of rhythm; also, how structures and patterns of rhythm are organized into pulse feeling. The process starts with practical activities and then the discussion of feelings and self-discoveries.

- Concept of melody:

How music moves up and down in space and time. It adopts an approach that enables the child in any music culture to recognize the quality and range of

intervals according to child's cultural levels of sound, which a child normally participates in or observes in his or her environment.

- Investigating sources of music sound:

It encourages a child to research what constitutes music sounds, and how they are reasoned in his or her cultural environment; also, it sets tasks, which require the child to explore how music sound sources are culturally conceptualized and categorized.

- Need, organization and presentation of music in society:

It guides a child to discover the meaning of music in a culture, also how musical organization as well as practice is philosophized and ordered in his or her cultural locale. It further investigates how a community applies the emotional, energy, and action potentials of music and music presentation to its peculiar human needs and social engineering.

- Ensemble practice:

It is designed to engender musical creativity and practice, basic to whatever instruments are available or procurable. It also aims to inculcate the discipline and values accruing from inter-personal relationships, which music-making situations generate.

It is necessary to note that the pupils are primarily self-motivators for the effectiveness of learning. The effective learning comprises the mastering of music concepts through cultural music activities of learner's immediate environment.

5.4.3 Learning Activities (Active participation)

Stephens (1995:7) reports that music is a practical activity and pupils' understanding and enjoyment of music should be developed through a coherent and holistic approach to the discrete activities of performing, composing, listening and appraising. This study is guided by three activities: performing, composing and appraising.

- Performing

The performing, whether by singing or playing an instrument, is one of the two principal means (with composing) of developing and sharing musical skills, creativity and understanding (Pratt 1995a:10). At the early primary school level, performing will include moving rhythmically to music; clapping in time to it; humming or chanting; taking part in musical games; singing from memory; instrumental play and be directed in group performance etc.

The media for performing include singing, sounds children make with their bodies such as clapping (movement), sound sources they discover in their culture, playing simple un-tuned and tuned classroom instruments (both indigenous and western) basic to whatever instruments are available or procurable and at a later stage more sophisticated instruments of various ethnic groups can be added.

The range of performing experiences is from informal demonstration of discovered sounds by one pupil to one or a few others; ensemble practices; to staged performances planned and rehearsed for presentation to audiences within the school or outside in the local community (Pratt 1995a:10).

- Singing:

The selection of songs as well as other lesson materials should be according to the abilities of children at the different stages of development. At the early primary school lesson materials are chosen as the following aspects:

- The limited voice range of the primary child is a range of approximately six-seven tones.
- The most comfortable range for the young children is above middle C, between D and B. This range should gradually be extended.
- The songs should not be too long and complicated.
- The songs should be within children's musical backgrounds and cultures.
- The text of the songs should appeal to young children.

- Movement:

The objectives for movement in the primary school music programme are to identify music as an expression of gesture and feeling, to learn to listen to music, and to explore it with natural movements and imagination (Swanson 1969:192). The development of rhythmic skills is dependent upon physical maturation and coordination; clapping hands, singing and moving their bodies in different ways (Addo 1996:1) - these skills increase with age and experience. However, at the primary school level, movements should be simple and uncomplicated at the beginning and gradually be extended to more complex movements.

- Playing instruments:

Instrumental play could start with bodily movement or by body percussion, to introduce simple rhythmic patterns of different beats. For example, children move to the beat or clap the beat of a short melody then give a beat on an instrument. The traditional rhythmic instruments such as *Ekwe* (wooden slit drum), *Ogene* (small metal bell), *Udu* (musical pot) etc. could be used at first before melodic instruments are used.

- Composing

Composing is one of the principal means for a child's developing and sharing musical skills, creativity and understanding. It refers to several levels of activities at school or home environment; improvising which is creating child's cultural music by spontaneous experiences; altering and adapting a given piece of music by arranging; and organizing sounds into new ideas. It also encourages a child to research what constitute music sounds, and how they are reasoned in his or her cultural environment. At early primary school level, composing will consist of experimentation with sound of known songs, movements and instrumental experiences.

In addition, composing is as such, well formed and accepted as valid means of self-expression, not only for the specialist in the musical field but for everyone. In terms of value of composing Pratt (1995a:11) notes that:

The value of composing lies in the development not only of pupils' own musical activity, but also of their ability to appreciate and evaluate the compositions of other people: the process of composing is a valuable aid to the development of our musical understanding.

With appropriate guidance from teachers, the task of composing will lead children to think carefully about elements, which they wish to use such as pitch, duration, dynamics, timbre, texture and structure. These aspects will involve children in thinking about the use of particular musical terms, and the ways of using sound and structures for particular effects and purposes. The musical definitions and the interpretations of those elements of music are shown in the following table 15.

Table 15: Elements of music

Elements	Musical definitions	Interpretations
Pitch	High or low	Is the sound high or low?
Duration	Long/short; speed	Is the sound long or short? Is the pace of the music fast or slow
Dynamics	Loud/quiet/silence	Is the volume of the music loud or soft?
Timbre (tone colour)	Quality of sound	What is the sound of the music? For example woody or brassy?
Texture	Several sounds played or sung at the same time/one sound on its own	Is the sound of the music thick or thin? How many instruments are plying?
Structure	Different sections; repetition	How is the music put together?
Rhythm & dance	Movement to fast or slow time	How is the music related to movement?

- Appraising

Appraising refers to listening critically, understanding and evaluating of music from different times and places. The effective appraising requires the knowledge, perception and understanding of musical elements together with relevant factual experiences. It guides a child to discover the meaning of music in a culture also how musical organizations as well as practice are ordered in their environment. However, at the early age school children are generally impatient sitting for long periods, therefore whatever teacher guides them, the periods should be short to start and then expand gradually.

5.4.4 Traditional Music Teaching/Learning

Traditional music education offers most valuable site for character formation to a child in a given environment. For the primary level of traditional music teaching and learning, this study offers some guidelines using the musical folktales. Musical folktales transform a broad spectrum of opportunities in indigenous musical learning and practice. In addition, it develops child's musical awareness and understanding. Other opportunities of learning the traditional music include moonlight play and folk songs.

Elders in villages usually tell folktales. Children are often gathered together most times when the moon is out to listen to tales of old. These are often accompanied by indigenous musical instruments. Through these activities, some musical skills, knowledge and appreciation are imparted unto a child.

Okafor (1989:62) makes an elaborate point on the folktale:

Children learned through the folk tale, the do's and don'ts of their communities. They also learned about the character of people and animals ... proverbs, codes and maxims ... [they] were attractive to children because through the vehicle of the songs, they learned easily without mental stress ... even to compose words, and to use their language beautifully.

Good theatres for the performance practice of the primary children's modules of musical folktales should be school and community environments. The present

primary music education curriculum modules facilitate the traditional musical activities but actual practices in the schools are largely neglected. However, for the use of musical folktale in the teaching of the primary level children, Okafor and Ng'andu (2003:189) suggest the following:

- The selection of folktales musical examples should be from the local environment that have the required messages and structural flexibility on which the children can work creatively.
- Let the children learn a few and simple examples at first, and be encouraged to find similar ones from home.
- The class can be divided into groups to have experiences on the ensemble work.
- Let the children practice and perform their chosen examples on their own under the teacher's supervision.
- The teachers should encourage children to dramatise narratives, song plays, and dance drama.
- These practices should be in indigenous language and available or procurable musical instruments should be used. In this way, the children begin their learning and understanding of their traditional music of their environment.
- Performance presentation to audiences within the school or outside in the local community as well as competitions should be organized periodically to encourage performance, interaction and further children's musical activity.
- When children are familiar with an example, the teacher should guide the pupils in exploring and understanding the implicated artistic properties in the module. The practice and theory will thus be integrated and present better clarity.

5.5 EQUAL OPPORTUNITIES IN MUSIC EDUCATION

Music education should be available for all children. No matter from which ethnic groups and cultural origins, physical and mental ability as well as gender, children have the right to experience and express themselves in music.

To provide music education for all pupils, a music educator needs to consider some of the following aspects: positive attitude towards musical activities and experiences of pupils as well as parents; and additional resources such as funds for required facilities, equipment, musical instruments etc. to ensure that all pupils are provided equal opportunities (Pratt 1995b:39-46).

There are some areas which require some special care for equal opportunities in music education. They are cultural diversity, music for children with special educational needs and the special care for the musically talented children.

5.5.1 Cultural Diversity

The variety of cultural heritage can be reflected in the repertoire for teaching and learning music in primary schools. If pupils in the school are from different cultural backgrounds, there will be great opportunities for sharing their experiences through musical activities. Musical skills and understanding will be enhanced if pupils in the class are introduced to peculiar examples of music from different cultures and styles.

5.5.2 Music for Children with Special Educational Needs

Children with special educational needs can be considered from learning difficulty to physical and mental disabilities. This inability to share in musical experience and achievement may lead teachers to the conclusion that the curriculum may be unsuitable for those children. But since music lends itself particularly well to differentiation, the curriculum can be adjusted to suit special teaching and learning needs. It is important that the teachers look for the abilities rather than the disabilities of children with special educational needs to enable them experience a

sense of achievement and develop confidence through participating in musical activities.

There are strategies for children with special needs during their musical activities. Here are some examples.

- Materials for music lessons should be selected for example, children with non-verbal communication are able to hum, clap or play instruments.
- Instruments are selected to suit those children with physical disabilities. For instance gourd rattle may be easier to manipulate than metal bell or musical pot or thumb piano etc.
- Children with impaired hearing could handle the metal bell or membrane drum or conga drum, which transmit strong vibrations.

It is essential for the teacher to try out imaginative and unconventional ways to enable children achieve their abilities, instead of being frustrated by those children's disabilities.

5.5.3 Special Needs for Musically Talented Children

Children who are potentially talented or very able in music need to be identified in time to allow their ability to develop and flourish. It is so because for the child, there could be opportunity for great personal satisfaction in his or her lifetime. It is also crucial for the society to maintain such talent for the next generation of professional and amateur musicians to develop musical cultures in that society.

Class teachers as well as parents should identify these children, who are talented or very able in music. This includes not only identifying such children but also making special provisions. For example: provide an early start on instrumental lessons at school or home; teachers should allow opportunities for practice within the school day, probably after school hours; and with help of parents, visiting ensemble performances and concerts of cultural as well as classical music.

If the teacher believes that a child has exceptional potential in music, it is important to seek opportunities for its development: consulting with colleagues, instrumental

teachers and director of Educational Board; also involving parents in discussion, seeking and making enquiries for sponsorship for the child.

5.6 ASSESSMENT

One of the most important and often challenging tasks teachers engage in is assessment. Assessment involves making a value judgment about what learners know, understand and can do. It is an integral part of the teaching and learning process. Educationally the most important reason for assessing is to inform the teaching and learning process. There is need to know as much as possible about each learner's ability in each aspect of a subject to enable the planning of appropriate further or future learning activities.

The other reason for assessing learner's achievement is to be able to provide accurate and detailed information about learner's current levels of achievement, to all interested parties, for example the learner's parents, head teachers and governors. The class teachers need to assess their administrators, often based on how supportive they are, how well they communicate, and how well they lead. Parents assess the success of the music programme based on the attitudes of their children toward the music classes. Ideally, teachers also need to assess themselves in order to evaluate the effectiveness of schemes of work on a regular basis and reshape it as necessary.

5.7 CONCLUSION

Music Education or class music education, cannot take place effectively without carefully planned music programme. Nevertheless, designing and producing or rather, making available a music programme is one thing, while its correct use is another. It should be well interpreted and implemented by the music class teachers in their respective schools.

From the literature review and observations made, it is evident that in the primary schools in Nigeria or elsewhere, music is the responsibility of the general class teacher, and is foreseen to remain so in the near future Nigeria. Most of these teachers (non-specialist) lack the expertise, which is necessary to teach specialist

subjects such as performances and practical aspects in music. This aspect is also evidenced from the findings of the result in chapter 4.

The experiences on the sample teaching and learning programme, which is based on the sample learning content and methodology in this chapter (sub-heading 5.4.2), are explored in the next chapter. It was designed for primary II grade; taught under my supervision by a class teacher; and performed at the end of the 12 lesson periods. Six lessons have been designed and one lesson was carried out for two lesson periods.

The sample teaching and learning programme offers some theoretical background for class music instructions as well as suggestions for lesson planning. This lesson plan follows a topic related, conceptual approach, consisting of folk songs of Igbo tribe of Nigeria, South Korea, Germany, South Carolina, an old English echo song and a religious song by the researcher. Each song has been notated in staff notation system. The procedure of teaching/learning is divided into three sections: performing, composing and appraising.