

# CHAPTER 4

## PRESENTATION OF FINDINGS

This chapter deals with the presentation and analysis of the data collected from the field. First, the study presents the calculated means ( $\bar{x}$ ) of the responses against the items in the instrument for the research questions and standard deviation (sd). It follows by testing the null hypotheses with the summary. In this chapter, the researcher presents a summary of the findings after the analysis. Discussions of data analysis and implementations of the findings in the study are discussed in chapter seven. The raw data and the calculations are presented in appendix III.

### 4.1 STATISTICAL PROCEDURE

The statistical procedures are discussed as following: collected questionnaires have been arranged to get the total number of each item in following order: strongly agree (SA) which is 4 points; agree (A) = 3 points; disagree (D) = 2 points; and strongly disagree (SD) = 1 point. Note that n.o. stands for *number of*.

- To get the mean ( $\bar{x}$ )  
 $(4 \times \text{n.o.SA}) + (3 \times \text{n.o.A}) + (2 \times \text{n.o. D}) + (1 \times \text{n.o. SD})$  divide number of respondent (n) = mean( $\bar{x}$ )
- To get standard deviation (sd) use scientific calculator as following:  
press mean( $\bar{x}$ ), then press  $\sqrt{\quad}$

For example: Item number one in page A-34 reads:

$$\text{SA} = 0, \text{A} = 0, \text{D} = 161 \text{ and } \text{SD} = 139$$

- mean ( $\bar{x}$ ) =  $(4 \times 0) + (3 \times 0) + (2 \times 161) + (1 \times 139)$  divide 300  
 $1.536 = 1.54$
- press 1.54 then, press  $\sqrt{\quad} = 1.24$  (sd).

Table 4: The summary of survey participant demographics from section A of questionnaire:

Status of respondent	Sex	Qualification Held (No. of respondent)	Age (No. of respondent)	Teaching experience (No. of respondent)
Music teachers	Female (255)	N C E in Music (24)	20-25 years (98)	Below 5 years (62)
		Diploma in Music (8)	25-30 years (62)	6-10 years (54)
	Male (45)	B Ed (3)	31-40 years (55)	11-15 years (69)
		Others (265) * they are NCE holders in other subjects.	41-50 years (28)	16-20 years (81)
			51-55 years (32)	Above years (20)
			56-60 years (25)	
Music educators	Female (5)	B Ed (1)	20-25 years ( - )	Below 5 years (2)
		B A Music (3)	25-30 years (1)	6-10 years (3)
	Male (8)	M A Music (7)	31-40 years(3)	11-15 years (3)
		Ph D Music (2)	41-50 years (3)	16-20 years (3)
			51-55 years (3)	Above 20 years (3)
			56-60 years (3)	

The concepts of the mean ( $\bar{x}$ ), standard deviation (sd) and degree of freedom (df) are stated briefly below, which are guided by Nworgu (1991:128, 137, & 162):

- *Mean ( $\bar{x}$ )* is simply the arithmetic average of the scores, which is obtained by dividing the sum of the scores by the total number of scores.
- *Standard Deviation (sd)* is the most commonly used measure of variability. It is the most reliable estimate of variability and is employed in numerous

other statistical calculations. It gives some sort of the average of all deviations from the mean.

- *Degree of freedom (df)* refers to the number of ways in which any set of scores is free to vary. This depends on the number of restrictions placed on the set of scores.

#### 4.2 RESEARCH QUESTION 1

To what extent are the teaching facilities, material and learning environment for early child education in music currently available in schools in Nigeria.

The first research question that assessed the extent to which teaching materials for early child education in music currently available in schools in Nigeria enable adequate acquisition of musical skills, knowledge and understanding was answered using statistical weighted mean in table 5 below.

Table 5: Mean scores of the music educators and music teachers on the extent of availability of teaching facilities and materials for early child education in Nigeria.

S/N	I T E M S	MUSIC EDUCATORS		MUSIC TEACHERS	
		$\bar{x}$	SD	$\bar{x}$	SD
1.	Listening room	1.77	1.33	1.54	1.24
2.	Acoustic room	1.15	1.07	1.58	1.26
3.	Performance hall	1.85	1.36	1.77	1.33
4.	Music auditorium	1.69	1.30	1.05	1.02
5.	Practice room/facilities	2.31	1.52	1.25	1.12
6.	Performance opportunities (example: orchestral group, dance/drama group,	3.54	1.88	2.68	1.30

	opera group etc).				
7.	<i>Alo</i> (big metal bell)	3.23	1.80	3.38	1.84
8.	<i>Ngedegwu</i> (xylophone)	3.38	1.84	3.50	1.87
9.	<i>Udu</i> (musical pot)	3.15	1.78	3.44	1.85
10.	<i>Okpokoro</i> (wooden block)	3.62	1.90	3.58	1.89
11.	<i>Ogene</i> (metal bell)	3.31	1.82	3.43	1.85
12.	<i>Ichaka</i> (gourd rattle)	3.92	1.98	3.94	1.98
13.	<i>Ekwe</i> (wooden slit drum)	3.46	1.86	3.48	1.87
14.	<i>Igba</i> (membrane drum)	3.23	1.80	3.68	1.92
15.	<i>Oja</i> (wooden notched flute)	3.85	1.96	3.35	1.83
16.	<i>Ubo aka</i> (thumb piano)	3.23	1.80	3.23	1.80
17.	Piano	2.15	1.47	1.46	1.21
18.	Electric keyboard	1.80	1.33	1.51	1.23
19.	Recorder	3.92	1.98	2.71	1.31
20.	Harmonica	1.38	1.18	1.77	1.33
21.	Band – set	1.69	1.30	1.57	1.25

22.	Guitar	1.77	1.33	1.70	1.30
23.	Flute ( metal, side-flute)	1.77	1.33	1.80	1.34
24.	Clarinet	1.15	1.07	1.12	1.06
25.	Mouth organ	2.62	1.62	2.52	1.23

- The acceptance mean point for the items was 2.50 and any mean ( $\bar{X}$ ) below 2.50 was regarded as rejected. (see 3.9 ).

Table 5 above reveals that at least 12 musical instruments are available and used in teaching music in schools in Nigeria. Among the least identified learning materials and facilities by the music educators and music teachers are un-shaded areas of the table 5; and the most frequently identified materials and facilities are shaded areas. From the shaded area, except the mouth organ, all the other musical instruments are traditional musical instruments. This shows the most frequently identified materials and facilities are locally accessible materials. This also means that un-shaded items are not available in primary schools.

#### 4.3 RESEARCH QUESTION 2

What teaching methods are employed (for music lesson) by the music teachers?

In answering the second research question statistical weighted mean was employed in the analysis as in table 6.

Table 6 : Mean scores of the music educators' and music teachers' on the teaching methods employed for music lessons.

S/N	I T E M S	MUSIC EDUCATORS		MUSIC TEACHERS	
		$\bar{x}$	SD	$\bar{x}$	SD
26.	Teacher centred method	3.38	1.84	3.05	1.75
27.	Student centred method	2.38	1.54	2.18	1.48
28.	* <i>Laissez-faire</i> method	2.69	1.64	3.03	1.74

Table 6 above reveals that the two teaching methods identified by the music educators and music teachers to be the ones employed for music lessons are: Teacher centred method and *Laissez-fair* method. The student centred method is rejected.

\* The definition of *Laissez-fair* method and its usage in this study is presented in chapter one 1-17.

#### 4.4 RESEARCH QUESTION 3

What learning strategies can best be utilized to ensure, fruitful and effective acquisition of musical knowledge?

To answer the third research question statistical weighted mean was used (Table 7).

Table 7: Mean scores of music educators and music teachers responses on the the learning strategies that can best be utilized to ensure fruitful and effective acquisition of musical knowledge.

S/N	I T E M S	MUSIC EDUCATORS		MUSIC TEACHERS	
		$\bar{x}$	SD	$\bar{x}$	SD
29.	Rote method	1.54	1.24	1.25	1.12
30.	Individual method	3.31	1.82	3.37	1.83
31.	Discussion	3.23	1.80	3.34	1.83
32.	Observation	3.31	1.82	2.78	1.67
33.	Demonstration	3.15	1.77	3.31	1.82
34.	Use of examples	3.77	1.94	3.91	1.98
35.	Play way methods	2.08	1.44	2.29	1.51
36.	Field trip method	3.00	1.73	3.30	1.82
37.	Experimental method	1.62	1.27	1.87	1.37
38.	Group method	3.08	1.75	3.22	1.79
39.	Project method	3.46	1.86	3.39	1.84
40.	Mastery learning method	3.54	1.88	3.24	1.80
41.	Survey method	3.38	1.84	2.99	1.73

The results from table 7 reveals that music educators and music teachers identified on the learning strategies that can best be utilized to ensure fruitful and effective acquisition of musical knowledge. The learning strategies include: individual method, discussion, observation, demonstration, use of examples, field trip method, group method, project method and mastery learning method.

#### 4.5 RESEARCH QUESTION 4

How adequate is the delivery of the music staff of music education in primary school in Nigeria?

Table 8: Mean scores of music educators and music teachers on the adequacy of delivery of music education.

S/N	I T E M S	MUSIC EDUCATORS		MUSIC TEACHER	
		$\bar{x}$	SD	$\bar{x}$	SD
42.	The teacher presents the materials clearly to show their relationship so as to make them meaningful.	3.15	1.77	2.84	1.69
43.	Individualized instructions are given to enhance mastery learning.	2.85	1.69	3.28	1.81
44.	Performing groups are formed to match theory with practice.	1.23	1.11	1.58	1.26
45.	Evaluation of pupils learning is done every fortnight.	3.69	1.92	3.32	1.82
46.	Classroom assignment are done and corrected regularly.	3.23	1.80	3.63	1.91
47.	Pupils go on excursions eg. concerts or festivals to gain musical experience.	2.92	1.71	3.27	1.81
48.	Pupils engage in drama/opera productions for development of creative mind.	2.08	1.44	1.33	1.15
49.	Pupils are given opportunity to give school musical recitals.	3.15	1.77	3.27	1.81
50.	Pupils are engaged in aural training by simple dictation.	2.00	1.41	1.52	1.23
51.	The teacher varies his/her method of teaching in order to increase pupil's curiosity.	3.46	1.86	3.25	1.80



52.	Students are given sight-reading exercises from the staff notation.	1.69	1.30	1.47	1.21
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Table 8 above reveals that the music educators and music teachers identified seven issues relating to quality of music education process. These include: The teacher presents the materials clearly to show their relationship so as to make them meaningful; individualized instructions are given to enhance mastery learning; evaluation of pupils learning is done every forth night; classroom assignment are done and corrected regularly; pupils go on excursion for example, concerts or festivals to gain musical experience; pupils are given opportunity to give school musical recitals; and the teacher varies his/her method of teaching in order to increase pupil's curiosity.

#### 4.6 RESEARCH QUESTION 5

What are the perceived problems militating against effective teaching and learning of music in Nigerian primary schools?

To probe this research question statistical weighted mean was used as in table 9 below.

Table 9: Mean scores of music educators and music teachers on the perceived problems militating against effective teaching and learning of music.

S/N	I T E M	MUSIC EDUCATORS		MUSIC TEACHERS	
		$\bar{x}$	SD	$\bar{x}$	SD
53.	Lack of music text books.	3.69	1.92	3.90	1.97
54.	Absence of qualified music teachers.	2.08	1.44	1.63	1.28

55.	Insufficient knowledge of the subject.	3.08	1.75	1.84	1.36
56.	Lack of musical instruments (both African and Western).	3.46	1.86	3.42	1.85
57.	Absence of infrastructure.	3.15	1.77	3.55	1.88
58.	Music taken as an alternative to fine applied arts/drama.	3.85	1.96	3.67	1.92
59.	Poor attitude of pupils to music studies.	3.54	1.88	3.93	1.98
60.	Lack of parental support.	3.23	1.80	3.34	1.83
61.	Poor attitude of the government (State and Federal) to music studies.	3.62	1.90	3.47	1.86
62.	Lack of the headmaster/mistress support.	2.85	1.69	3.38	1.84
63.	Time table provision for music is inadequate.	3.15	1.77	3.94	1.98
64.	Pupils have ample time for supervised practice of what they are taught.	1.31	1.14	1.64	1.28
65.	Music curriculum covers the multi-ethnic nature of the country.	1.54	1.24	1.43	1.20
66.	Music curriculum currently being used at the primary school level of education is inadequate.	3.31	1.82	3.26	1.81
67.	The music curriculum is not balanced in terms of area of musical studies.	3.15	1.77	3.53	1.88
68.	School music lesson-materials are not relevant to the learner's societal needs.	3.08	1.75	3.33	1.82
69.	Available music textbooks are relevant to learner's background.	1.23	1.10	1.33	1.15
70.	Funds from parents and Government are available for music teaching.	1.15	1.07	1.32	1.15

Table 9 above reveals that at least 13 problems were perceived by the music educators and music teachers to be among the ones militating against effective teaching and learning of music in Nigerian primary schools.

#### 4.7 TESTING THE NULL HYPOTHESES

##### 4.7.1 Null hypothesis I

To test the first null hypothesis which stated that there is no significant variance in the opinions of music teachers' and music educators' on the orientation and availability of teaching materials for early childhood music education in Nigeria, t-test analysis was used. The results indicated that the  $H_0$ , is accepted and the alternative rejected as in table 10 below.

Table 10: Summary of the t-test analysis on the music teachers and music educators perceptions on the orientation and availability of teaching materials.

Source of variation	n	$\bar{x}$	SD	df	cal.t	crit. t	p.< 0.05
Music teachers	300	2.44	1.49	311	-0.310	1.960	No significant difference
Music Educators	13	2.60	1.58				

n= 313; p< 0.05

Table 10 shows that:

- At 0.05 percent level of significance and degree of freedom (df, 311), the calculated t (-0.310) is less than the critical t (1.960).

Therefore, there is no significant difference between the opinions of music teachers' and music educators' on the availability of teaching materials for early childhood music education in Nigeria. Hence the  $H_0$  is accepted.

#### 4 7.2 Null hypothesis 2

In testing the second null hypothesis which stated that there is no significant difference between music teachers and music educators on the teaching methods employed for lessons for early childhood music education in Nigeria, t-test was used for the analysis. The result indicates that the Ho2 was accepted and the alternative rejected as in table 11 below.

Table 11: Summary of the t-test analysis on the teaching methods of music teachers and music educators.

Source of Variation	N	$\bar{x}$	SD	df	cal.t	crit. t	p. < 0.05
Music Teachers	300	2.75	1.82	311	-0.310	1.960	No significant difference
Music Educators	13	2.83	1.67				

n= 313; p< 0.05

Table 11 reveals that:

- at 0.05 percent level of significance and degree of freedom (311), the calculated t ( -0.310) is less than the critical t (1.960).

Therefore, there is no significant difference between music teachers and music educators on the teaching methods employed for lessons for early childhood music education in Nigeria. Hence the Ho2 is accepted.

#### 4 7.3 Null hypothesis 3

In testing the third null hypothesis which stated that there is no significant difference between music teachers' and music educators' perception on the methodology that can best be utilized to ensure fruitful and effective impact of musical knowledge in the pupils at primary school level of education in Nigeria, t-

test was employed in the analysis. The result showed that the Ho3 was accepted and the alternative rejected as in table 12 below.

Table 12: Summary of the t-test analysis on music teachers and music educators perceptions on the methodology that can best be utilized to ensure fruitful and effective acquisition of musical knowledge.

Source of variation	N	$\bar{X}$	SD	df	cal.t	crit.t	p.< 0.05
Music teachers	300	2.94	1.70	311	-0.041	1.960	No significant difference
Music educators	13	2.96	1.71				

n= 313; p< 0.05

Table 12 reveals that:

- at 0.05 percent level of significance and degree of freedom (311), the calculated t ( -0.041) is less than the critical t (1.960).
- The Ho3 is therefore accepted and the alternative rejected.

Therefore, it concludes that the perceptions of the music teachers and music educators on the methodology that can best be utilized to ensure fruitful and effective impact of musical knowledge in the pupils at primary schools level of education in Nigeria do not differ significantly.

#### 4.7.4 Null hypothesis 4

To test the fourth null hypothesis, which stated that the opinions of the music teachers and music educators on the competence of music staff for early childhood music education in Nigeria do not differ significantly, t-test was used for the analysis. The result revealed that Ho4 was accepted and the alternative rejected as in table 13 below.

Table 13: Summary of t-test analysis on the music teachers' and music educators' opinions on the competence of music staff.

Source of variation	N	$\bar{X}$	SD	df	cal. t	crit. t	p. < 0.05
Music teachers	300	2.57	1.58	311	-0.240	1.960	No significant difference
Music educators	13	2.68	1.62				

n= 313; p< 0.05

In table 13 above, it was observed that:

- at 0.05 percent significant level and degree of freedom (311), the calculated t (-0.240) is less than the critical t (1.960).
- Ho4 was therefore accepted and the alternative rejected.

The researcher then concludes that there is no significant difference between the opinions of music teachers and music educators on the competence of music staff for early childhood music education in Nigeria.

#### 4.7.5 Null hypothesis 5

To test the fifth null hypothesis which stated that the perceptions of the music teachers and music educators on the perceived problems militating against effective music teaching and learning in primary schools in Nigeria did not differ significantly, t-test analysis was used. The results indicated that the Ho5 is accepted and the alternative rejected as in table 14 below.

Table 14: Summary of the t-test analysis on the music teachers' and music educators' perceptions on the perceived problems militating

against effective music teaching and learning.

Source of Variation	N	$\bar{x}$	SD	df	cal.t	crit.t	p. < 0.05
Music Teachers	300	2.88	1.67	311	0.171	1.960	No significant difference
Music educators	13	2.80	1.65				

n= 313; p < 0.05

Table 14 shows that:

- 0.05 percent level of significance and degree of freedom (311), the calculated t (0.171) is less than the critical t (1.960).
- Therefore, there is no significant difference between the perceptions of music teachers and music educators on the perceived problems militating against effective teaching and learning of music in Nigerian primary schools. Hence, the  $H_0$  is accepted.

#### 4.8 Summary of the Findings

After the analysis, the following major findings were made:

- At least thirteen teaching materials (facilities as well as both African and western musical instruments) are available and used in teaching music in Nigerian primary schools. These include: performance opportunities (example: orchestral group, dance/drama group, opera group etc), metal bell, xylophone, musical pot, wooden block, gourd rattle, wooden slit drum, membrane drum, wooden notched flute, thumb piano, recorder and mouth organ.

- Two teaching methods were identified to be the ones employed for music lessons. They are teacher centred or lecture method and Laissez-fair or demonstration method.
- Up to ten learning strategies were identified by the music teachers and music educators to be among the ones that could be utilized to ensure fruitful and effective acquisition of musical knowledge by the pupils in Nigeria. These strategies are: individual method, discussion, observation, demonstration, use of examples, play way methods, field trip method experimental method, group method, project method, mastery learning and survey method.
- Seven issues relating to music delivery and situations were identified by the music educators and music teachers. The are: the teacher presents the materials clearly to show their relationship so as to make them meaningful; individualized instructions are given to enhance mastery learning; evaluation of pupils learning is done every forth night; classroom assignment are done and corrected regularly; pupils go on excursions e.g. concert or festivals to gain musical experience; pupils are given opportunity to give school musical recitals; the teacher varies his/her method of teaching in order to increase pupil's curiosity.
- At least thirteen problems were perceived by the music teachers and music educators to be among the ones militating against effective teaching and learning of music in Nigerian primary schools. They include: lack of music text books; insufficient knowledge of the subject; lack of musical instruments (both African and Western); absence of infrastructure; music is taken as an alternative to fine applied arts/drama; poor attitude of pupils to music studies; lack of parental support; poor attitude of the government to music studies; lack of headmaster/mistress support; time table provision for music is inadequate; music curriculum currently being used at the primary school level of education is inadequate; the music curriculum is not balanced in



terms of area of musical studies; school music lesson materials are not relevant to the learner's societal needs.

- There is no significant difference between the opinion of music teachers and music educators on the orientation and availability of teaching materials for early childhood music education in Nigeria.
- The perceptions of music educators and music teachers on the methodology that can best be utilized to ensure fruitful and effective acquisition of musical knowledge in the pupils at primary school level of education in Nigeria do not differ significantly.
- There is no significant difference between the music teachers and music educators' perceptions on the adequacy of music staffing and situations in Nigerian primary schools.
- The opinion of the music educators and music teachers on the perceived problems militating against effective teaching and learning of music do not differ significantly.