

CHAPTER 2

REVIEW OF LITERATURE

This chapter presents the review of related literature. For clarity of purpose, the literature review has been grouped under the following sub-headings:

- The value of music and the role of music educators.
- The concept of music education.
- Needs and objectives of music education.
- Early childhood music education.
- Developing a music curriculum for primary education in Nigeria.
- The problems of developing a music curriculum for primary education in Nigeria.
- Methodology and materials for music education in primary schools.
- Perceived problems of music teaching and learning in primary schools.
- Possible strategies to be adopted for improved music teaching and learning in primary schools.
- Summary of review.

2.1 THE VALUE OF MUSIC AND THE ROLE OF MUSIC EDUCATORS

It is common knowledge that music evokes some immeasurable value in our lives. It enhances the appreciation of the intrinsic values in life, and in a unique way deepens our understanding of our environment. However, it is somewhat difficult to define its explicit value to humans. We may be right to say that the value of music is identified through one particular contribution it makes to people's lives. Conversely, it could be easier to assert that it is a combination of many values.

The rationale behind seeking a single value of music seems to be based on the fact that finding it will lead to the ultimate essence of music being discovered. On

the other hand, this orientation may be flawed since a single value for music and indeed anything in life misrepresents the diversity of human nature. Besides, focusing on a single musical value preempts the danger of neglecting other important aspects of music such as traditional values of music in a society.

Reimer ("n.d.") argues that one significant orientation to the values of music has been toward its role in enhancing the depth, quality, scope, and intensity of inner human experience in ways particular to how music operates; ways that distinguish music from other human endeavors. This orientation has preoccupied philosophers of music, whose interests tend to be directed toward understanding the "nature" of music - its particularity as a human creation and the values it serves as such. He posits that two characteristics of music may be suggested as a basis for its value in human life. First, music aims to achieve a level of experience different from the commonplace. It turns human experience into something special. Second, unlike all the other arts, it depends on the use of sounds, organized in ways various cultures sanction, to create the specialness and uniqueness it adds to human experience.

This then brings us to the question of why music educators take pains to explain the value of music. According to Reimer, there are four compelling reasons. First, the profession as a whole needs a sense of shared aspiration to guide its collective endeavors. Second, the people to whom music educators are responsible - students and their communities - must understand that their need for music is being met by professionals aware of what that need is and competent to help fulfill it. Third, teaching can only be judged effective when it enhances cherished values - not being clear about what those values are insures ineffectiveness. Fourth, the ongoing attempt to define those values keeps music education on track toward maintaining its relevance to its culture. In essence then, we can conveniently say that difficult as it appears to be, the attempt to continually clarify why humans value music is necessary if music education is to be successful.

For better appreciation of the value of music, I wish to reiterate some parts of Reimer's philosophical examination of the dimensions of musical value, which

demonstrates that it is possible to identify values widely, held in common, which can provide a basis for professional aspirations, planning and action.

1. Music is an end and means: Enhancing musical experience has been and remains a central justification for the need for both music education and for professional music educators. Creating musical sounds through composing, performing and improvising, and sharing their meanings through listening to them, are among the most challenging and satisfying endeavors in which humans choose to engage themselves. To assist with those challenges, and to heighten those satisfactions, requires high levels of expertise, both in music itself and in the teaching of it. Music educators have various roles to play as professionals whose expertise have been, are, and no doubt will continue to be, primarily devoted to those values that musical experiences themselves characteristically satisfy. Furthermore, many values not dependent on the uniqueness of musical experiencing are believed to be gained as a result of involvement with music. When the pursuit of these values requires that musical experiences and learning be diluted in order to achieve them, music is being used as a means. In most cases, the achievement of these values does not require any change from the pursuit of musical values as an end. Such values may then be considered complementary to musical ones, and can be regarded as welcome, positive contributions of programmes devoted to musical learning. Music educators may choose to promote such values to gain additional support for music study.

2. Music is universal, cultural and individual: It is universally sought and cherished by all humans' irrespective of race for the value it adds to life. And yet, it is also regarded as peculiar to a particular culture in which it exists, reflecting the values and ways of life of that particular culture. Yet again, the values of music can be appreciated in an individualistic way. Its universality and cultural background stem from individual experience. However, these three dimensions are not to be seen as contradictory. All these levels are to be acknowledged as contributing to the values of musical experience.

3. Music is product and process: No product, musical or otherwise, can come into being without the processes that create it. Acts of creative musical imagination,

involving mind, body and feeling, and encompassing universal, cultural and individual dimensions of experience, engage musical intelligence deeply and powerfully in generating meanings. The experience of musical creativity profoundly satisfies the human need to be generative. Music as process and as product are interdependent: one cannot exist without the other and the values of each depend on the values of the other. Effective education in music continually aims toward a balanced representation of both product and process.

4. Music is pleasurable and profound: At one level, music is an essential source of pleasurable experience, either by itself or as allied with a variety of other pursuits of enjoyment. The capacity of music to express the energy, zest and elation of pleasure is endless, causing music to be treasured as a means for gaining the values of life experienced as joyful. At another level, music *creates* possibilities of feeling available only from music. It does not simply imitate or reproduce joyful or profound experiences available in other ways. No single kind or style of music has sole possession of this capacity; all music can serve and have served the values of significant experience. The need for such experience exists for all humans, at every time of life from early childhood to old age.

Reimer concludes by asserting that music education exists to make musical values more widely and deeply shared. While no single explanation can completely and ultimately define music's values, sufficient agreement to provide a basis for communal action is possible and desirable. Reimer accentuates the need to recognize that musical values can be regarded as both an end and complementary means; as being universal, culturally specific and individual; as deriving from musical products and processes; and as embracing experiences across the entire spectrum of human feeling as made available by the entire array of the world's musics. Each music educator is then challenged to proffer persuasive positions on their role in teaching and explaining the value of music to their learners or communicants (Reimer < www.mec.org/publication/vision2020/reimer>).

2.2 CONCEPT OF MUSIC EDUCATION

Elliott explains the basic meaning of the term music education in this way:

Any term taking the form “x education” has at least four basic meanings; (1) education in x; (2) education about x; (3) education for x; and (4) education by means of x. By replacing x with “music,” we arrive at four basic senses of the term music education (Elliott 1995: 12).

He goes on to assign four basic senses for the term music education:

- education *in* music involves the teaching and learning of music making and music listening;
- education *about* music involves teaching and learning formal knowledge (or verbal information) about, for example, music making, music listening, music history and music theory;
- education *for* music may be taken in two ways; either teaching and learning as preparation for beginning to do music or teaching and learning as preparation for a career as performer, composer, historian, critic, researcher or teacher;
- education *by means of* music overlaps with the first three senses since each can be carried out in direct or indirect relation to goals such as improving one’s health, mind, soul.

These four senses explain the nature of music education, primary values of teaching, and the learning process of music education. This study takes into account all four meanings listed above.

Music education can be classified into two categories: classroom music education and indigenous music education. These two categories are discussed in the following subheadings.

2.2.1 Classroom music education in Nigeria

The imparting of musical knowledge to the Nigerian child through school music education or the school system is categorized under three levels: primary, secondary and tertiary education.

Music contributes enormously towards traditional education and the integration of

Nigerian children into society. Since whatever they learn at this early stage of life is well registered in their subconscious mind, music is purposely utilized in most learning experiences organized for pupils to help them discover and develop their personality.

Children need cultural education not only in their homes but also in schools (Mans 2000:9). In the pursuit of music in the primary education of the child, the Nigerian government accepted to develop pupil's cultural arts embedded in performance experiences such as music, dance and drama practices in her educational institutions. This was formalized in the NPE 1981, and music was recognized as one of the core subjects at the primary level in the school curriculum.

The teaching and learning of music in Nigerian primary schools involved non-specialist teachers who functioned without instructional materials and used the lesson periods for either making up for deficiencies in other subject areas or singing of hymns and folk songs from different parts of the world (Omibiyi-Obidike 1983:125). Serious considerations were not really given to music studies due to the unrealistic and difficult nature of the curriculum content. But stemming from the provisions of the *National Policy on Education* (1998:13), the objective is now partly realized in some pre-primary and primary schools through singing of folk songs, recitation of rhymes, singing and dancing, and playing of rhythmic games.

2.2.2 Indigenous Formal Music Education in Nigeria

Every individual acquires and accumulates indigenous musical knowledge, skills, attitudes and insight from daily experiences and exposure to the culturally sensitive environments.

This study views the term *indigenous formal music education* as life-long process for individuals in a society. In the tradition of Nigerian societies, music is one of the oldest valuable artistic forms. It constitutes a rich, varied and vital functioning part of the traditional cultural upbringing. The culture of the people is transmitted from one generation to the other. Agu (1990: 52) opines that there exists a strong belief

that the musical training of the average Igbo person passes through infancy to adolescence and at the initiation school.

Nzewi (1998:4461-462) argues that there are three stages in the model programme for indigenous formal music education in most African cultures. These are pulse sense, rhythm sense and general musicianship.

- **Pulse sense**

It is acquired at the time of birth and the early years of a child. The child's mother or carrier plays a vital role at this stage - the child is sensitized to acquire the culture's fundamentals of music time and dance through the carrier. The mother or carrier also straps the child to the body while sweeping, pounding - performing daily chores that require patterned rhythmic regularity. In this way, the child starts being enculturated into the society's cultural rhythm as well as musical sensitization as a passive participant.

- **Rhythm sense**

When a child begins to sit and crawl, he or she is encouraged to respond kinesthetically to music. Through rhythmic clapping, and walking to music, the child develops both pulse and rhythmic sense (Nzewi). As mother or caretaker participates actively through dance in festivals and ceremonies, the child, on her back or in her arms, also partakes in and feels the pulse motion, and sounds of the cultural music.

As the child starts to walk, run and possibly talk, training on instruments, dance and singing starts. It is encouraged to make independent sounds and play with other children who may be older and can monitor its movements. At this stage also, the child may be allowed to accompany adults to public events and is free to express its music sense through dancing, singing or generally producing sounds. Rhythm sense at this stage becomes strongly established.

- **General musicianship**

The young person at this stage makes an effort to display his or her musical background, and grows with time in developing cultural music skills, in addition to other instructions on specific societal as well as age-sex roles. He or she now attempts to join music groups, and competence becomes a determining factor for acceptance. The young person at this stage acquires a sense of ensemble and general musicianship.

2.3 NEED AND OBJECTIVES OF MUSIC EDUCATION FOR PRIMARY SCHOOL IN NIGERIA

The Federal Government of Nigeria has realized the importance of music education to the nation, hence her provision of music in the National Policy on Education. Five main national objectives relevant to the needs and aspirations of the nation were formulated in the National Development plan projected through the new *National Policy on Education* (1998:13). They include:

- A free and democratic society;
- A just and egalitarian society;
- A united, strong and self-reliant nation;
- A great and dynamic economy; and
- A land of bright and full opportunities for all citizens.

The Federal Government intends through these national educational objectives, to build a society characterized by the following values:

- Respect for the worth and dignity of the individual;
- Faith in man's ability to make rational decisions;
- Moral and spiritual values in inter-personal and human relations;
- Shared responsibility for the common good of society;
- Respect for the dignity of labour; and
- Promotion of the emotional, physical and psychological health of all children.

Discussing the importance of music education to the nation deriving from the above, Onwuekwe (1994:142) pointed out that music plays a very important role in the all-round development of the child. It helps in the development of a complete and balanced individual that will actively participate in the activities of the community. She went on to explain the fact that the major function of the school was to produce men and women who in addition to being able to make a successful living, can also adjust to society and contribute to its economic and social well-being.

Objectives refer to the expected goals or behaviours that are attainable in a programme when it must have been successfully completed. Onwuka (1997:83) notes that true music objectives are:

- directed towards offering the members of a society the opportunity to participate actively in the musical life of their community;
- recreational and entertainment values for the participants; and
- a strong musical base for stimulating positive musical growth in the citizens.

This is attained by identifying their natural interests and abilities for music as well as by nurturing and channeling them properly within the context of their environment. As people engage in the musical programmes, they are expected to exhibit behaviour that will favour the continued flourishing of the musical culture of their community.

Given the professional experience and competence of many practicing musicians in Nigeria, music has objectively stimulated social advancement in various aspects of human endeavor. Some of these aspects include educational, psychological, social, cultural and economic factors. These aspects are briefly discussed below.

2.3.1 Educational aspect

I have already argued that music contributes enormously towards the traditional education and integration of Nigerian children into society. Whatever they learn at the early stage of life is well registered in their subconscious mind. Music is

purposefully utilized in most learning experiences organized for them to help them discover and develop their personality.

Nzebuiro (1993) observed that in some of the junior secondary schools in Nigeria music learning is constituted mainly of rudimentary lessons on western music. In some other schools, the music programme is an “elective”. At this level of music education, the learners should become gradually exposed to other cultural music practice. This other cultural music practice should be aimed at engendering cultural background and cognizant, comparative music appreciation.

At the tertiary level, however, a more serious approach to music studies is evident. The interest to study music grew in many enthusiasts in Nigeria; it became necessary to have some breeding centres for musicians in the country. Initially, the University of Nigeria in Nsukka set up a music department in 1960 (the oldest music department in West Africa). Then the government monitored interests to establish fully-fledged departments of music in some institutions of higher learning where music became a more recognized academic discipline. Presently, 16.7% of Nigerian universities are offering music - out of 48 universities six universities are full degree-awarding Music departments and two universities offer music as one of the combine disciplines for a degree in the Performing Arts departments. Moreover, 69% of Colleges of Education are offering music - 48 out of 62 colleges of education in Nigeria. These universities and colleges of education have since been providing aspiring musicians with the desired knowledge, skills and experience. They have continued to produce generations of bi-musical practitioners who are holders of the National Certificate of Education (N.C.E.) Diploma, Bachelor’s and Master’s programme.

In the areas of music education, choir and orchestral directing, composition, technology and music broadcasting non-specialists were formally engaged as key performers and functionaries. However, in recent times, new life has been brought into the system since they have been succeeded by the cream of music practitioners who are better equipped for such professional roles. Following this trend, the government and some philanthropic organizations saw the need to

encourage Nigerian students of music with opportunities for active participation in music making to ensure the survival of Nigerian arts music traditions. Johnston Njoku notes that “the Nigerians who, living in a multicultural musical and social environment, have devoted their creative time to the compositions of music in standard forms” (1998:234). Some of Nigerian Arts musicians are: A.K. Ajisafe, Harcourt-whyte, Ekundayo Philips, Fela Sowande, Akin Euba, Sam Akpabot, Ayo Bankole, W. W. Echezona, Laz Ekwueme, O’ Ndubuisi, Meki Nzewi, J. Uzoigwe, D.C.C. Agu

Psychological aspect

The spiritual, mental, emotional, moral and social development of the individual is perhaps incomplete without music. Music helps to evoke transcendental situations that are conducive for spiritual communication in traditional religious practice. In contemporary religion also, people are easily transported into the realm of spiritual disposition through the manipulation of musical senses. Music has continued to evoke religious awareness, generating and consolidating desirable feelings in the citizenry. Music patrons and gospel artists capitalize on this attribute and constitute or form gospel bands and choir groups in many parts of the country. Stemming from this development, gospel music performances have not only been broadened in scope but have also been enhanced to an exportable standard through sacred music festivals and regular performances.

Music soothes the troubled mind and helps to comfort the lonely or aggrieved. Nigerians apply it in this perspective especially during funerals and other moments of sorrow. Similarly, music is applied at glee moments either to recall pleasurable memories, express joy, awaken the spirit or to add delightful colour to the events of the day. Music induces concentration, which enhances comprehension in learning or increased production in economic situations. It fosters social integration and aesthetics, motivates team spirit, mobilizes concerted action and co-ordinates activities geared towards community development.

2.3.3 Social aspect

Music is essentially part of the living process. It constitutes a strong effective dimension with respect to what Nzewi (2003:26) calls 'music-event', which means music created solely for entertainment objectives. In addition, music encourages good social relations, celebrates the general well-being, and maintains the moral norms of a community. Ekwueme (1983:325-331) observes that some sacred or secular song practices have today been carried further into the office-setting, traditional and contemporary activities, market and other public centres where people perform the social function of providing entertainment and aesthetics.

Music is a vital force in societal development, which constitutes an expressive medium that helps society to disseminate critical issues at any given time. Many Nigerian communities couch moral expectations in songs to educate members and control their social behaviours. Thus, the creative impulse of many Nigerians helps them compose songs which are not only useful in inculcating socio-cultural values in the citizenry but also in establishing social relationships amongst individuals and communities, strengthening social bonds and generating patriotic feelings. It therefore ensures social conformity, and reconstructs and moulds better societies for the nation of Nigeria.

Confirming this fact, Nzewi (1980:7) asserts that indigenous music is an ubiquitous society organizer, which supervises the operation of established government, checks the abuse of the machinery of government and assists in the maintenance of the laws of the land.

In addition, many societies in Nigeria keep together through dance-music performances that have sensitized their citizenry into achieving things for their communities. In numerous quarters, dance groups have raised funds for providing the society with such facilities as school blocks, market stalls, civic centres and other public amenities.

2.3.4 Cultural aspect

Prior to independence, traditional dance performances, folk opera and other artistic dimensions in the Nigerian cultures were found in traditional festivals or cultural celebrations of individual communities. In such situations, the dance styles and formations, costumes, instrumentation, orchestral techniques, song patterns and styles of the particular culture are learnt by the younger members of the society through direct exposure and active participation. After independence, this practice has been generated for integration as well as for inter-cultural participation. New dimensions were added to the spectrum of Nigerian culture. These have been made manifest through the institution of some innovations such as the National *Mmanwu* (spirit-manifest) festival, the National festival of arts and culture, musical jamborees, carnivals, performance tours and involvement in international cultural festivals such as “Festac 77”.

Whereas cultural ideas, styles and materials are exchanged amongst communities while participating in these cultural activities, many Nigerian artistes and performing groups have scored beautiful chances of traveling wide, broadening their performing experience, and projecting the country’s rich cultural heritage.

2.3.5 Economical aspect

Prior to the fifties, Nigerian popular artistes for instance did the recording and waxing of their works in Ghana or overseas due to the absence of these facilities in the country. After a careful review of the rigors and inconveniences of this arrangement, some music patrons and entrepreneurs embarked on establishing recording and waxing facilities in Nigeria. Philips and EMI for example, were the forerunners of the numerous recording companies now operating in the country. These have reduced the difficulties of indigenous music groups who travel out for recording. The recording industry has also produced mass music production through recording, waxing, distributing and marketing indigenous music on discs and tapes thus attracting revenue. Popular music puts money into the hands of practitioners through offering them performance and recording contracts.

In addition, music practice has considerably helped to reduce unemployment in the country, by providing job opportunities for both part-time and full-time professionals in the specializations of music education, composition et cetera. Other professionals are choirmasters, music producers, artiste managers, recording engineers, music authors, music broadcasters and journalists.

To regulate professional ethics, ensure continuity of the art and to promote the nation's musical heritage through performances, educational and research programmes, professional bodies and guilds were constituted for Nigerian practitioners catering for their varying interests and specializations. Some of such bodies include the Performing Musicians Association of Nigeria (PMAN), Nigerian Association of Music Educators (NAME) and the Musicological Society of Nigeria (MSN).

2.4 EARLY CHILDHOOD MUSIC EDUCATION

Music in the early years of a child acts as a foundation upon which future learning rests. Early interaction through music influences positively the life of a child and prepares the child to bond emotionally and intellectually with others. In this way, enduring attitudes regarding the joy of music and sharing are developed [Position statement on early childhood education, 1-3 <www.menc.org/information/perk12/echild.html>].

Music education for children should thus provide an appropriate programme where children can develop music skills of various cultures. The best musical models should be provided for effective results. It is worthy to note here that all should be involved in this process: parents, caretakers, music teachers/educators et cetera.

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.

2.4.1 The Importance of Music education in Early Childhood

There are various reasons why childhood music education should be encouraged. There are strong indications universally, which point to the fact that children assimilate musical experiences more than adults, and are more likely to excel in their musical skill if introduced to music at an early age. Some other reasons include [Position statement on early childhood education, www.menc.org/information/perk12/echild.html]:

- When children encounter music, they actually bring their own creativity to the music-learning environment. This leads to the child taking away with it a bit of knowledge and skill that he or she is independently capable of understanding and developing.
- Diverse backgrounds and cultures are introduced (see 2.2.2) to children at the early age. There should be a high level of caution here so as not to lose indigenous culture to foreign ones.
- Playing is a child's major pre-occupation. This act of playing provides a safe place to try on the roles of others to fantasize and explore different ideas.
- Young children possess the capacity, if given the opportunity, to develop critical thinking skills by trying out different musical ideas depending on the level or stage of their development.

2.4.2 The African Perspective

Culture plays a vital role in a child's perception and appreciation of music. The manner in which a child is introduced to the first sound of music makes a significant impact in the life of the child. The shape of musical instruments, materials used in making them, the type of sounds instruments produce, the manner in which music is played all contribute to a deep-rooted musical and cultural enlightenment.

Ethnomusicologists such as Nzewi (1998:462-463) argue that childhood music education should take into consideration the child's immediate cultural and music environments. Nzewi observes that a child grows up to shelve native cultural manifestations perceiving them as inferior to modern types of music. There can be no better description of what obtains in modern African setting. It has been observed that most African countries have lost the cultural orientation/practices handed down by their great ancestors. In fact, young people feel ashamed to express their cultural inclinations through music. It is unfortunate that this attitude has eaten deep into many societies that there can hardly be a panacea for cultural reformation. Young persons in modern days are exposed at a very tender age to television and radio sets that broadcast foreign and western types of music, and they inevitably familiarize themselves with that kind of music resulting to diminishing appreciation of their cultural orientation of traditional music.

However, I believe that music educators and teachers at primary school levels should tackle this problem by gradually re-introducing a deep sense of appreciation for cultural music at the early stages of a child's life. This is a primary motivation for undertaking this study.

2.5 DEVELOPING A MUSIC CURRICULUM FOR PRIMARY EDUCATION IN NIGERIA

- **The concept of curriculum**

Curriculum derives from the Latin word *currere* "to run". In ancient times curriculum meant several things including, a race, a course to be followed, a racecourse, and a career (Elliott 1995:242). Since 1950s curriculum is identified in many ways, depending on which aspects of the teaching and learning a curriculum theorist decides to emphasize. Some definitions are as follow:

Curriculum is concerned with all the learning of students, which is planned and directed by the school to attain its educational goals. It embraces educational objectives, all planned learning experiences (including extra-class

and learning activities at home, in so far as they are planned and directed by the school) and finally, the appraisal of students' learning (Tyler 1949).

Curriculum is the total environment in which education takes place that is, the learner, the teacher, the subject, the method the physical and psychological environment. It should be flexible and adaptable, and the education of the teacher who is key in the entire educational programme as curriculum is key to all education. Its flexibility is to enable it cope with the changing needs of the people and their culture (Fafunwa 1969).

Curriculum is the planning of learning opportunities intended to bring about certain changes in pupils and the assessment (Nicholls and Nicholls 1978:14).

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 (Tanner and Tanner 1980:89).

Curriculum is a structured series of intended learning experiences. It embraces purposeful experiences provided and directed by educational institutions to achieve pre-determined goals (Onwuka 1981:3).

Curriculum is any programme or plan of activities offered by a school or college (Collins Concise Dictionary 2001:359).

This study concludes from the various definitions that the purpose of all curriculum planning is to provide opportunities for an individual pupil or a group of pupils to benefit maximally from participation in selected learning activities. This participation of learners and teachers is known as instruction. Instruction is thus the implementation of curriculum plan. The curriculum plan suggests or specifies activities to be carried out by learners as well as materials to be used. Teachers who implement this plan also carry out pre-instructional plan, which includes selection of teaching materials and activities.

2. 6 THE PROBLEMS OF DEVELOPING A MUSIC CURRICULUM FOR PRIMARY EDUCATION IN NIGERIA

Garretson (1976:8) indicates, "the students are led from the known to the unknown". In other words, it is logical that the study of any unit of work should

begin with what children know from their own experience, thus the acceptable order of learning proceeds from the *here, now and known* to the *there, far away, and unknown*.

A pertinent question here is which music is *the known* and which music is the *unknown* for the Nigerian child? Right from birth, most Nigerian children are bombarded daily by a world of sound and different types and forms of music through television, radio, performing groups in the community, movies, recordings and many other sources of music. Many Nigerian children are brought up in towns other than their own, and they are opportuned to visit their native homes once in a year, or once in two, three, four or five years as the case may be. They have neither the opportunity to listen to the indigenous music of their culture nor of watching the indigenous musical performances. When the child hears or watches his/hers indigenous music for the first time, the child is either excited or biased depending on the child's temperament. In other words, the child is unfamiliar with his/her cultural music. This is one of the basic problems that militate against developing a common music curriculum for primary education in Nigeria.

Another problem that militates against developing the music curriculum for primary education in Nigeria is the attitude of the government towards music. In an attempt to catch with the rest of the world in the 21st century space age, with all the advancement in science and technology that has been made in virtually every field of human endeavour, the Nigerian government strives hard to build a technological base by emphasizing education in the sciences and technologies than the arts. Government therefore merely sees music as necessary for providing entertainment. It does not recognize that music is necessary to provide a spiritual base for scientific technological achievements.

A music educational 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 relevant instructional materials to be provided and adequately trained qualified personnel to operate the programme.

2.7 METHODOLOGY AND MATERIALS FOR MUSIC EDUCATION IN PRIMARY SCHOOLS IN NIGERIA

The basic methods of teaching music in our primary level fall into two main categories: the expository and discovery methods. The expository method is teacher-centred while the discovery method is pupil-centred.

In planning a programme of instruction in music, the interest of the child must be borne in mind. Wheeler (1978) notes that the only effective learning goals are those, which the student proposes for himself or those teacher-goals which the student is prepared to accept as his own.

The achievement of musical goals and national objectives including music as a subject of study rest on evolving good method that will stimulate and invigorate musical activities in students. Onwuka (1997:81-88) observes that methodological competence deals with the management of lesson components, and the teacher's ability to project plans and proceedings over a period of time. It is well understood that the most important aspect of teaching is the ability to believe that another person knows.

Ekpere (1990:58) confirms that the ultimate criterion for the evaluation of a teacher is the effect of his teaching method on the performance of his students. Leonhard and House (1972:280-283) note that the basis of teaching methods include, the nature of the subject matter, the objectives of instruction, the nature of the learning process, the maturational level, experiential background and present needs of students, teacher competencies and such physical conditions as materials available, time available and class size.

The subject matter of any musical programme should determine the appropriate methods of teaching to be adopted. Mkpa (1987:58-61) states that the nature of the subject matter dictates the method of instruction, and that the search for a method of instruction applicable to all kinds of teaching is doomed to failure. On the same note, he stresses that apart from effort to control the course, which the process takes, there is no distinction of subject and method. There is simply an

activity, which includes both what the individual does and what the environment does.

For improvement of music instruction, the best methods are those that involve learners in meaningful musical experiences. Because of their involvement and their engagement in musical experiences, they learn. However, the teacher should not be confined to a learning experience that demands only an immediate acquisition of knowledge or mastery of a skill, but can employ a process in which concepts are presented and clarified through progression from the simple to complex, from the general to the specific and from the concrete to the abstract.

Several approaches to teaching of music have been advocated by music educators. They are:

- Mainwaring (1951) suggests the “gestalt” or “wholes” method;
- the Carabo-Cone’s (1969) method;
- Kodály’s approach;
- Garretson (1976:8-11) lists three methods - lecture method, Socratic or inductive and discovery; and
- Demonstration method.

2.7.1 Gestalt or Wholes Method

This method is appropriate in teaching of music appreciation in which musical items are heard, recalled and reproduced as “wholes”. It is applicable in the teaching of singing by rote. The pupils are made to listen as the teacher sings the song in its entirety, as many times as possible for them to be aware of the contour of the melody and its expressive nature. Next, they join the teacher in singing the song. Difficult passages and other expressive details are identified, analyzed and dealt with. The song is sung again in its entirety.

The research question two of this study reveals that some of classroom music teachers in Nigerian primary schools are applying this method for teaching both traditional and western songs to the pupils.

2.7.2 The Carabo-Cone Method

This method is based on the belief that structured cognitive learning can be introduced to pre-school children if integrated into their actions and environment at an early age. In support of this, Piaget's opinion in Leonhard and House(1972:287) asserts that the learning and thinking of young children are linked to the concrete, seeable and the touchable.

2.7.3 Kodály Method

Kodály's approach in Nye et al. (1992:290-351) stresses on a developmental curriculum with specific materials of instruction and activities such as music literacy (music reading and writing), singing and listening, rhythmic movement and ear training in the teaching of music. The description of the *Kodály's* programme for music in early childhood and first grade in primary school is as follow:

- rhymes and children's game songs are selected for specific purposes;
- body movement is an important means for learning music;
- conforming to the regular beat is emphasized;
- songs selected with the pitch configuration to be learned, such as within the pentatonic scale (*so-mi, mi-re-do, so-la-mi, so-mi-re do-re-do*);
- thinking pitches silently is stressed; game song merge into simple dance;
- learning is based on games and songs;
- live musical performance is preferred to listening to recordings;
- teachers may add songs possibly within a range of sixths and listening experiences to the established curriculum; and
- daily singing is recommended

The programme through the elementary years has a balance of singing, listening, playing, moving, and creating. The method has been called *The Kodály Choral Method* and current music text-books contain applications of the *Kodály* method, as they do *Orff-Schulwerke*.

2.7.4 Garretson's Method

Garretson (1976:8-11) introduces lecture method, Socratic or inductive method and discovery method. These methods are discussed briefly below.

2.7.4.1 Lecture method

This method is the teacher centred. Teacher usually begins by introducing a generalization and then illustrates it with various examples. There are instances in which this approach is appropriate, for example, when certain types of information must be provided to students in a relatively short period of time. Okafor (1988:6) states that the method is most suited for teaching of musical facts such as the lives and works of composers in music appreciation lessons.

2.7.4.2 Socratic or inductive method

This is a method of teaching from the specific to the general. In this method, the students are guided from the known to the unknown through a series of questions and experiences designed to lead them to determine for themselves the new concept or fact being taught. This method is appropriate for teaching “music theory”. For example, in the teaching of dynamics and timbre, it is clear from this method that teaching should not begin with definition, it should end with it, to clinch and to clarify what is already known.

2.7.4.3 Discovery method

This method is in direct contrast to lecture method, the teacher should set up learning situation for the students to accept the challenge of finding answers to the problems set; the learners are led by data and pieces of apparatus to discover the concept being taught. For instance, in teaching the concept of cycle of keys and their signatures, Okafor (1988:6-7) opines that the teacher may first teach the learner to memorize the pitches of the major scale (usually C), learn songs and play a scale on the xylophone or thumb piano. Later, after having experiences with songs in a related key, F or G major, the learner may endeavor to build a corresponding scale on xylophone or thumb piano in this particular key and that imparts the cycle of keys.

On this discovery method, Bruner in Nye et al. (1992:26) notes that the discovery method is an exciting, stimulating and rewarding way to learn, because the student is not provided with all answers, but is invited to come into his own proud

possession of them. Adoption of discovery method would have a marked effect, throughout the music education program. It could result in the development of an intrinsic, self-motivated musical interest, in the achievement of deeper aesthetic understandings, and in the growth of independence in taste and judgment.

In determining the approach or method to use for a particular learning situation, the teacher should consider: the amount of time available; the learner involvement desired; and the nature of the music concept. Although it depends on the nature of music concept, this study encourages the discovery method because the discovery approach involves the learners actively, and allows for the maximum use of creative imagination and critical thinking.

2.7.5 Demonstration Method

This is an effective and widely used teacher-student centred method. This method is adopted in teaching performance skills such as singing, conducting, and playing musical instruments. Here, the teacher demonstrates to the learners. Demonstration method should be supplemented with pictures, recordings, diagrams, films and other means. The effective result is to give pupils opportunity to attend musical performances such as cultural festivals; concerts in respect of both traditional and western musical performances to improve pupil's musical experience. This aspect is highly recommended and is further illustrated in chapter six of the study.

It must be understood that these methods and approaches to music teaching and learning can be applied under varied circumstances. In other words, no one method of teaching provides the solution for all music-teaching problems. Each teaching situation dictates the most appropriate method to be used, and all methods of teaching or variations and combinations of methods may be used at different times (Leonhard & House 1972:275-278).

In my view, the music teacher has to device his or her own approach under varied situations related to the cultural dimension to improve students' musical knowledge and performance experiences of their culturally sensed musical arts.

2.8 PERCEIVED PROBLEMS OF MUSIC TEACHING AND LEARNING IN NIGERIAN PRIMARY SCHOOLS

The federal and state governments notwithstanding, there are problems that are militating against music teaching and learning in Nigerian primary schools. It is necessary at this junction to outline just a few.

2.8.1 Dearth of Instruments and other Facilities

The dearth of both traditional and foreign musical instruments, books, instructional aids and other facilities in the country militates seriously against effective music teaching and learning. From the visits made to the randomly selected primary schools in Anambra State, it was observed that the majority of them do not have books, instruments and other facilities for effective music education. In the few schools where some musical instruments or facilities are available, they neither are enough nor well maintained. This situation is not only in Anambra State. In other States of Nigeria, the situation tends to be the same judging by the observations of Nigerian music educators such as Nzebuoro (1993) and Onwuka (1997:86).

In the absence of learning materials such as musical instruments, both traditional and foreign, which are now difficult and expensive to procure, only the theoretical aspects of music are then emphasized at the expense of balanced music instruction.

2.8.2 Absence of Trained Music Teachers

There is scarcity of trained music teachers to handle the subject in the primary school. Where they are available, they are forced by circumstances to teach other subjects that are given due recognition in school. Teachers' colleges where music is offered are few and far between in Nigeria. A teacher who has no musical

training cannot possibly give what he or she does not have. The effectiveness of such a teacher becomes doubtful.

Faseun (1994:78-79) opines that though music is one of the oldest subjects on the programme of Nigerian schools and colleges, the importance of its study is not yet clear to many Nigerians because of inadequate personnel. A survey carried out by him on the availability of music teachers in Nigerian schools and colleges reveals that there are not enough teachers to effectively teach music. The shortcoming is the result of not having sufficient training schools and colleges for producing music teachers. The music graduates produced yearly are not enough to take care of the manpower need of our media houses, cultural centres and armed forces. It is a common observation that those who are chanced to have music as a career are grossly incompetent, while some school children are discouraged to study music because of the poor attitude to music by some of parents.

Hilgard and Russell (1950) assert that when selecting a teacher, one should consider educational preparation, classroom teaching ability and personal qualities. This means the music teacher should have the performing ability, a good knowledge of cultural music, and the ability to bring personal qualifications to bear upon the study and presentation of any musical problem in the classroom (Onyiuke 2001:127-128). The teacher who is not an enthusiastic follower of musical activities cannot transmit the contagion of musical enthusiasm to his/her pupils.

However, in my view any music instructor should develop excellent performing ability additionally either in voice or upon some instruments. Unless the individual has had first-hand experience in artistic production, it will be difficult for him/her to understand what artistry, creativity and musical aesthetic means, and to develop it in learners.

2.8.3 Teacher's Competence

The teacher's mastery of subject matter is an important issue that affects music teaching and learning in Nigerian primary schools. Subject matter competence is without doubt a pre-requisite to effective teaching, and such knowledge is usually

acquired through performance in achievement tests. These achievement tests, measure what one knows about the subject to be taught and what has been learnt during the years of schooling.

When teachers do not know and understand their learners, they fail to find ways to bridge the gap between the learner and the subject content. The problem of the teacher knowing the subject matter but failing to know and achieve rapport with the learner will affect all levels of learning. The student's learning progress is a measure of the teacher's subject matter competence. By measuring learners learning gains, teachers can determine their own teaching effectiveness. The mastery of subject matter will enable music teachers to utilize variety of strategies and approaches in exciting the musical ingenuity of the learners.

2.8.4 Government's Neglect

The government has not really paid proper attention to music studies and practice in Nigeria. This has been responsible for a chain of problems in the sector. For example, the employment of insufficient work-force comprising non-specialist teachers and only a few trained music teachers poses serious setbacks to the nation's music programmes in education.

Although there are insufficient trained music teachers, the government does not employ adequately those qualified music personnel that should match the existing workload. Musical studies in particular are very poorly handled in terms of course content. The interest of the teachers is greatly dampened by such factors as governments' inability to provide motivation, and the insufficiency of instructional materials. Omibiyi-Obidike (1987:15) observes that the contents of musical instructions in our primary schools were mainly organized around western musical concepts with an occasional addition of Nigerian concept. This implies that music curriculum at this level is grossly deficient in terms of relevance. The situation is so because the government failed to recognize the critical need for strong music education in the nation's primary school. The result is that children are denied a chance of experiencing music early in their school life. This impairs societal development generally.

2.8.5 General Negative Attitude

There has been a lot of misconception about music education in Nigeria. This stems from the fact that most Nigerians especially parents view music learning and its practice from a limited perspective. Primary school children associate music practice with singing, dancing and living a loose life while their parents have failed to understand it as a disciplined career, which engenders good character, serious mindedness and great intellectual ability.

Commenting on the parents' negative attitude to music education in Nigeria, Nzebuio (1993) observes that many of such people who are ignorant of what it means to study music always react negatively and feel disappointed as they think anybody offering music as a course is going astray. As such, they do everything possible to discourage their children from entering for music in the external examinations or taking to its practice as a career.

2.9 POSSIBLE STRATEGIES TO BE ADOPTED FOR IMPROVED MUSIC TEACHING AND LEARNING IN PRIMARY SCHOOLS IN NIGERIA

Improving teaching and learning performance concerns the different measures that can be taken to enhance teaching and learning in school. Teaching strategies as defined by Nye and Nye (1974:53-56) is the *how to do it*. Part of the plan according to them includes what the teacher does and what the learners are doing in each activity.

Music as a course of study, though relatively new, should be well taught to enhance rapid development in the musical experiences of children. Therefore, in the teaching of music, proper planning and execution processes should be articulated well enough to appeal to the interest of the learner. In an effort to ensure development in music education at the primary school level of education in Nigeria, the following strategies have been suggested by Eze (1985:68):

- relevance / applicability;
- comprehensive content and evaluation technique;
- improving competence of teachers;
- increasing the number of hours allocated to music on the time table; and
- provision of facilities (resources, practice room, among others).

For learning experiences to be meaningful, they must be understandable to the learners. Bruner (1962:9) emphasizes that the curriculum of a subject should be determined by the most fundamental understanding that can be achieved of the underlying principles that give structure to that subject. The determination done in the way stated above will ensure relevance, which according to Onwuka (1997:13-14) is concerned with the belief that “any curriculum ought to recognize the existence of the real world. Whatever the child is being taught should first start from local perspective to a foreign one”.

To provide the core of the plan, the teacher selects the activities learning sequence that will be followed in class. Nye et al. (1992:45-46) categorized teaching strategies into three distinct parts:

- Introduction, which may include a review of a previous lesson, building readiness for the lesson of the day and establishing purposes. This involves question(s) and activities;
- developmental strategies which involves study activities and pertinent questions; and
- Conducting and evaluating strategies that are questions and activities for conducting the lesson.

Basic patterns for teaching procedure, Leonhard and House (1972:284-286) suggest five avenues:

- Performance - which includes playing, singing, reading music, writing music and composing music. This generates a unique level of involvement with and enthusiasm for music;
- Hearing - which involves identifying the characteristic sounds of instruments

and voices, and recognizing the elaboration and development of the sonic materials;

- Discriminating - which involves making judgments about music;
- Feeling – the avenue of feeling involves the aesthetic dimension of musical experience and/or which leads directly to appreciation; and
- Knowing – this involves the cognitive domain.

All these avenues should or can be developed through the appreciation of any of those strategies, which will help improve and develop the music knowledge of learners. The teacher's use of the following strategies will help in the teaching of music:

- Play way method;
- Story telling include dramatizing, singing and dancing;
- Use of various types of questions;
- Adequate use of improvised resource materials where the real instruments are not available;
- Giving of assignment and regular checking of exercises of learners, and need for individualized instruction.

On the use of instructional materials, Ruth (1955:23) outlined a checklist to be considered by teachers for improving instruction.

- Purpose for such material:
 - What main ideas can be developed?
 - How does it fit into individual or group inquiry with other resources?
 - What skills, attitudes and appreciations can be improved?
- Readiness:
 - What concept needs developing?
- *During Use:*
 - Should children observe, take note and raise questions?
- Follow through:
 - Is group planning needed to explore new questions and problems?
- Teacher evaluation:

- How can its use be improved?
- How well does the resource serve to realize the stated objective?
- Is the resource satisfactory for the group involved?

The above checklist, all for appropriate use of instructional materials by the teacher, will guide the teacher in developing musical concepts. A good teacher will always seek to discover strategies for bringing about better results for teaching new concepts by involving divergent questions, repetition of facts, and giving assignment, which aims at practicalizing skills. Secondly, the teacher evaluates his performances and repeatedly uses those methods, which enhance learning. The teacher then changes those elements of teaching, which do not lead to improved results until they do so and the process begins with a fresh teaching encounter.

2.10 SUMMARY OF REVIEW

The foregoing literature review identifies some factors that militate against effective music teaching and learning, and which constitutes serious impediment to music education in Nigerian primary schools are:

- dearth of musical instruments and other facilities;
- absence of trained music teachers;
- government's negative attitude;
- inadequate timetable provision; and
- general negative attitude towards music studies/music education products and practice.

From the views and findings of the literature survey of the study, the suggested strategies to be adopted for development of music education in Nigerian primary schools. These are:

- comprehensive content and evaluation technique of the subject;
- provision of adequate instructional materials as well as removal of bias;
- increasing the number of hours allocated to music on the timetable;
- improving competence of music teachers; and

- consideration of personal satisfaction.

Suggested strategies to improve the adequate teaching and learning at the primary school level of childhood music education in Nigeria are presented in chapter five and six in this study.