

APPENDIX II

University of Pretoria
Faculty of Humanities
Department of Music
Pretoria 0002, Republic of South Africa

QUESTIONNAIRE

Childhood Music Education in Nigeria: A case Study

Dear Respondent,

The researcher is a doctoral degree student in music of the University of Pretoria, South Africa conducting a research work on the Childhood Music Education in Nigeria.

In pursuance of this work therefore, the researcher sincerely requests you to fill the attached questionnaire truthfully and honestly by ticking according to your personal opinion in the column provided for each question.

Your sincere answers are needed and all information contained here will be treated in absolute confidence.

Yours truly,

Young Sook Onyiuke (Mrs.)
Department of Music
Faculty of Arts
Nnamdi Azikiwe University, Awka,
Anambra State, NIGERIA

SECTION A (Personal Data)

1. Name: (Optional)
2. Sex: i. Male []
ii. Female []
3. Name of School:
4. Status of respondent: i. Music Teacher []
ii. Music Educator []
5. Qualification(s) held: i. N.C.E. in Music []
ii. Diploma in Music []
iii. Licentiate in Music []
iv. B.Ed. []
v. B.A. Music []
vi. M.A. Music []
vii. Ph. D Music []
6. Age: i. 20 – 25 years []
ii. 25 – 30 years []
iii. 31 – 40 years []
iv. 41 – 50 years []
v. 51 – 55 years []
vi. 56 – 60 years []
7. Teaching Experience:
i. Below 5 years []
ii. 6 – 10 years []
iii. 11 – 15 years []
iv. 16 – 20 years []
v. Above 20 years []

SECTION B

Please complete the following by ticking [v] in the columns provided to indicate the extent of your agreement on the items listed as being the necessary teaching materials available in schools in Nigeria aimed at facilitating the achievement of musical skills, knowledge and understanding of music concepts.

SA = Strongly Agree

D = Disagree

A = Agree

SD = Strongly Disagree

[I]

S/N	ITEMS	SA	A	D	SD
1.	Listening room				
2.	Acoustic room				
3.	Concert hall				
4.	Music auditorium				
5.	Practice room / facilities				
6.	Performance opportunities (example: Orchestral group, Dance / Drama group, Opera group etc.)				

[II]

The under-listed African and western musical instruments are available and used in teaching music in your school:

S/N	ITEMS	SA	A	D	SD
7.	<i>Alo</i> (big metal bell)				
8.	<i>Ngedegwu</i> (xylophone)				
9.	<i>Udu</i> or <i>Idudu</i> (musical pot)				
10.	<i>Okpokoro</i> (wooden block)				
11.	<i>Ogene</i> (metal bell)				
12.	<i>Ichaka</i> (gourd rattle)				
13.	<i>Ekwe</i> (wooden slit drum)				
14.	<i>Igba</i> (membrane drum)				
15.	<i>Oja</i> (wooden notched flute)				
16.	<i>Ubo aka</i> (thumb piano)				
17.	Piano				
18.	Electric keyboard				
19.	Recorder				
20.	Harmonica				
21.	Band-set				
22.	Guitar				
23.	Flute(metal, side-flute)				
24.	Clarinet				
25.	Mouth organ				
26.	Other:				

SECTION C

Below are listed statements regarding the perceived problems that militate against effective teaching and learning of music in primary schools in Nigeria:

S/N	ITEMS	SA	A	D	SD
27.	Lack of music text books.				
28.	Absence of qualified music teachers.				
29.	Insufficient knowledge of the subject matter on the part of the teachers.				
30.	Lack of musical instruments (both African and western).				
31.	Absence of infrastructure.				
32.	Music taken as an alternative to fine and applied arts / Drama.				
33.	Poor attitude of pupil to music studies.				
34.	Lack of parental support.				
35.	Poor attitude of the government (state and Federal) to Music studies.				
36.	Lack of the headmaster/mistress support.				
37.	Time table provision for music is inadequate.				
38.	Pupils have ample time for supervised practice of what they are taught.				
39.	Music curriculum covers the multi – ethnic nature of the country.				
40.	Music curriculum currently being used at the primary school level of education is inadequate.				
41.	The music curriculum is not balanced in terms of areas of musical studies.				
42.	School music lesson – materials are not relevant to the learner’s societal needs.				
43.	Available music text books are relevant to learner’s background.				
44.	Funds from parents and Government are available for music teaching.				
45.	Other:				

SECTION D

l] The music teacher employs the following teaching methods for music lessons:

S/N	ITEMS	SA	A	D	SD
46.	Teacher centred.				
47.	Child centred.				
48.	Laissez – faire methods.				

II] The teaching methods listed below can best be utilized to ensure fruitful and effective impact of musical knowledge in the pupils;

S/N	ITEMS	SA	A	D	SD
49.	Rote method.				
50.	Individual method.				
51.	Discussion.				
52.	Survey method.				
53.	Observation.				
54.	Demonstration.				
55.	Use of examples.				
56.	Play-way methods.				
57.	Field-trip method.				
58.	Experimental method.				
59.	Group method.				
60.	Project method.				
61.	Mastery learning method.				
62.	Other:				

SECTION E

Below are listed statements regarding school music staffing and situations:

S/N	ITEMS	SA	A	D	SD
63.	The teacher presents the materials clearly to show their relationship so as to make them meaningful.				
64.	Individualized instructions are given to enhance mastery learning.				
65.	Performing groups formed to match theory with practice.				
66.	Evaluation of pupils learning is done every forth-night.				
67.	Classroom assignment are done and corrected regularly.				
68.	Pupils go on excursions eg. To television houses and local music events to gain musical experience.				
69.	Pupils engage in drama/opera productions for development of general theatrical skills.				
70.	Students are given opportunity to give short musical recitals.				
71.	Pupils are engaged in aural training by simple dictation.				
72.	The teacher varies his/her method of teaching in order to increase student's curiosity.				
73.	Students are given sight-reading exercises from the staff notation.				