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CHAPTER 1

INTRODUCTION

1.1 PREAMBLE

Children learn and develop the ability to learn language from their environment. The ability of learning in any field is not only inherited but is also product of the environment. Every child can learn music just as he or she can learn how to speak (Suzuki 1969:vi). Supporting Suzuki's idea, Kendall (1996: 43-46) notes that just as the home environment is pivotal in learning every language, a child may also be crucial to learning the music of any historical period or any cultural tradition. Byron (1995:1) introduces John Blacking's view of music as a special kind of language that is culturally rooted and socially enacted with the sole purpose of conveying meaning. Broklehurst (1971:45) asserts that the natural response to the nonverbal communicative character of music contributes to the emotional, intellectual, physical and social development of the child. Development musical skills comes from within, and the people and their musics and ways of making musics need to be listened to, heard and utilised as a basis for arts education (Oehrle & Emeka 2003: 38-51), which includes music education.

Music education in sub-Saharan African cultures starts from the home. Stressing this methodological imperative, Nketia (1974:23-24) explains that the African mother sings to her child and introduces him or her to music right from the cradle. In the rural African environment (which this research project takes into account), children participate in peer group traditional music learning. This typical African methodological approach must be exploited in the planning and delivery of school music education. The environment of communities in which children first encounter music education needs to be strategically placed in modern music education programmes such that will bridge the 'town' and 'gown' divide. Emeka (1994:104-123) notes that children in growing up and playing together generally improve their language and number skills by playing musical and rhythmic games while doing

household chores or running errands. Their knowledge of history is also enhanced by listening to and participating in the telling of folk tales and in the recitation of rhythms. These arguments reinforce the view that there is reason to re-visit African traditional paradigms to determine norms for effective childhood music education.

1.2 BACKGROUND OF THE STUDY

The Federal Republic of Nigeria (FRN) in its *National Policy on Education* (NPE 1981) has included music as one of the core subjects in the school curriculum. This policy was devised to cultivate and develop an interest among primary school pupils in the cultural arts embedded in performance experiences such as music, dance and drama practices. Oehrle and Emeka (2003:38-51) note that music is among the most common and most widely available cultural expressions in Africa. In fact, Meki Nzewi puts it more succinctly when he wrote:

In the African sense, learning is an interactive performance experience, while performance is never-ending learning experience. Knowledge acquisition in the musical arts is then qualitatively regenerative and quantitatively limitless for life (Nzewi 2003:14).

In its support for the development of music education in Nigeria, The *National Policy on Education* document (1981:13) highlights the following:

In order to encourage aesthetic, creative and musical activities, Government will make staff and facilities available for the teaching of creative arts and crafts and music in primary schools.

Primary education as referred to in the document is education given in an institution for children normally between the ages of 6 to ± 11 years old. Since the primary school is the foundation on which the rest of the educational system is built upon, the primary level is the key to the success or failure of the whole system. This being the case, the general objectives of primary education as noted by the Federal Republic of Nigeria in the new *National Policy on Education* (1998:13) emphasized the following:

- (a) Inculcate permanent literacy and numeracy, and ability to communicate effectively;
- (b) lay a sound basis for scientific and reflective thinking;

- (c) Give citizenship education as a basis for effective participation in and contribution to the life of the society;
- (d) Mould the character and develop sound attitude and morals in the child;
- (e) Develop in the child the ability to adapt to his changing environment;
- (f) Give the child opportunities for developing manipulative skills that will enable him to function effectively in the society within the limits of his capacity; and
- (g) provide the child with basic tools for further educational advancement, including preparation for trades and crafts of the locality.

Although these laudable objectives are highlighted as the basis for primary school education, they are nonetheless not often implemented in the primary school classroom. A practical example is that the Government had proposed to make primary education free and universal by introducing the Universal Primary Education (UPE) scheme in September 1976. As it stands today however, free education is no longer an option in Nigerian primary schools.

Furthermore, in the whitepaper on education policy, the Nigerian government prescribed the following curricular activities for the primary school viz.: the inculcation of literacy and numeracy; the study of science; the study of the social norms and values of the local community; the encouragement of aesthetic, creative and musical activities; the teaching of local crafts and domestic science and agriculture (NPE 1998:13-14).

In support of the above policy statements, the National Implementation Committee on *National Policy on Education* in the *Primary School Curriculum Modules* (see Appendix I), recognises the value of the arts by incorporating music, drama (including dance) and art as a single subject, as well as *Cultural Art*. The purpose of this curriculum is to aid children to develop their cultural arts embedded in performance experiences such as music, dance/drama and fine arts. The committee apparently had good intentions but actual practices in the schools appear largely neglected.

Greenberg (1979:3-10) opines that music contributes in no small way to the development of the child. This can only be achieved through effective music teaching and learning, adopting the use of audio-visual learning aids and practical

strategies. The vision of nurturing a Nigerian child who will have full appreciation and enjoyment of music will remain a mirage if there are no adequate materials and application of appropriate methodology.

Leonhard and House (1972:91-93) argue that music educators have been persuaded that the development of musicianship and aesthetic experience should begin early in children while music provision should receive the highest priority accordingly in the nursery school, kindergarten and primary school. This opinion, of course, derives from modern realities in which the home has become disadvantaged as a primary location for experiencing music practically. However, the Nigerian child shares musical experiences with his/her mother when as a child, strapped behind his/her mother's back, they have actively participated in social gatherings, festivals and ceremonies.

Through out the course of history, human beings have always utilized music as a medium to comment upon life experiences. Great epic stories such as Homer's Iliad and Odyssey have been transmitted down to us through songs. Children are no exception and they can learn and adopt this in their normal process of development. Unfortunately modern educational planning that is supposed to be sensitive to proper child upbringing has not strategized systematic music instruction in schools. As in Nigerian schools, there seems to be a general apathy towards music education in planning as well as curriculum delivery.

According to Omibiyi-Obidike (1987:10), music continues to be a mere postscript to the total educational programme. In a national seminar and workshop organized for Federal and State inspectors and teachers, Nwuba (1988:13) notes that music lesson in most primary schools begins and ends with half-hearted singing of age-old lyrics, and some teachers shy away from even singing.

Onwuekwe (1998:81) notes that Nigerian schools that offer music are few and far between. Learners that are naturally talented in music are subsequently denied the opportunity to develop their talents, and so cannot contribute effectively to the musical growth of the nation. The music component has been relegated to the background to such an extent that it has become a mere classroom singing and/or

dancing. In the few schools where the musical arts are taught, the teachers are most often inadequately prepared due to lack of the necessary materials. In addition, contents and methodologies adopted are not culture-sensitive. The children are often packed together in one classroom during the last period under the custody of a teacher whose area of discipline may likely not be music. This type of teacher has no interest in partaking in the music education of the children. I observed that music is regarded as class singing done in the afternoon when the children are already exhausted from the day's activities. Many teachers as well as parents and pupils see little relevance for music in the school curriculum beyond viewing it as a pure recreational activity. This is a disturbing departure from the practice in traditional society that regards music as central and even inseparable from life.

As has been observed, nature and humans provide the different sounds, musical and non-musical, inherent in the environment into which a child is born. These sounds condition the child's reflexes, and persist as the child grows and begins to discriminate between the sounds. The wind whistling through trees, sounds of birds, animals, humans or man-made objects all affect the child's consciousness. The childhood stage of life is mostly that of passive listening and absorption of sounds that constitute the music of the child's environment. Through this natural process of growth and development of musical consciousness, the child's emotional and physical stability are reinforced and secured. More structured musical sounds induce bodily movement, rhythmic movement and singing in children. The child learns to respond, even if unsteadily, by way of bodily movement to music.

As humanly organized sound (Blacking 1973:12), music is a deliberate presentation of opportunities for listening, creative singing, rhythmic responses and playing instruments. Through these activities, the child experiences pleasure, joy and creative expression. He or she develops listening skills and auditory discrimination. She also gains in psychophysical development, artistic use of the body as well as an increase in the range and flexibility of the voice. Participation engenders cognitive appreciation which remains a critical goal of music education.

The child grows in appreciation of music, and can learn to be discriminating in aesthetic choices.

The curriculum is a structured programme, devised by the school for the learning experience of the pupils (Stephens 1995:1-8). Stephens observes that this is not a matter of chance encounter, but rather a planned and considered path towards the achievement of skills, knowledge and understanding. The development of musical perception and skills is dependent upon the quality and appropriateness of the materials and methodology as they are provided within and outside the school. Improved materials and methodology as noted by Stephens (1995:3) when applied to the study of music as a foundation subject provides for the progressive, development of the following:

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

This study seeks to bring into perspective the basic principles in primary music education. It also seeks to highlight how primary music education can play a pivotal role in the development of a child and in this context the Nigerian child.

1.3 STATEMENT OF THE PROBLEM

As already pointed out, despite the laudable proclamations of principles in the *National Policy on Education* (1981 & 1998), there is still a general apathy towards music education in Nigerian schools. This is evidenced by the fact that in primary schools in Nigeria, music is seldom taken as a serious subject in the school curriculum. The situation is further exacerbated by the quality and workload of both qualified and non-qualified music teachers in the primary schools who teach several other subjects besides music - a clear misuse or waste of work force. The

delivery of adequate musical knowledge aimed at developing aesthetic sensitivity, creative ability and appreciation as far as early childhood music education is concerned in Nigeria appears to be doubtful. Teaching focuses on the cognitive level without appropriate measure of the affective and psychomotor domains. In some cases, inadequacy of teachers in the system has paralyzed the implementation of the programme. In some schools visited, the researcher observed a lack of facilities, instructional materials, as well as musical instruments.

Although the Federal Government has incorporated music study as one of the core subjects to be learnt in the primary schools to enhance the creative ability, musical activity and aesthetic development of the individual, the various methods used in teaching music have made the study of the subject unpopular. In most schools in Nigeria, and in Anambra State for example, music lessons have been reduced to class singing and pupils are not exposed to basic musical skills such as singing games, playing instruments, singing and dancing. And, even when music is taught, the content is heavily Western whereas the local environment bubbles with musical practices that roll singing, playing of musical instruments, dancing and the mimetic arts into an integral whole.

The curriculum planners have also contributed to the problem in the sense that academically qualified musicians are hardly involved in primary school's music curriculum planning. Research carried out by Ifemesia (1988:98) to determine the adequacy of the music programme revealed that 75% of the teachers interviewed in Anambra State were of the opinion that the programme requires complete overhauling. It is unfortunate that the average Nigerian citizen looks down on formal music education and yet, encounters music in everyday activities of life ranging from morning and evening devotions to daily activities.

The musical achievements of pupils and their motivation to engage in activities in music lessons are significantly influenced by the materials, methodology and strategies that teachers adopt in the classroom. There will be occasions when the teacher directs and leads. At other times, the teachers should focus upon motivating, giving advice and facilitating as, for example, when pupils are developing their own ideas in musical creativity and performance. The most

effective materials and methodology that will be best suited to the task or activity being undertaken is a key problem in administering classroom music education in Nigeria. Effective materials and methodology that relate to the levels of maturity, skills and experience of the pupils are also problems. Materials designed to involve pupils progressively in planning, presenting and evaluating, guiding them to the point where they can express independent preference based on a broad experience and understanding of the subject are needed.

The critical problem then centres on the materials, methodology and curriculum that should be employed to help develop the child's interest in the cultural arts embedded in performance experience such as music, dance and drama practices in childhood music education in Nigeria.

1.4 PURPOSE OF THE STUDY

The purpose of this study is to:

- Explore music teaching and learning in primary schools in Nigeria with a view to finding out the relevance of the school music curriculum to the all round development of the Nigerian child socially, morally, religiously, emotionally, psychologically and mentally.
- Determine the availability of materials that will facilitate the achievement of musical skills, knowledge and understanding in the pupils.
- Determine the adequacy of teaching methods employed by the music teachers.
- Assess and evaluate the materials and methodology for early childhood music education in Nigeria.

1.5 RATIONALE OF THE STUDY

The relevance of any study is judged on its ability to extend the frontiers of available knowledge. This study should be beneficial to the music teachers, music educators, curriculum planners and the government for the following reasons:

- To the music teachers and educators, the study will stimulate the use of appropriate methodology suitable to available materials, and widen their perception of ways of improving the teaching of music.
- This study is relevant in the sense that the findings there-from will contribute significantly to improving the general standard of music teaching in Nigerian primary schools.
- The study will serve as a pointer to music curriculum planning in Nigeria. It will help the government to develop positive attitudes towards music. A positive attitude towards music on the part of the government sectors will then lead to appropriate placing of music in the curriculum of primary schools in Nigeria, and the posting of sufficient qualified music teachers to primary schools.
- Finally, the study will serve as a base for further research in the area under study.

1.6 RESEARCH QUESTIONS

The following five research questions were formulated to guide the researcher through the study:

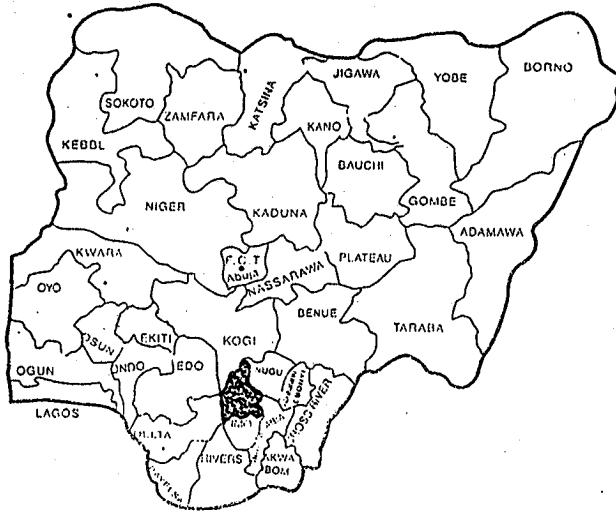
- To what extent do the teaching facilities, materials and learning environment for early child education in music currently available in schools in Nigeria enable adequate acquisition of musical skills, knowledge and understanding? For example learning texts, music room, performance opportunities, performance space or hall, technical support, and musical instruments.
- What teaching methods are employed for music lessons by the music teachers? For example: teacher centre method, student centre method and laissez-faire method.

- What learning strategies can best be utilized to ensure the fruitful and effective acquisition of music knowledge by pupils in Nigeria? For example: discussion, survey, observation, demonstration, use of live and recorded examples, rote and play-way methods among others.
- How adequate is the delivery of the music staff of music education in primary schools in Nigeria?
- What are the problems militating against effective teaching and learning of music in Nigerian primary schools?

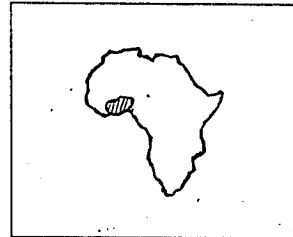
1.7 SCOPE OF THE STUDY

Every survey must be carried out in a particular area from which generalization should be made. The researcher is residing in Anambra State, and because of financial constraints and other logistic problems, decided to use Anambra State as the area of study from which inference can be made to the entire nation.

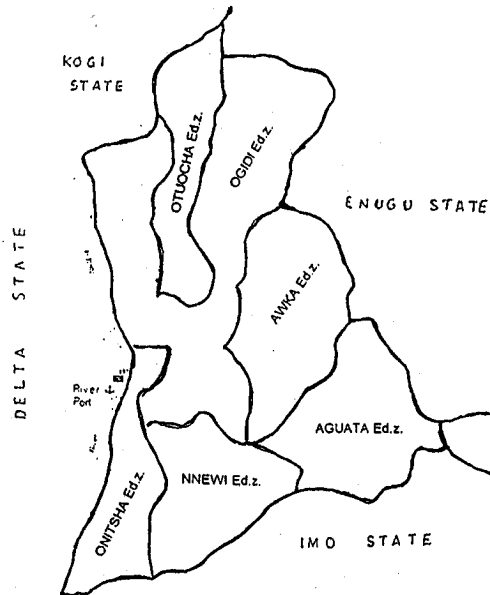
This study is therefore, delimited to the pupils in primary schools in Anambra State of Nigeria (see map I). Nigeria is divided into 37 states (see map II) and Anambra State is situated in the south-eastern part of Nigeria with Kogi State in the north, Imo State in the south, Enugu State in the east and Delta State in the west. Anambra State is divided into 26 Local Government Areas (L.G.A.). The State consists of 6 Educational zones (see map III); 965 State Pre-primary and Primary Schools, and 300 Private Primary Schools.



Map II: Map of Nigeria showing 36 state and the Anambra State, the study area.



Map I: Map of Africa showing Nigeria



Map III: Map of Anambra State showing six(6) Educational Zones

Table 1 below is the educational zones and the number of the State primary schools and Private primary schools in existence in Anambra State of Nigeria. The list of these schools are attached in appendices VII and VIII

Table 1: Educational Zones and the Number of the State and Private Primary Schools in Anambra State

S/ N	Educational zone	Local Government Area	Number of State Primary schools	Number of Private Primary Schools	Total number of State Primary Schools in educational zone	Total number of private primary Schools in educational zone
1.	Awka	Anaocha Awka North Awka South Njikoka Dunukofia	46 40 42 37 22	5 3 22 10 2	187	42
2.	Onitsha	Ogbaru Onitsha South Onitsha North Onitsha (Town)	51 36 27 13	38 22 21 4	127	81
3.	Ogidi	Idemili North Idemili South Oyi Anambra East Dunukofia Idemili	50 23 24 18 20 18	21 3 3 2 3 44	153	76
4.	Aguata	Aguata Orumba North Orumba South	78 51 40	22 8 7	169	37
5.	Nnewi	Ihiala Nnewi South Nnewi North Ekwusigo Nnewi (Town)	50 51 45 35 37	9 8 32 10 5	181	64

S/ N	Educational zone	Local Government Area	Number of State Primary schools	Number of Private Primary Schools	Total number of State Primary Schools in educational zone	Total number of private primary Schools in educational zone
6.	Otuocha	Anambra East Ayamelum Anambra West	50 50 47	-	148	-
Total number of schools					965	300
					1265	

Source: Anambra State primary Education Board Authority

1.8 ORGANIZING THE STUDY

This section comprises survey research design and target population.

1.8.1 Survey Research Design

The survey research is one in which a group of people or items is studied by collecting and analyzing data from only a few people or items considered to be representative of the entire group (Nworgu 1991:54). In other words, it is only a part of the population that has been studied, and findings from this are expected to be generalized to the entire population. This study follows Nworgu's opinion, in seeking opinions, perceptions and attitudes on some activities, situations and conditions of childhood music education in Nigeria from the sample.

The researcher studied part of the population which includes six state primary schools and five private primary schools in Anambra State (see chapter 3), and findings from them were generalized to the entire population.

1.8.2 Target Population

The study was carried out in six state primary schools and five private primary schools in Anambra State with the music teachers and music educators as the

target population. In this research, the differences between music teachers and music educators were distinguished as:

- music teachers – who are teaching in primary schools, both qualified and non-qualified; and
- music educators – who are teaching music in tertiary institutions, typically musicologists, or music education researchers.

The music teachers and music educators are used as the target population for the study because they constitute the *dramatis-personae* responsible for routine teaching of music in the primary schools. Some of these teachers have had long years of experience as far as music teaching and learning are concerned. The music teachers are the implementers of the music curriculum. They teach the pupils, and play active roles in the teaching and learning process while some of the music educators are the planners of the music curriculum. The government selects curriculum planners and reviewers from the ranks of music educators. Therefore, these two groups of people are in the best position to furnish the researcher with the necessary information needed to do justice to the topic under study.

1.9 HYPOTHESES

Nworgu (1991: 44) defines a hypothesis as a conjectural proposition, an informed, intelligent guess about the solution to a problem. It is an assumption or proposition whose veracity and validity are to be established. Formulation and testing of hypotheses are essential steps in any scientific research. A hypothesis provides the researcher with the necessary guide or direction in searching for the solution to the problem under investigation. Hypotheses could be classified in several ways. One way of classifying hypotheses is as either research hypotheses or statistical hypotheses.

1.9.1 Research Hypotheses

These are postulations about relationships between two or more variables that are of critical interest in finding solutions to the research problem. The research

hypothesis does not express the variables in measurable terms, and hence it is not directly testable statistically.

1.9.2 Statistical Hypotheses

A statistical hypothesis is a proposition about statistical problems which is to be verified on the basis of data (or information) collected from a sample of that population. The statistical hypothesis could be formulated in two forms: null hypothesis or alternative hypothesis. This study employed the statistical hypothesis, which is formulated in a null hypothesis form.

- **Null hypothesis**

This is a hypothesis which states that 'no difference' or 'no relationship' exists between two or more variables. It is a hypothesis of 'no effect' or 'no difference' (Nworgu 1991:46).

1.10 HYPOTHESES OF THE STUDY

The study is guided by the following research hypotheses stated in null form and to be tested at a 0.05 level of significance (see chapter 3 and Appendix IV):

- There is no significant difference between the opinions of music teachers and music educators on the availability of teaching materials, physical facilities, and learning environments for early childhood music education in Nigeria.
- The perceptions of music teachers and music educators on the extent to which the available materials are relevant to the pupils' level of maturity, skills and cultural experiences do not differ significantly.
- There is no significant difference between the perceptions of music teachers and music educators on the methodology that can be best utilized to ensure a fruitful and effective impact of musical knowledge in the pupils at primary school level of education in Nigeria.

- The opinion of the music teachers and music educators on the delivery of the music staff for childhood music education in Nigeria does not differ significantly.
- The opinions of the music teachers and music educators on the perceived problems militating against effective teaching and learning in primary schools in Nigeria do not differ significantly.

1.11 SUMMARY

A literature study was made through books, reviews, encyclopaedias, journals as well as reports of previous research projects, internet sources and periodicals on childhood music education and other relevant topics were reviewed. Furthermore, government documents on primary education in Nigeria, curriculum modules and dissertations on music education were studied.

1.12 DEFINITION OF TERMS

- **Laissez-faire method:** French term laissez-faire, meaning “allow to do” (The new Encyclopædia Britannica 1974:995), or “leave alone to do” (The Cambridge Encyclopedia 1990:678). Laissez-faire method is essentially non-directive and open-ended. This method recognizes the need for participation but not provide direction or a framework for constructive participation (Mothata 2000:94).

In this study the term implies that method of instruction in which the teacher dictates what he/she does during the teaching/learning process. The teacher is not confined by any laid down rules, for example he /she ignore the contents of the syllabus/scheme of work and rather maps down his/her own topics for the subject under study.

- **Teacher centred methods:** Teacher usually begins by introducing a generalization and then illustrates it with various examples. It is also known as lecture method (Garretson 1976:8).
- **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 (Garretson 1976:8).
- **Student centred method:** This method is based on the fact that students bring a great deal of life experience to a learning situation. Learning is based on the student's strengths rather than on deficits. The student and teacher create the curriculum together depending on what it is the student wants to learn.
- **Early childhood education:** Usually begins at age of 3, 4 or 5 (sometimes earlier) and lasts from 1 to 3 years, when it is provided. In Nigeria this level includes nursery and kindergarten.
- **Play way method:** This simply implies the teaching method whereby the teacher incorporates what is to be taught into play form for easy understanding by the pupils. This method relies on a lot of pupil-teacher interaction.
- **Group method:** It is a teaching/learning method whereby the teacher groups the students and assigns a given task to them. That is, the students are grouped in each learning situation and usually each group is comprised of dull and intelligent pupils to enable each child benefit from each instruction.

- **Project method:** A general term for a task or activity undertaken by a learner or suggested by a teacher, centered on a particular problem or issue (Mothata 2000:131). It is one of the standard teaching methods and generally considered a means by which students can develop independence and responsibility; and practice social and democratic modes of behaviour.

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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.

Nzebuirio (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.

CHAPTER 3

RESEARCH METHODOLOGY

In this chapter, I discuss the research design, area of study, population, sample of the population, sampling technique, instrument for data collection, validation of the questionnaire, administration of the instrument and method of data analysis.

3.1 RESEARCH DESIGN

The researcher chose a survey research design because it best served to answer the questions and the purposes of the study.

The survey research is one in which a group of people or items is studied by collecting and analyzing data from only a few people or items considered to be representative of the entire group. In other words, only a part of the population is studied, and findings from this are expected to be generalized to the entire population (Nworgu 1991:68). Similarly, McBurney (1994:170) defines the survey as assessing public opinion or individual characteristics by the use of questionnaire and sampling methods.

3.2 DELIMITATION OF THE STUDY

In this study, the opinions, perceptions and attitudes of teachers and educators of the Anambra State of Nigeria were sought on childhood music education in Nigeria: Six state primary schools and five private primary schools, giving a total of eleven schools (one school from each educational zone). They are shown in table 2 below.

Table 2: Names of state and private primary schools: the sample schools of study area

S/N	Name of educational zone	Name of state primary school	Name of private primary school
1	Awka	Udoka Primary School, Awka	University Demonstration Primary School, Awka
2	Onitsha	St. Mary's Primary School. Onitsha	Holy Child International Primary School, Onitsha
3	Ogidi	Central Primary School, Dunukofia	St. Anthony's Primary School, Dunukofia
4	Aguata	Central Primary School, Ekwulobia	Immaculate Heart of Mary Primary School, Ekwulobia
5	Nnewi	Kiddies Montessori primary School, Nnewi	Model Primary School, Nnewi
6	Otuocha	Premier Primary School, Otuocha	-

3.3 POPULATION OF THE STUDY

The target population for this research defined to include the music teachers and music educators in Nigeria, while the accessible population is the music teachers and music educators in Anambra State, since these are the music teachers and music educators within the researcher's reach.

In this study, the accessible population comprised all the music teachers and music educators in the 6 educational zones of Anambra State in Nigeria at the primary

school level of education. Table 3 below presents a record of the number of the music teachers and music educators in the educational zones as at August, 2003.

Table 3: The population of the music teachers' and music educators' in the educational zone of Anambra State in Nigeria

S/N	Educational Zone	Number of music teachers	Number of music educators
1	Awka	57	7
2	Onitsha	45	6
3	Ogidi	46	-
4	Aguata	48	-
5	Nnewi	69	-
6	Otuocha	35	-
	Total	300	13

In addition, the music teachers and music educators were considered appropriate as population of the study area because, as stated in chapter one, they constitute the dramatis-personae responsible for routine teaching of music in the schools. Most of them have had several years of music teaching and learning and therefore, they are in the best position to furnish the researcher with the information needed to answer the research question of this study.

3.4 SAMPLE OF THE POPULATION

For some studies, the population may be small enough to warrant the inclusion of all of them in the study. But a study may entail a large population which cannot all be studied. That portion of the population that is studied is called a *sample* of the population (Nworgu 1991:69). A sample in this study is, therefore, a smaller group

of elements drawn through a definite procedure from an accessible population. The elements making up this sample are those that are actually studied.

The sample of the population of this study stood at 300 music teachers and 13 music educators gave a total of 313 respondents.

3.5 SAMPLING TECHNIQUES

A stratified random sampling procedure was used for selecting the participants in this study. This technique was employed to ensure a fairly equal representation of the variables for the study. The stratification was based on state government and private owned primary schools in Anambra State of Nigeria. Within each section, selection of staff was by simple random sampling. This was achieved by writing out the names of the staff in piece of paper which was folded and put in a basket. After thorough reshuffling, the researcher selects an element, records it and puts it back in the basket until the required number is obtained. That is, researcher applied sampling with replacement.

Proportionate stratified random sampling technique was employed to select 300 music teachers and 13 music educators from all the educational zones of the Anambra State of the country. The proportionate stratification was based on the fact that there were more music teachers than music educators in the state.

3.6 INSTRUMENT FOR DATA COLLECTION

The researcher designed an interview schedule as one of the data collection instrument for this study. The primary school music teachers were interviewed. The interview questions (see Appendix VI) were aimed at eliciting relevant information concerning childhood music education in Nigeria. Questions relating to methodology and material for music education, perceived problems of music teaching and learning as well as possible strategies that could be adopted to enhance music education in Nigeria were asked during the interview schedule.

A questionnaire (see Appendix II) designed by the researcher titled "Childhood Music Education in Nigeria" was also used in the study. The content of the instrument was based on the findings of the interview conducted (see above) with the music teachers of the various schools in Anambra State of Nigeria as well as on the information from the literature reviewed.

The questionnaire has five sections: A, B, C, D and E:

- section "A", is on personal data of the respondents;
- section "B", is on the needs/objectives of music education. It has a total of 26 items;
- section "C" contains questions on the perceived problems of music teaching and learning in primary schools. It has 19 items;
- section "D", on the other hand is on the methodology and materials for music education in primary schools, which has 17 items; and
- finally, section "E", made up of 11 items is on the possible strategies that could be adopted for improved music teaching and learning in primary schools.

The instrument was structured in the *modified Likert* fashion, on a 4 – point scale, ranging from "strongly agree" (SA), through "agree" (A), "disagree" (D) to "strongly disagree" (SD). Subjects were then instructed to respond to their degree of agreement with the statements contained in the instrument.

3.7 VALIDATION OF THE QUESTIONNAIRE

The questionnaire designed for the study was subjected to a validation process for face and content validity. Face and content validity have been defined by McBurney (1994:123) as following:

- Face validity is the idea that a test should appear superficially to test what it is supposed to test; and
- Content validity is the notion that a test should sample the range of behaviour represented by the theoretical concept being tested.

In the validation process of this study, copies of the questionnaire and copies of the research questions were given to some musicologists and ethnomusicologists. These experts went through the research questions and the questionnaire carefully to ascertain the appropriateness and adequacy of the instrument. They suggested structuring the questionnaire in the *Likert* fashion, on a five-point scale instead of modified 4 point *Likert* fashion (Nworgu 1991:117). Researcher prefers the modified *Likert* scale because according to normal *Likert* scale, strongly agree assigns 5 points, agree 4 points, **undecided 3 points**, disagree 2 points and strongly disagree 1 point. Many researchers and educationists feel that there is no logical enough reason to assign the weight of 3 points to somebody who is undecided on a given issue. Therefore the modified 4 *Likert* scale is preferred. However the other useful observations and suggestions by the experts were modified, and the corrections were made.

Having validated the questionnaire, a pilot testing was carried out on the instrument using 30 music teachers and 10 music educators from Enugu State of Nigeria, which is not the State in which the actual research will be carried out. This was done in order to see:

- how the subject will react to the questionnaire;
- whether the items are clear enough and easily understood;
- whether there is the need to include more items in certain areas; or
- whether there are some items to which they would not like to respond; as well as
- to determine the workability of the proposed method of data analysis for the study.

However, from the pilot test, the researcher was able to understand the ambiguity of some items and so had to modify it to the level of the questionnaire. That is, the researcher resorted to using simple English.

3.8 METHOD OF DATA COLLECTION

After the pilot testing and all necessary modifications, the questionnaires were administered directly to the chosen sample for the study. Three hundred and thirteen copies of the questionnaire given out were successfully completed and returned. The possibility of retrieving back all the questionnaire was as a result of the researchers colleagues who offered a helping hand. The opposite could have been the case if the researcher had taken the lonely task of going round the schools to collect the questionnaire.

3.9 METHOD OF DATA ANALYSIS

The data collected from the field were analyzed. Statistically weighted mean was used in answering the research questions. The response options in the instrument are weighted as shown below:

Strongly Agree (SA)	Agree (A)	Disagree (D)	Strongly Disagree (SD)
4 POINTS	3 POINTS	2 POINTS	1 POINT

- The acceptance point for the items was 2.50 and any mean below 2.50 was regarded as rejected, not prevalent and as unpopular view.

The t-test is defined as testing hypothesis about the differences between means when the sample size is small (Nworgu 1991:161). It is therefore, the t-test statistical analysis that was employed in testing the five null hypotheses used in this study. Then, when the calculated t-value is greater than the critical value of t, the null hypothesis was rejected and the alternative, which is “significance” was accepted.

But when the calculated t-value was less than the critical t-value, the null hypothesis was accepted and the alternative rejected. However, the null hypotheses were tested at 0.05 (5 %) level of significance (see Appendix IV). This means 5 chances of being in error out of every 100 cases. That is, the chances of error are very low.

3.10 SUMMARY

The main purpose of this survey design sets out to test whether there are differences in problem-perception between music educators and music teachers (both trained and non-trained) both of whom are active role players either as a planner of music curriculum or as a music teacher in Nigerian primary school classroom. The assumptions as well as the findings are stated in the last section of chapter four.

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 x n.o.SA) + (3x n.o.A)+(2x n.o. D) + (1x 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:

SA = 0, A = 0, D = 161 and SD = 139

- mean (\bar{x}) = (4 x 0) + (3x0) + (2x161) + (1x139) 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_{01} 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_{01} 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.

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.

CHAPTER 6

ORIGINAL CONTRIBUTION FROM THE RESEARCH: SAMPLE TEACHING/ LEARNING CONTENT AND METHODOLOGY

6.1 RATIONALE

A survey of the literature in the field of childhood music education in Nigeria reveals that there are no suitable music lesson instructions currently in use for music class teachers in Nigerian primary schools.

The music section in curriculum modules (cultural arts) drawn up by the government does not present comprehensive lesson instructions (see Appendix I). It is the responsibility of music specialists to design the graded comprehensive programme for the teachers (non-specialists) who are supposed to handle the music class. It is during the interview schedule that I observed that most of the classroom teachers did not feel comfortable with handling the music class because there is no adequate instruction for the music class, unlike other subjects. The following statement was offered by a grade II class teacher in one of the public schools I visited:

... two years ago, when my headmistress told me to teach music, I picked a few hymn tunes and folk songs that I knew well. In the class, I sing for children, and then they repeat. Children seem to enjoy but it is all I can do to them. I have little knowledge about music from my secondary school. If there were adequate music lesson instructions, I'd follow it up and teach children...

Two of the other teachers said, "if they told me to teach music, I'd do it with a cassette player. Children could sing along ..." Interviews and discussions with other school teachers who have also commented on the issue of the absence of the adequate lesson material in their school stress the need for instructional lesson material. This chapter offers only a few sample teaching/learning materials. It is hoped that the full graded comprehensive music programme for

primary school teachers in Nigeria will be my next contribution to the childhood music education for Nigerian primary schools.

6.2 Organizing sample teaching and learning programme

Grade II pupils were selected with the permission of the headmistress of the selected primary school, University Demonstration Primary School (UDPS), Awka, Anambra State. The programme had been scheduled for six weeks, with lessons twice a week for 45 minutes during their break time. A consent letter and form (see Appendix V) were designed and distributed to the parents/guardians/teacher of the pupils.

6.3 Sample teaching and learning instructional materials

The following sample teaching and learning materials informed the lesson planning. It provides re-arrangement of five songs selected from African, Korean, German, English and American cultures as well as a religious song by the researcher. Each song has been notated in staff notation to encourage our music teachers to read all music scores from staff notation and used locally accessible indigenous instruments. The procedure of teaching/learning is divided into three sections: performing, composing and appraising.

6.3.1 To the readers and music class teachers

- The songs have been transposed from the originally notated version to a more suitable voice range for the learners.
- Although many music teachers in Nigeria are familiar with the sol-fa notation system, this study encourages staff notation.
- With regard to the grouping and beaming of quavers or semi-quavers of the song originally written, this was done in a way in which it would be easy to read if the class music teacher finds reading difficult.
- The songs are written without piano accompaniment as well as musical terms indications because it could merely confuse the teacher. In any case, songs are sung mostly without piano accompaniment in Nigerian

primary schools. Teachers who are capable of playing a melodic instrument could use it in the appropriate places, such as the introduction of the song to enable the learners sing the right pitch, also provide interlude and some short solo parts.

- Although these instructional materials have been arbitrarily designed in a specific category (grade II children in primary school), children's songs cannot belong to only one group of children. Clearly, there will be children for whom the suggested activities and selection of songs are too complex or inappropriate at the time when they first learn the song. Nevertheless, at a later stage such activities will make the repetition more enjoyable for both learners and teachers. However, teachers may make their own adjustment of the suggestions given here.

6.3.2 Examples of teaching and learning instructional material

- Lesson 1: Follow On (an English echo song).
- Lesson 2: *Udala M Too* (Folk song from the Igbo tribe of Nigeria).
- Lesson 3: *Arirang* (Folk song from South Korea).
- Lesson 4: Oh, Watch the Stars (Folk song from South Carolina).
- Lesson 5: If I was a Little Bird (German folk song).
- Lesson 6: Jesus Loves Me.

LESSON 1

Objective: To experience listening and singing accurately
Concept: Pitch and duration

Follow On (Echo song)

Old English song

Teacher: Come a - long, sing a song.

Children: Come a - long, sing a
Fol - low me; It is ea - sy as you
song. Fol low me;
see. Ev' - ry day. In this way.
Ev' ry day. In this
Just re - peat. 'Til the tune's com - plete
way. Just re - peat. 'Til the tune's com - plete.

Source: R E Nye & V T Nye (1977:270-271)

The echo song is one in which children sing in parts, which repeat pitch for pitch and words for words what the teacher or other group has sung.

PERFORMING

- The teacher presents the song as a complete song.
- Divide the class into two groups (first, teacher gives the tempo of the beat). Group 1 claps on the beat while group 2 claps the rhythm of the song with the teacher.
- Have children sing each part in imitation of the teacher, adding the words until children are familiar with the tune.
- When children have learned the song, some of the children will sing with the teacher.
- Ultimately, one group will sing the teacher's part without the teacher's help.

Playing instruments:

- Write different rhythmic pattern on the board.
- Let some of the children play the rhythm pattern softly, while the remainder of the class sings in two groups. The instruments given here can be changed to other appropriate and available instruments in the class.

2 4	Rhythmic Pattern of Voice part					
	<i>Okpokoro</i> (wooden block)					
	<i>Udu</i> (musical pot)					

COMPOSING

- Once the children know the song well, the teacher may introduce an indigenous language. Sing in indigenous language first, then the second time in English.
- The teacher can fix other words, for example:

Good morning, good morning,
 How's day, how's day?
 What a lovely day, what a lovely day,
 Won't you come and play with me.
 Every day, every day, In this way, in this way,
 Just repeat, just repeat, Till the tune's complete.

- Have children improvise more verses to the song, using words describing everyday school events.
- The echo part could sing on either one of the following: a neutral syllable, clap or whistle; or play on a melodic instrument such as the recorder, xylophone or glockenspiel.
- While the class is singing, clapping or playing instruments, some children can experience bodily movement - forming a circle, moving right and left keeping the rhythmic pattern of: -



APPRAISING

- The teacher plays any simple rhythmic pattern on an instrument. Have children echo the pattern softly, by clapping.
- Teach children any short melody, using the rhythmic pattern above. Have children softly echo the melody.

LESSON 2

Objective: To experience sudden changes of rhythm pattern

Concept: Rhythm

Udala M Too

Folk song from the Igbo tribe of Nigeria

Arranged by A.I. Nwamara

The musical score is written on five staves. The first staff is for the xylophone, marked 'xylophone' and 'c' for common time. It features a rhythmic pattern of eighth notes with repeat signs. The subsequent four staves are for the vocal line, with lyrics written below the notes. The lyrics are: 'U - da - la mu too N - da! Too, too, too, N - da! Nwun - nye nna mo, N - da! Lo - t'u - de - la n'a - hia, N - da! Ra - cha, Ra - cha, Ra - cha, N - da! Ra - cha pu nwen we - nne N - da! E - n'u - wa b'o - li - li, N - da! O - nye no - ch'o - na - ba, N - da! Too, too, too, N - da!'.

My apple fruit grow, *Nda*, my apple fruit grow *Nda*,
 Grow grow grow *Nda*,
 My step mother *Nda*, bought an apple fruit, *Nda*,
 Lick lick lick, *Nda*,
 Leaving motherless,
 The world is a stage, *Nda*, we come and we go, *Nda*.

PERFORMING

- Write the rhythmic pattern on the board:



- Have children clap the rhythmic pattern in imitation. A careful attempt can be made of the 4th bar's rhythmic pattern: –



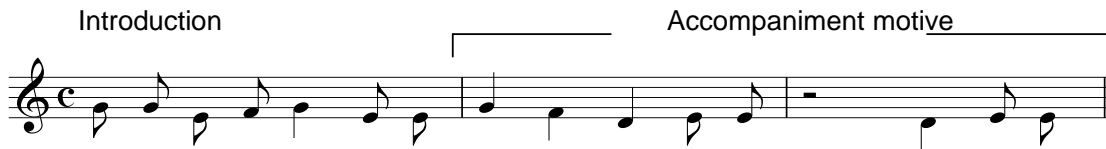
- Let children clap and sing *nda* while the teacher sings the song.
- The teacher sings the song phrase by phrase while the children chant the song.
- When the children are familiar with the rhythm of the song, teach the words phrase by phrase.

Playing instruments:

- Let the children suggest what instruments would produce the sort of gentle, calm and smooth flowing effect that will accompany this song? Nevertheless, if a child gives an inappropriate suggestion, the teacher can try it out first and encourage everyone to listen carefully and explain why it does not sound right.
- At the end of discussions with children about choosing instruments write the rhythmic patterns on the board.
- Introduce each rhythmic pattern of the instruments. For example:

4 4	Rhythmic pattern of voice part	-				
	<i>Ichaka</i> (Gourd rattle)	-				
	<i>Okpokoro</i> (Wooden block)	-				
	<i>Udu</i> (Musical pot)	-				

- *Ngedegwu* (xylophone) part - introduction and accompaniment motive:



- Repeat the accompaniment motive throughout the song, and then end with minim on C.
- Rehearse the gourd rattle part. Sing the song again, having children slap their hand on the thigh on each beat. Then let them apply this movement to the wooden block.
- For preparing the xylophone part, which has the same rhythmic pattern as the voice part, clap or slap the hand on the thigh while singing. Teach some of the children the melodic part on the xylophone.
- Once children know the instruments' parts, encourage them to play gently and softly. Sing the song with accompaniment. (See Appendix IX for the full accompaniment score of the song).

COMPOSING

- Once the children have learned the song well, the class can be divided into two groups, one of which will sing the melodic parts while the other group sings *Nda* throughout the song.
- The group that is singing *Nda* can be a dance group for the performance of the song.

APPRAISING

The teacher demonstrates (or plays on a cassette) a simple folk song to the class:

- Tell the story of the song to the class.
- Ask the children how the melody moves? The children can draw the graphic patterns in the air.

LESSON 3

Objective: To discriminate between the beat and rhythmic patterns

Concept: Duration and dynamics

Arirang

Folk song from South Korea
Arranged by Y S Onyiuke

A - ri - rang, A - ri - rang,
A - ra - ri yo
A - ri - rang, ko - ge - ro,
nu - mou, gan - da
Na - rul bu - ri - go ga si nu ni - im un
Sim - ri - do mok ga - so bal bung nan - da.

Arirang, Arirang, Arariyo _____,
Arirang, pass through the Arirang hill _____,
I'll follow you follow you go there _____,
Here you wait for me Arariyo _____.

Performing:

- To prepare the beat of: - ♩. ♩ ♩ , let the children get used to the regular beat of: - ♩ ♩ ♩
- Write four bars of the rhythmic patterns on the board: -

♩. ♩ ♩ | ♩. ♩ ♩ | ♩ ♩ ♩ | ♩. ♩ ♩ | etc.

- The teacher demonstrates the beat of the rhythmic pattern several times.
- The teacher plays on the drum, the rhythmic pattern of the song phrase by phrase. The children clap the beat while they are listening.
- Let one group of the children clap on the beat, while the other group (with the teacher) claps the rhythm of the song as following:

Group 1	♩.	♩.	♩.	♩.
Teacher & Group 2	♩. ♩ ♩	♩. ♩ ♩	♩ ♩ ♩	♩. ♩ ♩

- When the children are familiar with rhythms of the song, teach words phrase by phrase.

Playing instruments:

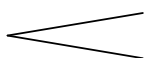
- In choosing the instruments for accompany the song think about the contour of the song, which is the oriental.
- The following instruments can be added: wooden block (*Okpokoro*), gourd rattle (*Ichaka*), small membrane drum (*Igba*) and musical pot (*Udu*). Wooden notched flute (*Oja*) will make a good oriental sound effect, since a long wooden notched flute (*Piri*) is one of the typical traditional musical instruments in South Korea.
- Encourage children to play instruments softly throughout the song.

3 4	Rhythmic pattern of Voice part				
	<i>Ichaka</i> (gourd rattle)				
	<i>Okpokoro</i> (wooden block)				
	<i>Igba</i> (small membrane drum)				
	<i>Udu</i> (musical pot)				

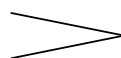
COMPOSING

Arirang is to be sung gently. Let the children learn to sing gently and expressively. Encourage the children to:

- Start softly and get gradually louder then sing loud at the 3rd line of the song. Sing the last phrases (4th line) softly.
- Write the symbols of the dynamics: for gradually loud and gradually getting soft for example:



louder



softer

- Demonstrate to the children by singing the *Arirang* expressing the dynamics.
- Sing with a “connected” sound throughout the song.

Improvisation:

- Some of the children sing the 3rd line of the song as a solo part, while the remainder of the class sings 1st, 2nd and 4th lines.

- When repeating the song, only instruments can play the voice part with melodic instrument such as wooden notched flute (*Oja*) or side-flute or *Piri* (a long wooden notched Korean flute) as one of the solo instrument. All the other instruments should play softly while the solo instrument plays.
- This improvisation could be instrumental section (B section), in performing the song as an AB form. Instruments will play from beginning to the 3rd line then the voice part can join to the end.

APPRAISING

- Listen to the several folk songs of the different countries such as African, Western and form the East. Repeat the songs many times so that children become aware and appreciate organized sound patterns of the different music culture.

LESSON 4

Objective: To recognize that melodies move upward and downward.

Concept: Duration (rhythm, beat, tempo)

Oh, Watch the Stars

Folk song from South Carolina

Phrase 1

Oh, watch the stars, see how they run.

3

Phrase 2

Oh,

3

Phrase 3

watch the stars, see how they run. The

Phrase 4

stars run down at the setting of the sun. Oh,

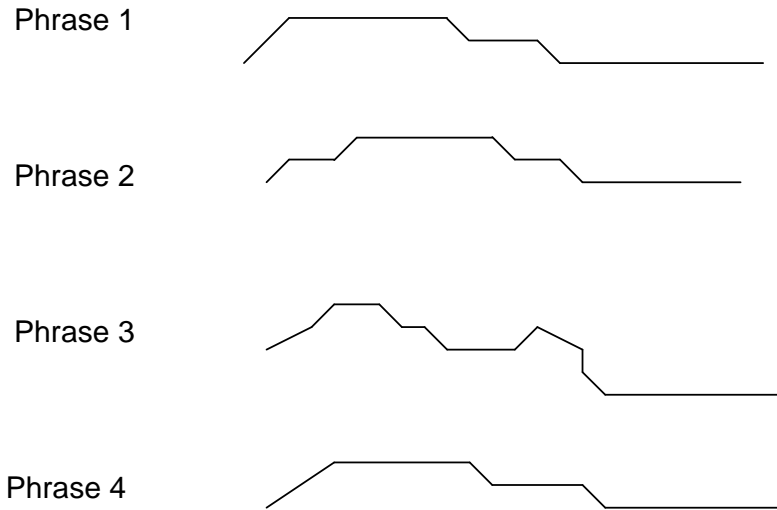
3

watch the stars, see how they run.

Source: Silver Burdett Ginn (1995: 26)

PERFORMING

- Let the children hear the entire piece so that they will be familiar with the song.
- Write the pattern below on the board. Phrases 1, 2 & 4 show different settings of the text “Oh, Watch the Stars” and phrase 3 shows “The stars run down”.



- Have children silently shape the curves with their hands while the teacher sings the song phrase by phrase.
- When children have learned, divide the class into groups. Have one group sing “Oh, Watch the Stars” and the other group draw the melodic shapes on the air.

COMPOSING

“Oh, Watch the Stars” is good for building expressive singing. Have children learn to sing expressively. Encourage the children to;

- Start softly and get gradually louder toward the middle of the song.
- Sing the last phrase softly.
- Sing with a “connected” sound from note to note through each of the four phrases, breathing at the end of each phrase.

Playing Instruments;

- Once the children know the song well, add accompaniment on instruments.

- Set up wooden xylophone in C pentatonic scale. Take out all the bars except C,D,E,G,A,C',D',E' and G'.
- Teach some of the children wooden xylophone or glockenspiel on which they can play an introduction to get the right tone to start for the class.
- The phrase 1 can be adapted to cue-in the song.
- Most of the locally made *ngedegwu* (wooden xylophone) indicate the names of notes on the bars. If you are getting one for your class, it is advisable to get the one that can help them play correct notes.

4 4	<i>Udu</i> (musical pot)	z	a z d	a z d	a z d	a z d
	<i>Ishaka</i> (gourd rattle) or wind chimes	z	z z z z z	-	z z z z z	-

- See Appendix IX for full accompaniment score of the song.
 - Rehearse the alto wooden xylophone part as follows: have the children slap alternate hands (the stems show alternate hands) on the thighs on each beat. Then have them apply this movement to the alto wooden xylophone part (*Ngedegwu 1*).

Ngedegwu 1: alto xylophone part



Ngwedegwu 2: soprano xylophone – solo part



- The soprano wooden xylophone part (*Ngwedegwu*) should be rehearsed very slowly. The stems show that the hands should alternate from the bottom C to the top G and back down. Make sure children are aware of the upward and downward motions. When all have tried playing the pattern, sing the song accompanied by the soprano wooden xylophone alone.
- Tell the *Ishaka* to play after the first two stars then on the word sun, and finally after the last run.

COMPOSING

- Have the wind chimes or other “sparkling” instruments (gourd rattle or finger cymbals) improvising softly as the other instruments play their parts. Emphasize the gentle, tender character of this lovely song by having children play gently and softly.
- Use this improvisation as a B section in performing the song as an ABA form (for this B section melodic instruments such as recorder could be used as a solo instrument).

APPRAISING

- Sing the song again. Ask the children whether it starts low and moves upward, or does it start high and move downward?
- Where does it go next? How does it end?

- Get the children to trace the shape of the melody with hands in the air.
Ask them whether the shapes are similar or different?

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LESSON 5

Objective: To identify melody going up, coming down and staying the same

Concept : Pitch

If I was a little bird

Folk song from Germany

If I was a lit - tle bird and if I had two ___ wings;
I' d fly to you; 'cause it ___ can not be
'cause it ___ can not be I ___ will stay here.

Source: From *Zwei Hundert Volks Lieder*, Hartmann (1889:20).

Performing

- The teacher introduces the song as a whole in English or an indigenous language.
- To prepare the beat of - ♩. ♪ ♪ , let the children get used to the regular

beat of: - ♩ ♩ ♩

- Write at least four bars of the rhythmic patterns on the board: -

♩ ♩ ♩ | ♩. ♩ ♩ | ♩ ♩ ♩ | ♩. ♩ ♩ | etc.

- The teacher introduces the beat of the rhythmic pattern several times
- The teacher chants the rhythms of the song phrase by phrase. Let the children clap the beat while listening and then chanting in imitation of the rhythmic pattern.
- The children clap the beat, while the teacher sings.
- Divide the class into two groups. Let one group of the children clap on the beat, while the other group (with the teacher) claps the rhythmic pattern of the song as following: -

Group 1	♩.	♩.	♩.	♩.
Teacher & Group 2	♩ ♩ ♩	♩. ♩ ♩	♩ ♩ ♩	♩ ♩ ♩

- When the children are familiar with the rhythmic pattern of the song, sing the song with words and encourage them to sing in soft voices.

Playing instruments:

- Let some of the children play rhythmic instruments such as wooden block, gourd rattle or musical pot or whatever is available in the class.
- Encourage children to play softly while other children sing.

COMPOSING

- Divide the class into two groups. Let the children choose two different combination of instruments. Let group 1 improvise accompaniment for the 1st and 3rd lines of the song, and the group 2 for the 2nd line.
- Let the children improvise dance movements for the song, indicating the changing of phrases.
- Let the children dramatise the words of the song for example, *If I had two wings and I would fly to you* etc.

APPRAISING

- Let the children sing the song again. Let them listen to the phrases in the song.
- Ask children how many phrases there are. Let them indicate where the new phrase begins. Are the phrases the same or do they differ? Guide children to identify the two identical phrases.
- The teacher can direct children to use different words for this melody.

If the teacher is capable singing in German language, he/she may try teach the children to sing in original language of the song.

Wenn ich ein Vögelein war'

Volkslied

Wenn ich ein Vög - lein wär und auch zewi Füg - lein hätt;
flög ich zu dir; Wheil's a - ber nicht kann sein,
wheil's a - ber nicht kann sein, bleib' - ich all - hier.

LESSON 6

Objective: to have experiences in singing with expressive manner or with feelings

Concept: dynamics

Jesus Loves Me

Music & words by Y S Onyiuke

Je sus loves me, loves me_____

3 His love has no end_____

5 Praise the Lord Praise the Lord

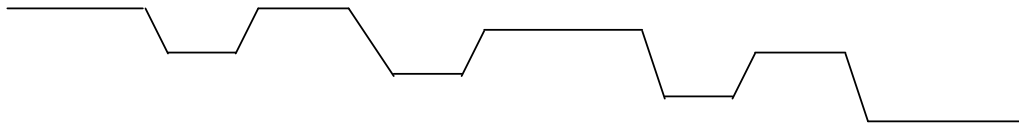
7 for His endless_____ love

PERFORMING

- Discuss with the children the love of our Lord for all people and His gentleness.
- Make this song as a daily ritual.
- Let the children clap the following basic rhythmic pattern of the song while the teacher demonstrates the song: -



- Write graphic notation on the board and the teacher sings the song following the graphic pattern: -



- Introduce the interval of a minor third at the 2nd and 4th bars of the song. Repeat these bars until the children are comfortable with that interval of minor third: B flat to G and G to E.
- The teacher sings the song phrase-by-phrase, repeated by the class.
- Let the children clap the basic rhythmic pattern while they sing the song.
- Sing the song with a good expression of the text.

Playing instruments:

- Draw rhythmic pattern chart on the board.

2 4	<i>Okpokoro</i> (wooden block)	z z	7 ♪ ♪	z z	7 ♪ ♪
	<i>Ichaka</i> (gourd rattle)	♪ ♪	♪ z	♪ ♪	♪ z
	<i>Udu</i> (musical pot)	♪	♪	♪	♪

- Rehearse the wooden block and the musical pot parts.
- Sing the song again, while the wooden block and the musical pot are playing.
- Rehearse the rhythmic pattern of the gourd rattle, and then let all the other instruments join. The instrumentalist should play gently and softly.

COMPOSING

- Sing the song in an indigenous language.
- Encourage children to sing the whole piece of the song gently and expressively. As with the previous song (*Arirang*), emphasize the dynamic.

Improvising:

- To have another opinion of singing and playing, let all of the instruments play first time with xylophone or recorder as a solo instrument. The teacher may play the solo part. Emphasize playing the song softly and gently. Use this as a section A
- Section B: Vocal section (without solo instrument).
- Some of children echo with soft voices, “loves me” at the second beat of 2nd and 4th bars, and, “endless love”, at the end of the song.
- Section C - sing in an indigenous language with accompaniment.

APPRAISING

- Let children decide the appropriate dynamics to use for this religious song.

6.4 CONCLUSION

At the end of the twelve lessons, the pupils and the class teacher selected two items for their performance. The performance took place during the day closing assembly on the school premises having staff and pupils of the school as audience. A digital video disk (DVD) is attached on this programme of the thesis.

CHAPTER 7

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

This chapter deals with the discussion of the results and recommendations for improvement of music education in Nigerian primary schools. It also includes suggestions for further researches, summary and conclusion.

7.1 DISCUSSIONS OF THE RESULTS

The discussion of the findings was carried out on major areas studied viz.: the availability of teaching materials for early childhood education in music; teaching methods employed for music lessons by the music teachers; learning strategies that can best be utilized to ensure fruitful and effective acquisition of music knowledge by the pupils; adequacy of the delivery of the music staff for music education; and the perceived problems militating against effective teaching and learning of music in Nigerian primary schools.

7.1.1 Availability of Teaching Materials for Music Education

To answer research question one designed to find out the teaching materials for early childhood music education currently available in Nigerian primary schools, it was discovered that at least thirteen teaching materials as well as African and western musical instruments were available for teaching and learning music. Among these teaching materials, which fall within the acceptance mean of 2.50 (see table 4).

- The findings made in this study show no difference from what have been identified earlier (in chapter 2). 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, musical 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.

- The majority of available musical instruments by the findings are traditional musical instruments in most of primary schools, which are easily affordable in Nigeria. This result can be appreciated in terms of availability of traditional musical instruments for culturally sensitive and environmentally adequate teaching and learning materials in primary schools in Nigeria.
- The dearth of musical instruments, books, instructional aids and other facilities in the country militates seriously against effective music studies and practice.

The acceptability of the above results could have been doubtful if the responses of the music teachers and music educators had differed significantly. But the t – test analysis shown in table 9 of this study indicates that their perceptions do not differ significantly.

7.1.2 Teaching Methods Employed for Music Lessons

The answer to the research question two raised on the teaching methods employed for music lessons by the music teachers showed that two teaching methods were identified by both the music teachers and music educators. Among these teaching methods are teacher dominated or teacher centred and laissez-faire methods (see table 5). Also the perceptions of the music teachers and music educators do not differ significantly with regard to the teaching methods employed by the music teachers for music lessons.

- As stated in chapter two (2.7.4.3), although the teaching method depends on the nature of music concept, this study encourages the discovery or student centred teaching method because in the discovery approach

learners are involved actively, and this allows for the maximum use of their creative imagination and critical thinking.

- Yet, the analysis of the questionnaire shows that the dominant teaching method is teacher centred method. It is because this method takes the least amount of time: the scarcity of music teachers in the primary schools in Nigeria does not allow teachers to spend enough time with the pupils to teach the practical aspect of music making such as demonstrating manipulation of traditional instruments or ensemble activities et cetera.

The above findings were in line with what Ifemesia (1988:98) discovered earlier, showing that not much has been done to improve the situation in the primary schools in Nigeria.

7.1.3 Learning Strategies that can Best be Utilized to Ensure Fruitful and Effective Acquisition of Musical Knowledge

To answer research question three which was designed to find out the learning strategies that can best be utilized to ensure fruitful and effective acquisition of musical knowledge by the pupils in Nigerian primary schools. It was discovered that both the music teachers and music educators identified 10 of such learning strategies. Some of the learning strategies identified are individual method, discussion, survey method, observation and demonstration.

Others include the use of examples, field trip method, group method, project method and mastery learning method (see table 6). In addition, the perceptions of the music teachers and music educators do not differ significantly with regard to the learning strategies that can best be utilized to ensure fruitful and effective acquisition of musical knowledge (cf. table 10).

- The desirable learning strategies for the Nigerian cultural music context are rote method and play way method, but as I observe, from the findings, these aspects are the least identified by the music teachers and educators.

- All other learning strategies are appreciable but how do they carry on the teaching-learning process with little funds from the state and federal governments? For example, on the issue of demonstration method, I observed in the some of schools visited that the teacher simply demonstrates a music piece to the pupils - either traditional song or hymn tune then the pupils follow. The demonstration method should be much more than just echoing the music pieces. Also they should be guided by the teacher in learning of performance skills such as singing, playing instruments and improvising skills.
- The above observations were in line with those of some earlier authors such as Nzebuiro (1993). The achievement of musical goals and national objectives including music as a subject of study rests on evolving good method that will stimulate and invigorate musical activities in learners.
- As mentioned earlier in chapter two, leading ethnomusicologists including Nettle, Merriam, Nketia and Blacking as contained in Okafor (1988:9) stressed the field work/research and culture-sensitive approaches. Others are the demonstration, rote and project methods. Each of these methods may be considered appropriate under a given set of circumstances.
- The discovery method is an exciting, stimulating and rewarding way to learn, because the learner is not provided with all answers, but is invited to come into his/her own proud possession of them (Nye et al. 1992:26-27). They opined that the adoption of discovery method would have a marked effect, throughout the music education programme. It could result in the development of learner's intrinsic, self-motivated musical interest, in the achievement of deeper musical understandings, and in the growth of independence in taste and judgment.

No one method of teaching provides the solution for all music-teaching problems. Each teaching situation dictates the most appropriate method to be used at different times. The teacher has to devise his or her own approach under varied situations to improve learners' knowledge and musical experiences.

7.1.4 Adequacy of Delivery of the Music Staff

Answering the research question four which was designed to find out the adequacy of staffing of music education in primary schools in Nigeria, at least seven issues relating to music staffing and situations were identified by both the music teachers and music educators. Among these issues, which fall within the acceptance mean of 2.50 were: 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. Others include: pupils go on excursions for instance to concerts and 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 student's curiosity (cf table 7 of this study).

- The items rejected are both the practical and theoretical aspects of music demanding teachers' performing skills; a good knowledge of cultural music both African and western; as well as who is enthusiastic about transmitting the contagion of musical enthusiasm to his or her pupils.
- It is however a fact that it is unrealistic to expect teachers with no formal music training to teach the subject. Most of these teachers lack the expertise, which is necessary to teach specialist subjects such as performances as practical aspect of music.

The acceptability of the above results could have been doubtful if the responses of the music teachers and music educators had differed significantly. But the t – test

analysis shown in table 9 of this study indicated that their perceptions do not differ significantly.

7.1.5 Perceived Problems Militating Against Effective Teaching and Learning of Music in Nigerian Primary Schools.

To answer research question five designed to find out the perceived problems militating against effective teaching and learning of music in Nigerian primary schools, it was discovered that both the music teachers and music educators identified thirteen of such problems (see table 8). Also the perceptions of the music teachers and music educators on the perceived problems militating against effective teaching and learning of music in Nigerian primary schools do not differ significantly (cf table 12).

- The results show that, most of the perceived problems are familiar in the field of music education in Anambra State, Nigeria. As mentioned in chapter two (2-21), this situation is not peculiar to the primary schools in Anambra State where I carried out the study.

The poor attitude to music by Nigerians had led to partial inclusion of music in the curricular of schools in the country. The availability of music teachers in Nigerian primary schools and colleges reveals that there are insufficient teachers to teach music. Part of the reasons are that those who are available to teach music as a career are grossly incompetent, while some lack in some basic qualities capable of encouraging the young ones to study music.

There has been a lot of misconception about music and musicians in Nigeria. People who are ignorant of what it means to study music always react negatively and feel that anybody offering music as a course is going astray. Against this background, parents do everything possible to discourage their children from entering for music in the external examinations.

7.2 RECOMMENDATIONS FOR IMPROVEMENT OF MUSIC EDUCATION IN NIGERIAN PRIMARY SCHOOLS

Based on the survey of the literature and findings of the study, the following recommendations have been proffered for the development of music education in primary schools in Nigeria.

7.2.1 Government Concern

- The government should make the music programme a fully-fledged subject in the primary school curriculum. It should not be taken as an alternative to any other subject in the primary school curriculum. Richard Okafor rightly noted that:

Looking at the role it (music) has played in Nigerian traditional society, its status and role in the present-day economy, and forward to projections for foreseeable future, we can observe that music has been important enough to be a compulsory subject in its own right. Even a cursory observation will confirm that music is a stimulus to commerce, engineering, science, and the arts, as well as a vital aid in medicine and religion' (1991:66).

The government should now realize the importance of music in the all-round development of the individual.

- It is inadequate for a teacher specialized in one subject area to teach all the subjects of the curriculum including music. Music teachers should be posted by the government to primary schools to ensure that music is being taught by music teachers trained for that purpose.
- It is important to point out the fact that the success of any system of education depends largely on the number of teachers, their quality, their devotion to duty and their effectiveness on the teaching and learning process.
- The government should equip the schools with musical instruments. Equipping the primary schools with adequate musical instruments will not

only boost the morale of teachers and pupils but will also enhance the effective teaching and learning.

- Realizing the importance of music, the government should make sure that when reviewing the primary school curriculum, music specialist should be involved to make their input.
- Workshops and seminars should be organized for music teachers from time to time to help them update their knowledge, and thereby improve their methods of teaching as well as expand their horizon in different areas of music.
- Music education specialist should visit the schools from time to time to supervise the teachers. The aim of supervision however should not be fault finding but improvement in the teaching and learning process.

7.2.2 School Administrators, Teachers, Parents and Children Concern

- Impressions about music education are often formed in a performance-based context. What people see at a performance is really the end product of both teachers and learners' efforts (Burton 2004:17-22). However, music educators know that it takes many steps to reach the goal of a final performance and often many of those outside the music profession do not recognize or understand these steps. They do not understand because they are not aware of what teachers do in the class and how important music education programmes are to all children. To educate them about what children are doing in a music class, consider holding an orientation for parents and guardians as well as other potential advocates at the beginning of each year of the study.
- Periodic competitions should be organized so as to encourage performances, interaction and further works. Also through these

competitions, talents in music are identified and the general attitude of the school community is improved.

- Mass music experiencing activities, in which all pupils are enabled to express themselves freely, should be provided for daily school programme.
- The teachers are to be encouraged to create or improvise some of the musical instruments to be used in their classrooms.
- Music classroom materials such as lesson instructions, musical instruments, and some electronics (at least a tape recorder) should be available to the classroom teacher to facilitate effective teaching.
- Most of the music teachers in Nigeria are familiar with the sol-fa notation. It is desirable to read music scores from the staff notation
- The parents should be encouraged not to prevent their children from studying music. A child who is naturally very able in music and who is prevented from furthering music might be ruined for life. Parents should study their children and find out their talents, abilities and interests when advising them.
- If the teacher believes that a pupil has exceptional potential in music, there are some ways to create opportunities for its development: seeking advice from colleagues, instrumental teachers and director of Educational Board; involving parents in discussion of sponsorship.
- A good teacher is expected to inspire and stimulate his/her pupils and not merely to communicate a subject matter to them. The popular maxim 'telling is no teaching and listening is no learning' serves as a pointer to what the teacher should actually do when faced with teaching.
- The teacher should bear in mind that all children differ in intelligence, aptitude, interests, temperament, age, and social and religious backgrounds

when instructing them. They also learn and develop at different rates. This is the concept of individual differences in learning process.

- Parents should provide children with the opportunity to experience music at home: listening of music, singing and playing musical instrument if possible.
- The activities provided for a child should include a substantial amount of singing experience, preferably together with his/ her parents, an opportunity to explore a wide range of sound making materials, and focusing attention on the natural sound of the environment in which he/ she lives.
- Parents should provide children with the opportunity of watching performances at concerts or festivals in order to gain musical experience.

7.2.3 Tertiary Institution Concern

Among the students of the tertiary Institution are the future teachers of the primary schools. It is therefore, necessary to consider them in the study of primary school music education.

- Departments of Music in Universities and Colleges of Education should be encouraged to conduct regular workshops in which their own students of music, as well as Primary Teacher Education students and practicing teachers may participate.
- Workshops or seminars on simple and homemade musical instrument should be available. The primary school teachers as well as Primary Teacher Education students and practicing teachers may participate. In addition, there are numerous sources of how to make homemade musical instruments. For one of the examples see Onyiuke (1991: 50-55).

7.2.4 Financial Support

7.2.4.1 Support form the Nigerian government

- Financial support for music education is vital and indispensable for the existence of the subject. A reasonable provision should be made for music education in the National budget.
- The Nigerian government should provide adequate funds for infrastructure, equipment, musical instruments, qualified staff, and other facilities that will enhance music education at all levels.

7.2.4.2 School organization

- Apart from the government funds, the school organization could appeal to the stake holders, individuals and parents for their contributions as well as companies, both nationally and internationally.

7.3 SUGGESTIONS FOR FURTHER STUDIES

This study has investigated the childhood music education in Nigeria: A case study. The researcher however suggests further studies as follows:

- A comparative study on childhood music education could be carried out in different states of Nigeria to determine which state exhibits improved case and exchange the methodology and materials towards music education.
- Africanized music programme in Nigeria to ensure that the modern music education is based on Nigerians needs and aspirations.
- Strategies for improving the teaching and learning of music in primary schools in Nigeria.

- Causes of apathy towards music education in schools in Nigeria be investigated as well as measures that could be adopted to prevent such situations.
- Developing Nigerian music technology by improving the local indigenous musical instruments.

7.4 SUMMARY AND CONCLUSION

The study investigated the childhood music education in Nigeria. In carrying out the study, six public primary schools and five private primary schools in Anambra state were selected and used, including three hundred music teachers and thirteen music educators given three hundred and thirteen (313) subjects. For the purpose of this study, the five research questions and hypotheses were set up, tested and analyzed.

From the results of the findings in the research, it was discovered that:

- Music education is not accorded its rightful place in the primary school curriculum.
- There are gross scarcities of music teachers as well as musical instruments in most of the schools visited.
- Most of the teaching materials for early child education in music are currently inadequate for the acquisition of musical skills, knowledge and understanding.
- There is no significant difference between music teachers and music educators perception of the extent to which the available materials are relevant to the pupils' level of maturity, skills and cultural experiences.

This study has attempted to emphasize the indispensable feature of childhood music education in Nigerian schools. It has been pointed out that although music is included in the primary school syllabus, it is often neglected. It has been also noted that Government's written commitment to ensuring that children receive music education has not been adequately fulfilled. Some of the factors contributing to this neglect of music education in Nigerian primary schools have been identified: the conviction that a subject like music is unimportant, while others are more relevant to today's technological needs; insufficient funding of music education programme; lack of facilities for music education; inadequate materials for music instruction; and scarcity of music teachers.

Some of the benefits of music education have been highlighted: for example, the music experience in the classroom can promote the emotional, intellectual, physical development of the child. It also has been noted that music can help to enliven other subjects. These are only a few of the values of music in the classroom. I also stressed the values of music (indigenous and modern) and the most important fact that experience in music can help the child to understand different aspects of his or her own culture and to appreciate aspects of other cultures.

Finally, a number of recommendations for the improvement of music education in Nigerian primary schools have been made. It is therefore hoped that some, if not all, of the suggestions will be seriously considered, despite restrictions imposed by limited financial resources. It is hoped that in the future our educational programmes will reflect the need for equipping our children, as Pope John Paul II put it in 1982 *to be more* as well as to *have more*. Certainly, the inculcation of childhood music education is one sure way of equipping our young generation to become musically talented with bright prospects in the future.

APPENDIX I

MUSIC CURRICULUM MODULES FOR NIGERIAN PRIMARY SCHOOLS (YEAR ONE – SIX)

The six volumes of Primary School Curriculum modules, which was prepared under the auspices of the *National Policy on Education*, National Primary Education Commission (“n.d”) consist of English Language, Mathematics, Science, Social Studies, Cultural Arts, Christian Religious Knowledge, Islamic Studies and Home Economics. Music is under the cultural arts.

In the original document (primary school curriculum modules), the content or subject matter of music, dance/drama and fine arts are all mixed and presented under the cultural arts. In other words, there are no specifically written distinctions of those three core subjects.

It was necessary to rearrange the music subject to examine the contents closely and to have a more readable copy for music teachers and all others who need the music curriculum modules.

The music curriculum modules consist of three terms of each year of study. A module is structured into thematic units. The units are divided into topic areas (content or subject matter) and each topic area is structured in steps of content elements, objectives, learning activities, teaching aids/hints and assessment techniques.

- With the permission of State Primary Educational Board (SPEB), Anambra State, the music curriculum modules have been rearranged.

**MUSIC CURRICULUM MODULES
YEAR ONE
SECOND TERM**

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated in terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	♦ A/T	
1	Some songs, prayers and dances used during different occasions in the home.	1. The meaning of songs, prayers and dances. 2. Their usefulness in different ceremonies. 3. Description of activities in a particular ceremony by individual pupils. 4. Naming a particular ceremony e.g. naming ceremony. 5. Performing the chosen ceremony.	1. identify and explain what prayers, songs and dances are; 2. describe songs, prayers and dances associated with different ceremonies; 3. describe individually a particular ceremony; 4. sing the song & dance to the tune that go with the ceremony. 5. dramatize scenes in a particular ceremony.	1. say prayers, greetings used for different occasions; 2. identify a particular occasion; sing the song for the occasion; 3. describe the ceremony; 4. dance the steps associated with the ceremony; 5. stage and act a particular ceremony.	(A) 1. A picture showing people dancing, singing and praying. 2. Simple musical instruments. 3. Costumes. (B) All materials and costumes used should be properly kept.	1 2 3 4 5	pr, ot sg on dn dm.	2 weeks

Note that there is no music module in First Term of Year ONE ♦ see A-28 for abbreviations of A/T

THIRD TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated in terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
2	Rhythmic Pattern in folk song	<ol style="list-style-type: none"> 1. The meaning of rhyme: sound alike e.g. bold, cold. 2. The meaning of rhythm: the quality of happening at regular periods of time or pattern of this kind. 3. Rhythmic patterns in folk songs and dances. 4. Uses and importance of folk songs and dances in the home. 	<ol style="list-style-type: none"> 1. identify rhyme in their mother tongue and give an example; 2. identify rhythm in a folk song or in drumming; 3. sing a folk song; 4. clap and beat time to the rhythm of the song; 5. say when folk songs are sung at home and what they are used for; 6. read a nursery rhyme. 	<ol style="list-style-type: none"> 1. give two words that rhyme. 2. clap and beat time to a rhyme of a folk song; 3. march to the rhyme of the song; 4. sing a folk song; 5. find out from their parents when folk song are sung and what they are used for, and report back to the class; 	<p>(A) Drums, clappers, bell(if any), recorded tape, and tape recorder.</p> <p>(B) 1. Invite a resource person to help when necessary. 2. Lead pupils to self realization at every point in their activities.</p>	<ol style="list-style-type: none"> 1 2 3 4 5 6 7 	<ol style="list-style-type: none"> re rh rh sg in,on rd cr 	2 weeks

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated in terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
		5. Rhythmic patterns in lullabies. 6. Rhythmic patterns in game songs and cradle songs.		6. learn to read a nursery rhyme: memorize and recite it: 7. improvise and play musical instruments.				
3	Rhythmic Patterns in Lullabies or Cradle Songs.	1. What lullabies are. 2. Examples of local lullabies or folk songs. 3. Differences between lullabies and folk songs.	1. explain what a lullaby is; 2. sing one as an example; 3. clap and beat time to the rhythm of the lullaby; 4. say when lullabies are sung at home and what they used for.	1. discuss lullabies; 2. sing a lullaby; 3. learn lullaby from others; 4. clap and beat time to each of the songs; 5. compare the beats etc. to those of the folk song; 6. improvise & play some musical instruments.	(A) Drums, clappers, bell, recorded tape, & tape recorder. (B) 1. Lead pupils in their activities where possible. 2. Let other pupils lead where possible or invite a resources person to help. (see (B)2 of column (f) in Module 12).	1 2 3 4 5 6	cd sg m & sg rh cp cr	1 week

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
4	Rhythmic patterns in games, songs, art and design.	As in Module 3	As in Module 3	As in Module 3	As in Module 3	As in Module 3		1 week
5	Rhythmic patterns in war songs or marching songs.	As in Module 3	As in Module 3	As in Module 3	As in Module 3	As in Module 3		1 week

**MUSIC CURRICULUM MODULES
YEAR TWO**

FIRST TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated in terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
1	Music in the village square etc.	<ol style="list-style-type: none"> 1. Songs and drumming in the village square or town hall. 2. Melody of any special event. 3. Musical instrument used & rhythm observed from the festival. 	<ol style="list-style-type: none"> 1. Reproduce the song or music of any special festival, entertainment etc from the square; 2. Reproduce the song or music, emphasizing melody and rhythm taken from the festival. 3. Make improvised musical instruments to be used in some of the events. 	<ol style="list-style-type: none"> 1. Practice re-producing the song or music of any special festival, entertainment etc. from the square; 2. Repeat and emphasize melody and rhythm of the song or music taken from the festival; 3. Make improvised musical instruments to be used in some of the events. 	<p>(A)</p> <ol style="list-style-type: none"> 1. Drums, bell, gong and other musical instruments. 2. Materials for improvising musical instruments etc. <p>(B)</p> <p>Let individuals sing songs to be accompanied by drums or other musical instruments by others in the group.</p>	<ol style="list-style-type: none"> 1 2 3 	<ol style="list-style-type: none"> sg, pmu sg, rh cr,pw 	2 weeks

SECOND TERM

Module [a]	Content or subject mater [b]	Content elements (break-down cotent into separate unit) [c]	Objectives(stated in terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT.	A/T	
2	Practicing scenes and activities from the village square or public square (Music)	<ol style="list-style-type: none"> 1. Music from special scenes and activities from the village square or public square. 2. Music from specific local festivals to be chosen by pupils. 3. Music from local entertainment. 	Demonstrate Greater mastery in the use of: (a) melody and rhythm in singing, and (b) accompaniment of songs with other percussion instruments such as drum, gong or bell, cymbal, bottle, tom-tom etc.	<ol style="list-style-type: none"> 1. Hold class discussion to fully understand the music referred to in the festival or ceremony; 2. Listen to the recording or repetition of the song. 3. Identify the musical instruments used; 4. Practice the use of the musical instruments & clapping to the music. 	(A) <ol style="list-style-type: none"> 1. Recorded songs. 2. Musical instruments (percussion). (B) Make pupils pay particular attention to the instruments as well as the pitch, rhythm & melody of the music produced,	<ol style="list-style-type: none"> 1 2 3 4 5 	cd, sg, id pw pmu, rh	2 weeks

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
3	Review of first and second term's work to encourage the acquisition and mastery of further skills in drawing, music, drama and modeling.					1	dp, pmu dm,md	2 weeks

THIRD TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
5	Re-creation of a festival or local entertainment (Music)	<ol style="list-style-type: none"> 1. Creating songs by pupils from known tunes or completely new ones as chosen in the last module. 2. Reciting words of the songs and learning the tunes. 3. Accompanying the song with musical instruments (drums, clappers etc). 4. Practicing to attain a required standard. 	<ol style="list-style-type: none"> 1. Choose local tunes and put in their own words; 2. Recite the words of some local songs and choose new tunes for the words. 3. Accompany the new songs in Nos. 1 and 2 above with Instruments. 	<ol style="list-style-type: none"> 1. Practice the tunes of chosen local songs; 2. Put in their own words to change them to their own; 3. Recite the words of another chosen local song; choose a new tune for it, to make it their own. 4. Accompany the new song in No. 3 above with musical instruments. 	(A) <ol style="list-style-type: none"> 1. Tapes and tape recorder. 2. Musical instruments (drum, gongs etc). 3. Materials for improvising same. (B) <ol style="list-style-type: none"> 1. Get pupils to improvise as many of the materials as possible. 2. Give room for continuous appraisal of pupils in the course of practicing & performing and at the end of every activity 	<ol style="list-style-type: none"> 1 2 3 4 	sg com,cd m & r pmu	2 weeks

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
6	Performing festival or local entertainment by the class.	1. Choosing the characters. 2. Dancing to the music of the festival.	Perform the Festival flawlessly With the music, the dance and other activities synchronized.	1. Hold many practicing sessions in singing, playing musical instruments, dancing etc. under teacher's supervision before performance; 2. Each pupil to take his rightful place before performance starts and every pupil to play his own part.	(A) 1. Drums, gong, props and tape recorder. 2. Other improvised musical instruments. (B) Guide, supervise And encourage pupils to make a success of the performance.	1 2	sg, dn ss	2 weeks

**MUSIC CURRICULUM MODULES
YEAR THREE
FIRST TERM**

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
1	Music in the community	1. Musical activities related to the landmarks in the community. 2. Making a list of musical instruments used. 3. Improvisation of some of the musical instruments.	1. Sing songs related to some of the landmarks; 2. Accompany such songs with percussions, drums, gong, clappers, etc., emphasizing rhythm and melody.	1. Practice landmark songs with emphasis on melody and rhythm; 2. Practice accompanying songs with percussion.	(A) Tape recorder and musical instruments. (B) Give pupils the opportunity for self-expression without interference.	1 2	sg,rh rh, pmu	2 weeks

SECOND TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
2	Music about people in the community.	<ol style="list-style-type: none"> 1. Singing songs about the people and occupations of some people in the community. 2. Imitating the musician's songs. 	<ol style="list-style-type: none"> 1. Sing songs about the occupation of the people in the environment; 2. Imitate the songs of the local musician in the community. 	<ol style="list-style-type: none"> 1. Learn songs related to the occupation or personality of their choice; 2. Sing the songs of the local musician; 3. Practice these constantly, paying attention to the melody and rhythm. 	(A) <ol style="list-style-type: none"> 1. Recorded tapes and tape recorder. 2. Musical instruments related to the roles of the people chosen. (B) Lead pupils to identify different types of music and songs used by the people chosen in terms of their roles and occupations.	<ol style="list-style-type: none"> 1 2 3 	sg, ch sg sg,rh	2 weeks
3	Review of First and Second Terms' work.							2 weeks

THIRD TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
4	Music of the festival of the community.	<ol style="list-style-type: none"> 1. Songs associated with the festival. 2. Musical instruments used in the festival. 3. Percussions with songs of the festival. 	<ol style="list-style-type: none"> 1. Mention some of the songs of the festival; 2. Sing the songs well; 3. Play musical instruments along with the songs, playing particular attention to the melody, rhythm & expression; 4. Dance to the music. 	<ol style="list-style-type: none"> 1. Name & discuss the songs of the festival; 2. Practice singing the songs; 3. Practice accompanying the song with appropriate percussions; 4. Produce the music, as was done during the festival; 5. Dance to the music of the festival. 	<p>(A)</p> <ol style="list-style-type: none"> 1. Straws, bamboo sticks, drums, gong, etc. 2. Recorded tapes and tape re-recorder. <p>(B)</p> <ol style="list-style-type: none"> 1. Play the recorded music to assist pupils in their practice. 2. Encourage self-appraisal of effort. 	<ol style="list-style-type: none"> 1 2 3 4 5 	<ol style="list-style-type: none"> cd,en sg pmu sg dn 	2 weeks
5	Review of the Year's work.							2 weeks

**MUSIC CURRICULUM MODULES
YEAR FOUR
FIRST TERM**

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
1	Songs and music about nature in the environment.	Songs reflecting the atmosphere or mood of the environment chosen e.g. (a) children at the park; (b) women rejoicing with their naighbours; (c) people lamenting the dead.	Identify the artistic importance of pitch, melodic contour (the rise and fall of tune) rhythmic structure and expression in the songs and music of the environment.	<ol style="list-style-type: none"> 1. Name and identify the tunes of common native songs in the environment; 2. Discuss these in the class; 3. Sing or practice singing. 4. Identify the mood, atmosphere and places of interest associated with each bird; 5. Learn new ones; 6. Hold a-sing-song to reflect the atmosphere and of a chosen environment. 	<p>(A) Recorded tapes, cassette tape recorder, musical instruments, costumes and props etc.</p> <p>(B) Let pupils act experiences on the given situation while singing these songs.</p>	1 2 3 4 5 6	en,rep cd sg id sg sg	2 weeks

SECOND TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
2	Song and dances of the seasons.	Songs, sounds, music and dances dealing with the seasons.	Produce songs, music and dances dealing with the seasons. Pay attention to pitch, melodic patterns, forms and expressions in the sounds and songs.	<ol style="list-style-type: none"> 1. Listen to the music & songs about the seasons introduced by the teacher and reproduce some; 2. Hold class discussion with the teacher on pitch, level, melodic contour, patterns, forms and expressions involved in the songs and music; 	(A) Musical instruments, tape recorder, recorded music, songs and costumes.	1 2 3 4 5	sg, id,cd, rec sg, pmu tg dn	2 weeks

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
				3. Practice the songs and music to perfection; 4. Listen to recorded music and play matching games with them; 5. Dance to the music.	(B) Prepare for and direct pupils' activities in column			

THIRD TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
3	Singing about legendary figures.	<ol style="list-style-type: none"> 1. Relating the story about the chosen legendary figure. 2. Singing songs that relate to the life of such a figure. 	<ol style="list-style-type: none"> 1. Sing songs involving chosen legendary figures; 2. Make tropical music and perform dances associated with the given figure; 3. Compose songs and music using melody, rhythm, form and expressions that highlight the episode in the story. 	<ol style="list-style-type: none"> 1. Listen to songs, music and tape recordings of music introduced by the teacher. Learn the Words; 2. Learn the tune of music till perfect; 3. Compose songs music, melody, rhythm, form & expressions for the occasions with the teacher's help. 	<p>(A) Musical instruments, tape recorder.</p> <p>(B) Pupils should reproduce songs and music accordingly and accurately.</p>	<ol style="list-style-type: none"> 1 2 3 	m&r sg com, pmu	2 weeks

**MUSIC CURRICULUM MODULES
YEAR FIVE
FIRST TERM**

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
1	Music in the lives of the chosen heroes.	Songs and music of various types associated with the lives of chosen national figures.	1. Show appreciation of the melody, rhythm, time value, form and expression in each song and music associated with life of the given national figure, by pointing to the particular aspect of each which appeals to them;	1. Listen to tapes and other recordings of the music referred to in column (d), and identify the artist; 2. Practice singing the songs; 3. Accompany such songs with the right percussions;	(A) Recorded songs and music, tape recorder, music blackboard, musical instruments. (B) 1. Assist pupils to collect information from radio, television, library etc.,	1 2 3 4 5	cd,id sg pmu pmu, cr com, sg	2 weeks

Module	Content or subject mater	Content elements (break-down content into separate unit)	Objectives (stated In terms of what every pupil should be able to do at the end of the module)	Pupils' activities (that will lead to the achievement of the objectives)	Teaching aid (A) Teaching hints (B)	Suggested Assessment Techniques [g]		Period
						ACT	A/T	
[a]	[b]	[c]	[d]	[e]	[f]			[h]
			2. Re-create aspects of their lives by acting through music.	4. Reproduce the music, if possible, with improvised instruments; 5. Compose songs in praise or in commemoration of the chosen figures.	2. Direct and supervise pupils' activities in column (c).			

SECOND TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
2	Songs and music for national events.	1. National songs music and dances. 2. National Anthem. 3. Signature tune in broadcasting. 4. Festival songs and music. 5. Songs composed by children.	1. Show artistic skills in singing national songs and making music; 2. Sing and perform national songs, music and dances; 3. Compose simple melodies paying particular attention to tonal inflection, rhythmic patterns, time values & form;	1. Listen to tape recordings of national songs and music; 2. Listen to the correct rendition of the national anthem and songs composed by children elsewhere; 3. Practice singing these songs and making the music mentioned above;	(A) Tape recorder, tape recorded music and songs, musical instruments, music blackboard. (B) Ensure that pupils master the right songs, music and dances, related to the events.	1 2 3 4 5 6	oq & a, cd oq & a, cd sg, pmu com dn ww (tonic solfa)	2 weeks

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
			4. Write simple melodies to lyrics composed.	4. Compose simple melodies as contained in column (c); 5. Dance to the national music; 6. Write simple melodies to lyrics composed.				

THIRD TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
3	Music for depicting national values and events.	Music for depicting leadership, patriotism and discipline.	<ol style="list-style-type: none"> 1. Incorporate various art forms, music and dances to promote a national event or value; 2. Compose songs with musical accompaniment and dances that characterize leadership, patriotism and discipline. 	<ol style="list-style-type: none"> 1. Listen to tape recordings of songs with musical accompaniment which characterize social acceptance of an individual as a leader; 2. Practice such songs; 	<p>(A) Tape recorded music, musical instrument, costumes and props.</p> <p>(B) Provide the tapes, songs etc. mentioned in column (e) 1.</p>	<ol style="list-style-type: none"> 1 2 3 4 5 	<ol style="list-style-type: none"> oq & a sg pmu com sg 	2 weeks

Module [a]	Content or Subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
				3. Practice accompanying them with music; 4. Compose similar songs incorporating praises for good leadership, patriotism and discipline; 5. Sing such songs.				
4	Review of the Year's work.							1 week

**MUSIC CURRICULUM MODULES
YEAR SIX
FIRST TERM**

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
1	Music depicting historical event.	1. Some traditional music in the history of our country. 2. Music of other countries, e.g. folk songs, negro spirituals, sacred songs. 3. Music and dances on a given historical event.	1. Demonstrate artistic experience in relation to some important historical events of Nigeria and other lands through some traditional songs and music. 2. Demonstrate appreciation for the songs and music of other lands in connection with Nigerian historical events; 3. Master the rudiments in music reading – in staff and tonic sol-fa notation.	1. Listen to some traditional music connected to some historical events in Nigeria; 2. Listen to music form other countries that had impact on Nigeria's historical events; such as negro spirituals and other freedom songs. 3. Read music in staff and tonic sol-fa notation.	(A) Song books (eg. hymn and musical scores), recorders, music blackboard, tapes etc. (B) 1. Encourage pupils compose their songs, music and dances to reflect a given historical event. 2. Encourage practice writing staff and tonic sol-fa notation from the start.	1 2 3 4	Oq&a Oq&a sg, mpu sg m.rd	2 weeks

Module [a]	Content or Subject Mater [b]	Content Elements (break-down content into separate unit) [c]	Objectives(stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' Activities (that will lead to the achievement of the objectives) [e]	Teaching Aid (A) Teaching Hints(B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
			.	4. Sing these songs(3 above) and accompany them with musical instruments(available or improvised).	3. Introduce pupils to the skill of blocking and stage movement. 4. Introduce part singing – treble, alto, tenor, bass.			

SECOND TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated In terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
2	Songs and music	1. Songs, anthems and music of member countries of the organizations. 2. Further drill in music reading. 3. Singing the national anthems of chosen countries.	1. Show creative experience in relation to given organization in terms of picturization: song; music reading; 2. Demonstrate greater skill in music reading; 3. Identify and sing the national anthem of these countries.	1. Listen to music of some other countries in these organizations. These include the anthems, lyrics and songs from these countries; 2. Sing our national anthem in parts; 3. Have further drill in music reading; 4. Identify and sing the national anthem of two of some of these countries.	(A) Music blackboard, Tape recorder, re-Corded music, and musical instruments. (B) Give pupils more practice to improve their skills in reading staff and tonic sol-fa notation.	1 2 3 4	oq & a, sg m.rd id,sg	4 weeks

THIRD TERM

Module [a]	Content or subject mater [b]	Content elements (break-down content into separate unit) [c]	Objectives (stated in terms of what every pupil should be able to do at the end of the module) [d]	Pupils' activities (that will lead to the achievement of the objectives) [e]	Teaching aid (A) Teaching hints (B) [f]	Suggested Assessment Techniques [g]		Period [h]
						ACT	A/T	
3	Project: an international event	Project to involve the art of storytelling, playmaking drawing, painting and designing, composing songs, singing songs with musical accompaniments, Three dimensional works etc.	1. Clear and display artistic projects which help to reinforce previous learning experiences; 2. Demonstrate confidence in performing works of art in all forms.	1. Read the given material and study pictures to guide them in their choice of project and help give background information; 2. list with the teacher's aid possible projects to be undertaken;	(A) 1. Let pupils choose leaders for each group. 2. Let pupils make their own choice of project. 3. Give every group advice and backstage support in planning and executing the project.	1 2	rd, p, rd en	5 weeks

**LIST OF ABBREVIATIONS OF SUGGESTED ASSESSMENT
TECHNIQUES WITH THEIR MEANINGS**

ABBR.	MEANINGS	ABBR.	MEANINGS
cd	Class discussion: Assess pupils contribution, i.e. does a pupil contribute willingly, regularly and sensibly?	in/re	Inquiry or research: Assess pupils' performances in making inquiry from parents, teachers, resource persons etc.
ch	Choice: Assess pupils' performances in making the right choice of words, objects, process, person etc.	md	Modeling: evaluate pupils' performances in modeling.
com	Composition: Find out and assess pupils' ability to compose (or form) something, e.g. songs, lyrics, essays orally or in writing.	m & r	Memorization & recitation: Evaluate pupils' ability to memorize and their performances in recitation.
cp	Comparison: Assess pupils' performances in comparing objects, persons etc.	m.rd	Music reading: Assess pupils' performances in music reading, e.g. staff and tonic sol-fa.
cr	Creativity: Assess pupils' performances in producing new ideas, new objects etc.	m&sg	Memorization & singing: Evaluate pupils' ability to memorize and their performances in singing with the words memorized.
dm	Dramatization: Judge pupils' abilities in play acting, way of presenting something.	on	Oral narration: Assess pupils' ability or performances (fluency)in telling a story or relating events.
dn	Dancing: Assess pupils' performances in dancing, movement of body, steps or choreography.	oq&a	Oral question & answers: Assess pupils through oral questions and answers.
en	Enumeration: Assess pupils' performance in listening or enumerating objects, steps in process etc.	ot	Oral test: Assess pupils' performances in oral test.
id	Identification: Assess pupils' performance in identifying of musical instruments which they use.	pmu	Playing musical instrument: Assess pupils' performances on playing musical instruments.

pr	Project: Assess members of the group in the performance of a project.	rh	Rhythm: Assess pupils' performances in rhythm, (beating time, clapping, moving the body to rhythm or in speech).
pw	Practical work: Assess pupils' performances in practical work based on the activity.	sg	Singing: Assess pupils' performances in singing, sound, pitch etc.
re	Recall: Assess pupils' performances in the recall of knowledge etc.	ss	Social skills: Test pupils' performances in social skills and adroitness (e.g. greeting elders in the traditional way).
rec	Recognition: Evaluate pupil's performances in the recognition of objects, words etc. referred to.	tg	Team game: Assess members of the team on performances in team games.
rep	Reproduction: Assess pupils' performances in reproduction (of sounds, words, sentences, pictures etc.)	ww	Written work: Assess pupils' performances in the written work on the topic.

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.				

APPENDIX III

RAW DATA, CALCULATED MEANS (\bar{x}) AND STANDARD DEVIATIONS (Sd).

The following teaching materials are necessary and available in schools in Nigeria aimed at facilitating the achievement of musical skills, knowledge and understanding of musical concepts.

MUSIC TEACHERS: N = 300

S/N	ITEMS	SA	A	D	SD	\bar{x}	Sd
1.	Listening room	-	-	161	139	1.54	1.24
2.	Acoustic room	-	-	173	127	1.58	1.26
3.	Concert hall	5	7	201	87	1.77	1.33
4.	Music auditorium	-	-	15	285	1.05	1.02
5.	Practice room/facilities	2	4	61	233	1.25	1.12
6.	Performance opportunities (example: orchestral group, dance/drama group, opera group etc.)	-	-	204	96	1.68	1.30

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	\bar{x}	Sd
7.	<i>Alo</i> (big metal bell)	113	187	-	-	3.38	1.84
8.	<i>Ngedelegwu</i> (xylophone)	150	150	-	-	3.50	1.87
9.	<i>Udu</i> or <i>Idudu</i> (musical pot)	131	169	-	-	3.44	1.85
10.	<i>Okpokoro</i> (wooden block)	173	127	-	-	3.58	1.89
11.	<i>Ogene</i> (metal bell)	129	171	-	-	3.43	1.85
12.	<i>Ichaka</i> (gourd rattle)	281	19	-	-	3.94	1.98
13.	<i>Ekwe</i> (wooden slit drum)	144	156	-	-	3.48	1.87

S/N	ITEMS	SA	A	D	SD	\bar{x}	Sd
14.	<i>Igba</i> (membrane drum)	203	97	-	-	3.68	1.92
15.	<i>Oja</i> (wooden noycheed flute)	106	194	-	-	3.35	1.83
16.	<i>Ubo-aka</i> (thumb-piano)	76	220	2	2	3.23	1.80
17.	Piano	-	-	137	163	1.46	1.21
18.	Electric keyboard	-	2	149	149	1.51	1.23
19.	Recorder	15	20	128	137	2.71	1.31
20.	Harmonica	-	-	232	68	1.77	1.33
21.	Band set	-	-	170	130	1.57	1.25
22.	Guitar	2	1	202	95	1.70	1.30
23.	Flute (metal, side-flute)	-	-	240	60	1.80	1.34
24.	Clarinet	-	-	37	263	1.12	1.06
25.	Mouth organ	17	23	60	200	1.52	1.23
Average mean (\bar{x})						2.44	1.49

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	\bar{x}	Sd
26.	Lack of music text books	270	30	-	-	3.90	1.97
27.	Absence of qualified music teachers.	31	28	41	200	1.63	1.28
28.	Insufficient knowledge of the subject matter on the part of the teacher.	9	33	158	100	1.84	1.36
29.	Lack of musical instruments(both African and western).	141	150	4	5	3.42	1.85

S/N	ITEMS	SA	A	D	SD	\bar{x}	Sd
30.	Absence of infrastructure.	174	120	4	2	3.55	1.89
31.	Music taken as an alternative to fine and applied arts/drama.	202	98	-	-	3.67	1.92
32.	Poor attitude of pupils to music studies.	280	20	-	-	3.93	1.98
33.	Lack of parental support.	111	182	4	3	3.34	1.83
34.	Poor attitude of the government(state and federal) to music studies.	157	132	7	4	3.47	1.86
35.	Lack of the headmaster/mistress support.	130	160	4	6	3.38	1.84
36.	Time table provision for music is adequate.	282	18	-	-	3.94	1.98
37.	Pupils have ample time for supervised practice of what they are taught.	-	-	130	170	1.43	1.20
38.	Music curriculum covers the multi-ethnic nature of the country.	-	-	130	170	1.43	1.20
39.	Music curriculum currently being used at the primary school level of education is adequate.	118	150	23	9	326	1.80
40.	The music curriculum is not balanced in terms of areas of musical studies.	194	83	12	11	3.53	1.88
41.	School music lesson-materials are not relevant to the learner's societal needs.	99	201	-	-	3.33	1.82
42.	Available music text books are relevant to learner's background.	-	-	100	200	1.33	1.15
43.	Funds from parents and government are available for music teaching.	-	-	95	205	1.32	1.15
Average mean (\bar{x})						2.88	1.67

SECTION D

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

S/N	ITEMS	SA	A	D	SD	\bar{x}	Sd
44.	Teacher centred.	140	80	35	45	3.05	1.75
45.	Child centred.	25	75	129	71	2.18	1.98
46	Laissez-fair methods.	6	206	15	18	3.03	1.74
Average mean (\bar{x})						2.75	1.82

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	\bar{x}	Sd
47.	Rote method.	-	-	87	201	1.25	1.12
48.	Individual method.	130	158	4	8	3.37	1.83
49.	Discussion	101	199	-	-	3.34	1.83
50.	Survey method.	94	138	40	28	2.99	1.73
51.	Observation.	46	188	21	45	2.78	1.67
52.	Demonstration.	97	200	1	2	3.31	1.82
53.	Use of examples	274	26	-	-	3.91	1.98
54.	Play way method.	19	149	32	100	2.29	1.51
55.	Field trip method.	135	130	25	10	3.30	1.82
56.	Experimental method.	-	-	261	39	1.87	1.37
57.	Group method.	94	187	9	10	3.22	1.79
58.	Project method.	125	170	3	2	3.39	1.84
59.	Mastery learning method.	86	202	9	3	3.24	1.80
Average mean (\bar{x})						2.94	1.70

SECTION E

Below are listed statements regarding school music staffing and situations:

S/N	ITEMS	SA	A	D	SD	\bar{x}	Sd
60.	The teacher presents the materials clearly to show their relationship so as to make them meaningful.	41	200	28	31	2.84	1.68
61.	Individualized instructions are given to enhance mastery learning.	157	101	11	31	3.28	1.81
62.	Performing groups formed to match theory with practice.	5	5	150	140	1.59	1.26
63.	Evaluation of pupils learning is done every forth-night.	96	204	-	-	3.32	1.82
64.	Classroom assignment are done and corrected regularly.	190	110	-	-	3.63	1.91
65.	Pupils go on excursions eg. to television houses to gain musical experience.	137	128	15	20	3.27	1.81
66.	Pupils engage in drama/opera productions for development of creative mind.	-	-	95	202	1.33	1.15
67.	Students are given opportunity to give school musical recitals.	47	188	25	40	2.81	1.68
68.	Pupils are engaged in aural training by simple dictation.	-	-	155	145	1.51	1.23
69.	The teacher varies his/her method of teaching in order to increase student's curiosity.	77	222	-	1	3.25	1.80
70.	Students are given sight-reading excercises from the staff notation	-	-	140	160	1.47	1.21
Average mean (\bar{x})						2.57	1.58

MUSIC EDUCATORS: N = 13

S/N	ITEMS	SA	A	D	SD	\bar{x}	Sd
1.	Listening room	-	-	10	3	1.77	1.33
2.	Acoustic room	-	-	2	11	1.15	1.07
3.	Concert hall	2	1	3	7	1.85	1.36
4.	Music auditorium	-	-	9	4	1.69	1.30
5.	Practice room/facilities	1	5	4	3	2.31	1.52
6.	Performance opportunities (example: orchestral group, dance/drama group, opera group etc.)	7	6	-	-	3.54	1.88

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	\bar{x}	Sd
7.	<i>Alo</i> (big metal gong)	3	10	-	-	3.23	1.80
8.	<i>Ngedegwu</i> (xylophone)	5	8	-	-	3.38	1.84
9.	<i>Udu</i> or <i>Idudu</i> (musical pot)	2	11	-	-	3.15	1.78
10.	<i>Okpokoro</i> (wooden block)	8	5	-	-	3.62	1.90
11.	<i>Ogene</i> (metal gong)	4	9	-	-	3.31	1.82
12.	<i>Ichaka</i> (gourd rattle)	12	1	-	-	3.92	1.98
13.	<i>Ekwe</i> (wooden slit drum)	6	7	-	-	3.46	1.86
14.	<i>Igba</i> (membrane drum)	3	10	-	-	3.23	1.80
15.	<i>Oja</i> (wooden notched flute)	11	2	-	-	3.85	1.96
16.	<i>Ubo-aka</i> (thumb-piano)	4	8	-	-	3.23	1.80

17.	Piano	1	1	10	1	2.15	1.47
18.	Electric keyboard	-	2	6	5	1.80	1.33
19.	Recorder	12	1	-	-	3.92	1.98
20.	Harmonica	-	-	5	8	1.38	1.18
21.	Band set	-	-	9	4	1.69	1.30
22.	Guitar	1	2	3	7	1.77	1.33
23.	Flute	-	-	10	3	1.77	1.33
24.	Clarinet	-	-	2	11	1.15	1.07
25.	Mouth organ	3	5	2	3	2.62	1.62
Average mean (\bar{x})						2.60	1.58

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	\bar{x}	Sd
26.	Lack of music text books	9	4	-	-	3.69	1.92
27.	Absence of qualified music teachers.	1	4	3	5	2.08	1.44
28.	Insufficient knowledge of the subject matter on the part of the teacher.	2	10	1	-	3.08	1.75
29.	Lack of musical instruments(both African and western).	6	7	-	-	3.46	1.86
30.	Absence of infrastructure.	2	11	-	-	3.15	1.77
31.	Music taken as an alternative to fine and applied arts/drama.	11	2	-	-	3.85	1.96

32.	Poor attitude of pupils to music studies.	7	6	-	-	3.54	1.88
33.	Lack of parental support.	3	10	-	-	3.23	1.80
34.	Poor attitude of the government(state and federal) to music studies.	8	5	-	-	3.62	1.90
35.	Lack of the headmaster/mistress support.	4	6	-	3	2.85	1.69
36.	Time table provision for music is adequate.	2	11	-	-	3.15	1.77
37.	Pupils have ample time for supervised practice of what they are taught.	-	-	4	9	1.31	1.14
38.	Music curriculum covers the multi-ethnic nature of the country.	-	-	7	6	1.54	1.24
39.	Music curriculum currently being used at the primary school level of education is adequate.	5	7	1	-	3.31	1.82
40.	The music curriculum is not balanced in terms of areas of musical studies.	6	5	-	2	3.15	1.77
41.	School music lesson-materials are not relevant to the learner's societal needs.	3	9	-	1	3.08	1.75
42.	Available music text books are relevant to learner's background.	-	-	3	10	1.23	1.11
43.	Funds from parents and government are available for music teaching.	-	-	2	11	1.15	1.07
Average mean (\bar{x})						2.80	1.65

SECTION D

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

S/N	ITEMS	SA	A	D	SD	\bar{x}	Sd
44.	Teacher centred.	5	8	-	-	3.38	1.84
45.	Child centred.	2	4	4	3	2.38	1.54
46	Laissez-fair methods.	-	10	2	1	2.69	1.64
Average mean (\bar{x})						2.83	1.67

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	\bar{x}	Sd
47.	Rote method.	-	-	7	6	1.54	1.24
48.	Individual method.	9	1	1	2	3.31	1.82
49.	Discussion	7	4	-	2	3.23	1.80
50.	Survey method.	8	3	1	1	3.38	1.84
51.	Observation.	6	5	2	-	3.31	1.82
52.	Demonstration.	2	11	-	-	3.15	1.77
53.	Use of examples	10	3	-	-	3.77	1.94
54.	Play way method.	-	2	10	1	2.08	1.44
55.	Field trip method.	6	3	2	2	3.00	1.73
56.	Experimental method.	-	-	8	5	1.62	1.27
57.	Group method.	5	6	-	2	3.08	1.75
58.	Project method.	8	4	-	1	3.46	1.86
59.	Mastery learning method.	7	6	-	-	3.54	1.88
Average mean (\bar{x})						2.96	1.71

SECTION E

Below are listed statements regarding school music staffing and situations:

S/N	ITEMS	SA	A	D	SD	\bar{x}	Sd
60.	The teacher presents the materials clearly to show their relationship so as to make them meaningful.	2	11	-	-	3.15	1.78
61.	Individualized instructions are given to enhance mastery learning.	1	10	1	1	2.85	1.69
62.	Performing groups formed to match theory with practice.	-	-	3	10	1.23	1.11
63.	Evaluation of pupils learning is done every forth-night.	9	4	-	-	3.69	1.92
64.	Classroom assignment are done and corrected regularly.	3	10	-	-	3.23	1.80
65.	Pupils go on excursions eg. to television houses to gain musical experience.	1	11	-	1	2.92	1.71
66.	Pupils engage in drama/opera productions for development of creative mind.	1	2	7	3	2.08	1.44
67.	Students are given opportunity to give school musical recitals.	6	4	2	1	3.15	1.78
68.	Pupils are engaged in aural training by simple dictation.	1	1	8	3	2.00	1.41
69.	The teacher varies his/her method of teaching in order to increase student's curiosity.	6	7	-	-	3.46	1.86
70.	Students are given sight-reading excercises from the staff notation	-	-	9	4	1.69	1.30
Average mean (\bar{x})						2.68	1.62

APPENDIX IV

t – TEST ANALYSIS

$$t = \frac{\bar{x}_{mt} - \bar{x}_{me}}{\sqrt{\frac{S_{mt}^2}{n_{mt}} + \frac{S_{me}^2}{n_{me}}}}$$

Where \bar{x}_{mt} = mean for music teachers and where

\bar{x}_{me} = mean for music educators.

Null hypothesis I

Availability of teaching Materials for Early Childhood Music Education in Nigeria.

Variation	n	\bar{x}	SD
1. Music Teachers	300	2.44	1.49
2. Music Educators	13	2.60	1.5

Calculations:

$$\begin{aligned} \sqrt{\frac{1.49^2}{300} + \frac{1.5^2}{13}} &= \sqrt{\frac{-0.16}{\frac{2.2201}{300} + \frac{2.4964}{13}}} \\ &= \sqrt{0.07400 + 0.19203} = \sqrt{0.26603} \\ &= \frac{-0.16}{0.51578} = -0.310209 \end{aligned}$$

Approx. = - 0.310

Ca.t = - 0.310

$$\begin{aligned} df = n_{mt} + n_{me} - 2 &= 300 + 13 - 2 \\ &= 313 - 2 = 311 \end{aligned}$$

Crit. t 0.05 of 311 df = 1.960 (see Critical values of t :A - 48)

t - 0.310 < 1.960

Decision: At 0.05 level of significance and 311 df, the calculated t -0.310 is less than critical t 1.960. Therefore, we do not reject the null hypothesis. Thus, there is no significant difference between the perceptions of the music teachers and music educators on the availability of teaching materials for early childhood music education in Nigeria.

Null hypothesis II

Teaching methods employed by the music teachers and music educators.

Variation	n	\bar{x}	SD
1. Music Teachers	300	2.75	1.82
2. Music Educators	13	2.82	1.67

Calculations:

$$\begin{aligned} \sqrt{\frac{1.82^2}{300} + \frac{1.67^2}{13}} &= \sqrt{\frac{-0.07}{\frac{3.3124}{300} + \frac{2.7889}{13}}} \\ &= \sqrt{\frac{-0.07}{0.01104 + 0.21453}} = \sqrt{\frac{-0.07}{0.22557}} \\ &= \frac{-0.07}{0.22557} = -0.310324 \end{aligned}$$

Approx. = - 0.310

Ca.t = - 0.310

$$\begin{aligned} df = n_{mt} + n_{me} - 2 &= 300 + 13 - 2 \\ &= 313 - 2 = 311 \end{aligned}$$

Crit. t 0.05 of 311 df = 1.960 (see Critical values of t :A - 48)

t - 0.310 < 1.960

Decision : At 0.05 level of significance and 311 df, the calculated t -0.310 is less than critical t 1.960. Therefore, we do not reject the null hypothesis. Thus, there is no significant difference between music teachers and music educators on the teaching methods for music lessons.

Null hypothesis III

Methodology that can best be utilized to ensure fruitful and effective impact of musical knowledge in the pupils.

Variation	n	\bar{x}	SD
1. Music Teachers	300	2.94	1.70
2. Music Educators	13	2.96	1.71

Calculations:

$$\begin{aligned} \sqrt{\frac{2.94 - 2.96}{\frac{1.70}{300} + \frac{1.71}{13}}} &= \sqrt{\frac{-0.02}{\frac{2.89}{300} + \frac{2.9241}{13}}} \\ &= \sqrt{\frac{-0.02}{0.0096 + 0.2249}} = \sqrt{\frac{-0.02}{0.2345}} \\ &= \frac{-0.02}{0.484252} = -0.04130081 \end{aligned}$$

Approx. = - 0.041

Cal. t = - 0.041

Crit. t 0.05 of 311 df = 1.960 (see Critical values of t :A -48)

t -0.041 < 1.960

Decision: Ho3 is accepted because at five percent significant level and 311df, the calculated t -0.041 is less than the critical t 1.960. Therefore, there is no significant difference between the perceptions of the music teachers and music educators in the methodology that can best be utilized to ensure fruitful and effective impact of musical knowledge in the pupils.

Null hypothesis IV

Adequacy of staffing of music education and other situations in Primary Schools in Nigeria.

Variation	n	\bar{x}	SD
1. Music Teachers	300	2.57	1.58
2. Music Educators	13	2.68	1.62

Calculations:

$$\begin{aligned} \sqrt{\frac{2.57 - 2.68}{\frac{1.58^2}{300} + \frac{1.62^2}{13}}} &= \sqrt{\frac{-0.11}{\frac{2.4964}{300} + \frac{2.6244}{13}}} \\ &= \sqrt{\frac{-0.11}{0.00832 + 0.20188}} = \sqrt{\frac{-0.11}{0.2102}} \\ &= \frac{-0.11}{0.45848} = -0.2399 \end{aligned}$$

$$\text{Approx.} = -0.240$$

$$\text{Cal. } t = -0.240$$

$$\text{Crit. } t \text{ 0.05 of } 311 \text{ df} = 1.960 \text{ (see Critical values of } t :A - 48)$$

$$t - 0.240 < 1.960$$

Decision: Ho4 is accepted because at five percent significant level and 311df, the calculated t -0.240 is less than the critical t 1.960. Therefore, there is no significant difference between the perceptions of the music teachers and music educators on the adequacy of staffing of music education and other situations in primary schools in Nigeria.

Null hypothesis V

Problems militating against music teaching and learning in Primary Schools in Nigeria.

Variation	n	\bar{x}	SD
1. Music Teachers	300	2.88	1.67
2. Music Educators	13	2.80	1.65

Calculations:

$$\sqrt{\frac{2.88 - 2.80}{\frac{1.67^2}{300} + \frac{1.65^2}{13}}} = \sqrt{\frac{0.08}{\frac{2.7889}{300} + \frac{2.7225}{13}}}$$

$$= \sqrt{\frac{0.08}{0.009296 + 0.209423}} = \sqrt{\frac{0.08}{0.218719}}$$

$$= \frac{0.08}{0.467674} = 0.171059$$

$$\text{Approx.} = 0.171$$

$$\text{Cal. } t = 0.171$$

$$\text{Crit. } t \text{ 0.05 of } 311 \text{ df} = 1.960 \text{ (see Critical values of } t :A -48)$$

$$t \text{ 0.171} < 1.960$$

Decision: At 0.05 level of significance and 311df, the calculated t 0.171 is less than 1.960. Therefore, we do not reject the null hypothesis. Thus, there is no significant difference

between the perceptions of the music teachers and music educators on the problems militating against music teaching and learning in primary schools in Nigeria.

CRITICAL VALUES OF t

For any given df , the table shows the values of t . corresponding to various levels of probability. Obtained t is significant at a given level if it is **equal to** or **greater than** the value (Nworgu 1991:154) shown in the table:

df	Level of significance for one-tailed test					
	.10	.05	.025	.01	.005	.0005
	Level of significance for two-tailed test					
	.20	.10	.05	.02	.01	.001
1	3.078	6.314	12.706	31.821	63.657	636.619
2	1.886	2.920	4.303	6.965	9.925	31.598
3	1.638	2.353	3.182	4.541	5.841	12.941
4	1.5333	2.132	2.776	3.747	4.604	8.610
5	1.476	2.015	2.571	3.365	4.032	6.859
10	1.372	1.812	2.228	2.764	3.169	4.587
16	1.337	1.746	2.120	2.583	2.921	4.015
26	1.315	1.706	2.056	2.479	2.779	3.707
40	1.303	1.684	2.021	2.423	2.704	3.551
∞	1.282	1.645	1.960	2.326	2.576	3.291

Udala M Too

Folk Song from the Igbo Tribe of Nigeria, Arranged by Aivan-Ikoku Nwemara

2 4

Voice: U - da - la mu too, N - da! U - da - la mu too, N - da! Too, Too, Too, N - da!

Rattle

W. Blk

Xylo

M. Pot

6 8

Voice: N - wunye nna mo, N - da! Go - tu - da - la n'a - hia, N - da! Ra - cha, Ra - cha, Ra - cha, N - da! Ra - cha pu nw'enwanne, N - da!

Rattle

W. Blk

Xylo

M. Pot

10 12

Voice: E - n'u - wa b'o - li - li, N - da! O - nye no - ch'o - na - ba, N - da! Too, Too, Too, N - da!

Rattle

W. Blk

Xylo

M. Pot

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Oh, Watch the Stars

Folk Song from South Carolina, Arranged by Judith Thomas

The musical score is arranged for voice and five instruments: BT (Bass Trombone), SG (Soprano Saxophone), AG (Alto Saxophone), AM (Alto Clarinet), and V (Voice). The score is divided into two systems. The first system contains the first two measures of the piece, with the voice part starting on the first measure. The second system contains the next four measures, with the voice part starting on the second measure. The lyrics are: "Oh watch the stars, see how they run. oh, watch the stars, see how they run. The stars run down at the setting of the sun. Oh, watch the stars, see how they run." The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "P.H." (Piano) and "L.H." (Lento). A large purple watermark "BE" is visible across the score.

Source: Silver Burdett Ginn 1995:119

APPENDIX V
CONSENT LETTER & FORM

University of Pretoria
Faculty of Humanities
Department of Music

Pretoria 0002, Republic of South Africa

Dear Respondent,
(Parents/Guardian/Teacher)

LETTER OF PERMISSION TO GRANT CHILD/WARD/STUDENT
CONSENT TO PARTICIPATE IN RESEARCH PROGRAMME

The researcher is a doctoral degree student in music of the University of Pretoria, South Africa, conducting the *Childhood Music Education in Nigeria: A Case Study*. For this purpose, I will require that your child/ward/student participate in a music programme, specially designed for the study. You are free to come and verify that any activities in conformity with your beliefs and standards. Also enclosed is an informed consent form. Please, kindly complete to enable me carry out the said research.

There will be no financial compensation for participation in the programme, the confidentiality of the respondent will be respected, the identity of the respondent will not be disclosed in any form and the respondent is free to withdraw from the programme at any stage. The data collected will be stored in Nnamdi Azikiwe University for further reference.

Thank you.

Yours truly,

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

CONSENT FORM

I] Subject's (child/ward/student) Biodata

(Please fill in block letters)

Name: _____ Age: _____ Sex: _____

Place of Origin: _____

II] Consent to Participation:

I, being the parents/teacher/
guardian of..... grant permission to
allow him/her to participate in the programme required for the
purpose of above research.

Signature: _____

Date: _____

III] In the event respondent decides withdraw from the programme:

Respondant can at any time withdraw child/ward/student from the programme.

Signature of: Parent/guardian/ teacher: _____

Programme coordinator _____

Date: _____

APPENDIX VI

INTERVIEW SCHEDULE/QUESTIONS

The researcher put forward the under listed questions to the music teachers and music educators during the interview session with them:

1. Is music education included in the curriculum of the studies for primary schools?
2. If yes, is music education given its rightful place in the curriculum in terms of the following;
 - i) Number of period of study, per week.
 - ii) Adequacy of content i.e. taking care of the pupils age, cultural background and level of understanding.
 - iii) Adequacy of teaching materials and methodology.
3. Do you think that the contents of the school music curriculum can enhance all round development of the child i.e. morally, culturally, emotionally, psychologically among others.
4. What materials are available in your schools for teaching and learning of music?
 - Music auditorium
 - Listening room
 - Acoustics room
 - Piano rooms
 - Practical rooms
 - Tapes and record players.
5. What African musical instruments are available for music instructions in your school?
 - *Ichaka* (gourd rattle)
 - *Okpokoro* (wooden block)
 - *Ekwe* (wooden slit drum)
 - *Ngedegwu* (xylophone)
 - *Igba* (membrane drum)
 - *Ubo aka* (thumb piano)
 - *Ogene* (small metal bell)
 - *Alo* (big metal bell)
 - *Oja* (wooden notched flute)
 - *Udu* (musical pot)
6. What Western musical instruments are available for music teaching and learning? Name them.
7. What interaction patterns are employed by the music teachers?
 - Student centred method
 - Teacher centred method
 - Student – teacher interaction pattern

- *Laissez-faire* method
 - Play method
 - Observation method
 - Field trip method
 - Demonstration method etc
8. By your own assessment, are the materials available in your school adequate for inculcating musical skills, knowledge and understanding in the pupils?
 9. Do you think that the methods employed by the music teachers are effective for, imparting the needed musical skills on the pupils?
 10. What are your suggestions with regards to the ways of improving music teaching and learning in schools?

APPENDIX VII

LIST OF STATE PRIMARY SCHOOLS IN ANAMBRA STATE

*ANAMBRA STATE
PRIMARY
EDUCATION BOARD
AWKA*

*BASELINE FOR 2001 DATA
COLLECTION*

**LIST OF PRE-PRIMARY AND PRIMARY SCHOOLS IN ANAMBRA STATE
SHOWING LOCATION, TOWN/VILLAGE**

S/N	NAME OF LGA	NAME OF SCHOOL	LOCATION
1	AGUATA	Central School, Achina	Achina
2	"	Primary School, Eke Achina	"
3	"	Obinikpa School, Achina	"
4	"	Progress School, Achina	"
5	"	Central School, Aguluezechukwu	Aguluezechukwu
6	"	Community School, , Aguluezechukwu	"
7	"	Primary School, Aguluezechukwu	"
8	"	Obiofia Community School, Aguluezechukwu	"
9	"	Central School, Akpo	Akpo
10	"	Egbuikwe Primary School, Akpo	"
11	"	Combined School, Akpo/Achina	Akpo/Achina
12	"	Udoka School, Akpo/Achina	"
13	"	Central School, Amesi	Amesi
14	"	Community School, Amesi	"
15	"	Primary School, Agba-Ekwulobia	Ekwulobia
16	"	Central School, Ekwulobia	"
17	"	Community School, Ekwulobia	"
18	"	Efosie School, Ekwulobia	"
19	"	Primary School, Eziagulu Ekwulobia	"
20	"	Nwannebo School, Ekwulobia	"
21	"	Umuezennofo School, Ekwulobia	"
22	"	Akpunoji Cenral School, Ezinifite	Ezinifite
23	"	Anuli Community School, Ezinifite	"
24	"	Central School, Ezinifite	"
25	"	Igwebuikwe Primary School, Ezinifite	"
26	"	Nwahia Primary School, Ezinifite	"
27	"	Ogbugbogu Community School, Ezinifite	"
28	"	Town School, Ezinifite	"
29	"	Amakpu Primary School, Ngo Igboukwu	Igboukwu
30	"	Community School, Obiuno Igboukwu	"
31	"	Central School, Igboukwu	"
32	"	Ezihu Primary School, Igboukwu	"
33	"	Primary School, Ngo Igboukwu	"
34	"	Obigbo Central School, Igboukwu	"
35	"	Ogwugwuagu Community School, Igboukwu	"
36	"	Primary School, Ifite-Igboukwu	"
37	"	Primary School, Obiuno Igboukwu	"
38	"	Town School, Igboukwu	"
39	"	Union School, Igboukwu	"
40	"	Community School, Ikenga	Ikenga
41	"	Amoji School, Isuofia	Isuofia
42	"	Central School, Isuofia	"
43	"	Community School, Isuofia	"
44	"	Ikemee School, Isuofia	"

S/N	NAME OF LGA	NAME OF SCHOOL	LOCATION
45	AGUATA	Primary School, Isuofia	“
46	“	Central School, Nkpologwu	Nkpologwu
47	“	Community School, Nkpologwu	“
48	“	Primary School, Nkpologwu	“
49	“	Central School, Oraeri	Oraeri
50	“	Central School, Uga	Uga
51	“	Community School, Uga	“
52	“	Ezinkwo Primary School, Uga	“
53	“	Mbalaoye Primary School, Uga	“
54	“	Nwagwazi Primary School, Uga	“
55	“	Oganiru School, Uga	“
56	“	Oka Community School, Uga	“
57	“	Okwute School, Uga	“
58	“	Otiogbata School, uga	“
59	“	Central School, Umuchu	Umuchu
60	“	Central School, Ibughubu Umuchu	“
61	“	Community School, Umuchu	“
62	“	Community School, AchallaUmuchu	“
63	“	Community School, Ibughubu Umuchu	“
64	“	Mbarafor School, Akukwa Umuchu	“
65	“	Ogbaringba School, Akukwa Umuchu	“
66	“	Primary School, Umuchu	“
67	“	Primary School, Ibughubu Umuchu	“
68	“	Primary School, Umuona	Umuona
69	“	Education Center Umuchu	Umuchu
70	“	Ezioka Model Primary School, Isuofia	Isuofia
71	“	Central School II, Ekwulobia	Ekwulobia
72	“	Community School II, Ekwulobia	“
73	“	Umuezennafor School II, Ekwulobia	“
74	“	Central School, Igboukwu	Igboukwu
75	“	Migrant School, Obinikpa Achina	Achina
76	“	Obiuno Migrant Farmers Igboukwu	Igboukwu
77	“	Egbuikie Migrant School, Akpo	Akpo
78	“	Ndikpa Migrant School, Umuchu	Umuchu

1	ANAMBRA EAST	Premier Primary School, Otuocha	Otuocha
2	“	Eri Primary School, Otuocha	“
3	“	Amazeze Primary School, Otuocha	“
4	“	Central School, Ivite Aguleri	“
5	“	Ugwunadegbe Primary School, Aguleri	Aguleri
6	“	Comm. Prim. Sch. Umueleke	Umueleke
7	“	Central School, Enugwu Otu	Enugwu Otu
8	“	Enugu Otu Prim. School, Aguleri	Aguleri
9	“	Mkpunando Cent. School, Aguleri	“
10	“	Comm. Primary School, Aguleri	“

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
11	"	National Primary School, Eziagulu Otu	Eziagulu Otu
12	"	Okpaiyegba Pri. School, Eziagulu Otu	"
13	"	UPE Primary School, Otuocha	Otuocha
14	"	Uche Primary School, Otuocha	"
15	"	Central School, Otuocha	"
16	"	Obinetiti Primary School, Umuleri	Umuleri
17	"	Comm. Dev. Prim. School, Nneyi	Nneyi
18	"	Enuobodo Cent. School, Umuleri	Umuleri
19	"	Udoka Primary School, Umuleri	"
20	"	Unity Primary School, Umuleri	"
21	"	Ovunkwu Primary School, Otuocha	Otuocha
22	"	Igwebuike Primary School, Aguleri	Aguleri
23	"	Progressive Nomadic School, Nneyi Umuleri	Umuleri
24	"	Njikoka Okplia Pri. School, Aguleri	Aguleri
25	"	Oninze Migrant Fishermen Sch. Aguleri	"
26	"	Nwanka Migrant Fishermen Sch. Aguleri	"
27	"	Oda Migrant Fishermen Sch. Aguleri	"
28	"	Okpeze Migrant Fishermen Sch. Aguleri	"
29	"	Iyiaja Migrant Fishermen Sch. Aguleri	"
30	"	Ngenejo Migrant Fishermen Sch. Aguleri	"
31	"	Central School, Nsugbe	Nsugbe
32	"	Comm. Primary School, Nsugbe	"
33	"	Dev. Pri. School, Abata Nsugbe	"
34	"	Abube Uno Primary School, Nando	Nando
35	"	Central School, Nando	"
36	"	Community Pri. School, Nando	"
37	"	Ezeora Primary School, Nando	"
38	"	Ezinando Primary School, Nando	"
39	"	Ifite Primary School, Nando	"
40	"	Ikenga Primary School, Nando	"
41	"	Patriotic Primary School, Nando	"
42	"	Aguoji Primary School, Igbariam	Igbariam
43	"	Ananassa Primary School, Igbariam	"
44	"	Community Primary School, Igbariam	"
45	"	Farm Settlement Primary School, Igbariam	"
46	"	New Primary School, Igbariam	"
47	"	Onede Primary School, Igbariam	"
48	"	Community Primary School, Mmiata	Mmiata
49	"	Unity Primary School, Umuoba Anam	Umuoba Anam
50	"	Umuoba Anam Central School, Otuocha	Otuocha

1	ANAMBRA WEST	Community Primary Sch. Umunze Anam	Umunze Anam
2	"	Central School, Umunze Anam	"
3	"	Community Pri. Sch. Mmiata Anam	Mmiata Anam
4	"	Ebegbu Pri. Sch. Umuoba Anam	Umuoba Anam
5	"	Ezi-Anam Central Sch. Umuoba Anam	"

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
6	“	Iyiora Central School, Iyiora	Iyiora
7	“	Community P/S Mbator Umukwu	Mbator Umukwu
8	“	Community P/S Umuem Anam	Umuem Anam
9	“	Obioma Obodotu P/S Umuem	Umuem
10	“	Hope rising School, Oroma-Etiti	Oroma-Etiti
11	“	Central School, Onono	Onono
12	“	Emusi Primary School, Mmiata Anam	Mmiata Anam
13	“	Central School, Oraka Umuikwu	Oraka Umuikwu
14	“	Comm. P/S/ Abitor Umuikwu Anam	Umuikwu Anam
15	“	Community Primary School, Nzem	Nzem
16	“	Ogbe Primary School, Nzem	“
17	“	Odekpe Primary School, Odekpe	Odekpe
18	“	Community P/S Igbokenyi	Igbokenyi
19	“	Ode Primary School, Ode	Ode
20	“	State Primary School, Inoma Akator	Inoma Akator
21	“	Udama Primary School, Inoma Akator	“
22	“	Central School, Igbedor	Igbedor
23	“	Community P/School, Allah/Onugwa	Allah/Onugwa
24	“	United Pri. Sch. Umuem Anam	Umuem Anam
25	“	Ndeze(M.F.S) Mmiata Anam	Mmiata Anam
26	“	Viable(M.F.S) Ukpo Odekpe	Ukpo Odekpe
27	“	Ochii Primary School, Umuoba Anam	Umuoba Anam
28	“	Ukwubili (M.F.S) Onono	Onono
29	“	Nkwoji (M.F.S) Umuem Anam	Umuem Anam
30	“	Agweoji (M.F.S) Oroma-Etiti	Oroma-Etiti
31	“	Asowali (M.F.S) Umuem	Umuem
32	“	Ogene (M.F.S) Nzam	Nzam
33	“	Aribo (M.F.S) Umuikwu	Umuikwu
34	“	Obagu (M.F.S) Nkwu	Nkwu
35	“	Anielo P/S Umuikwu	Umuikwu
36	“	Ukpo (M.F.S) Umuem	Umuem
37	“	Dev. P/S Mmiata Anam	Mmiata Anam
38	“	Otukwu P/S Mmiata	Mmiata
39	“	Ugbada (M.F.S) Oroma	Oroma
40	“	Ugwunadagbe (M.F.S) Oroma	“
41	“	Adaru (M.F.S) Mmiata	Mmiata
42	«	Umuonuora (M.F.S) Mmiata	«
43	«	Aniachala (M.F.S) Umuoba Anam	Umuoba Anam
44	«	Unity P/S Mmiata	Mmiata
45	“	Omagu MFS Umuoba	Umuoba
46	«	Udoka P/S Umuoba	“
47	“	Ebenebe P/S Umuoba	“
1	ANA OCHA	Central School, Adazi-Ani	Adazi-Ani
2	“	Community Pri. School, Adazi-Ani	“
3	“	Community Pri. School, Adazi-Enu	Adazi-Enu
4	“	Edward Ugboaja Pri. School, Adazi-Enu	“

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
5	"	Ojiaako Primary Sch. Adazi-Nnukwu	Adazi-Nnukwu
6	"	Practicing Primary Sch. Adazi-Nnukwu	"
7	"	Union Primary School, Adazi-Nnukwu	"
8	"	Agunkwo Primary School, Agulu	Agulu
9	"	Central School, Agulu	"
10	"	Chukwuka Primary School, Agulu	"
11	"	Community Primary School, Agulu	"
12	"	Ezenanyanwu Primary School, Agulu	"
13	"	Nwanchi Primary School, Agulu	"
14	"	Obe Primary School, Agulu	"
15	"	Obeagu Primary School, Agulu	"
16	"	Oruke Primary School, Agulu	"
17	"	Practicing School, Agulu	"
18	"	Udoka Primary School, Agulu	"
19	"	Ugwuaba Primary School, Agulu	"
20	"	Umuowe Primary School, Agulu	"
21	"	Ifiteani Primary School, Agulu	"
22	"	Nneogidi Primary School, Agulu	"
23	"	Comm. Primary Sch. Agulu-Uzoigbo	Agulu-Uzoigbo
24	"	Ebensi Primary Sch. Agulu-Uzoigbo	"
25	"	Igweamaka Primary Sch. Agulu-Uzoigbo	"
26	"	Udokamma Primary Sch. Agulu-Uzoigbo	"
27	"	Community Primary School, Akwaeze	Akwaeze
28	"	Ezennebo Primary School, Akwaeze	"
29	"	Azudo Primary School, Ichida	Ichida
30	"	Ezebazu Primary School, Ichida	"
31	"	Community Primary School, Ichida	"
32	"	Mgbudu Primary School, Ichida	"
33	"	Okotu Memorial Primary School, Ichida	"
34	"	Echeobi Primary School, Neni	Neni
35	"	Ezeaniobodigbo Primary School, Neni	"
36	"	Ezekwudo Primary School, Neni	"
37	"	Eziaja Primary School, Neni	"
38	"	Nri Primary School, Nri	Nri
39	"	Ebede Primary School, Nri	"
40	"	Central School, Nri	"
41	"	Community Primary School, Nri	"
42	"	Nrijofofor Primary School, Nri	"
43	"	Central Primary School, Obeledu	Obeledu
44	"	Christ The King Pri. School, Obeledu	"
45	"	Union Primary Sch. Ifiteani-Agulu	Ifiteani-Agulu
46	"	Community Primary Sch. Obeledu	Obeledu

1	AWKA NORTH	Central School, Achalla	Achalla
2	"	Community Primary School, Achalla	"
3	"	Egede Primary School, Achalla	"

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
4	“	Udoka Primary School, Achalla	“
5	“	Central School, Amanuke	Amanuke
6	“	Union Primary School, Amanuke	“
7	“	Community Primary Sch. Amansea	Amansea
8	“	Eziogo Primary Sch. Amansea	“
9	“	Central School, Awba-Ofemili	Awba-Ofemili
10	“	Comm. Primary School, Awba-Ofemili	“
11	“	Progressive School, Awba-Ofemili	“
12	“	Unity Primary School, Awba-Ofemili	“
13	“	Central Primary School, Isuanocha	Isuanocha
14	“	Central Primary School, Ebenebe	Ebenebe
15	“	Community Primary School, Ebenebe	“
16	“	Irunese Primary School, Ebenebe	“
17	“	Obuno Primary School, Ebenebe	“
18	“	Umuji Primary School, Ebenebe	“
19	“	Umogbuefi Primary School, Ebenebe	“
20	“	Central Primary School, Mgbakwu	Mgbakwu
21	“	Community Primary School, Mgbakwu	“
22	“	Central Primary School, Ugbene	Ugbene
23	“	Agueke Primary School, Ugbenu	Ugubenu
24	“	Community Primary School, Ugbenu	“
25	“	Ugubenu-lme Primary School, Ugbenu	“
26	“	Community Primary School, Urum	Urum
27	“	Igbebudu Primary School, Urum	“
28	“	Community Primary School, Ugbene	Ugbene
29	“	Waterside Awba-Ofemili P/S	Awba-Ofemili
30	“	Otoko Primary School, Isuaniocha	Isuaniocha
31	“	Abogu Primary School, Mgbakwu	Mgbakwu
32	“	Unity Primary School, Mgbakwu	“
33	“	Out-Ute Migrant Fishermen Primary School, Amanuke	Amanuke
34	“	Ege Migrant Fishermen School, Awba-Ofemili	Awba-Ofemili
35	“	Okpu M.F.S. Awba-Ofemili	“
36	“	Waterside M.F.S. Awba-Ofemili	“
37	«	Ezibibi Migrant Fishermen Primary School, Achalla	Achalla
38	«	Okpuinyi Migrant Fishermen P/S Achalla	«
39	«	Agu Ezu Migrant Fishermen Primary School, Achalla	“
40	“	Nomadic Education School, Achalla	“

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
1	AWKA SOUTH	Central School, Nibo	Nibo
2	"	Central School, Amawbia	Amawbia
3	"	Udoka Primary School, Awka	Awka
4	"	Central School, Nise	Nise
5	"	Community School, Umuokpu	Umuokpu
6	"	Central School, Isiagu	Isiagu
7	"	Central School, Umuawulu	Umuawulu
8	"	Central School, Mbaukwu	Mbaukwu
9	"	Community Primary School, Nise	Nise
10	"	Central Primary School, Awka	Awka
11	"	Community Primary School, Umuawulu	Umuawulu
12	"	Ezike primary School, Nibo	Nibo
13	"	Community Primary School, Okpuno	Okpuno
14	"	Obiora Primary School, Mbaukwu	Mbaukwu
15	"	Igwedimma Primary School, Amawbia	Amawbia
16	"	Ojiagu primary School, Mbaukwu	Mbaukwu
17	"	Oraekebe Memorial P/S Ndiora	Ndiora
18	"	Amamife primary School, Awka	Awka
19	"	Ezinto National Primary School, Awka	"
20	"	Unity Primary School, Umuokpu	Umuokpu
21	"	Irugo Primary School, Mbaukwu	Mbaukwu
22	"	Practicing P/School, Awka	Awka
23	"	Udodimma Primary School, Okpuno	Okpuno
24	"	Nkwelle Primary School, Awka	Awka
25	"	Central Primary Sch. Ndikpa	Ndikpa
26	"	Udeozo Primary School, Awka	Awka
27	"	Agulu-Awka primary School, Awka	"
28	"	Iyiagu primary School, Awka	"
29	"	Community School, Amawbia	Amawbia
30	"	Ezi-Awka Primary School, Awka	Awka
31	"	Ikwodiaku Primary School, Awka	"
32	"	Anaenyi Comm. Primary Sch. Awka	"
33	"	Ezinwankwo Primary School, Nibo	Nibo
34	"	Igbueze Primary School, Awka	Awka
35	"	Obinwanne Primary School, Nibo	Nibo
36	"	Union Primary School, Nibo	"
37	"	Nnebuzo Primary School, Awka	Awka
38	"	Achalla Road Primary School, Awka	"
39	"	Obu Primary School, Okpalla Isiagu	Isiagu
40	"	Igbeueze Primary School, Ifite	Ifite
41	"	Nomadic Education School, awka	Awka
42	"	Umuem community Primary School, Umuawulu	Umuawulu

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
1	AYAMELUM	Community primary School, Anaku	Anaku
2	“	Eke Central Primary School, Anaku	“
3	“	Central Primary School, Ifite-Ogwari	Ifite-Ogwari
4	“	Community primary School, Ifite-Ogwari	“
5	“	Ogwari Primary School, Ifite-Ogwari	“
6	“	Community primary School, Igbakwu	Igbakwu
7	“	Nobo Primary School, Igbakwu	“
8	“	Central Primary School, Omasi-Uno	Omasi-Uno
9	“	Community Primary School, Agu	Agu
10	“	Central Primary School, Umenum	Umenum
11	“	Community primary School, Omor	Omor
12	“	Central School, Umenum	Umenum
13	“	Inland Primary School, Umenum	“
14	“	Community primary School, Umueje	Umueje
15	“	Pioneer primary School, Umumbo	Umumbo
16	“	Amikine Primary School, Omor	Omor
17	“	Orenja Primary School, Omor	“
18	“	Akanator Primary School, Omor	“
19	“	Urban Primary School, Omor	“
20	“	Union Primary School, Umumbo	Umumbo
21	“	Ekene M.F.S. Anaku	Anaku
22	“	Ezike Primary School, Omor	Omor
23	“	Mkpocha Primary School, Omor	“
24	“	Ogidiga Primary School, Ifite Ogwari	Ogwari
25	“	Ogoloma Primary School, Omor	Omor
26	“	Otaku Primary School, Omor	“
27	“	River Basin M.F.S. Omor	“
28	“	Udoka Primary School, Ifite Ogwari	Ifite-Ogwari
29	“	Umuawa primary School, Anaku	Anaku
30	“	Mkpocha M.F.S. Umueje	Umueje
31	“	Umuezeagu primary School, Anaku	Anaku
32	“	Unity Primary School, Amikwe-Omor	Omor
33	“	Unity Primary School, Ifite-Ogwari	Ifite-Ogwari
34	“	Ogidiga P/S Ifite-Ogwari	“
35	“	Njikoka P/S Umumbo	Umumbo
36	“	Ezi P/S Umumbo	“
37	“	Ntiokwu MFS Umumbo	Umumbo
38	“	Tempo MFS Omasi-Uno	Omasi-Uno
39	“	Igwebuike P/S/ Umumbo	Umumbo
40	“	Ayamelum MFS Ikepan Omasi-Agu	Omasi-Agu
41	“	Egede MFS Ifite-Ogwari	Ifite-Ogwari
42	«	Awka MFS Umerum	Umerum
43	«	Otube MFS Ifite-Ogwari	Ifite-Ogwari
44	“	Oye Market School, Ifite-Ogwari	lite-Ogwari
45	“	Nkwo Market School, Omor	Omor
46	“	Unity MFS Igbakwu	Igbakwu
47	“	Model P/S Igbakwu	Igbakwu

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
48	AYAMELUM	Atuka MFS Umerum	Umerum
49	"	Unity Primary School, Omasi-Uno	Omasi-Uno
50	"	Okpuno MFS Umumbo	Umumbo
1	DUNUKOFIA	Aguoji Primary School, Ifitedunu	Ifitedunu
2	"	Central Primary School, Ifitedunu	"
3	"	Community Primary School, Ifitedunu	"
4	"	Ozalla Primary School, Ifitedunu	"
5	"	Community Primary School, Nawgu	Nawgu
6	"	Iruka Primary School, Nawgu	"
7	"	Aguator Primary School, Ukpo	Ukpo
8	"	Central School, Ukpo	"
9	"	Obioma Primary School, Ukpo	"
10	"	Unity Primary School, Ukpo	"
11	"	Central P/S, Ukwulu	Ukwulu
12	"	Udodimma Primary School, Ukwulu	"
13	"	Aboh Primary School, Umodioka	Umodioka
14	"	Aforigwe Primary School, Umodioka	"
15	"	Central School, Umodioka	"
16	"	Comm. Primary School, Umunnachi	Umunnachi
17	"	Central Primary School, Umunnachi	"
18	"	Eziagu Primary School, Umunnachi	"
19	"	Obiechi Primary School, Umunnachi	"
20	"	Ndiogu M.F.S.	Ndiogu
21	"	Obinagu M.F.S.	Obinagu
22	"	Mgbuke M.F.S.	Mgbuke
1	EKWUSIGO	Amakwa Central School, Ozubulu	Ozubulu
2	"	Amakwa Comm. Primary Sch. Ozubulu	"
3	"	Egbema Comm. Primary Sch. Ozubulu	"
4	"	Awka Comm. Primary Sch. Ozubulu	"
5	"	Ezeokpo Central Primary Sch. Ozubulu	"
6	"	Eziora Central Primary Sch. Ozubulu	"
7	"	Nza Central Primary Sch. Ozubulu	"
8	"	Nza Primary School, Ozubulu	"
9	"	Orumba Primary School, Ozubulu	"
10	"	Ukunu Central P/ Sch. Ozubulu	"
11	"	Unity Primary School, Ozubulu	"
12	"	Ukunu Community School, Ozubulu	"
13	"	Uruezi Comm. P/S Ozubulu	"
14	"	Uruokwe Comm. P/S Ozubulu	"
15	"	Zixton Primary School, Ozubulu	"
16	"	Awor Community School, Oraifite	Oraifite
17	"	Community School, Ifite-Oraifite	Ifite-Oraifite
18	"	Community School, Ibolo-Oraifite	Ibolo-Oraifite
19	"	Oraifite Central School, Oraifite	Oraifite
20	"	Ezumeri Community School, Oraifite	"

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
21	EKWUSIGO	Ibolo Central School, Oraifite	Oraifite
22	"	Ibolo Primary School, Ibolo Oraifite	Ibolo-Oraifite
23	"	Ifite Central School, Oraifite	"
24	"	Irefi Central School, Oraifite	"
25	"	Umuezeopi Community School, Oraifite	"
26	"	Union Primary School, Ifite-Oraifite	Ifite-Oraifite
27	"	Unity Primary School, Isingwu Oraifite	Oraifite
28	'	Ichi Central School, Ichi	Ichi
29	«	Ichi Community School, Ichi	"
30	"	Unity Primary School, Ichi	"
31	"	Ihembosi Central School, Ihembosi	Ihembosi
32	"	Ubahu Community School, Ihembosi	"
33	"	Umunakwa Comm. School, Ihembosi	"
34	"	Umuabo Comm. School, Ihembosi	"
35	"	Uhualor Comm. P/ School, Ihembosi	"
1	IDEMILI NORTH	Central School, Abatete	Abatete
2	"	Primary School, Abatete	"
3	"	Community Primary School, Abatete	"
4	"	Ogbu Primary School, Abatete	"
5	"	Anaekwe Memorial P/ School, Abatete	"
6	"	Nsukwu Primary School, Abatete	"
7	"	Odita Primary School, Abatete	"
8	"	Central Primary School, Abatete	"
9	"	Ogbu Central School, Abatete	"
10	"	Chukwuma Primary School, Abatete	"
11	"	Uzodimma Memorial P/School, Abatete	"
12	"	Uzubi Central School, Eziowelle	Eziowelle
13	"	Union Primary School, Eziowelle	"
14	"	Comm. Primary School, Eziowelle	"
15	"	Udoka. Primary School, Eziowelle	"
16	"	Central School, Ideani	Ideani
17	"	Primary School, Ideani	"
18	"	Central School, Nkpor-Uno	Nkpor-Uno
19	"	Comm. Primary School, Nkpor-Uno	"
20	"	Ifite Primary School, Nkpor-Uno	"
21	"	Central School I, Nkpor-Agu	Nkpor-Agu
22	"	Central School II, Nkpor-Agu	"
23	"	Primary School I, Nkpor-Agu	"
24	"	Primary School II, Nkpor-Agu	"
25	"	United Primary School I, Nkpor-Agu	"
26	"	United Primary School II, Nkpor-Agu	"
27	"	Central School, Obosi	Obosi
28	"	Umuota Primary School, Obosi	"
29	"	Chukwu Memorial Primary School, Obosi	"
30	"	Okpuno Umuota Oboso	«
31	«	Gbugheobi Memorial P/S Obosi	"

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
32	IDEMILI NORTH	Comm. P/S, Ugamuma Obosi	Obosi
33	“	Ire Central School, Obosi	“
34	“	Umuowelu Central School, Obosi	“
35	“	Awada Primary School I, Obosi	“
36	“	Awada Primary School II, Obosi	“
37	“	Premier Primary School I, Obosi	“
38	“	Premier Primary School II, Obosi	“
39	“	Akpakaogwe central School, Ogidi	Ogidi
40	“	Community Central School I Iyenu Ogidi	“
41	“	Community Central Sch. II Iyenu Ogidi	«
42	«	Central School, Ogidi	“
43	“	Ilo-Igwodo Primary School , Ogidi	“
44	“	Ogidi-Ani Central P/School, Ogidi	“
45	“	Ezi-Ogidi Primary School , Ogidi	“
46	“	Uru-Na-Akanano Central P/School, Ogidi	“
47	“	Ogbor Primary School , Ogidi	“
48	“	Adazi Central School, Ogidi	“
49	“	Oye-Ogidi Central School, Ogidi	“
50	“	Central School, Oraukwu	Oraukwu
51	“	Community School, Oraukwu	“
52	“	Primary School, Oraukwu	“
53	“	Okaa-Omee Memorial P/S, Uke	Uke
54	“	Community Primary School, Uke	“
55	“	Mbaneme Memorial Primary Sch. Uke	“
56	“	Central School, Uke	“
57	“	Comm. P/S, Mgbago Umuoji	Umuoji
58	“	Ijiteora Primary School, Umuoji	“
59	“	Nkeme Memo. Primary School, Umuoji	“
60	“	Dimechem Primary School, Umuoji	“
61	“	Dimechem Comm P/ School, Umuoji	“
62	“	Central School, Umuoji	“
63	“	Aguma Primary School, Umuoji	“
64	“	Uruaneke Primary School, Umuoji	“
65	“	Ugwumba Memo. P/ School, Umuoji	“
66	“	Awada Primary School III, Obosi	Obosi
67	“	Nomadic Education School, Obosi	“
68	“	Mapoms Nkpor Agu P/S	M.Nkpor-Agu
1	IDEMILI SOUTH	Central School, Alor	Alor
2	“	United School, Alor	“
3	“	Okwu Memo. P/School, Alor	“
4	“	Central Primary School, Alor	“
5	“	Umuoshi Primary School, Alor	“
6	“	Umuokwu Primary School, Alor	“
7	“	Uruezeani Central Primary School, Alor	“
8	“	Central School, Awka-Etiti	Awka-Etiti

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
9	IDEMILI SOUTH	Community P/S, Awka-Etiti	Awka-Etiti
10	"	Nkolofia Primary School, Awka-Etiti	"
11	"	Union Primary School, Awka-Etiti	"
12	"	Umunocha Primary School, Awka-Etiti	"
13	"	Ogwugwu Ideani P/ School, Awka-Etiti	"
14	"	Ogunzelu Primary School, Awka-Etiti	"
15	"	Comm. Primary School, Awka-Etiti	"
16	"	Central School, Nnobi	Nnobi
17	"	Agbom Primary School, Nnobi	"
18	"	Ebenesi Primary School, Nnobi	"
19	"	Comm. Central P/S, Nnobi	"
20	"	United Primary School, Ngo-Nnobi	"
21	"	Obi Memo. Primary School, Nnobi	"
22	"	Ezeike Primary School, Nnobi	"
23	"	Oboalakpu Primary School, Nnobi	"
24	"	Central School, Nnokwa	Nnokwa
25	"	Community Primary School, Nnokwa	"
26	"	Ukpata Primary School, Nnokwa	"
27	"	Idemili Primary School, Nnokwa	"
28	"	Community P/School, Umuogali Oba	Oba
29	"	Umuogali United Primary School, Oba	"
30	"	Central School, Oba	"
31	"	Bright Primary School, Oba	"
32	"	Ugwube Primary School, Oba	"
33	"	Isu Primary School, Oba	"
34	"	United School, Akuzu Oba	"
35	"	Umuezegbogu Primary School, Oba	"
36	"	Umumpama Primary School, Oba	"
37	"	Ogwugwu Primary School, Oba	"
38	"	United School, Ojoto	Ojoto
39	"	Central School, Enuogwugwu Ojoto	"
40	"	Oganiru School, Ojoto	"
41	"	Central School, Ojoto-Uno	Ojoto-Uno
42	"	Community P/S, Ojoto-Uno	"
43	"	Unuone Primary School, Ojoto-Uno	"
1	IHALA	Mbarakpaka Comm. P/S, Ihiala	Ihiala
2	"	Nkgwogbe Primary School, Ihiala	"
3	"	Odoata Central School, Ihiala	"
4	"	Obodoawo community P?s, Ihiala	"
5	"	Ndiezike Primary School, Ihiala	"
6	"	Eziari Comm. School, Ihiala	"
7	"	Umunnamehi Comm. School, Ihiala	"
8	"	Umudimogo Primary School, Ihiala	"
9	"	Uzoakwa Central School, Ihiala	"
10	"	Uzoakwa Comm. School, Ihiala	"
11	"	Uzoakwa Primary School, Ihiala	"

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
12	IHALA	Okohia Community School, Ihiala	Ihiala
13	"	Umuabalike Primary School, Ihiala	"
14	"	Ihite Central School, Ihiala	"
15	"	Umudala Community P/School, Ihiala	"
16	"	Ihite Community P/School, Ihiala	"
17	"	Umueze Community P/School, Ihiala	"
18	"	Ubahuekwem Central School, Ihiala	"
19	"	Ubahuekwem Comm. School, Ihiala	"
20	"	Ubahuekwem Primary School, Ihiala	"
21	"	Aforigwe Primary School, Ihiala	"
22	"	Akwa Comm. School, Ihiala	"
23	"	Umuezewala Community P/S, Ihiala	"
24	"	Ihudim Primary School, Ihiala	"
25	"	Ogbolo Premier School, Ihiala	"
26	"	Central School, Okija	Okija
27	"	Okija Community School, Okija	"
28	"	Etiti-Ubahu Primary School, Okija	"
29	"	Ezegedegwum Primary School, Okija	"
30	"	Ogbenaba Community School, Okija	"
31	"	Igwugwuabo Community School, Okija	"
32	"	Oghalegwu Primary School, Okija	"
33	"	Uruebo Community School, Okija	"
34	"	Umuatuegwu Primary School , Okija	"
35	"	Ubahumonum Community Sch. I, Okija	"
36	"	Ubahumonum Community Sch. II, Okija	"
37	"	Ihite Central School, Okija	"
38	"	Isieke Primary School , Okija	"
39	"	Ubahudaro Community Sch. II, Okija	"
40	"	Umuohi Central School, Okija	"
41	"	Umuohi Community Sch. II, Okija	"
42	"	Ezieke Primary School , Okija	"
43	"	Community School, Ubahu Okija	"
44	"	Uli Community School, Uli	Uli
45	"	Uli Central School, Uli	"
46	"	Community School, Umuaka Uli	"
47	"	Community School, Umuano Uli	"
48	"	Ndiegungwu Community School, Uli	"
49	"	Community School, Umuoma Uli	"
50	"	Community School, Ahuora Uli	"
1	NJIKOKA	Akpu Abagana Primary School, Abagana	Abagana
2	"	Central School, Abagana	"
3	"	Community School, Abagana	"
4	"	Epupe Primary School, Abagana	"
5	"	Hill Top Primary School, Abagana	"
6	"	Igwebuike Primary School, Abagana	"

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
7	NJIKOKA	Ozala Primary School, Abagana	Abagana
8	"	Udueke Primary School, Abagana	"
9	"	Central School, Abba	Abba
10	"	Chibuzo Primary School, Abba	"
11	"	Community Primary School, Abba	"
12	"	U.P.E. Abba	"
13	"	Anadunna P/School, Enugwu Agidi	Enugwu Agidi
14	"	Comm. P/School, Enugwu Agidi	"
15	"	Obioma P/School, Enugwu Agidi	"
16	"	Oganiru P/School, Enugwu Agidi	«
17	«	Udoka P/School, Enugwu Agidi	"
18	"	Abomimi P/School, Enugwu-Ukwu	E/Ukwu
19	"	Arinze P/School, Enugwu-Ukwu	"
20	"	Comm. P/School, Enugwu-Ukwu	"
21	"	Ebetete P/School, Enugwu-Ukwu	"
22	"	Orabuike P/School, Enugwu-Ukwu	"
23	"	Osili Comm. P/School, Enugwu-Ukwu	"
24	"	Uruekwo P/School, Enugwu-Ukwu	"
25	"	Urunnelo Community Enugwu-Ukwu	"
26	"	Ojoko Memorial Primary School, Nawfia	Nawfia
27	"	Okagbue Memorial P/ School, Nawfia	"
28	"	Uruoji Primary School, Nawfia	"
29	"	Awato Primary School, Nimo	Nimo
30	"	Central School, Nimo	"
31	"	Egbengwu Primary School, Nimo	"
32	"	Ezira Primary School, Nimo	"
33	"	Ifiteani Primary School, Nimo	"
34	"	Ifiteenu Primary School, Nimo	"
35	"	Ugwuoye Primary School, Nimo	"
36	"	Nomadic School, Nimo	"
37	"	Uruegbe Primary School, Nimo	"
1	NNEWI NORTH	Abubo Nnewichi Central School, Nnewi	Nnewi
2	"	Nnewichi Central School, Nnewi	"
3	"	Obiofia Central School, Nnewichi	"
4	"	Obiofia Central School, Nnewi	"
5	"	Ododa Central School, Nnewichi	"
6	"	Okwuani Central School, Nnewi	"
7	"	Akwudo Central School Otolo Nnewi	"
8	"	Akwunweke Digbo Central P/S, Nnewi	"
9	"	Ebonato/Nsu Central Sch. Otolo	"
10	"	Ebonato Central Sch. Otolo	"
11	"	Enem Community School Otolo	"
12	"	Ezekwuaba Central Sch. Otolo	"
13	"	Obiofia Umuemem Central Sch. Otolo	"
14	"	Ndiakwu Community Sch. Otolo	"
15	"	Model Primary School, Nnewi	"

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
16	"	Ogbe Central Sch. Otolo Nnewi	Nnewi
17	"	Okofia Central Sch. Otolo Nnewi	"
18	"	Okofia Comm. P/Sch. Otolo Nnewi	"
19	"	Urban Primary School, Okwuani	"
20	"	Uzoegbo Obiun Primary School, Nnewi	"
21	"	Akamili Comm. School, (Agbor) Nnewi	"
22	"	Akamili Comm. School, (Hill) Nnewi	"
23	"	Inyiba Central School, Umudim Nnewi	"
24	"	Inyiba Comm.School, Umudim Nnewi	"
25	"	Olie-Uru Umudim Sch. Umudim Nnewi	"
26	"	Township School, Umudim Nnewi	"
27	"	Umudim Central School, Nnewi	"
28	"	Umudinkwa Central Sch. Umudim Nnewi	"
29	"	Umuezena Central Sch. Umudim Nnewi	"
30	"	Umunnealam Primary Sch. Umudim Nnewi	"
31	"	Urban Primary Sch. Umudim Nnewi	"
32	"	Akaboukwu Primary Sch. Uruagu	"
33	"	Akaboezem Community Sch. Uruagu	"
34	"	Akwuegbo Central School, Uruagu	"
35	"	Community Primary Sch. Uruagu	"
36	"	Edoji Central School, Uruagu	"
37	"	Nwafor Central School, Uruagu	"
38	"	Okpunoeze Central School, Uruagu	"
39	"	Umuezeagu Community Sch. Uruagu	"
40	"	Uruagu Central School, Nnewi	"
41	"	Uruagu Primary School, Uruagu Nnewi	"
42	"	Nnewi Market School, Nnewi	"
43	"	Edoji Primary School, Uruagu	"
44	"	Migrant School, Akamili	"
45	"	Migrant School, Edoji	"
1	NNEWI SOUTH	Akwa-Ihadi Central School, Akwa-Ihadi	Akwa-Ihadi
2	"	Community Primary School, Akwa-Ihadi	"
3	"	Alube Central School, Amichi	Amichi
4	"	Amichi Central School, Amichi	"
5	"	Amichi Community School, Amichi	"
6	"	Eziama Central School, Amichi	"
7	"	Eziama Community School, Amichi	"
8	"	Iseke Ndida Central School, Amichi	"
9	"	Unity Primary School, Amichi	"
10	"	Uruagu Amichi Central School, Amichi	"
11	"	Azigbo Central School, Azigbo	Azigbo
12	"	Community Primary School, Azigbo	"
13	"	Ebenator Central School, Ebenator	Ebenator
14	"	Community Primary School, Ebenator	"
15	"	Ekwulumili Primary School, Ekwulumili	Ekwulumili
16	"	Ekwulu/Unubi Comm. Sch. Ekwulumili	«

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
17	NNEWI SOUTH	Ekwulumili Comm. P/ School, Ekwulumili	Ekwulumili
18	«	Isienyi Comm. P/ School, Ekwulumili	«
19	«	Unity Primary School, Ekwulumili	«
20	«	Owelengwu Comm. P/ Sch. Ekwulumili	«
21	«	Awor Primary School, Ezinifite	Ezinifite
22	«	Community Primary School, Ezinifite	«
23	«	Oyeakpu Primary School, Ezinifite	«
24	«	Trinity Primary School, Ezinifite	«
25	«	Ezinifite Community School, Ezinifite	«
26	«	Omaigwe Comm. School I, Orsumenyi	Orsumenyi
27	«	Orsumenyi Comm. School, Orsumenyi	«
28	«	Omaigwe Comm. School II, Orsumenyi	«
29	«	Orsumenyi Primary School, Orsumenyi	«
30	«	Akwuebe Central School, Ukpor	Ukpor
31	«	Amakon Central School, Ukpor	«
32	«	Amihe Central School, Ukpor	«
33	«	Comm. P/School, Umudam Ukpor	«
34	«	Ebe Community School, Ukpor	«
35	«	Ezengwu Diji Central School, Ebe Ukpor	Ebe Ukpor
36	«	Mputu Central School, Ukpor	Ukpot
37	«	Comm. Primary School, Ndede Ukpor	«
38	«	Chineleke Central School, Ukpor	«
39	«	Uboma Comm. School, Ukpor	«
40	«	Umuaraba Comm. P/School, Ukpor	«
41	«	Umuaraba Central P/School, Ukpor	«
42	«	Umudike Central School, Ukpor	«
43	«	Umuhama Central School, Ukpor	«
44	«	Umunuko Comm. Primary Sch. Ukpor	«
45	«	Umulu Central School, Ukpor	«
46	«	Umunuko Central School, Ukpor	«
47	«	Umuike Central School, Ukpor	«
48	«	Unity Primary School, Ukpor	«
49	«	Central School, Ukpor	«
50	«	Unity Primary School, Unubi	Unubi
51	«	Central School, Unubi	«
52	«	Unubi Central School, Unubi	«
53	«	Eziojukwu Central School, Utuh	Utuh
54	«	Omaebo Central School, Utuh	«
55	«	Utuh Central School, Utuh	«
56	«	Osigbu Comm. P/School, Ukpor	Ukpor
57	«	Akala Primary School, Ezinife	Ezinife
58	«	Umudala Primary School, Ezinife	«
59	«	Umuaji Primary School, Ukpor	Ukpor
60	«	Umeojiaku M.F.S. Ukpor	«
61	«	Umutu M.F.S. Ukpor	«

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
1	OGBARU	Community Primary School, Iyiowa	Iyiowa Odekpe
2	"	Central School, Odekpe	Odekpe
3	"	Comm.unity Primary School, Ohita	Ohita
4	"	Central School, Atani	Atani
5	"	Central School, Akili-Oziza	Akili-Oziza
6	"	Urban Primary School, Atani	Atani
7	"	Umuodu Central School, Ochuche	Ochuche
8	«	Comm. Primary School, Ogbakuba	Ogbakuba
9	"	Comm. Primary School, Umunankwo	Umunankwo
10	"	OssomalaP/S Ossomala	Ossomala
11	«	Primary School, Obeagwe	Obeagwe
12	"	Comm. Primary School, Akili Ogidi	Akili Ogidi
13	"	King School, Ogwu-Ikpele	Ogwu-Ikpele14
14	«	Comm. Primary School, Amiyi	Amiyi
15	"	Comm. Primary School, Umuzu	Umuzu
16	"	Comm. Primary School, Obene	Obene
17	"	Comm. Primary School, Mbutu	Mbutu
18	"	Comm. Primary School, Ogwu-Aniocha	Ogwu-Aniocha
19	"	Comm. Primary School, Okpolodum	Okpolodum
20	"	Lake City P/S Ogwu Ushan	Ogwu Ushan
21	"	Island P/S Obanwagu	Obanwagu
22	"	Comm. Primary School, Abo-Atani	Abo-Atani
23	"	Comm. Primary School, Akpanam	Akpanam
24	"	Comm. Primary School, Obeagwe Umeze	Obeagwe Umeze
25	"	Niger P/S Obikwere	Obikwere
26	"	Comm. Primary School, Otuowam	Otuowam
27	"	Inyala P/S Agwe Oleke	Agwe Oleke
28	"	Comm. Primary Sch. II, Iyiowa Odekpe	Iyiowa Odekpe
29	"	Okpolo Central Primary School I	Okpolo
30	"	Okpolo Central Primary School II	"
31	"	Okpolo Central Primary School III	"
32	"	Okpolo Central Primary School IV	"
33	"	Okpolo Central Primary School V	"
34	"	Okpolo Central Primary School VI	"
35	"	Otumoye Primary School I	Otumoye
36	"	Okpolo Central Primary School VII	Okpolo
37	"	Okpolo Central Primary School VIII	"
38	"	Okpolo Central Primary School IX	"
39	"	Okpolo Central Primary School X	"
40	"	Otumoye Primary School II	"
41	"	Unity P/S II Ogwu-Aniocha	Ogwu-Aniocha
42	"	Okpolo Central Primary School XI	Okpolo
43	"	Okpolo Central Primary School XII	"
44	"	Okpolo Central Primary School XIII	"
45	"	Okpolo Central Primary School XIV	"
46	"	Otumoye Primary School III	Otumoye

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
47	OGBARU	C/Primary School III Iyiowa Odekpe	Iyiowa Odekpe
48	“	Agwe Efi M.F.S.	“
49	“	Agwe Oleke M.F.S.	“
50	“	Igwagwa Obene M.F.S	“
51	“	Onyuu M.F.S.	“
52	“	Obanwagwu M.F.S.	“
53	“	Okpolodum M.F.S.	«
54	“	Ose-Ogugu M.F.S.	«
55	«	Onolofulu M.F.S.	“
56	«	Obikwere M.F.S.	“
57	“	Utu-Owom M.F.S.	“
58	“	Ameze Akili Ozo P/S	“
59	“	Akili Ogidi	“
1	ONITSHA NORTH	New Era Primary School	Onitsha North
2	“	Oveze Primary School I	“
3	“	Queen of the Niger I	“
4	“	Santa Maria Primary School	“
5	“	Holy Trinity Primary School	“
6	“	Crowther Memorial Primay School	“
7	“	All Saints Primary School	“
8	“	Ezechima Primary School	“
9	“	Ogboli Primary School	“
10	“	Army Childrens' Primary School	“
11	“	Anyaegbunam Memorial P/ School	“
12	“	Obi Okosi Primay School	“
13	“	Nworw Umunna Memorial P/ School	“
14	“	Oreze Primay School II	“
15	“	Woliwo Primary School I	“
16	“	Woliwo Primary School II	“
17	“	Queen of the Niger II	“
18	“	Omunwaegboka Primary School	“
19	“	Army Childrens' Primary School II	“
20	“	Omagba Primary School I	“
21	“	Omagba Primary School II	“
22	“	Akpaka C/Primary School	“
23	“	St Mary's Primary School	“
24	“	Matin Market UNICEF School	“
25	“	Market UNICEF School	“
26	“	Migrant Fishermen School I	“
27	“	Ose Market School (UNICEF)	“
28	“	Matin Market School (UNICEF)	“
29	“	Migrant Fishermen School II	“
1	ONITSHA SOUTH	Abai Primary School I Fegge	Fegge
2	“	Abai Primary School II Fegge	“
3	“	Anyogu Primary School I Odoakpu	“
4	“	Anyogu Primary School II Odoakpu	“

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
5	ONITSHA SOUTH	Central School Fegge	Fegge
6	"	Community Primary School I, Fegge	"
7	"	Community Primary School II, Fegge	"
8	"	Fegge Primary School I, Fegge	"
9	"	Lafiaji Primary School I, Fegge	"
10	"	Lafiaji Primary School II, Fegge	"
11	"	Modebe Primary School, Odoaku	Odeoaku
12	"	New Market School I Odoaku	"
13	"	Niger Primary School I, Fegge	Fegge
14	"	Niger Primary School II, Fegge	"
15	"	Niger City P/S I, Fegge	"
16	"	Niger City P/S II, Fegge	"
17	"	Nupe Square P/S, Fegge	"
18	"	Nweje Primary School I, Fegge	"
19	"	Nweje Primary School II, Fegge	"
20	"	O'connor I Primary School, Fegge	"
21	"	O'connor I Primary School, Fegge	"
22	"	Onyeabor Primary School, Odoaku	Odoaku
23	"	Otomoye Primary School I, Fegge	Fegge
24	"	Otomoye Primary School I, Fegge	"
25	"	Patrick Okolo II P/S, Fegge	"
26	"	Pioneer I Primary School, Odoaku	Odeaku
27	"	Pioneer I Primary School, Odoaku	"
28	"	Shanaham Primary School, Fegge	"
29	"	Township Primary School, Fegge	"
30	"	Ugbormili Primary School I, Fegge	"
31	"	Ugbormili Primary School II, Fegge	"
32	"	Ugbormili Primary School III, Fegge	"
33	"	Urban Primary School, Fegge	"
34	"	Zik Avenue I Primary School, Fegge	"
35	"	Zik Avenue II Primary School, Fegge	"
36	"	Anwai Nomadic P/S, Fegge	"
37	"	Kara Nomadic P/S, Fegge	"
38	"	Basden Nomadic P/S, Fegge	"
39	"	Special Education P/S, Fegge	"
1	ORUMBA NORTH	National School, Ajalli	Ajalli
2	"	Primary School, Ajalli	"
3	"	Central School, Amaetiti	Amaetiti
4	"	Community School, Awa	Awa
5	"	Primary School, Awa	"
6	"	Amugo P/School, Awgbu	Awgbu
7	"	Central P/School, Awgbu	"
8	"	Community P/School, Awgbu	"
9	"	Osikwu Primary School, Awgbu	"
10	"	Okpokoro Primary School, Awgbu	"
11	"	Primary School, Awgbu	"

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
12	ORUMBA NORTH	Unions Primary School, Awgbu	Awgbu
13	"	Community P/School, Mbato	Mbato
14	"	Central P/School, Ifite Nanka	Nanka
15	"	Community P/School, Agba Nanka	"
16	"	Community P/School, Amato Nanka	"
17	"	I.C. P/School, Nanka	"
18	"	O.C. P/School, Nanka	"
19	"	Primary School, Agba Nanka	"
20	"	Primary School, Enugu Nanka	"
21	"	Primary School, Nkwoagu Nanka	"
22	"	Central School, Ndiike	Ndiike
23	"	Community P/School, Ndiike	"
24	"	Primary School, Ndiike	"
25	"	Town School, Aronota	Aronota
26	"	Community P/School, Ndiukwuenu	Ndiukwuenu
27	"	Central School, Ndiokpaleze	Ndiokpaleze
28	"	Central School, Ndiowu	Ndiowu
29	"	Eastern Primary School, Ndiowu	"
30	"	C/School, Ozz Ndiukwuenu	Ndiukwuenu
31	"	Comm. School, Mamu Ndiukwuenu	"
32	"	Comm. School, Mkpoho/Ubani	Mkpoho/Ubani
33	"	Central P/S, Oko	Oko
34	"	College Primary School, Oko	"
35	"	Ezene P/ School, Oko	"
36	"	Okoko Primary School, Oko	"
37	"	Primary School, Oko	"
38	"	Okwute Primary School, Oko	"
39	"	Central School, Okpeze	Okpeze
40	"	Community School, Omogho	"
41	"	Community School I, Ufuma	Ufuma
42	"	C/School, Ikenga Ufuma	"
43	"	Community School II, Ufuma	"
44	"	Community School, Umuogem Ufuma	"
45	"	Community School, Umuoyiuka Ufuma	"
46	"	Community School, Umuoyiba Ufuma	"
47	"	Primary School, Ufuma	"
48	"	Primary School, Enugwuabo Ufuma	"
49	"	C/Primary School, Umuaguoside Ufuma	"
50	"	Primary School, Umuoyiuka Ufuma	"
51	"	Primary School, Amaokpala	Amaokpala
1	ORUMBA SOUTH	Community School, Agbudu	Agbudu
2	"	Community School, Akpu	Akpu
3	"	Primary School, Akpu	"
4	"	C/School, Eri Umuomyia	Eri Umuomyia
5	"	C/School, Ezira	Ezira
6	"	C/School, Eziagu	Eziagu

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
7	ORUMBA SOUTH	Community school, Ezira	Ezira
8	"	Primary School, Ezira	"
9	"	Community school, Ihite	Ihite
10	"	Primary School, Ihite	"
11	"	C/School, Isulo	Isulo
12	"	Primary School, Isulo	"
13	"	C/School, Nawfia	Nawfia
14	"	Community school, Nawfia	"
15	"	Community school, Nkerechi	"
16	"	C/School, Ogboji	Ogboji
17	"	Primary School, Ogboji	"
18	"	Community school, Ogbunka	Ogbunka
19	"	Ikpaebu C/School, Ogbunka	"
20	"	Primary School, Umuebo Ogbunka	"
21	"	Primary School, Oneh	Oneh
22	"	Egbeagu School, Owerri/Ezukala	Owerri/Ezukala
23	"	Ihite P/School, Owerri/Ezukala	"
24	"	Okoebe School, Owerri/Ezukala	"
25	"	Aladimma School, Umunze	Umunze
26	"	C/school, Umunze	"
27	"	Community school, Umunze	"
28	"	Igwebuikwe school, Umunze	"
29	"	Nsogwu School, Umunze	"
30	"	Nwikpa Elem School, Umunze	"
31	"	Ishingwu School, Umunze	"
32	"	Oganiru School, Umunze	"
33	"	Ozara School, Umunze	"
34	"	Primary School, Umunze	"
35	"	Ugwuano School, Umunze	"
36	"	Uragu School, Umunze	"
37	"	C/School, Umuomaku	Umuomaku
38	"	Community School, Umuomaku	"
39	"	Okwute School, Umuomaku	"
40	"	Basden Mem. Special Education Centre Isulo	Isulo
1	OYI	Bright Primary School, Awkuzu	Awkuzu
2	"	Central School, Awkuzu	"
3	"	Chira Mem. P/School, Awkuzu	"
4	"	St. Raphael's P/School, Awkuzu	"
5	"	Development P/School, Umudioka	Umudioka
6	"	Ezeani P/School, Umudioka	"
7	"	Community P/ School, Umudioka	"
8	"	Ezi P/School, Umudioka	"
9	"	Iguedo Central School, Umudioka	"
10	"	Obinetiti P/ School, Umudioka	"
11	"	Progress P/ School, Umudioka	"

S/N	NAME OF L.G.A.	NAME OF SCHOOL	LOCATION
12	OYI	Success P/ School, Umudioka	Umudioka
13	"	Udoka Primary School, Umudioka	"
14	"	CommunityDevelopment Nkwelle/Ezunanka	Nkwelle Ezunanka
15	"	Ezunanka Primary School, N/ Ezunanka	"
16	"	Hill Top Primary School, N/ Ezunanka	"
17	"	Ogbundo-Oze P/S, N/ Ezunanka	"
18	"	Oyolu-Oze P/S, N/ Ezunanka	"
19	"	Oze P/S, N/ Ezunanka	"
20	"	Achalla-Agu Primary School, Nteje	Nteje
21	"	Achalla-Uno Primary School, Nteje	"
22	"	Central School, Nteje	"
23	"	Community Central School, Nteje	"
24	"	Ifite Primary School, Nteje	"
25	"	Ikenga Primary School, Nteje	"
26	"	National Primary School, Nteje	"
27	"	State Primary School, Nteje	"
28	"	Ugwunedagba Primary School, Nteje	"
29	"	Umunedo Primary School, Nteje	"
30	"	Community Primary School, Ogbunike	"
31	"	Ekeolisa Primary School, Ogbunike	"
32	"	Nkwo Central School, Ogbunike	"
33	"	Ogbamgba Primary School, Ogbunike	"
34	"	Okolomesike Central School, Ogbunike	"
35	"	Owelleukwu Central School, Ogbunike	"
37	"	Udo Primary School, Ogbunike	"
38	"	Aguocha Primary School, Umunya	Umunya
39	"	Akanano Primary School, Umunya	"
40	"	Umunya Central School, Umunya	"
41	"	Odumodu Primary School, Umunya	"
42	"	Progress Primary School, Umunya	"

APPENDIX VIII

*LIST OF APPROVED
PRIVATE SCHOOLS
IN
ANAMBRA STATE*

AS AT
JUNE, 1999

ANAMBRA STATE

S/N	NAME OF SCHOOL	YEAR APPROVED	ZONE	LOCAL GOVT. AREA
1	St. Joseph's Primary School, Nimo	1987	AWKA	Njikoka
2	Infant Jesus P/S, Awka	1988	"	Awka South
3	Holy Family P/S, Nimo	1989	"	Njikoka
4	Krosa Model P/S, Amawbia	1992	"	"
5	Dayspring P/S, Abagana	1993	"	Njikoka
6	St. John's Modern P/S, Neni	1994	"	Anaocha
7	Banbee P/S, Awka	1994	"	Awka South
8	Kings P/S, Amawbia 1994	1994	"	"
9	St. Felix Catholic P/S Nise	1994	"	"
10	St. Paul's P/S, Awka	1994	"	"
11	Odili Ezenwa Memorial P/S, Awka	1994	"	"
12	Abogu P/S, Mbaukwu	1994	"	Awka North
13	College Demonstration P/S, Awka	1994	"	Awka South
14	Redemption P/S, Awka	1994	"	"
15	Holy Child P/S, Enugwu-Agidi	1994	"	Njikoka
16	Our Saviour P/S, Ichida	1995	"	Anaocha
17	St. Mark's P/S, Abagana	1995	"	Njikoka
18	Otoko P/S, Isuaniocha	1995	"	Awka North
19	Waterside P/S, Awka Ofemili	1995	"	"
20	Good Child P/S, Enugwu-Ukwu	1995	"	Njikoka
21	Rev. Fr. Ekwu Memo. P/S, Amawbia	1996	"	Awka South
22	HolyGhost Academy P/S, Awka	1996	"	"
23	St. Mary's Model P/S, Ukpo	1996	"	Njikoka
24	Nadora P/S, Awka	1996	"	Awka South
25	St. Michael's P/S, Akwaeze	1997	"	Anaocha
26	Tender-Touch P/S, Awka	1997	"	Awka South
27	Total Child P/S, Awka	1998	"	"
28	Ideal P/S, Umunachi	1998	"	"
29	Redeemed Child P/S, Awka	1998	"	"
30	St. Dominic's Catholic P/S, Adazi-Enu	1998	"	Anaocha
31	Kemy P/S, Amawbia	1998	"	Awka South
32	Mater Dei P/S, Obeledu	1998	"	Anaocha
33	St. Patrick's Wisdom Special School, Agulu-Uzoigbo	1998	"	"
34	Madonna P/S, Agulu	1998	"	"
35	St. Albert, The Great P/S, Agulu	1998	"	"
36	Santa Maria P/S, Nibo	1998	"	Awka South
37	AkPaenyi Memorial P/S, Okpuno	1998	"	"
38	Lilia Day P/S, Awka	1998	"	"
39	Olive Child P/S, Nibo	1998	"	"
40	Little Angel's, Awka	1998	"	"
41	St. Gabriel's P/S, Umunachi	1998	"	Dunukofia
42	Police Children School, Awka	1999	"	Anaocha

S/N	NAME OF SCHOOL	YEAR APPROVED	ZONE	LOCAL GOVT. AREA
43	Jethosam P/S, Nimo	1999	AWKA	Njikoka
44	Angel's P/S, Ifitedunu	1999	"	Dunukofia
45	St. John's P/S, Nise	1999	"	Awka South
46	Aggie Primary School, Nimo	1999	"	Njikoka
1	Learning Field P/S Fegge, Onitsha	1991	ONITSHA	Onitsha South
2	Immaculate Conception P/S, Onitsha	1991	"	Onitsha North
3	Kezz Foundation P/S, Onitsha	1991	"	Onitsha South
4	International P/S, Onitsha	1991	"	Ogbaru
5	Mark'N' Martha Fegge P/S, Onitsha	1992	"	Onitsha South
6	Infant Jesus P/S Fegge, Onitsha	1992	"	"
7	Holy Spirit International P/S, Onitsha	1992	"	Onitsha North
8	Redemption P/S, Onitsha	1992	"	"
9	Campus P/S, Awada	1992	"	"
10	Sedes Sapienita P/S, Onitsha	1992	"	"
11	EMMECCS comm.. P/S, Okpoko	1992	"	Ogbaru
12	Ideal Minds Foundation, Awada	1993	"	Idemili North
13	St. Andre's P/S, Odoakpu, Onitsha	1993	"	Onitsha South
14	Holy Cross P/S, Onitsha	1993	"	"
15	Calvary P/S, Okpuno	1993	"	Ogbaru
16	Our Children P/S Fegge, Onitsha	1993	"	Onitsha South
17	Grace of God Model P/S, Onitsha	1993	"	Onitsha North
18	Tender Care Inf & P/S, Onitsha	1993	"	"
19	Crown Model P/S Woliwo, Onitsha	1993	"	"
20	YWCA p/s, Onitsha	1993	"	"
21	Creative Education Institution, Onitsha	1993	"	"
22	Royal Foundation P/S, Onitsha	1993	"	"
23	Ede P/S Okoti Odoekpe	1993	"	"
24	Basic Steps International P/S, Onitsha	1993	"	Onitsha South
25	Pivotal P/S, Onitsha	1993	"	"
26	Learning Field Inf. & P/S Omaba Face II, Onitsha	1993	"	"
27	St. Monica's P/S, Onitsha	1993	"	"
28	Lucy Star P/S Awada	1993	"	Ogbaru
29	Promise Internl. P/S, Fegge Onitsha	1993	"	Onitsha South
30	Life International P/S, Onitsha	1994	"	Onitsha North
31	The Angel's Educ. Centre, Onitsha	1994	"	"
32	Hope-Worthy Foundation P/S, Okpolo	1994	"	Ogbaru
33	St. Gregory's P/S Iyowa	1994	"	"
34	Our Lady of Grace Internl.P/S, Iyowa Odekpe	1994	"	"
35	Austin John P/S, Okpolo	1994	"	"
36	Living Christ P/S Owelle Ebo, Onitsha	1995	"	"
37	Good Hope Int. P/S Fegge, Onitsha	1995	"	"

S/N	NAME OF SCHOOL	YEAR APPROVED	ZONE	LOCAL GOVT. AREA
38	St. charles Lwanga P/S, Onitsha	1995	ONITSHA	Onitsha South
39	Holy Child P/S Fegge, Onitsha	1995	“	“
40	St. Theresa’s P/S Okpoko	1995	“	Ogbaru
41	Grace of God Model P/S, Okpoko	1995	“	“
42	Rose OF Sharon Int. P/S Fegge, Onitsha	1996	“	“
43	Model Found. P/S Odoakpu Onitsha	1996	“	Onitsha South
44	Redeemed Christian P/S, Onitsha	1996	“	Onitsha
45	Bishop Crowthier Memorial Special P/S, Onitsha	1996	“	“
46	Holy Land Foundation P/S, Okpoko	1996	“	Ogbaru
47	Endurance P/S Okpoko	1996	“	“
48	New Methel P/S, Okpoko	1996	“	“
49	Twinkle Star Int. P/S, Okpoko	1996	“	“
50	Holy Family P/S, Onitsha	1996	“	“
51	Good Shepherd P/S Onitsha	1996	“	“
52	Kin’s Children P/S, Okpoko	1996	“	“
53	Progress Int. P/S Okpoko	1996	“	“
54	Prince Charles P/S Okpoko	1996	“	“
55	Holy Child Int. P/S, Onitsha	1996	“	Onitsha North
56	Excellent Int. P/S, Onitsha	1997	“	Onitsha
57	St. Theresa of Child Jesus, Iyiowa Odekpe	1998	“	Ogbaru
58	Redeemer’s P/S, Okpoko	1998	“	“
59	Glory P/S, Okpoko	1998	“	“
60	Widsom P/S, Okpoko	1998	“	“
61	St. Thaddeus P/S Odorubber, Iyiowa Odekpe	1998	“	“
62	Litrare P/S Fegge, Onitsha	1998	“	Onitsha S.
63	St. Michaels’s P/S Fegge, Onitsha	1998	“	“
64	Latter Rain Foundation P/S, Onitsha	1998	“	Onitsha
65	St. John’s Int. P/S Fegge, Onitsha	1998	“	Onitsha S.
66	Friends Foundation P/S, Okpoko	1998	“	Ogbaru
67	St. Mark’s Standard P/S Omaba, Onitsha	1998	“	Onitsha N.
68	St. Jude’s P/S Iyiowa Odekpe	1998	“	Ogbaru
69	Shanaham P/S, Okpoko	1998	“	“
70	Grace of God Mission P/S, Okpoko	1998	“	“
71	Sacred Heart P/S, Odoakpu	1998	“	Onitsha S.
72	St. James P/S Iyiowa Odekpe	1998	“	Ogbaru
73	Manyel Foundation P/S, Onitsha	1998	“	Onitsha S.
74	Salvation Army P/S, Onitsha	1998	“	Onitsha N.
75	Hyginus Mark’s P/S, Okpoko	1998	“	Ogbaru
76	Glory P/S Trans Nkisi, Onitsha	1998	“	Onitsha N.
77	Foundation P/S, Okpoko	1998	“	Ogbaru
78	St. Jude’s P/S, Okpoko	1999	ONITSHA	Ogbaru

S/N	NAME OF SCHOOL	YEAR APPROVED	ZONE	LOCAL GOVT. AREA
79	Our Lady's Model P/S Okpoko	1999	Onitsha	Ogbaru
80	Blessed Chidimma P/S Okpoko	1999	"	"
81	Braining P/S, Okpoko	1999	"	"
1	Future Hope Foundation P/S, Nkpor	1990	OGIDI	Idemili
2	Christ Foundation P/S, Nnobi	1991	"	"
3	Christ the King P/S, Obosi	"	"	"
4	Prime Children P/S, Obosi	"	"	"
5	Izora Model P/S, Nkpor-Agu	1992	"	"
6	Supreme Knowledge P/S Umunya Lane Nkpor	"	"	"
7	Redemption Model P/S, Awada Obosi	"	"	"
8	New Life Found. P/S, Nkpor-Agu	"	"	"
9	Crown Education Centre Nkpor	"	"	"
10	Kiddies Junction Model P/S, Nkpor	"	"	"
11	Progressive Ugwuagda Obosi	«	«	«
12	Roots 3/6 Model P/S, Obosi	"	"	"
13	Our Daddy's Model P/S, Nkpor	"	"	"
14	Good News Found. P/S, Ogidi	"	"	"
15	Mabo P/S, Nkpor-Agu	"	"	"
16	Our Lady's Model P/S, Nkpor	"	"	Idemili North
17	Madonna P/S, Nnobi	"	"	Idemili South
18	Urban P/S, Nkpor	"	"	Idemili N.
19	City P/S, Nkpor-Agu	1993	"	Idemili
20	Ideal Minds Found. P/S. Nkpor-Agu	"	"	"
21	Master Christi P/S. Awada Obosi	"	"	"
22	Child Pride P/S. Umuoji	1994	"	"
23	Model Innovative Schools of Today, Nkpor-Agu	"	"	"
24	Christ the King P/S. Nkpor-Agu	"	"	"
25	Glory Educ. Centre P/S. Awka-Etiti	"	"	"
26	Progressive P/S, Nsugbe	"	"	Oyi
27	St. Mary's New Life P/S. Awka-Etiti	"	"	Idemili N.
28	Holy Child Found. P/S. Nnobi	"	"	Idemili
29	New Life P/S. Awka-Etiti	"	"	"
30	Christ The Limca Road, Nkpor-Agu	"	"	"
31	Enchristo P/S. Aguleri	1995	"	Anambra
32	Holy Child Int. P/S. Nnobi	"	"	Idemili
33	St. Paul's Memorial P/S. Awka-Etiti	"	"	Idemili N.
34	St. John's P/S. Oba	"	"	Idemili S.
35	Devans P/S. Umuagu Oba	«	«	Idemili
36	Maria Ines P/S. Obosi	"	"	"
37	Summer Int. P/S. Awada	"	"	"
38	St. James Widsom Foundation P/S. Awada	"	"	"

S/N	NAME OF SCHOOL	YEAR APPROVED	ZONE	LOCAL GOVT. AREA
39	Erinne Model P/S. Obosi	1996	OGIDI	Idemili
40	Ave Maria P/S. Nnokwa	«	«	«
41	Holy Land P/S. Ogidi	«	«	Idemili N.
42	St. Paul's P/S. Alor	«	«	Idemili
43	Our Lady's P/S. Umuoji	«	«	«
44	St. Joseph's Catholic P/S. Aguleri	«	«	Anambra
45	Holy Angel's P/S. Nkpor Agu	«	«	Idemili
46	St. Anthony's P/S. Umudioka	«	«	Dunukofia
47	Our Ladies P/S. Nnobi	«	«	Idemili
48	Progress P/S. Umudioka	«	«	Dunukofia
49	Community P/S. Ochii Umuoba	«	« Idemili	
50	Sunrise Creative Model P/S. Nkpor	1997	«	Idemili
51	Rock Found. P/S. Awka-Ukwu	«	«	«
52	Greater Tomorrow P/S. Nkpor-Agu	«	«	«
53	Holy Child Int. Prep. Sch. Nnobi	«	«	«
54	Royal Foundation P/S. Awada	«	«	«
55	Modern Foundation P/S. Nkpor Agu	1998	«	«
56	Bright P/S. Oba	«	«	«
57	The Living God's P/S. Nkpor Agu	«	«	«
58	Victory Int. Model P/S. Awada	«	«	Idemili N.
59	Sunshine P/S. Ogbunike	«	«	Oyi
60	New Generation P/S. Umuoji	«	«	Idemili N.
61	Rock Found. P/S. Awada Obosi	«	«	«
62	Holy Family P/S. Oba	«	«	«
63	Early Life P/S. Adegbe Layout Nkpor Agu	«	«	«
64	Standard P/S. Ugwuagba Awada	«	«	«
65	Good Name P/S. Umuoji	«	«	«
66	Crescent P/S. Ogidi	«	«	«
67	Giant Step Int. P/S. Oba	«	«	«
68	Science Foundation P/S. Nkpor Agu	«	«	«
69	Standard P/S. Eziowelle	«	«	Oyi
70	Fountain Found. P/S. Nkpor	1999	«	Idemili N.
71	Hope Primary School, Nkpor-Agu	«	«	«
72	One Foundation P/S. Oba	«	«	«
73	Day by Day P/S. Nkpor	«	«	«
74	Intellectual Demonstration P/S. Enakwasupu Layout, Nkpor	«	«	«
75	Zion Int. P/S, Ogidi	1998	«	Idemili North
76	Evans Model P/S. Nkpikpa Obosi	«	«	«
1	All Saints P/S. Ekwulobia	1988	AGUATA	Aguata
2	Seat of Wisdom P/A. Umunze	1990	«	«
3	Mercy P/S. Achina	1994	«	«
4	Holy Child P/S. Isuofia	«	«	«
5	St. James P/S. Uga	«	«	«
6	St Joseph P/S. Ekwulobia	1995	«	«

S/N	NAME OF SCHOOL	YEAR APPROVED	ZONE	LOCAL GOVT.AREA
7	Futher Hope P/S. Igbo-Ukwu	1995	AGUATA	Aguata
8	Holy Child P/S. Agba Ekwulobia	"	"	"
9	Immaculate Heart of Mary P/S. Ula Ekwulobia	"	"	"
10	Fatima P/S. Igbo-Ukwu	1996	«	«
11	St. Mary's P/S. Aguluezechukwu	1997	"	"
12	Emmanuel P/S. Ezinifite	«	«	«
13	St. Peter's P/S. Oko	"	"	Orumba North
14	Our Lady of Waldenstein P/S. Uga	"	"	Aguata
15	St. Augustin's P/S. Umunze	"	"	Orumba North
16	St. Anthony's P/S. Nnanka	1998	"	"
17	St. Anthony's P/S. Ikenga	"	"	"
18	All Saints P/S. Awgbu	"	"	"
19	St. Martin's P/S. Igbo-Ukwu	"	"	Aguata
20	Immaculate Heart P/S. Uga	"	"	"
21	St. Peter's P/S. Uga	"	"	"
22	Model P/S. Igbo-Ukwu	"	"	"
23	Gaius Benton P/S. Oko	"	"	Orumba North
24	Victory Model P/S. Awgbu	"	"	"
25	Our Saviour P/S. Igbo-Ukwu	"	"	Aguata
26	Madonna P/S. Ezinifite	"	"	"
27	At. Michael's P/S Nkpologwu	"	"	"
28	Holy Family P/S. Obiuno, Igbo-Ukwu	"	"	"
29	St. Paul's P/S. Akpo	"	"	"
30	Charity P/S. Amesi	"	"	"
31	Emmanuel P/S. Nkpologwu	«	«	"
32	Good Shepherd P/S. Ngo Igbo-Ukwu	"	"	"
33	Christ the King P/S. Ekwulobia	"	"	"
34	Genesis Model P/S. Ufuma	"	"	Orumba North
25	Holy Name P/S. Umuchu	1999	"	Aguata
26	Christ Church Model P/S. Achina	"	"	"
27	St. Mary's P/S. Ora-Eri	"	"	"
1	Dubem P/S. Ototo Nnewi	1990	NNEWI	Nnewi North
2	Christ the Way P/S. Uruagu Nnewi	1991	"	"
3	Standard P/S. Ichi	"	"	Nnewi South
4	Saint Louise P/S. Ihiala	"	"	Ihiala
5	Immaculate P/S Okwuani Nnewi	"	"	Nnewi
6	Bennet Etiaba Mem. P/S. Nnewi	1992	"	"
7	Salva Foundation P/S. Nnewichi	"	"	Nnewi North
8	Eliezer Mem. P/S. Otolo Nnewi	"	"	"
9	Christ Royal P/S Ihiala	1993	"	Ihiala
10	The Light P/S. Umudinkwa Umudium Nnewi	"	"	Nnewi North
11	Choice Obi-Uno P/S. Akamili Umudum Nnewi	"	"	"

S/N	NAME OF SCHOOL	YEAR APPROVED	ZONE	LOCAL GOVT. AREA
12	St. Mary's Model P/S. Uruagu-Nnewi	1993	"	Nnewi North
13	Kiddies Montessori P/S. Nnewi	"	"	"
14	Christian P/S. Uruagu-Nnewi	"	"	"
15	Precious Chidren's P/S Nnewi	1994	"	"
16	St. Andrew's P/S. Nnewi	"	"	"
17	St. Mary's P/S. Oraifite	1995	"	Ekwusigo
18	Therapeutic Integrative P/S. Ihiala	"	"	Ihiala
19	Blessed Imelda P/S. Ihiala	"	"	"
20	Help Your Child P/S. Nnewi	"	"	"
21	God is Love P/S. uru Umudim, Nnewi	"	"	Nnewi North
22	St. Timothy's P/S. Oraifite, Nnewi	"	"	"
23	Christ the King P/S. Azia	"	"	Ihiala
24	Little Angel's P/S. Uru-Umudium	"	"	Newi North
25	Mercy P/S. Osumenyi	"	"	"
26	Queen's P/S. Amichi	"	"	Nnewi South
27	St. Jude P/S. Nnewi	"	"	Nnewi North
28	Cadave P/S. Ozubulu Road, Nnewi	"	"	"
29	Betram's P/S. Nnewi	"	"	"
30	Friend of Friends P/S. Nnewi	"	"	"
31	Omekannaya Model P/S. Oraifite	"	"	Ekwusigo
32	Royal Children P/S. Nnewi	"	"	Nnewi
33	Fidelity P/S. Unubi	"	"	"
34	All Saints P/S. Uli	"	"	Ihiala
35	Nneoma P/S. Nnewi	1996	"	Nnewi North
36	St. Joseph's P/S. Okofia Otolo, Nnewi	"	"	"
37	St. Philips Model P/S. Okofia Otolo, Nnewi	"	"	"
38	Alpat Model P/S. Ihiala	"	"	Ihiala
39	Standard P/S. Otolo, Nnewi	"	"	Nnewi North
40	Christ Foundation P/S. Akaboezem, Nnewi	1997	"	"
41	St. Andrew's P/S. Amichi	"	"	Nnewi South
42	Okpo P/S. Utuh Nnewi	"	"	"
43	New Model Int. P/S. Eziora Ozubulu	"	"	Ekwusigo
44	Foundation P/S. Ozubulu	"	"	"
45	St. Joseph's P/S. Ozubulu	"	"	"
46	St. Joseph's P/S. Otolo, Nnewi	"	"	Nnewi North
47	Divine P/S. Nnewi	"	"	"
48	Madonna P/S. Ozubulu	"	"	Ekwusigo
49	St. Augustine's Int. P/S. Ozubulu	1998	"	"
50	Veroaustin Premier Model P/S. Ihiala	"	"	Ihiala
51	St. Joseph's (Ang.) Further Hope P/S. Obiofia Nnewichi	"	"	Nnewi North
52	Queen of Angel's P/S. Nnewi	"	"	"
53	Assumption P/S. Umuhama Ukpor	"	"	Nnewi South

S/N	NAME OF SCHOOL	YEAR APPROVED	ZONE	LOCAL GOVT. AREA
54	Progressive P/S. Ezinife	1998	NNEWI	Nnewi South
55	Good Shepherd P/S. Nnewi	"	"	Nnewi North
56	The Lord Foundation P/S. Nnewi	"	"	Nnewi
57	New Era P/S. Uruagu Nnewi	"	"	Nnewi North
58	Christ the King P/S. Ihembosi	"	"	Ekwusigo
59	Trinity Widsom P/S. Umudim Newi	1999	"	Nnewi South
60	Gosi-ife P/S. Egbema Ozubulu	"	"	Ekwusigo
61	God's Care P/S. Akaboukwu Uruagu, Nnewi	"	"	Nnewi South
62	Bishop Uzodike God's Care P/S, Nnewichi	"	"	Nnewi
63	Dalas Standard P/S. Ozubulu	"	"	Ekwusigo
64	Bet P/S. Ukpor	"	"	Nnewi South

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