

**TOWARDS THE RESUSCITATION OF MUSIC
EDUCATION IN ANAMBRA STATE PRIMARY SCHOOLS:
A PEDAGOGICAL STUDY OF FIVE SCHOOLS IN
ONITSHA METROPOLIS.**

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ABSTRACT

Formal Music Education in Anambra Primary School System is gradually going into extinction. This, of course, portends great danger for the future of music education in the secondary and tertiary levels of learning, for one cannot hope for a positive response to music at these levels when music education at the grass root is relegated to the background. The situation is so deplorable and worrisome that certain questions come to mind: Is music not part of primary school education in the state? Is the state government waiting for special intervention from the World Bank or some international organization to kick-off music education as a project? Are there not enough music teachers? Could the attitude of pupils towards music be responsible? Are parental prejudices a limiting factor? Five schools in the state were sampled and studied and it was discovered that the root of these problems were related to the curriculum and its poor implementation, Societal bias, poor attitude of pupils, teacher incompetency, negligence by the government, and lack of adequate teaching/learning facilities. An empirical ideology was suggested to combat the identified problems through developing a feasible curriculum, training and retraining of teachers for effective music teaching, motivating pupils for music through exposure to music concerts/excursions, and sourcing for affordable teaching/learning materials for music instruction. These measures would possibly lend some life to formal music education in the state if adopted.

INTRODUCTION

Background of The Study

Music education in Nigeria exists on a three-dimensional structure – the traditional society; The popular music industry; and the formal schools: primary, post primary and tertiary (Okafor, 2002); (Aninweme 2009). Music education and acculturation for the child in Nigerian traditional society, Igbo for instance, takes place informally as folklore, lullabies, Rhymes and riddles, game songs, and moonlight tales e.t.c. Okafor (2005:189) explained that:

“Music is integral to the African’s life-being. Africans use music as much as music controls their life and speech. Learning traditional music is therefore life-being and starts quite early in life... there is also the apprenticeship system, which is undergone by master instrumentalists and dance groups”.

The status–quo gradually changed by the coming of the missionaries around the middle of the 19th century with the introduction of western education. This brought a shift in our educational system. Traditional music education in Nigeria witnessed a shift from its informal status to a formal one with the introduction of hymn singing and learning of some western musical instruments in primary schools. Okafor (2005:196) argued that:

Even though the ideals of the learners were broadened under this system, it drove them further away from their roots – folksongs, traditional lullabies and Rhymes e.t.c. He pointed out further that

even the translations of the hymns introduced by the missionaries appeared to have taken no notice whatsoever of the fact that Igbo language is tonal: the meaning of the words depending totally upon the use of correct tones. Where, then, the translated words are wedded to a tune that takes no notice of the language tones, there are bound to be clashes between rising tones and falling tones... with the sad consequence that the hymns were, often times, largely incomprehensible to an outsider since the melody bore no relations whatsoever to the tonal patterns of the word used.

The consequences of this divergence from traditional music education to the western form has persisted and still pervades the entire primary school music education particularly in Anambra State. Okeke (2009:2) lamented that ‘the sudden shift from African traditional folk genre which is educative, emotive, and preventative of our norms and customs to the western form is very disturbing and has raised so many questions’. One of the questions referred to above boards on the possibility of a meaningful music education to our children without recourse to their traditional musical experiences in folksongs, lullabies, game songs and acculturation gained through the practicing and enjoyment of these songs.

The introduction of formal music education also raised a further controversy: societal bias. The typical African. Society, Igbo for instance, has strong reservations over the idea of studying music as a subject in schools when it could be easily assimilated within the traditional setting. Music

education is seen as a waste of time and children take this mindset to school and thus snub music lessons or take it as child's play. But contrary to the notion above, formal childhood music education has been found to be desirable and indispensable (Leonhard and Hose, 1972); (Swanson, 1981); (Onwuekwe, 1998); (Okafor, 2005); (Onyiuke, 2005); (Aninwene, 2009). e.t.c. According to Swanson (1981:1) ... 'young children naturally rely on their senses and intuitions. As they begin to develop cognitive abilities children should continue to refine their intuitive, creative abilities by active involvement in music and other arts that touch emotions and intuitions'. The assertion above is quite convincing but for it to be more meaningful to the African setting, primary school system of Anambra State, Nigeria, for instance, it has to integrate our cultural musical elements.

The argument, therefore, is that we can have a breakthrough with formal music education in Anambra State primary schools if we can first lay a musical foundation by integrating certain musical elements of the informal type like folksongs, lullabies, traditional recreational songs, traditional rhymes and poems e.t.c. into the new system in order to make music instruction more meaningful to the children and create a platform for the possible assimilation of the musical ideas embedded in the Western formal

system like tone, scales, music notation, sight singing and sight reading, piano playing, etc.

Research Problems

Formal Music education in Anambra State primary schools has been plagued by these problems.

- (i) Negligence by the Government in implementing the objectives of music education as stated in the National Policy on education.
- (ii) Lack of adequate instructional materials such as keyboards, traditional musical instruments, music textbooks, manuscripts, and music rooms.
- (iii) Lack of an empirical music curriculum that would serve as the theoretical background for effective music teaching.
- (iv) There are few and, in most cases, no music teachers to handle the subject and thus music is fixed as a closing event in the timetables which involved haphazard singing handled by any teacher.
- (v) In some cases where there were music teachers; they proved incompetent particularly in handling the piano keyboard for basic music instruction or accompanying.
- (vi) Societal bias to formal music education contributes to the problem: Music instruction is seen as a waste of time when children can learn all

that at home. Some even see music as misleading when certain negative behaviour such as smoking, gangsterism, drug abuse, etc., are common among popular musicians.

- (vii) Poor attitude to music by children: Some children have poor attitude to music due to innate reasons or as a result of parental bias against music and in such cases it is usually difficult to draw them to music.

Aims and Objectives.

The purpose of this study was to ascertain:

- (i) the reasons behind the dwindling state of music education in Anambra state Primary Schools.
- (ii) the reasons why previous and existing curricula have failed.
- (iii) the level of effort made by the government and policy makers towards a solution.
- (iv) to finally make relevant contributions in solving the problems.

Scope of Study.

The research covered a limited area within the compass of music instruction for primary schools. The focus was on restructuring the music curriculum for efficacy; Implementation limitations by the government; teacher in

incompetency and the possibility of sourcing affordable instructional materials like the Recorder and some traditional musical instruments. The teaching of musical instruments like the Recorder was stressed in order to foster individual performance skills. The prospects of exposing pupils to music concerts was also considered and analyzed in detail.

Significance of The Study.

This research became imperative owing to the uncertainty surrounding the future of music education in primary schools of Anambra State. The findings of the research will help correct the existing problems, by developing a logical framework and an empirical ideology for a meaningful music instruction in our primary schools which music educators and curriculum Planners can draw on. It will go further in demonstrating that children are capable of improving on their musical learning, developing mentally, and can grow in aesthetic appreciation of music if music lessons are properly presented to them. This also will go a long way in laying a strong music foundation in the primary schools and also convince prejudiced minds in our society that formal music education in primary schools is educative formative, normative, and indispensable in the holistic education of the child, and therefore should be encouraged.

Research Questions

1. How many primary schools in the state teach music?
2. Why is there no formal music education in some of the schools?
3. What is the actual situation in some of the schools that teach music?
4. How much does parental/societal influence bear on formal music education in the schools?
5. Generally what is the state of formal music education in primary schools of Anambra State?
6. What empirical measures could be employed towards a resuscitation if the outcome of (5) above is discouraging?

REVIEW OF LITERATURE

Review of pertinent concepts

The concept of **learning** as it relates to children has attracted the attention of so many scholars who through experimental and analytical studies have criticized and improved on existing learning theories. Their various contributions to the theory of learning were found relevant to the research because of their special significance to music learning.

Hintzman in Davidoff (1987:88), distinguished between two broad types of learning: *cognitive-perceptual and Behavioural*. He explained that cognitive-perceptual learning includes ‘an assortment of learning processes that depend clearly on mental operations’. By behavioral learning he meant ‘relatively lasting behavioral change that is brought about by experience’. He explained further that behavioral learning processes usually occur without any effort on the part of the learner in many cases, learners are unaware that modifications are taking place.

For the purpose of this research, we shall be drawing more on the cognitive learning theory which focuses on mental processes, structures and functions as they relate to learning.

Piaget in Child (2004) argued that: ‘**conceptual growth** occurs because the child, while actively attempting to adapt to the environment, organizes actions into schemata through the processes of assimilation and accommodation’. By **Schemata** he meant ‘an active organization of past actions’. He outlined five distinctive stages in the mental development of the child:

Sensory motor stage (0-2 years) Developmentally, so much is achieved in motor and mental skills by way of walking, talking, playing... *Pre-conceptual stage (2-4 years)* Children are not yet able to formulate concepts in the same way as older children and adults. *Intuitive stage (4 – 7 years)* The child begins this period of intellectual development very much dependent upon superficial perceptions of the environment. *Concrete operation (7-11 years)* The child at this stage describe the environment: at the highest levels of abstract reasoning he or she tries to explain it. *Formal operation (11 years onwards)* At this stage child are quite capable of dealing with concepts involving such things as weight, number, area, distance or temperature provided they can operate in the presence of concrete referents(Pg.68).

Although Piaget’s learning theories have been criticized for depending too much on the verbal introspection of immature mind, and for overlooking the part played by differences in mental and environmental factors in the child’s development; yet they embody some relevance and implications for the teacher:

- The existence of a maturational unfolding of conceptual skills being linked with certain periods in the lives of children has an obvious bearing on curriculum planning.
- Teaching at middle and upper school levels should begin from concrete consideration, building up where applicable, to more abstract reasoning.
- With primary school children one should be on the lookout for intuitive, and pre-operational thinking. Again, practical as well as verbal experience must assist the formation of concept.
- Cognitive development is a cumulative process. The hierarchal nature requires the formation of simple structures on which more advanced work can be built.
- Verbalization is very important. Language aids actualization and consequently the formation of concepts. Verbal interchange between teacher and child constitutes an important communication channel by which the world is defined.

Vygotsky in Child (2004), postulated that:

Human mental activity was the result of cultural learning using social signs. The culture into which a child was born was the source of concepts to be internalized and affected the psychological functioning of the brain. Tools such as language,

number, art, were seen as the means by which a culture would conceptualize, organize and transmit thinking. Therefore, our thinking processes are a product of the culture in which we happen to be born(Pg.80)

The point here is that children manifest individual differences and that these differences are preconditioned by certain cultural influences such as language, art e.t.c. This he terms *social constructivism*. He further identified three stages in the **cognitive development** of the child:

Vague syncretic: the child at an early stage of development piles blocks into heaps without any recognizable order. The groupings result from trial and error, random arrangement or from the nearness of the blocks.

Thinking in complexes: a kind of primitive concept in which the child groups attributes by criteria which are not the recognized properties which could be used for the classification of the concepts.

Potential concept stage: At this stage the child can cope with one attribute at a time but is not yet able to manipulate all the attributes at once. Maturity in concept attainment is reached when the child can do this. (Pg.80).

Here vygotsky is in agreement with Piaget that children progress from haphazard grouping through pseudo-concept to full concept formation in their learning but the point of dissonance is on the factors facilitating the concept formation. Piaget holds that these factors are biological but

Vygotsky on the contrary explained that a child's psychological functioning in concept formation is a product of his cultural disposition.

The relevance of their points of agreement to teaching children is that cognitive development is a cumulative process and the hierarchal nature requires the formation of simple structures on which more advanced work can be built. On their divergent views on factors facilitating concept arrangement and formation in a child, we shall draw on them both because though a child's biological adaptation accounts for the systematic unfolding of development as Piaget argued; social and cultural influences like language, art, numbering system e.t.c. are also contributory.

Bruner in Swanson (1981), described the three ways in which he believes human beings (children) conserve past experiences for **mental storage and retrieval**. He stated that:

Through action (the enactive mode). Some things like riding a bicycle or playing a violin, are learnt by doing and seeing them done. He argued that this kind of learning has a place at any age and that, it is the principal way young children learn about their world and store knowledge for future use.

Through summarizing images (the iconic mode). Here perceptual organization is aided using pictures and diagrams that give a visual representation of the object or event as it is. He argued here that in teaching young children, pictures can be used in lieu of immediate concrete experience if there is sufficient previous experience to make the picture meaningful.

Through words or symbols (symbolic mode). He argued here that words and symbols do not resemble things and events in the same way that pictures do, but they are the most economical and effective way of dealing with ideas(Pg.7).

A similar learning concept to that of Bruner above was posited by Ausubel in Swanson (1981:8). He distinguished between two types of learning in children: **Discovery and Receptive learning**. Discovery learning arises out of experiences with objects that have to do with a given subject. But in Receptive learning, what is to be learned is presented verbally in final form; the learner internalizes the information so that it is available for future use.

These two concepts are relevant to modern teaching particularly music teaching in which a child could be allowed personal and private contact practice with a musical instrument for personal learning (Discovery learning) and blends it with formal classroom instruction (Receptive learning).

So far, we have been able to highlight and explain certain relevant concepts relating to the learning process of children and on which we shall draw on as the conceptual framework for this study for effective music teaching and learning. The reviewed concepts have helped us to understand that:

- Cognitive perceptual learning includes an assortment of learning processes that depend clearly on mental and cultural operations.
- A child develops mentally by active organization of past and present actions through the process of assimilation and accommodation.
- The existence of a maturation unfolding of conceptual skills is linked to certain periods in the lives of children and this has an obvious bearing on curriculum planning.
- Cognitive development is a cumulative process. The hierarchal nature requires the formation of simple structures on which more advanced work can be built.
- Children can learn through the enactive mode or, as Asubel in Swanson (1981:10) put it, *Discovery learning*. That is, learning through action and experience with objects that relate to a given subject.
- Children can also learn through the iconic/symbolic mode or *Receptive learning* according to Asubel. That is, learning using pictures, diagrams, symbols as presented by the instructor and internalizing the information for future use.

Theoretical Frame-work

Numerous scholars have assessed the foundations of childhood music education, making relevant theoretical contributions. Nye and Nye (1970), reasoned that:

A child needs the opportunity to participate spontaneously, enthusiastically, and completely, in the various aspects of music. No other life experience can bring more thrills and enjoyment, a feeling of individual worth and self-completeness, than experiences in some or all areas of music. With the many opportunities, music provides the child with self-involvement and personally initiated activities... self-respect, acceptance, and respect by his peers may result from satisfying musical accomplishments(Pg.23).

Some key values are identifiable here which a child stands to gain through active participation in music.

- personal enjoyment of music
- a feeling of self-completeness
- self – respect
- acceptance and
- respect by his peers

They explained further that:

by providing children with worthwhile and appropriate experiences in the early years their later musical growth can be enhanced... and music can assist each child in the realization

of his physical, social, emotional, aesthetic and intellectual potentialities. Children grow by moving their bodies and reacting to sound; music provides fascinating opportunities for them to do this in creative ways.

We can understand from the aforementioned that active participation in school music can create the feeling of completeness and emotional development in children. Leeper in Nye and Nye (1970:538) expounded on this:

Music can contribute in many ways by offering opportunities for listening, creating, singing, rhythmic responses, and playing instruments. Through these activities, the child experiences pleasure, joy, and creative expression; develops listening skills and auditory discrimination; gain, in physical development and use of his body; and increases the range and flexibility of his voice. The child grows in his appreciation of music and can learn to be discriminating in his choice.

Mentioned also, among other benefits, are the development of listening skills and auditory discrimination and these skills are useful in speech and language acquisition. This theory was highlighted by Montessori in Swanson (1981). She explained that in dealing with sounds for early development of the senses in children, the order of procedure should be:

Recognizing identities, e.g. finding two instruments that sound the same.

Recognizing contrasts, e.g. finding two instruments that produce different sounds.

Discriminating among sounds produced by similar objects, e.g. ordering from low to high pitch a series of bells identical in appearance(pg.3).

Swanson (1981:3), observed from Montessori's explanation that

'The art of music uses sound, infinite variety and shadings of sound, for expressive purposes. Experience with musical sound offers opportunities to develop the aural discrimination that is so important to language development'.

Leonhard and House (1972), observed that:

Music education has a highly important function in the education program and that music education must be shaped logically and realistically within the framework of the total program of the school. The primary purpose of the music education program is to develop the aesthetic potential, possessed by every human being on its highest possible level (Pg.3).

They stressed further:

Music program should be dedicated to the development of musical responsiveness and musical understanding on the part of all pupils in the school. The task of the school music program is to create a favorable musical environment, one in which every pupil can undergo the maximum musical growth consistent with his ability and his interests. (p4).

Drawing from the above, we discover that music program in our primary schools, should not be a haphazard endeavor but according to Leonhard and

House (1970:3), 'must be shaped logically and realistically within the framework of the total program of the school'. Mentioned was also made of 'developing aesthetic potential of the child' through music education program (p.3).

On aesthetic development through music education, Swanson (1981:2) explained that, 'through music we can perceive and respond to meaning, feeling, and beauty, subjectively and non-verbally. Edman in Swanson (1981:2) on musical aesthetics believes that 'Every canvas or musical composition that can awake us more exquisitely and accurately to the infinite and various surface of our experience does that much to sharpen life and render it thereby more alive' Copland in Swanson (1981:2) concurred that:

There is a basic, primitive relationship between human senses and feelings and music. On that level, whatever the music may be, we experience basic reactions such as tension and release, density, and transparency, a smooth or angry surface, the music's swellings and subsiding, its pushing forward or hanging back, its length, its speed, its thundering and whisperings...

Music education does not develop in children the aesthetic domain alone.

Swanson (1981:2), identified other areas which music can enhance in young children: 'In addition, music can enhance intellectual and

psychomotor development (the cognitive and psychomotor domain). It makes contributions to the individuals social and emotional adjustment as well. The point Swanson was making is that, when a child practices and learns on the piano, for instance, the scale of a major key, he learns the basic arrangement of eight separate tones within a given scale (cognitive / intellectual development); during singing and playing musical instrument also they develop performance skills and proper use of the hands and voice (psychomotor development). On music's contribution to social and Emotional development, Swanson (1981) affirmed that:

Through contact with the music of other cultures children learn that people in other parts of the world use music to enhance their ceremonies, to enliven their dance and to underscore feelings of love, joy, and grief. Although the music itself is significantly different, simply knowing that people of other cultures use music in feeling human ways helps children relate to them as fellow human beings(Pg.4).

Leonhard and House (1972:279) argued that though music education can indeed contribute to social and personal development, but only through what they called 'solid musical achievement'. This seems to contradict previous theories mentioned. A proper understanding of what was meant by *solid musical achievement* will suffice:

A person does not develop an attractive personality and social competence without having skills, qualification, and knowledge, laid understanding. Attempting to develop the personality through music without musical achievement subverts the music education program, fleeces the student, and often results in music's being labeled a trill subject without substance and value. (Leonhard & House,1972).

What is indirectly referred to above is attitudinal and motivational factors in music education. The attitude of the learner and the degree of motivation induced by the teacher influence music teaching/learning a lot. In essence, what we can understand from the assertion by Leonhard and House above is that we cannot talk about cognitive / psychomotor / aesthetic development in a child through the instrumentality of music if there is not a positive attitude to the subject (music) by the learner and enough motivation by the teacher. On motivating children for music learning, Onyiuke (2003:73) pointed out that 'the teacher should keep around the learners with a variety of stimuli like recordings, films, charts, songs, instruments, sound producing objects, pictures, and demonstrators'. The relevance of a positive attitude towards music education by children was raised by Atterbury (1984):

Considering the importance of singing in most elementary general music classroom it is not surprising that a primary child who is an unsuccessful singer and who is never taught how to sing will develop a similar negative attitude and a

parallel lack of interest in participating in any music courses(Pg.1).

We see from Atterbury's explanation that poor attitude to music by children is traceable to poor music teaching and this explains why Okeke (2010:1), averred that "every child is capable of learning and developing interest in music depending on the way it is presented". Swanson (1981) connects attitude with motivation thus:

In teaching music, we are concerned with attitude; not only does a positive attitude make it easier to learn music, but also, children who develop strong favorable attitude towards music and who feel they can participate effectively in it will probably relate well to music through life (Pg.5-6).

Motivation has many of the characteristics of attitude. It goes beyond generalized feelings, however, to a tendency to act, to participate or not to participate in an activity or study. On a practical level, a certain amount of success is needed to support motivation to accomplish a goal.

On the implication of attitude in music education, Leonhard and House (1972) explained that:

Attitude refers to a generalized emotional reaction for or against a specific object. Attitudes have a direct effect on learning of all kinds and have much to do with the efficiency with which knowledge and understanding are developed. They are also products of education progress toward any objective

in music education depends upon the attitudes developed in children as a result of their musical experience (Pg.19).

The first task in music education for children should then be drawing out as much positive attitudinal response as possible from them since the objectives in music education, as seen above, depend upon the attitude developed in children. This, therefore, lays some responsibilities on the teacher for successful music learning. This was pointed out clearly by Leonhard and House (1972) that:

Products of the music education program who cannot sing, read music, or play an instrument and who have developed no lasting interest in or appreciation for music are not uncommon... such results indicate unsuccessful teaching. The lack of success is due either to invalid objectives or to poor teaching practices(Pg.279).

Poor teaching practices referred to above, are such teaching methods that may not be suitable for music teaching in primary schools. Leonhard and House (1972) frowned at the lecture and recitation methods in childhood music education criticizing the methods for not being student-centered.

They argued further that:

General music lends itself especially well to student-centered instruction. In fact, the success of the general music program at all levels depends to a great extent upon the amount of consideration to student interest and the amount of student participation in determining objectives (Pg.277).

Such student-centered teaching methods relevant to primary music education raised are: Rote (learning by imitating the teacher), class singing, dramatizing, group and individual practice. These are instances of music teaching methodologies invented by Bela Bartok & Zoltan Kodaly (Hungary), Carl Orff (Germany), and Dr. Shinichi Suzuki (Japan) (Leonhard, C. & House, R. 1972:68-69) which we shall expound in detail for our empirical framework.

So far we have been able to ascertain in relation to the theoretical foundations of childhood music education that:

- Children need the opportunity to participate enthusiastically and completely in the various aspects of music.
- Children gain personal enjoyment, fulfillment, self-completeness, and self-respect through active participation in music.
- Music can assist each child in the development and realization of physical, social, emotional, aesthetic and intellectual potentialities.
- Through music children can develop listening skills and auditory discrimination useful in speech and language acquisition.
- Music program should be dedicated to the development of musical responsiveness and musical understanding on the part of all pupils.

- Music teachers should be primarily concerned with motivating pupils and drawing as much positive attitude as possible from them through creating an interesting music learning environment and surrounding them with stimulating learning materials such as music recording, charts, musical instruments e.t.c.
- Music teaching method should be child-centered for effective music teaching.
- Every child is capable of learning music depending on the way it is presented.

Empirical Studies

The premise of modern music education for children is largely drawn from the empirical works of these great scholars: Zoltan Kodaly (Hungary), Carl-Off (Germany), Dr. Schinichi Suzuki (Japan), and Bela Bartok (Hungary). Kodaly was greatly concerned with the education of children in Hungary and was able to install a strong system of music instruction in the schools. Basically, this involved reliance upon singing and an early attack upon music reading using the tonic solfa syllables (Leonhard and House 1972). Indeed, the level of success demonstrated by Hungarian children

choirs during the 1960's, sparked international interest in the method. The introduction of Kodaly's method sparked off some criticisms: The method has not demonstrated its effectiveness in the routine of normal schools for it to work as intended. The school timetable has to be modified considerably from its normal pattern of balanced education activities for all children. The claim of a 'natural song' sung by children intuitively the world over has been found to be a pure conjecture and is rather in the same category as other nineteenth century notions such as the belief in a 'natural' key of the world. The idea of nurturing children musically in songs of their own culture, from which they will be able to spread their interest to other cultures, is laudable but workable only in societies that are not mixed culturally. The adaptation of the method to school systems in other countries must rely upon modifying it to suit the cultural traditions of those countries.

Undoubtedly the great strength of the Kodaly method lies in its clearly set out sequence of activity and skill acquisition, particularly in the area of childhood music literacy such as, solmization, choral / part singing, music reading, melodic / rhythmic dictation, and recourse to cultural songs from

which the children will be able to grow their musical interest and these shall form the empirical base of our present research.

Carl Orff's program for elementary school music employs the pentatonic scale, but emphasizes the use of instruments. The so-called Orff instruments (Rhythm Band Instrument) are used, along with singing, to individualize certain rhythmic, harmonic, and melodic function. Such rendition tends to develop through elaboration and improvisation, thus extending the creative experience of the students (Leonhard, and House 1972:6). Precisely, the aims of the Orff method are: to have each child strive for finer discrimination in perception so that everything external to the child's senses is perceived with a greater accuracy and precision; to have the children think about music the way musicians do; to make each child relatively secure and independent rhythmically; to have the children make ensemble music; to have the children improvise creatively.

Carl Orff's approach to music education for the child begins with the premise that feeling precedes intellectual understanding. In their spontaneous play, children become totally involved in rhythmic movement; speech play and chant... their music making includes singing and playing instruments (Raeback & Wheeler, 1980). One criticism of Orff's method is

that it is based upon reenactment of music history and is thus ‘out of tune with today’s world, that is, the question of relevance of the musical style. The musical activities involved in the method is that of an earlier period of music history, certainly not that of the present. That notwithstanding, certain instructional aspects of the method like singing and playing musical instruments are still relevant to our present study and we shall adopt the playing of such musical instruments like the school Band, Recorder, Harmonica, and some African traditional musical instruments (Ekwe, Udu, Alo, Ichaka, Okpokolo, Oja, ogene, e.t.c.)

Dr. Shinichi Suzuki of Japan had a breakthrough with his special approach to teaching the violin. The method in its original form is essentially a special type of individual instruction. The pupils begin at pre- school age and each lesson is audited by one of their parents who is to listen and supervise the following week’s practice. The early stages are taught by rote; with much listening and direct imitation of the teacher. The characteristic patterns for beginners are short, choppy figures with rapid bow stroke; which are easier to manage than long legato bowing, and phrases. Pupils are occasionally brought together for festivals where several will play in unison the various compositions included within the standard course of

study already memorized. (Leonhard and House, 1972:69). Precisely, the Suzuki approach is based on the following:

- An organized sequence of musical material that follows an order based on technical musical levels of ability.
- Recordings by leading artists that provide models for students to emulate.
- Parents attendance at every lesson so that they may assist in the learning process.
- Games that use physical activity to free the body and remove tension in playing.

The Suzuki approach is now extensively used in teaching string instruments. However, the ideals of the Suzuki method may not be entirely applicable in our research work due to certain limiting factors:

- The method is peculiar to string instrument (violin).
- The violin is relatively too costly to be introduced or acquired by pupils in primary schools within our research area (Onitsha metropolis of in Anambra State).
- The method squarely demands unreserved parental involvement for it to succeed, and this is too lofty a demand going by the high level

of parental prejudice to music, illiteracy, and too-busy – and – don't-disturb attitude pervading the entire research area of study – Onitsha metropolis of Anambra State, Nigeria. However, some highpoints of the method would be useful and applicable to certain aspects of our research such as:

- Rote learning (listening and direct imitation of the teacher)
- Organizing musical materials in order based on technical musical levels of ability.
- Games like *musical chairs* that use physical activity to free the body and remove tension in playing. Musical chairs is a musical game in which players go round a row of chairs (always one fewer than the number of players) until the music stops when one who finds no chair to sit on has to leave the game. Children enjoy this game a lot as part of their musical activity.
- Organizing Occasional Music Concerts / Festival for pupils where they can play in unison the various composition included within the standard course of their study and interact with pupils from different other backgrounds. The writer has once organized such a concert in

2008 involving five schools in Onitsha metropolis and the experience was wonderful and rewarding for the pupils.

Some Nigerian indigenous scholars have also made relevant contributions towards enlivening primary music education in general. Agu (2006:2), regretted that the Nigeria Government has completely failed in implementing the objectives of the National policy on education which stated, among other things, that: ‘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’. So we can see that formal music education in Anambra State primary schools can be revived if the government can live up to her promises as stated above.

Music teaching in our primary schools can foster democratic ideals in children when the music of the various tribes and ethnic groups are regarded as ‘our music’ (Aninwene, 2005:125). But this has not been possible due to what Agu (2006) and Aninwene (2009) called ‘lack of preparation on ground for the teachers and students in terms of adequate facilities, and instructional materials’. The teaching and learning materials, referred to above as stipulated in the curriculum are tape recorder, music

player, piano, Drums, flutes, gong, costumes e.t.c. The non-provision of these materials may be as result of nonchalant attitude by the government or a fallout of what Mbanugo (1991:1) called 'Rising Costs and Diminishing Educational funding in Nigerian'. A possible way out of this nagging problem would be sourcing for traditional musical instruments like Ekwe, udu, Ogene, Oja, e.t.c along with the Recorder which is relatively affordable than waiting for the provision of more sophisticated musical instruments like the piano, violin, Guitars, etc. The writer's experience with recorder playing among pupils is yielding positive results. Although the recorder has not the same capacity with the piano in terms of register and harmonic functions, it is still very useful in teaching the basics of music like scales, distinguishing between various pitches, sight reading, and encouraging individual performance. Moreover, children who fared well in recorder playing find it easier switching over to playing more sophisticated instruments such as the trumpet, saxophone, and clarinet. The explanation above is in tune with James Mursell's concept of musical growth in Swanson (1981:6): 'teachers should provide preliminary activity to break complex skills into simpler components that can be mastered earlier. As an

example, before children can play the clarinet they can be taught to play the recorder (an end-blown wooden or plastic flute)'.

Mbaungo (2005:18), called for the integration of children's recreational songs like 'Akpankolo', 'Okeleke-okeleke', 'Nzogbu-nzogbu', e.t.c, as part of children's formal music learning.

The structure and content of primary school music curriculum has also witnessed sharp criticisms from numerous indigenous scholars. Onyuike (2005:16), bemoaned the non-inclusion of music experts in curriculum planning: Aninwene (2009:50) alerted that the current curriculum is an extension of the type introduced by the missionaries, being too western.

For instance, stated in the federal government curriculum for Cultural and Crating Arts for primary 1-3 (2007:10) as music course content are:

- Melodic patterns of a music.
- Styles of making melody.
- Singing in tonic solfa.

All these are vague and hardly meaningful to a primary school child within our research area (Anambra State) who is used to traditional musical activities, like *Akpankolo*, *kpunkpunkpuogene* e.t.c, and who finds them more fulfilling (Okeke, 2010:4). And this explains why Onuora-Oguno

(2009:74), advocated for the integration of elements of cultural music in the education of the Nigerian Child. Okonkwo (1996:6), also advocated for the use of rhymes and traditional radio jingles like *Urioma* in music instruction for pre-primary and primary one pupils.

Another problem with the curriculum is that music is embedded within Cultural and Creative Arts – CCA (Ekwueme 2009:32) And this informed Aninwene's (2009) call for the splitting up of the contents of CCA:

The curriculum of music education in the primary schools calls for a serious review to make it utilitarian. Music should be separated with Art and drama. The curriculum should be known as music curriculum for primary schools. This should incorporate rudiments and theory of music and practice. Emphasis should be laid much on practical musicianship, music creativity and execution. Nigerian and African music should be given the pride of place(Pg.60).

Okeke (2010:5-6), precisely identified the structural problems with the current music curriculum for primary schools:

- It is too western
- Its cultural content is poor
- It has no provision for the learning behavior of children.
- It holds no future for music as it embedded it with Art, craft, and Dance.

- It lacks the expertise of music professionals.

Teacher incompetency also has been found a contributory factor to pupils dwindling interest in music in Anambra primary schools. Onwuekwe in Onyiuke (2005) observed that:

Nigerian schools that offer music are few. Learners that are naturally talented in music are subsequently denied the opportunity to develop their talent 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 mere classroom singing and / or dancing... the teachers are most often inadequately prepared due to lack of necessary materials. 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 and this type of teacher has no interest in the music education of the children(Pg.16).

Okeke (2010:11) referred, to this group as ‘teachers of music’ and not ‘music teachers’. We can now understand that the problem besieging primary music education in Anambra State is also deeply rooted in teacher incompetency. These are ‘teachers of music’ in primary schools, according to Okeke (2010):

this group have little or no formal experience in music and cannot interpret the music curriculum appropriately, if they ever refer to it and the result is that music as a subject becomes more uninteresting and is mangled up with a lot of misconceptions and misinterpretations (Pg.11).

Ekwueme (2009:37) lamented that ‘one of the major problems of teaching music at the primary school is that teachers are generalists. They are general classroom teachers who do not specialize in any discipline’. She argued further that ‘if a teacher has a zero or poor background in any or all of the four areas that make up cultural and Creative Art (CCA) – Music, Dance, and Drama – he will certainly not be able to teach either CCA or music’. The point made is that music is a sensitive and complex subject and therefore should be handled by qualified and competent personnel to make it meaningful to the pupils. This informed Ekwueme’s (2009:43) call for the training and re-training of teachers on the principle and process of CCA – how to teach and supervise it. This exercise, she argued, is very significant and relevant for the universal Basic Education (U.B.E.) scheme.

Summary of Reviewed Literature

So far we have been able to source out explanations to certain concepts, theories, and empirical findings which are relevant to the present research.

On the learning behavior of children, we found out that:

- Cognitive perceptual learning includes an assortment of learning processes that depend clearly on mental and cultural operation.

- A child develops mentally by active organization of past and present actions through the process of assimilation and accommodation.
- The existence of a maturation unfolding of conceptual skills is linked to certain period in the lives of children and this has an obvious bearing on curriculum planning.
- Cognitive development is a cumulative process. The hierarchal nature requires the formation of simple structure on which more advanced work can be built.

On the foundations of childhood music education, we observed that:

- Children need the opportunity to participate enthusiastically and completely in the various aspects of music.
- Children gain personal enjoyment, fulfillment and self-respect through active participation, in music.
- Music can assist each child in developing and realizing physical, social, emotional, aesthetic, and intellectual potentialities.
- Through music children can develop listening skills and auditory discrimination useful in speech and language acquisition.
- Music teachers should be primarily concerned with motivating pupils and drawing as much positive attitude as possible from them through

creating an interesting learning environment by surrounding the pupils with stimulating learning materials such as, music recordings, charts, musical instruments, e.t.c.

- Music teaching methods should be child-centered for effective music teaching.
- Every child is capable of learning music depending on the way it is presented.

Also, the following empirical findings shall be useful in our present research:

- Singing with Sol-fa Syllables
- Choral singing with emphasis on part singing.
- Recourse to cultural and recreational songs from which the children will be able to grow their musical interest.
- Melodic and Rhythmic dictation
- Musical instrumentation particularly African traditional ensemble instruments (Ekwe, Igba, udu, ogene, Alo, Ichaka e.t.c.) along with the recorder which is relatively affordable.
- Rote learning – listening and direct imitation of the teacher.

- Re-introducing musical games such as musical chairs to free the children of any physical tension and stress.
- Organization of musical concerts/festivals for proper musical interaction.
- The splitting – up of the contents of CCA (Cultural and Creative Arts) so that music can gain independence.
- The training and re-training of primary school teachers on the principle and process of CCA for effective music teaching.

Research Methodology

Research Design.

This research adopted the procedures of the survey method for Data Collection, collation, and analysis. Extensive use was made of the theoretical and empirical facts drawn from the literature review, and use of facts and experience gathered through active music teaching by the researcher.

Area of Study.

This research focused on five primary schools located within Onitsha metropolis of Anambra State, Nigeria. Anambra State is one of the five states within the South-East geo-political zone of Nigeria. The state is geographically situated on the East of the River Niger with its capital at Awka. The state is indigenously populated by Igbos – the third largest tribe in the country with trading as the predominant pre-occupation. Currently the state is made up of Twenty-one local government areas which also includes our specific locality of study: Onitsha – North and Idemili North Local Government Areas. Two schools among the five selected schools for the research (Mount Olive School and Springfield Academy) are situated at #1 Ridge Road, Government Residential Area, Onitsha and #30 New

Nkisi Road, Government Residential Area, Onitsha respectively. Supreme Knowledge Comprehensive schools, Nkpor, is located at #19 Obeledu Street, Nkpor. Winners International School, Nkpor, is situated at #2 Okoh Street, Nkpor. United Primary School, Nkpor, is located at #85 Agulu Avenue, Nkpor. The above-named schools are within the geo-graphical compass of Onitsha metropolis of Anambra State.

Population of Study

The target population of this research is the entire primary schools in Anambra State (currently 1,038 in number). This includes both the public and private primary schools, the entire pupils and the teachers with regards to music instruction. Currently there are six educational zones, Awka Zone, Nnewi Zone, Ogidi Zone, Onitsha Zone, and Otuocha Zone. Within each educational zone are various local governments with their respective primary schools totaling up to (1,038) one thousand and thirty-eight stated above.

Research Samples

These respective schools (4 private and 1 public school) were taken as samples of the entire population of the research: Mount Olive School,

G.R.A. Onitsha, Springfield Academy, G.R.A., Onitsha, Supreme Knowledge Comprehensive Schools, Nkpor. Winners International School, Nkpor, and United Primary School Nkpor (public primary school).

Sampling Technique

The sampling technique employed for the purpose of this research are the simple random sampling and the cluster sampling technique (Nworgu, 1991). The five representative schools taken as samples of the entire population of primary schools in Anambra State were taken at random and from a cluster of schools within Onitsha metropolis. The cluster sampling technique was employed because the selected schools (samples) were more accessible to the researcher; the research samples also were found to be representative of the entire primary schools population in the state; and because four of the sampled schools (Mount Olive, Springfield, Winner's and Supreme Knowledge) have shown a reasonable level of commitment towards a sound music education program for their pupils.

Instrument for Data Collection

The data for this research was sourced through these research instruments:

(a) Oral Interviews

(i) *Interviews with the school proprietors.* Oral interviews were granted to the various proprietors and administrative heads of the sampled schools to find out the following facts: the state of music instruction in their schools, the motive behind their music program; and their commitment towards sustaining the program.

(ii) *Interviews with the school teachers*

The interview with the school teachers was designed to ascertain relevant facts which the school heads might not respond to objectively, i.e. Whether the music program is actually functional or a disguise. Whether it is actually handled as a school subject or an extra-curriculum activity.

(iii) *Interviews with pupils*

Interviews with the pupils proved more rewarding as they responded with all sincerity. The bulk of information realized from them bordered on the functionality and efficacy of the music program in their various schools. Whether the music program was inclusive (carried everybody along) or exclusive. (for a selected few).

(b) Questionnaires

Four samples of questionnaires were designed and issued out to these respective groups/respondents: School Proprietors/Heads, Primary School teachers, pupils, and parents within and outside the sampled schools.

(c) Photographic Clips of pupils' musical activities.

This covered various musical activities of the pupils relevant to the research. For example: music lessons, choral performance, pupils in concert, school Assembly Band, Cultural troupe, and school orchestra.

Validation of Instrument

For the purpose of validation, these steps were taken to ensure that the research instruments measured and sourced as much data they were meant to measure/source: Oral Interviews were taken first hand and thus providing original information by the respondent, the questionnaires were signed and counter signed by the researcher after collection to ensure the authenticity of information given. The various photographs of the pupils' musical activities were dated and taken within the premises of the

respective schools and with the pupils on their school uniform. Finally the various schools taken as samples of the research are officially registered and approved by the state government.

Method of Data Collection.

The bulk of data for this research was directly sourced from the respondents through interviews, questionnaires and active observation of the research samples (five primary schools) by the researcher.

Method of Data Analysis

These techniques and tools were employed for data analysis.

- (a) Tables.
- (b) Comparative analysis of variables.
- (c) Measurement of frequency distribution.
- (d) Measurement of variability: range.

ANALYSIS OF DATA

The data obtained in the research are presented and analyzed here in relation to the research questions.

Research Question One (RQ1)

How many primary schools in the state teach music? Information gathered through (50) questionnaires sent to pupils of various schools in the state on whether music is taught in their respective schools was very useful in dealing with research question 1.

Table 1

Representative number of schools that teach/do not teach music.

Music Teaching	Yes	No	Total
Number & Percentage Response	12 (24%)	38 (76%)	50 (100%)

From the table, we observe that:

- (i) 12 (24%) of the 50 (100%) schools teach music
- (ii) 38 (76%) of the 50 (100%) schools do not teach music.

Research Question Two (RQ2)

Why is there no formal music education in some of the schools?

Responses from pupils, teachers, and school heads (of the 38 schools that do not teach music) explained why there is no music program in their schools.

Table 2

Reasons for no music education in some schools.

Variables	Instructional material	Lack of instructional materials	Music teacher	No music teacher
Number	10	22	6	30

Table 2 above revealed the nature of the complications that have deprived several primary schools in the state a formal music education program. Out of a number of 38 schools that agreed there is no formal music educational in their schools.

- (i) Some have music instructional materials but no music teachers.
- (ii) Some have music teachers but lack materials for music instruction.
- (iii) Some others have neither a music teacher nor instructional materials for music. Point (iii) above was discovered by the researcher in the course of the fieldwork. Pupils of the school (United Primary School, Nkpor), a public school and one of the research samples attested to having no music teacher nor having come in contact with musical instruments in their school before.

Research Question Three (RQ3)

What is the actual situation in some of the schools that teach music?

Data gathered from pupils who affirmed to music teaching in their various schools were (12 in number) exclusively drawn in response to research question three.

Table 3

Nature of music instruction in some schools.

Variables	Music Teacher	Class Teacher	Music Texts	Music Room	Musical Instruments	School Choir	School Orchestra	Total
Number/%	8 (66%)	4 (33%)	6 (50%)	3 (25%)	8 (66%)	8 (66%)	0 (0%)	12 (100%)

From the table above we can ascertain the nature of music teaching in some primary schools in the state.

- (i) Out of the 12 schools, 8 of them have music teachers at work.
- (ii) In 4 schools out of the 12, music teaching is handled by the class teachers.
- (iii) 6 have contact with music texts and 3 schools have music rooms.
- (iv) It is understandable why virtually all the 12 schools have no sophisticated musical instruments (clarinet, Trumpet, Violin, and sax);

these instruments are relatively costly. Point (iii) above also is a possible explanation, why these schools have no orchestra even though most of them (8) out of (12) have school choir and receive basic music lessons. The need and idea of receiving basic music lessons as a fundamental aspect of music education in schools is very crucial.

Research Question Four (RQ4)

How much does parental/societal influence bear on formal music education in the schools?

Information drawn from the literature review in chapter two of this work has shown that music is a threatened species in our schools owing to parental and societal bias. The immediate society regards music instruction in schools as a waste of resources when children, they believe, can comfortably learn it within the societal/traditional enclave (Okafor, 2005; Nnamani, 2006; Aninwene, 2009). Most parents also see music as not bearing any relevance to their children's lofty pursuits as medial doctors, lawyers, and Engineers and these prejudices towards music has truly inhibited its growth and sustenance as a school subject in primary schools of the state. In fact this problem was clearly highlighted in parents responses to the idea of purchasing a musical

instrument for their children raised in the questionnaire. This is analyzed in the table below:

Table 4

Parental response to buying a keyboard for their wards.

Parental Response	Yes	No	Total
Number & Percentage Response	10 (20%)	40 (80%)	50 (100%)

The table above establishes the facts that:

- (i) 80% of parents in the state would frown at the idea of purchasing a piano keyboard for their children for music practice at home because they see it as a waste of funds.
- (ii) 20% percent would agree but this number is not even certain because some parents agree to such proposals in order to impress the interviewer or their children without actualizing them.
- (iii)

Research question five (RQ5)

Generally, what is the state of formal music education in primary schools of Anambra State?

From the bulk of data analyzed thus far, we can objectively make an appraisal of music education in primary schools of the state thus:

- (i) Only few schools in the state teach music.
- (ii) Lack of music teachers, instructional materials, and societal prejudice militate against formal music education in the state.
- (iii) In some of the schools that claim to teach music, the subject is handled haphazardly by class teachers without recourse to music textbook, music room, and basic musical instruments.
- (iv) Generally formal music education in the state is facing a gradual demise and therefore calls for a review.

Research Question Six (RQ6)

What empirical measures could be employed towards a resuscitation if the outcome of 4.5 above is discouraging?

The outcome of our data analysis has shown that music education in our primary schools is a threatened species and these empirical measures would likely prove effective towards a resuscitation:

- (i) Developing an empirical music curriculum by music professionals.
- (ii) Training and Re-training of music teachers by the Government.
- (iii) Provision of adequate music teaching/learning materials as stipulated in the National Policy on Education (2007) by the Government.
- (iv) Re- introducing Recorder playing for effective music teaching / learning in school.
- (v) Re-enacting cultural/traditional values in music teaching for meaningful musical experience.
- (vi) Re-educating parents on the place of music on the child's holistic education through symposium and workshops.
- (vii) Introducing music concerts/festivals for pupil's musical interaction and growth.

Discussion of Findings.

Findings from the data analyses clearly show that:

- (i) Few primary schools in the state teach music.
- (ii) Lack of music teachers, instructional materials, empirical music curriculum and societal bias are the root of the problem.
- (iii) Even some of the schools that teach music do so haphazardly without recourse to methodology and use of instructional materials and the teaching handled by any designated teacher.

Out of 50 pupils from different primary schools from Onitsha metropolis 38 responded to no music teaching in their schools through the questionnaire. If only twelve schools out of every 50 in the state teach music, then we have some emergency. Twelve schools (24%) teaching music against thirty-eight (76%) that do not teach at all is a huge educational margin. The reasons for no formal music education in most of the schools has been found to be due to lack of music teachers and instructional materials and these problems are traceable to negligence and non-implementation of the educational provisions promised in the National policy on Education (NPE, 2007) on the part of the government. Among such promises by the government are the provision of adequate

instructional/learning materials and the training and retraining of personnel for effective teaching. Some of the primary schools that claim to teach music have been found to do so haphazardly. There is no recourse to methodology, curriculum, music textbooks and basic music instructional materials like the piano keyboard (pkd). In most cases, music teaching is handled by any designated teacher and this is usually practiced as class signing during last periods (Onyiuke, 2006:61).

In some situations, as the researcher found out, even when a school is equipped with basic instructional materials and a music teacher, the issue of the music curriculum and its interpretation for effective music/teaching learning poses some difficulty to the teacher. The researcher, who also is a music teacher in some schools in the state, has found the current music curriculum too rigid and western as it does not integrate fully some cultural elements like game/recreational songs, moonlight songs, folks songs to accommodate the learning behaviors and preferences of children. For instance, stated in the Federal Government Curriculum for Cultural and Creative Arts for primary 1-3 (2007:10) as music course content are:

(i) Melodic patterns of a music

(ii) Styles of making melody

(iii) Singing in tonic solfa

All these are vague and hardly meaningful to a child who is used to traditional musical activities like, *Akpankolo*, *kpunkpunkpuogene* e.t.c and who find them fulfilling. In fact in most classroom situations pupils demand familiar or even new songs from the music teacher which they can sing, dance to and play around with. So this is the difficulty music teachers are usually confronted with regarding the present curriculum even among the supposed schools that teach music: Does the music teacher follow the curriculum? Does he interpret it and teach as much as he can? Does he introduce other ideas to create a balance? Or does he abandon it completely? This has informed the call for the review of the current music curriculum for primary schools for an empirical one (Onyiuke,2006; Ekwueme,2009; Aninwene,2009; Okeke,2010).

The researcher also found out through interviews with the proprietors of some of the sampled schools that there is more or less no exact objective in mind for introducing the music program. It appears some of the schools that established music education program in their schools did so because they found it fanciful. There are no delineated objectives in

view. Just as it is now fanciful and modern for schools to get equipped with computers. This calls for attention because if a school fortifies itself to teach music without any stipulated objective, the program may likely crash out at the slightest confrontation or provocation. Confrontation and provocation in this context refer to possible rise in cost of maintenance, lack of space due

to surge in school population or accreditation exercise by educational supervisors. So we see, it is not just enough to have a music program in schools, equipped & fanciful music rooms and sophisticated gadgets for music learning; there has to be a philosophical ideology expressed in terms of objectives behind the whole exercise. Schools that teach music should primarily have set goals (vision/philosophy) which are in tune with the general objectives of formal music education at the grassroots (Adeogun, 2006:107). In other words, we should convince ourselves what we actually want the pupils to learn from the musical exercise: Is it to learn rudiments? Music appreciation? Tone and scale degrees? Folk songs? Learn to play piano? Recorder? Band? Sing in parts? e.t.c. for numerous are the gains of childhood music education (Nye & Nye, 1970;

Leonhard & House, 1972; Swanson, 1981; Onwuekwe, 1998; Mbanugo, 2005; Onyiuke, 2005; Onuora-Oguna, 2009; Aninwene, 2009).

Among such gains are: mental, physical and emotional development; auditory perception and discrimination of sound, useful in language acquisition; acculturation, self-worth, self-respect among peers and skills acquisition for the future.

Also the issue of parental/societal bias has plagued formal music education in primary schools of the state for a long while. The immediate society regards music instruction in schools as a waste of resources when children, they believe, can comfortably learn it within the societal/traditional enclave. Findings from the analyzed data showed that 40(80%) of every fifty parents would disagree to purchasing a piano keyboard for their children for music practice at home. The education of children is a corporate endeavor between the school and the society (parents) and this is one of the explanations why formal music education in the primary schools of the state has not been as successful. In fact, the researcher has severally been confronted by some parents who demanded the reason behind involving their children in the musical exercise. Whether we want to produce another Michael Jackson? If parents are

disillusioned over the relevance of music to the holistic education of their children, the music program in schools can hardly survive. Some children actually take this mindset to school and either snub music lessons or regard them as child's play.

So we can see that for formal music education in our primary schools to have a breakthrough, we have to sort out the societal bias toward music. One of the ways the researcher has been carefully and positively handling this issue recently is to feature some of the pupils as the school orchestra and choir during P.T.A. meetings in schools who usually perform and thrill everybody. In fact, after each P.T.A. session some parents throng to the music room humbly demanding why their children were not part of the musical performance during the P.T.A. session and pledging to support their children, whatever it takes, just to be part of the show! As a matter of fact, a pupil in one of the sampled schools, Supreme Knowledge Comprehensive Schools, Nkpor, Ekeyi Victory performed so wonderfully in one of the school meetings and caught the attention of the school Proprietors: Sir and Lady G. U. Okeke who rewarded the pupil with scholarship award for thrilling the audience. This brought a boost to the music department of the school as more pupils now show

enthusiasm and interest in music and their parents also showing readiness to support them to equally attract some scholarship!

Educational Implications of the Findings

The implications of our findings are examined here in relation to the theory and practice of music education in primary schools of Anambra State. One of the major findings of this research is that lack of music teachers and adequate instructional material are the bane of the dwindling state of formal music education in primary schools of the state. This finding beckons on music educators, colleges and Universities, state education board and policy makers in the state to work towards training competent music teachers and the provision of basic music instructional materials for primary schools in the state. In fact music teaching should have some incentive attached to it in order to attract a good number of prospective teachers since it is a threatened species. This used to be the case in the early 60's when Nigerian French students were sponsored to France by the Government to study more over a short period and this incentive gave French education a boost in the country. The researcher's father was a beneficiary to the program.

Incentives for prospective music teachers can come as immediate deployment to schools with good pay after completion of training with the possibility of subsequent employment after a period of probation.

The finding on the inadequacy of the current music curriculum for primary schools calls for immediate theoretical review of the curriculum on the part of National curriculum planners, music pedagogues, and education policy makers to create a child-centered and culturally relevant curriculum for effective music teaching/learning.

Societal and parental bias plaguing formal music training in our primary schools has been found a real threat and should not be ignored by schools and music teachers. Here the responsibility falls on music teachers to indirectly re-educate biased minds by gradually guiding the pupils towards excellence in musical performance to the amazement of all.

The finding that some schools operate a formal music education program without any evident objective in mind creates some problem. The basic education problem it creates is lack of focus. If there is no philosophical ideology in terms of set goals for an educational adventure, it tends to move haphazardly. Schools should therefore endeavor to outline set goals which concur with standard practice of childhood music education

for effective music teaching/learning. For instance, the researcher once encountered a school within Onitsha metropolis of Anambra State which purchased some sophisticated musical instruments like the saxophone for music lessons for the pupils and the instruments were later abandoned because it was found too difficult for the learners. The point is not that children cannot play the sax but introducing the Alto sax before the Recorder

violates the principle of musical growth. The sequence should be (if Alto sax playing is the objective) from Recorder – Soprano sax before the Alto sax!

SUMMARY, RECOMMENDATIONS AND CONCLUSION

Summary

We have discovered, through the data analysis, that music education in our primary schools is a dying species threatened by lack of instructional materials, dearth of music teachers, inadequate curriculum, societal bias and negligence by the government; it is clear then that we have an educational emergency with regards to formal music education in the state. It is imperative we move beyond the threshold of government's negligence and lack of instructional materials and quit blaming whoever

is responsible for the situation and find measures towards solving the problems before the situation goes beyond mere resuscitation.

Recommendation

Our Research Question (RQ6) bordered on the possibility of raising empirical measures toward a resuscitation if music education in our state primary schools was found retrogressing.

These measures are recommended towards handling the problems and a complete resuscitation:

- (i) Developing an empirical music curriculum.
- (ii) Training and Re-training of music teachers by the Government and Higher Institutions.
- (iii) Provision of adequate music instructional materials as stipulated in the National policy on Education (2007) by the Government.
- (iv) Re-introducing Recorder playing for effective music teaching / learning in schools.
- (v) Re-educating parents on the gains of childhood music education through seminar/workshops/symposia.
- (vi) Motivating pupils through music concerts, festivals and excursions.

We shall now discuss these points in detail.

Developing an Empirical Music Curriculum

There exists a disparity between what pupils are programmed to learn as stipulated in the current music curriculum and what is obtainable in actual classroom situation. The current curriculum has been found to be insensitive to the learning behaviour of children, as it does not create room for a playful learning atmosphere. It is too western, neglecting traditional and recreational songs that would make meaning to pupils. It also gave music an imprisoned status by embedding it into other subjects as Cultural and Creative Arts (CCA). Experts in music pedagogy and curriculum planning should liaise to draw out a more meaningful music curriculum for effective music teaching/learning. For example, the researcher has been able to draw the attention of so many children to music by a musical exercise termed “Name calling”. It was demonstrated to them that certain musical instruments (speech surrogates) are capable of calling or imitating their names, for instance,

Notes played on the**Names called****Piano/recorder/harmonica/xylophone****imitated**

/d:d:r/

Ekene

/d:d:r:r/

Okechukwu

/m:d:r/

Chinenye/Chinazi

/m:d:r:r:/

Ogechukwu

/d:r:r/

Emeka

The realization that these musical instruments (piano, xylophone, oja, Ekwe, talking Drum, e.t.c) could call their names thrilled them and they reason thus: if these instruments could imitate our names, it means they know us, and if we are known to them then we can become friends! The possibility of this musical experiment was hinged on the fact that most African languages, Igbo for example, are tonal. A tonal language distinguishes similar words by applying rising and falling pitches, for instance, (Igbo): ákwà (cloth); ákwá (cry). This fact also raised more confidence and responsiveness from the pupils knowing that the musical instruments were able to imitate their names as a result of their being and bearing traditional African names because similar experiment with some western names was not as successful.

It is therefore very important that an empirical music curriculum should take cognizance of the psychology of children as regards learning and integrate certain cultural elements like traditional game songs, folksongs, and other musical ideas like imitation of name, by speech surrogates, which are attractive to children.

Training more music teachers

One of the major problems of teaching music at the primary school is that teachers are generalists. They are general classroom teachers who do not specialize in any particular discipline (Ekwuene 2009:37). Government should endeavour to train more teachers who specialize in music education for proper interpretation of the contents of the music curriculum for effective music teaching in the classroom. Music education as an area of specialization should also be made more lucrative and attractive by the government by attaching some incentives to it. Such incentives as deployment to schools after completion of training with the possibility of subsequent employment would attract more converts to music teaching in primary schools. A similar case mentioned earlier was

in the late sixties when Nigerian French undergraduates were sponsored to France for a period of training and this exercise gave French education a boost in the country.

Provision of Instructional materials.

Most of the problems plaguing the nations educational system are traceable to government's negligence and ineptitude. Schools (Public primary schools at least) should be equipped with basic instructional materials for music such as piano keyboard, music textbooks, and manuscripts for music education as promised in the National policy on education (2007). Government should sit up to her responsibilities and provide these.

Re-introducing Recorder playing

Recorder playing used to flourish in our primary schools but appears to be a dying art lately. While we are waiting for the government to sit up to her duties in providing music instructional materials for schools, it is worthwhile to source out affordable instruments like the recorder and revive its playing for effective music teaching and learning.

Fig. 2

The Recorder



Background of the Recorder

Perhaps the recorder is one of the oldest surviving musical instruments. Its history dates back to the renaissance era, from about 1450 – 1600 AD. The renaissance was a period in western music history characterized by a ‘rebirth’ or ‘renaissance’ of creativity. The recorders’ popularity fell into decline around 1750 because it could not compete with some of the newer instruments that came in vogue in the 18th century (Lowe, 2003:6). However, in 1919, Arnold Dolkmetsch (158-1940) revived production of the instrument and as a result of the revival, recorders became popular again as a means of recreating music of the past.

Reasons for recommending recorder playing

Affordability: A piece of recorder costs about N150.00. In fact, at this rate, it is more affordable than other musical instruments for primary schools. A 5-Octave piano keyboard costs between N20,000.00 to N200,000.00. A set of traditional musical set (comprising of Ekwe, Udu, Ogene, Ichaka, Alo, Igba, Okpokolo) costs between N30,000.00 to N60,000.00. A set of school assembly band costs about N45,000.00 and it is doubtful how many schools that can afford these now owing to what Mbanugo (1991:1) referred to as 'Rising costs and Diminishing Educational funding in Nigeria'. Comparing these with the price of the recorder strengthens the rationale behind the advocacy for recorder playing.

Attractiveness: The recorder comes in various colours (Red, Blue, Milk, Pink, Green, Yellow, Brown, e.t.c) and this feature makes it more attractive and acceptable to children.

Availability: The instrument is easily sourced from musical instrument shops and supermarkets.

Durability: The instrument is now molded in hard plastic (originally it was wood, hence, its classification into the family of woodwinds). The

advantage of this feature is that it reduces the risk of damaging easily, electric shock, or the problem of maintenance peculiar to the piano keyboard.

Portability: The recorder is a portable instrument and this makes it a handy instrument for children. Children appreciate learning materials they can call theirs, label, display at will and practice at leisure.

Applicability in teaching rudiments:

The recorder is relatively easy to learn and music teachers can positively take advantage of that fact and employ the recorder in teaching the rudiments of music such as, scales, pitch distinction, sight-reading and melodic exercises. Pupils can also extend the scope of their playing to simple melodic tunes from both western and traditional genres. For example, learning to play the recorder can also enhance basic performance skills like fingering techniques, tonguing, breath control and concentration in pupils and these skills can prove very useful in playing more advanced instruments like the clarinet, flute, saxophone, Trumpet, and in general life situations.

Re-educating parents on the relevance of childhood music education.

Usually parents/guardians show nonchalance to seminars and workshops organized in schools. This is partly due to illiteracy and the ever busy mentality pervading our entire area of study: Onitsha metropolis of Anambra State.

However, most parents find PTA meetings as avenue for expressing their grievances and to attack schools with innumerable complaints, and so they usually turn out en masse. It is during such sessions that the researcher usually finds the opportunity to indirectly re-educate parents on the gains of childhood music education by featuring some of the pupils as part of the school orchestra and choir who usually perform and thrill the audience. It was in one of such sessions in supreme knowledge comprehensive schools, Nkpor (one of the research samples) that a pupil bagged scholarship award from the school proprietors for performing brilliantly on the drums and the recorder. As a matter of fact, after each P.T.A. session parents throng to the music room humbly demanding why their children were not part of the show and pledging to support the, whatever it takes, just to belong! So we see that one of the possible ways of defeating parental bias, resistance and nonchalance is by subtly

creating such a musical scenery as above that would ginger competition among them towards involving their children to the music program in school. The responsibility therefore lies upon schools and particularly music teachers to forge ahead in raising as many pupils they can reach toward musical excellence in musical performance regardless of any prior parental prejudice. This was the case then about football when most parents frowned at football playing associating it with waywardness until the echoes of the likes of Okocha, Kanu, finidi, Rashidi, e.t.c. filled every Nigerian home!

Motivating pupils through music/festivals concert/excursion and school program.

Music concerts are quite expensive, but a number of interested schools putting resources together to organize one is a worthwhile endeavor. The researcher had once organized a music concert (October,2008) for primary school pupils which featured about five schools hosted by Supreme Knowledge Comprehensive School, Nkpor, and it was a wonderful experience for the pupils. Pupils can gain so much motivation from music concerts such as:

Self-worth – the fact that a child is picked among his peers to feature improve his self-esteem.

Discipline – much discipline is inculcated in a pupil who rehearses his part daily in preparation for the concert.

Interaction –pupils make new musical friends.

Experience – featuring in a concert helps them improve on their composure, boldness, and overcome stage fright.

Despite music concerts, motivation can also come through music excursions. One of such possible excursion is giving pupils invitation to perform as a choir during church program like weddings. The researcher has employed this form of motivation with much success.

More motivation can also come through enlivening school morning assemblies with band and trumpet accompaniment. As a matter of fact, pupils find school morning assembly irresistible particularly when it is adorned with band and trumpet accompaniment.

The effect of this form of motivation on the pupils is usually seen by their clamor and desire to join the school Band squad.

One other form of motivation which schools and music teachers can use is taking advantage of normal school program like graduation, Christmas

party etc. and making it more of a musical program. The researcher has made some breakthrough in some schools by rescheduling Christmas parties into serious musical program like carol fiesta, carol and nine lessons, festival of carols etc. Usually Christmas parties in schools were whiled away as disco dancing but introducing beautiful choral singing of carols from various genres (traditional, western, classical etc.) has made Christmas seasons in schools more interesting and fulfilling for the pupils.

Conclusion

We have been able to discover that the problems plaguing formal music education in Anambra State primary schools was related to the curriculum, societal bias, dearth of music teachers, lack of adequate instructional materials and ineptitude by the government. Some empirical measures have been suggested which embody the immediate review of the present music curriculum for a culturally relevant one; training of more music teachers with some incentives attached; provision of basic music instructional materials, like the piano keyboard in schools as promised by the government; motivating pupils through music

concerts and re-introducing recorder playing for effective music teaching/learning. These measures, if employed, would help in resuscitating music education at the grassroots.

The resuscitation of formal music education in our primary schools would also imply laying a solid foundation for the future of music education in the state for one cannot hope for a positive response to music at the higher levels of learning if music education at the base is abandoned to extinction.

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