

IMPLEMENTATION STRATEGIES EMPLOYED BY TEACHERS FOR CCA CURRICULUM AND ITS IMPLICATIONS TO MUSIC EDUCATION

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Abstract

Laudable educational proposals do not necessarily in themselves lead to laudable educational achievements. The lumping together of Fine Arts, Music and Drama into one subject called Cultural and Creative Arts (CCA) comes with a lot of challenges. In the face of these challenges, this study examined the implementation strategies employed by upper basic education teachers in handling the introduced CCA in Anambra State and its implications to music education. The major instrument used for the study was a structured questionnaire containing test items arranged under competence, material, attitude, managerial and methodology factors. The analytical tools applied were frequency, percentage and chi-square statistical inference technique on the sample of the study. In summary, 20% of the strategies were positively affecting music education, 16% were insignificant while a whopping 64% were negatively affecting music education. Hence, an urgent and comprehensive review of the curriculum is therefore solicited. Otherwise, the objectives of redeeming our rich cultural heritage, creativity and making or producing self-reliant job creators of Nigerian youths through this introduced curriculum will be a mirage.

Introduction

Any society that seeks relevance must make every effort to give its citizens the best educational exposure which starts from the basic level of education. Basic education gives young people the opportunities necessary to acquire the knowledge, skills, values, and attitudes which they need to live happy and productive lives as individuals who have social duties to discharge for the betterment of life in the society. Hence, it is pertinent that the curriculum at this level of education should be designed in such a way that it can effectively reflect the needs of individuals in the society as well as the aspirations of a given society when implemented.

Nigeria's curriculum reforms have witnessed a lot of changes due to catalogue of innovations in educational policies and programmes. Some of the changes while trying to solve a particular problem will inadvertently create even more grievous problems. Similarly, while a number of people will accept some changes as desirable, others will wonder about the necessity of such changes. In fact, many of the changes in educational policies in Nigeria have been described as the product of confusion, Ayeni (2000:5). There is therefore, "a high level of uncertainties beclouding meaningful planning in Nigeria's educational system," Aluede (2006:97). This can be very dangerous particularly as the future of Nigeria and Nigerians is determined by the level of education her nationals have acquired.

In giving the rationale for the review of the curriculum, the Director of National Educational Research and Development Council, Obioma (2007) stated thus:

Following the decision of the Federal Government to introduce the 9-Year Basic programme and the need to attain the Millennium Development Goals (MDGs) by 2015 and the critical targets of the National Economic Empowerment and Development Strategies (NEEDS), which can be summarized as value reorientation, poverty eradication, job creation, wealth generation and using education to empower people, it

becomes imperative that the existing curricula for primary and junior secondary school (JSS) should be reviewed, restructured and realigned to fit into a 9-Year Basic education programme (p.ii).

In line with the above, the Federal Government decided to merge and restructure Visual Arts, Music and Drama subjects into one subject referred to as Cultural and Creative Arts (CCA) for Basic Education in Nigeria. This restructuring was unlike what used to be practised in the past when there were options between Visual Arts, Drama and Music, the present curriculum collate all these into a single subject CCA which has to be taught as such. The lumping together of three different subjects into one, obviously creates problems in the teaching and learning process. Music, Fine and Applied Arts, and Drama are three different subjects that require three different teachers in the upper basic education for the objectives to be realized. In institutions of higher learning, music is a full-fledged course of study that has different curriculum contents from both Fine and Applied Arts and Theatre Arts. It is almost impossible for a music teacher to be effective in the teaching of Fine and Applied Arts and Drama. On the other hand, a Fine and Applied Arts Teacher cannot effectively handle Music and Drama. Besides, students who are being bombarded with the integration will then have problem of choice, attitude and even confusion of taking up any one of these subjects as a profession. Hence, this study tries to examine the implementation strategies employed by the teachers considering the challenges that the merger creates. Beyond identifying the employed strategies, the study discusses its attendant implications as it affects music education.

Method Research

A survey research design was chosen for this study. The area of study is Anambra State of Nigeria, comprising six educational zones. The researcher employed quota sampling for selecting the total number of respondents for each of the six educational zones. At the end, the sample of the population of this study stood at sixty (60) music CCA teachers. The instrument used was a structured questionnaire arranged in five clusters consisting of competence, material, Attitude, managerial and methodology factors.

Both chi square (χ^2) and simple percentages were applied in the study. There were four alternative responses as provided in the questionnaire for categorizing the opinion of the teachers' responses against each item as applicable to their schools. It was against that background that χ^2 test was applied to test whether or not a significant difference existed between the observed and expected frequencies (number of responses) falling independently into the three categories against each test item. Thus, wherever the categorical distributions of the responses was found significant, the category which pooled the greatest number of responses was used as an indicator for predicting the category of randomly sampled opinion which could be applied inferentially to the population.

The formula for applying the χ^2 test is as follows:

$$\chi^2 = \sum \frac{(F_o - F_e)^2}{F_e}$$

Where: F_o = the observed number of responses in a given category.

F_e = the expected number of responses in that category.

Σ = directs to sum this ratio over all the categories.

Having 60 teachers' respondents and 4 response categories, F_e in each category is $\frac{60}{4} = 15$. The degree of freedom (df) considering the four categories of teachers is 2 while the level of significance (α) is taken

to be 0.05. With the above information, the critical value of χ^2 shows that a value of 5.991 or more is required for significance to occur. Thus, where the χ^2 of a given distribution of the responses was found significant, it was interpreted that the distribution did not occur by chance. Besides, there was also a supplementary application of percentage analysis of number of responses in each category with a view to quantifying and ranking the polled number of responses. Thus, because of the directional nature of all the test items, the investigator was not only interested in finding out whether the test item is significant or not. She was also interested in finding the direction in which the significant difference is tilting towards (i.e. whether the strategies are positively affecting or negatively affecting), by taking percentage bearing of each test item.

Results of Findings

The results of the respondents to the questionnaire are presented in Tables 1 - 5 where SA is Strongly Agreed, A is Agreed, D is disagreed and SD is Strongly Disagreed.

Table 1: Results of 'Competence' Test Items ($F_e = 15$, $\chi^2_* = 5.991$)

S/N	I T E M	SA (%)	A (%)	D (%)	SD (%)	χ^2	Decision
1	Non music teachers teach music contents of CCA	17 (28.3)	28 (46.7)	12 (20.0)	3 (5.0)	21.733	Significant Agreed
2	Non music teachers dodge the teaching of music contents of CCA because of lack of competence	16 (26.7)	23 (38.3)	14 (23.3)	7 (11.7)	8.667	Significant Agreed

3	There is frequent use of read and teach basis in teaching music	8 (13.3)	17 (28.3)	22 (36.7)	13 (21.7)	7.067	Significant Disagreed
4	There is inefficient supervision of CCA by supervisors	14 (23.3)	23 (38.3)	16 (26.7)	7 (11.7)	8.667	Significant Agreed
5	Non music CCA teachers are unable to teach the practical aspects of CCA as it affects music	15 (25.0)	26 (43.3)	14 (23.3)	5 (8.3)	14.800	Significant Agreed

In Table 1, majority of the respondents agreed with four test items (i.e. items 1, 2, 4 and 5) while they disagreed with test item 3.

Table 2: Results of 'Material' Test Items ($F_e = 15$, $\chi^2 = 5.991$)

S/N	I T E M	SA (%)	A (%)	D (%)	SD (%)	χ^2	Decision
6	There is the use of a scheme of work substantially different from the curriculum to improve its effectiveness	29 (48.3)	24 (40.0)	6 (10.0)	1 (1.7)	36.933	Significant Strongly Agreed

7	There is the use of substandard textbook in teaching music contents of CCA	15 (25.0)	18 (30.0)	14 (23.3)	13 (21.7)	0.933	Insignificant
8	There is the overloading of weekly lesson periods with topics	20 (33.3)	23 (38.3)	9 (15.0)	8 (13.3)	11.600	Significant Agreed
9	Teaching aids is insufficiently used	30 (50.0)	18 (30.0)	5 (8.3)	7 (11.7)	26.533	Significant Strongly Agreed
10	There is lack of the use of computer in teaching music	19 (31.7)	22 (36.7)	14 (23.3)	5 (8.3)	11.067	Significant Agreed

From Table 2, majority of the respondents strongly agreed with test items 6 and 9, agreed with test items 8 and 10 but was insignificant in test item 7.

Table 3: Results of 'Attitude' Test Items ($F_e = 15$, $\chi^2 = 5.991$)

S/N	I T E M	SA (%)	A (%)	D (%)	SD (%)	χ^2	Decision
11	Attitudes and practices towards music integration with other subjects vary from school to school	19 (31.7)	22 (36.7)	14 (23.3)	5 (8.3)	11.067	Significant Agreed
12	The efforts of the teacher seems to be random, unfocused and inconsistent in using the introduced CCA curriculum	12 (20.0)	17 (28.3)	14 (23.3)	17 (28.3)	1.200	Insignificant
13	The issue of integration is still a controversy	23 (38.3)	20 (33.3)	9 (15.0)	8 (13.3)	11.600	Significant Strongly Agreed
14	Parents' negative attitude to music hinders their children's performance	18 (30.0)	30 (50.0)	5 (8.3)	7 (11.7)	26.533	Significant Strongly Agreed

From attitude viewpoint as shown in Table 3, majority of the respondents strongly agreed in test items 13 and 14; and agreed in test item 11. Test item 12 is insignificant.

Table 4 points out the test items under managerial factor that deals on the implementation strategies that was employed by the teachers.

Table 4: Results of 'Managerial' Test Items ($F_e = 15$, $\chi^2_* = 5.991$)

S / N	I T E M	SA (%)	A (%)	D (%)	SD (%)	χ^2	Decision
15	Music teachers are hired from outside the school to teach music aspect of CCA	5 (8.3)	13 (21.7)	17 (28.3)	25 (41.7)	13.86 7	Significant Strongly Disagreed
16	Music class time is reduced in the CCA curriculum	21 (35.0)	24 (40.0)	10 (16.7)	5 (8.3)	16.13 3	Significant Agreed
17	There is inequitable distribution of time for the amalgamated subjects	23 (38.3)	18 (30.0)	14 (23.3)	5 (8.3)	11.60 0	Significant Strongly Agreed
18	Inadequate coordination is witnessed in teaching CCA where different teachers are involved	18 (30.0)	17 (28.3)	16 (26.7)	9 (15.0)	3.333	Insignificant †
19	More fund is made available for CCA subjects because of the amalgamation	15 (25.0)	14 (23.3)	26 (43.3)	15 (25.0)	14.80 0	Significant Disagreed

In Table 4, majority of the respondents strongly disagreed with test item 15, agreed with test items 16 and 17, disagreed with test item 19, while test item 18 was insignificant.

The result of the methodology test items is shown in Table 5.

Table 5: Results of 'Methodology' Test Items ($F_e = 15$, $\chi^2_* = 5.991$)

S/N	I T E M	SA (%)	A (%)	D (%)	SD (%)	χ^2	Decision
20	Instructional materials are used in teaching music	13 (20.3)	27 (42.2)	14 (21.9)	10 (15.6)	11.600	Significant Agreed
21	There is adequate application/utilization of audio visual materials as instructional materials	9 (13.6)	12 (18.2)	21 (31.8)	24 (36.4)	10.800	Significant Strongly Disagreed
22	There is improvisation of materials in order to provide effective learning	18 (30.0)	13 (21.7)	14 (23.3)	15 (25.0)	0.933	Insignificant
23	The teachers make effective utilization of cumulative test result in the students' final evaluation	22 (36.7)	17 (28.3)	16 (26.7)	5 (8.3)	10.267	Significant Strongly Agreed
24	Effective report of students' music learning progress to school administrators is carried out	5 (8.3)	14 (23.3)	26 (43.3)	15 (25.0)	14.800	Significant Disagreed
25	The music teaching is more student-centred than teacher-centred	9 (15.0)	12 (20.0)	25 (41.7)	14 (23.3)	9.733	Significant Disagreed

20; disagreed with test item 24 and 35; and strongly disagreed with test item 21. In retrospect, the given five competence test items, five material test items, four attitude test items, five managerial test items and six methodology test items identified in Tables 1 - 5, respectively, are summarized in Table 6. The table went a step further to classify whether the test items were significant in the negative or positive direction and whether it was insignificant.

Table 6: Summary Results of the Findings of Hypothesis Four

Decision	Competence	Material	Attitude	Managerial	Methodology	Total Test Items	Percentage
Significant Negatively Affecting	4	3	3	3	3	16	64
Significant Positively Affecting	1	1	0	1	2	5	20
Insignificant	0	1	1	1	1	4	16
Total	5	5	4	5	6	25	100

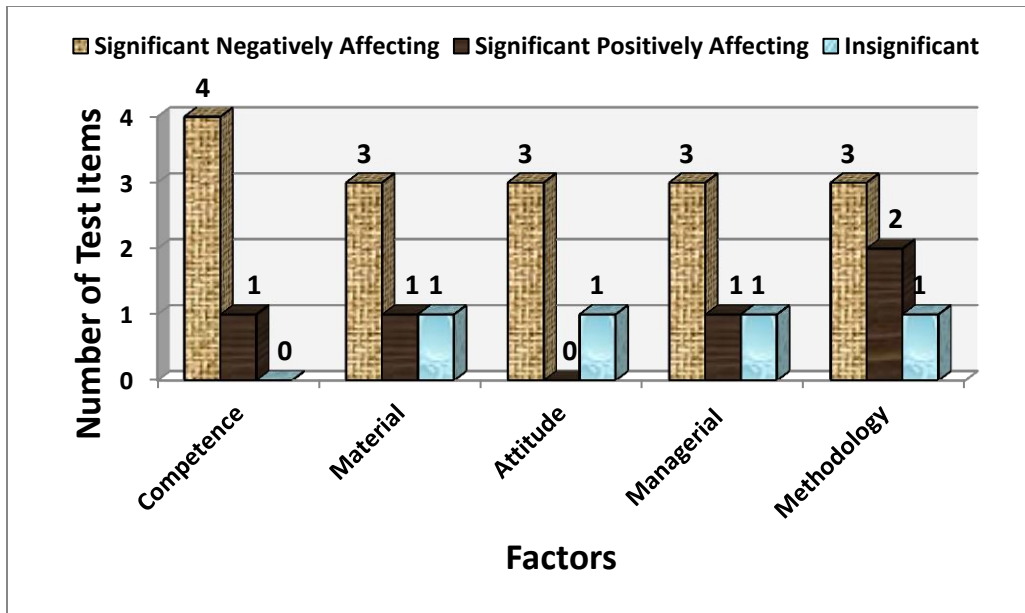


Fig 1: Number of Test Items Significance

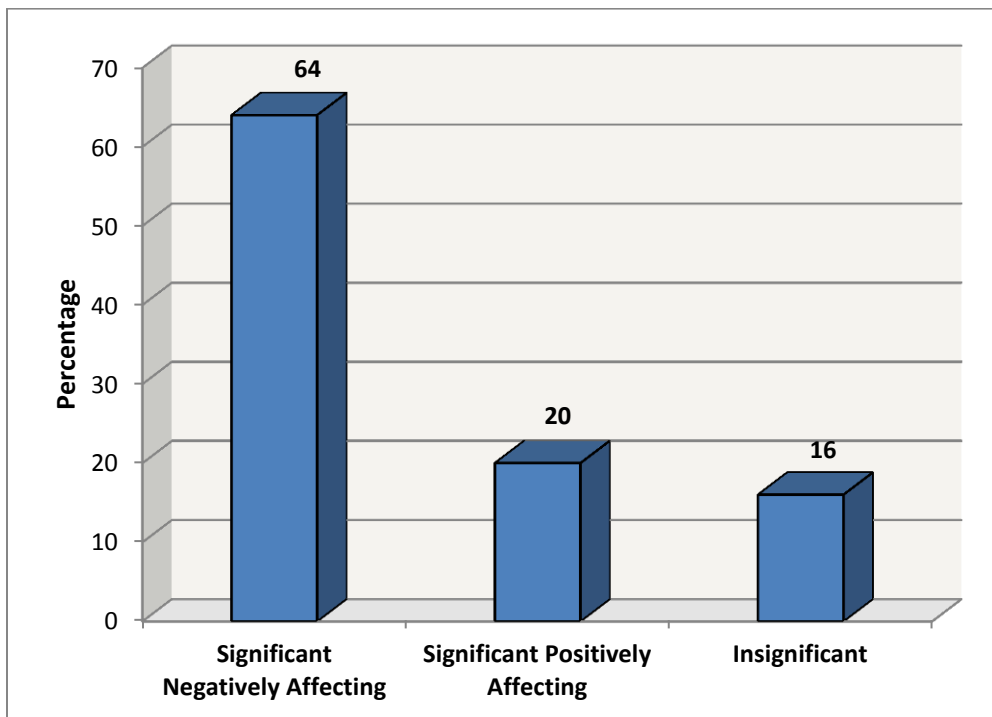


Fig 2: Percentage of the Test Items Significance

In the final analysis, Fig 2 shows that the number of test items that is negatively affecting hypothesis four polled the highest percentage of 64%. Hence, the established significance difference of the alternate hypothesis is tilting in the negative direction.

Discussion of Findings

Competence Factor

It was discovered from the analysis of findings that non music teachers teach the music contents of CCA. The major practical implication of this finding is that when non music teachers teach it, they will not be able to satisfactorily and effectively achieve the desired outcomes of instructions. On a study of competencies needed for effective teaching of music in the secondary schools, Nwokenna (2006) submitted that "music teaching in schools cannot be effective if the teachers do not show remarkable competence on the various aspects of general music programme" (p. 49). In a similar study on the cultural and creative arts curriculum in secondary schools, Iriwieri (2009) stated that:

There is at present a dearth of qualified art and music teachers in secondary schools. Most of the schools lack the professionally trained graduate art and music teachers, who are much more exposed both academically and professionally to handle the programme well at the secondary school level" (p. 351).

There is the tendency that these incompetent teachers may start using the 'read and teach' method of teaching. Another grievous implication is that they may start dodging the teaching of music contents of CCA that they find difficult to understand. This was substantiated by the respondents in test item 3 of Table 1. This issue of dodging was also confirmed by the CCA supervisors and music specialists that were interviewed in the course of this study. One of

the interviewee submitted that "some schools have only one teacher who is a specialist in one discipline to handle CCA. In this case, the teacher concentrates more in his/her own discipline teaching mainly and well his aspect of discipline and little of the other aspects because he/she doesn't know it. A subject like music cannot be taught on the basis of 'read and teach' as there are more to music than paper can show". The study also agreed that non music CCA teachers are unable to teach the practical aspect of CCA as it affects music. The use of unqualified teachers in teaching music aspect of CCA and perhaps CCA as a subject is very detrimental to the achievement of the objectives of CCA. An unqualified teacher who has obvious limitations cannot effectively teach with practical examples. Music and other disciplines of CCA require practical examples while teaching. Therefore, when there are teachers who teach without practical examples, it does no good to the subject.

Material Factor

The study observed that there is the use of a scheme of work substantially different from the curriculum to improve its effectiveness as submitted in test item 6, Table 2. In this regard, attention is hereby drawn to the inclusion of music in JSS 3, in the current CCA scheme of work in use in upper basic classes in schools in Anambra state. It should be noted that the topics so included are definitely not covered in the CCA curriculum drawn by Nigerian Educational Research and Development Council (NERDC) and the National Examination Council (NECO) syllabus for CCA Basic Education Certificate Examination (BECE). NECO Basic Examination question papers for 2011/2012 and 2012/2013 academic sessions show that the included topics did not appear in the examination question papers. If the students should learn about this, one of the motivations for studying those topics which is to see it in their question papers will be

killed. This study agreed that there is the issue of overloading of weekly lesson periods with topics. Lesson topics are so jam-packed in the new scheme of work. For the topics to be covered by the teacher, he/she must have to superficially teach them that even the students will not comprehend what is being taught. Consider for instance the following topics to be covered in three different weeks in JSS 1. (1) Rudiments and theory of music: (a) notation-staff and sol-fa: musical alphabet (b) staff/stave, clefs and letter names of the stave (c) types of stave/treble, bass, great stave (d) lines and spaces, ledger lines and spaces. (2) Scale (a) Definition of scale; major scale of C natural and G. Tones and semitones (b) Technical names of degree of the scale (c) keyboard setting. (3) Rudiments and theory of music: (a) Time signature; Definition and spelling of time signature (b) Kinds of time (Simple and Compound) i. duple ii. Triple iii. Quadruple, (c) musical terms, signs and abbreviation; Accidental. In the old music scheme, these topics are well covered in ten (10) different weeks. How possible is it for a student of JSS 1 expected to know, learn, define, name, write or even identify notation-staff and solfa, musical alphabet, staff/stave, clefs and letter names of the stave, types of stave (treble, bass), great stave, lines and spaces, ledger lines and spaces in just one week? The implication of this finding is that the scheme is rarely covered and is superficially taught too.

Also, in the analysis of this study, it was strongly agreed that teaching aids was insufficiently used in schools for teaching music aspect of CCA. When the appropriate instructional materials are used, it enhances the students' ability to learn. Buttressing this point, Ikibe (2009) stated that "learning music is better done by handling musical instruments, listening to musical items and by singing" (p. 99). Yet the instructional materials and facilities are grossly inadequate in our schools for effective music teaching and learning. In this regard Mbanugo (1999) pointed out that "lack of adequate resource mobilization in form of equipment, textbook and instructional materials militate against effective implementation of music

education" (p. 235). In the same vein Okafor (2009) noted that "the apparatus is either in short supply or decrepit" (p. 18). By the same token, Leonhard and House (1972) assert that "the learning and thinking of young children are linked to the concrete, seeable and the touchable" (p. 287).

The use of computer in teaching music is also found to be lacking. It is important to note that we are in computer age and the students' interest will be aroused to a high level if computer and its peripheral devices are somehow integrated into the teaching of music. There was an agreement by the teachers that the issue of parents having negative attitudes towards music hinders their children's performance. Positive disposition to the study of music by parents will help in a lot of things. For instance, with regard to the problems facing the implementation of creative arts curriculum, Iriwieri (2009) stated thus:

This situation becomes evident from students inability to procure basic Art materials, as a result of some parents nonchalant attitude to providing the basic Music and Art materials for their children/wards. The situation is even worse where parents prevent their children/wards from doing Art in preference for science-oriented subjects. (p. 350)

Attitude Factor

The results of the findings show that attitudes and practices towards music integration with other subjects vary from school to school (test item 11, Table 3). In some schools they give three periods per week for CCA subject, in other schools they give two periods. Similarly, in some schools one teacher teaches it while in other schools two teachers teach it. Some teachers proportionally divide the periods weekly while in some others it was proportionally divided period by period. In fact, in some of the school I visited, there was total

separation of periods between Music/Drama and Visual Arts. The same way it varies from school to school, it also varies from teacher to teacher. Some teachers' approach seem to be random, unfocused and inconsistent in using the introduced CCA curriculum. Indeed, the issue of the integration of Music, Visual Arts and Drama is still a controversy because many schools and teachers are yet to be at home with the new development.

Managerial Factors

The findings from the study strongly disagreed that music teachers are hired from outside the school to teach music aspect of CCA. This item was put to test considering the fact that since the time allocation of music is very small, some school may hire teachers from outside. It is also a known fact that music class time is reduced in the CCA curriculum. To add salt to injury, there is also inequitable distribution of time as well as sharing of the amalgamated subjects to the detriment of music. Ugoo-Okonkwo (2013) captured it succinctly when she observed that "Music was swallowed up completely, not even up to half ($\frac{1}{2}$) of Drama and is one fifth ($\frac{1}{5}$) of Visual Art"(p. 8). If three different subjects are to be amalgamated as one, there should be even distribution of those subjects.

The study noted that the issue of injecting more fund into CCA subjects because of the amalgamation, was not true. In fact, one may be lucky if CCA should receive equal fund with other science subjects, considering the Government's undue emphasis on its educational policy on science and technology to the detriment of the arts which is often made visible in the allocation of funds. Apart from the time issue, the study found out that proper coordination in teaching CCA where different teachers teach it is lacking (item 19, Table 4). This coordination can be in the area of setting questions for quiz and examinations, marking of students answer scripts, sharing of periods, registering of students' scores, etc. Proper guideline should be given in this area.

Methodology Factor

Instructional materials are used in teaching music no doubt, but what is doubtful is the adequacy and efficiency. Also, the study strongly disagreed on the issue of adequate application/utilization of audio visual materials as instructional materials. When one is talking of adequate utilization of instructional materials, the person is talking of using a tool that will enable learning without tears, understanding without being a genius and remembering without much repetition. In this line, a Chinese proverb states "Tell me, I will forget, show me I might remember, involve me and I will learn". No wonder Nye and Nye (1970) in Onwuekwe 2007 said:

Learning takes place best when children are actively involved in the teaching-learning process for the young learner, music should be the discovery of musical sound - what it is like, what produces it, how he might respond to it, how it is organized, and how he might manipulate it. (p. 29)

The study strongly agreed that teachers make effective utilization of cumulative test result of the students final evaluations. That notwithstanding, it is usually difficult to determine the particular subdivision of CCA that the students individually are doing well in, since they are treated together as one subject. The scores for evaluation are not separated. For instance, Music __, Visual Art __ and Drama __ but bears CCA __. This obvious limitation of CCA evaluation can be a bottleneck in making intelligent judgement in music pedagogy as observed by Onuora-Oguno (2007) thus:

Evaluation, even with all of its frailties is the best way for unearthing objective truth. Intuition and personal opinion have their place in life, but they do not provide objective information. Evaluation is therefore the most appropriate way to make intelligent judgements in music pedagogy. (p. 77)

Similarly, the study did not agree that there is effective report of students' music learning progress to school administrators. Considering the challenges that CCA amalgamation faces, to give progress report seems practically impossible. What the teachers strive to do is to coordinate properly and to give final report at the end of the term. Ideally, music teaching should be more student-centred than teacher-centred but the respondents disagreed that this is not obtainable at present. This may be attributable to many factors like the use of 'read and teach' method, insufficiency of time, lack of instructional materials and how to use it, etc. Hence, a music teacher must be conscious of things that will make his/her teaching effective. Buttressing this further, Onwuekwe (2007) observed that:

music educators or teachers of school music have always been interested in improving the quality of music instruction. To achieve the above objective, the music educator must be vast in child psychology; methodology and knowledge of subject matter to enable him realize his noble objective of educating the child. (p. 29)

Conclusion

In this study, the implementation strategies of the CCA curriculum employed by the teachers in Anambra State for upper basic education and its implications to music education has been carried out. From the analysis of the results obtained, it was observed that 20% were positively affecting the merger, 16% were insignificant while a whopping 64% were negatively affecting. The import of these results is that there is a need to review the curriculum in line with the challenges being currently faced. The required personnel should be adequately involved in the negotiation to enable the modifications of the grey areas so as to come out with a curriculum that will enable effective implementation and objectives actualization.

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