ASSESSMENT OF IMPLEMENTATION OF MUSIC EDUCATION CURRICULUM IN JUNIOR SECONDARY SCHOOLS IN KADUNA STATE

BY

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AUGUST, 2014

DECLARATION

I declare that the work in the thesis entitled "Assessment of Implementation of Music Education Curriculum in Junior Secondary Schools in Kaduna State" has been carried out by me in the Department of Educational Foundation and Curriculum, Ahmadu Bello University, Zaria – Nigeria.

Adeniran Ramanu ADAMU **Signature** **Date**

CERTIFICATION

This thesis entitled "ASSESSMENT OF IMPLEMENTATION OF MUSIC EDUCATION CURRICULUM IN JUNIOR SECONDARY SCHOOLS IN KADUNA STATE" by Adeniran Ramanu Adamu meets the regulations governing the award of the degree of masters in Education Curriculum and Instruction of Ahmadu Bello University, Zaria and is hereby approved for its contributions to knowledge and literary presentation.

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DEDICATION

This work is dedicated to my wife Mrs. Patricia Adamu and my lovely children Faith, Sophia, Emmanuel, Ruth, Joseph, David and Caleb.

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ABSTRACT

This study was on Assessment of Implementation of Music Education Curriculum in Junior Secondary Schools in Kaduna State. During the investigation, questionnaires, observation and checklist were used as instruments for data collection. The study involved 171 students of JSS 2 and JSS 3; three (3) music teachers and six (6) vice principals from a population of 3300 respondents (3221 students, 3 teachers and 6 vice principals) drawn from the only three schools offering music in the educational zone. Descriptive and inferential statistics techniques were used to analyze the one hundred and seventy one (171) students and nine (9) teachers and vice principals from the Inspectorate Divisions. Descriptive statistics and chi-square (X^2) non-parametric statistics were used to analyze the data collected for the research and to test the null hypotheses. Five null hypotheses were formulated and tested at 0.05 level of significance. Four (4) hypotheses were retained while one (1) was rejected. Major findings from the analysis of data collected for the study were as follows: findings from research question one revealed that both groups did not differ significantly on the achievement of music objectives as the combination of harmonium sound enable students to sing in unison. Research question two revealed that both groups did not differ significantly on the role played by government in the implementation of music curriculum. Research question three revealed that both groups did not differ significantly on the importance of availability of qualified music teachers for the implementation of music curriculum. Research question four revealed that both groups did not differ significantly on the availability of music curriculum implementation materials in Junior Secondary Schools. Research question five revealed that there is a significant difference in the opinions of teachers/vice principals and students in the utilization of teaching methods by trained and untrained teachers. Based on the research findings, the researcher made some recommendations among which are that music education should be popularized in Junior Secondary Schools in Kaduna State through direct instructions, public lectures, seminars and workshops. Government should ensure the smooth take-off of music education in Kaduna State by making provision for instructional and multi-media aids. The government must endeavour to involve experts and professionals in curriculum planning, and government should employ more qualified music teachers.

LIST OF ABBREVIATIONS

JSS – Junior Secondary School

FRQ – Frequent

NECO - National Examination Council

NERC – National Education Research Council

NPE – National Policy on Education

NTI – National Teachers' Institute

SASS – Schools and Staffing Survey

S.A.T.B – Soprano Alto Tenor Bass

S & TQ– Student and Teachers' Questionnaire

OPERATIONAL DEFINITION OF TERMS

1. **Music:** It is the art or science of combining vocal or instrumental sounds.
2. **Musical Sounds:** These are seven (7) letters of the alphabets A-G.
3. **Musicologist:** An academic musician is referred to as a musicologist.
4. **Musical Notations:** These are signs interpreted into songs.
5. **Scale:** It is an alphabetical succession of sounds ascending and descending.
6. **Staff:** This consists of a series of five parallel lines and four spaces which contain musical notes.
7. **Pitch:** The word is used to describe how high or low a sound is.
8. **Semitones:** The smallest distance between two notes on the keyboard.
9. **Tone:** A tone consists of two semitones.
10. **Key Signature:** It is the set of notes on which the music is built.
11. **Rest:** This refers to the period of silence in music.
12. **Octave:** This is the term given to the next sound either above or below which has the same letter name such as AA, DD
13. **Instrument Tutor:** It is tutorial book that contains the principles and techniques to playing an instrument is referred to as instrument tutor.
14. **Flat:** It is a sign in music that lowers a note in semitone.
15. **Natural:** It is a sign that naturalize a note.
16. **Sharp:** It is a sign that raises a tone in semitone.

TABLE OF CONTENTS

Title Page - - - - - - - - - -i

Declaration - - - - - - - - - -ii

Certification - - - - - - - - - -iii

Dedication - - - - - - - - - -iv

Acknowledgement - - - - - - - - -v

Abstract - - - - - - - - - -vi

List of Abbreviations - - - - - - - - -vii

Operational Definition of Terms - - - - - - -viii

Table of Contents - - - - - - - - -ix

List of Tables - - - - - - - - - -xii

CHAPTER ONE: INTRODUCTION

1.1 Background to the Study - - - - - - -1

1.2 Statement of the Problem - - - - - - -5

1.3 Objectives of the Study - - - - - - -6

1.4 Research Questions - - - - - - - -6

1.5 Research Hypotheses - - - - - - - -7

1.6 Basic Assumptions - - - - - - - -8

1.7 Significance of the Study - - - - - - -8

1.8 Scope of the Study - - - - - - - -10

CHAPTER TWO: REVIEW OF RELATED LITERATURE

2.1 Introduction - - - - - - - - -11

2.2 Theoretical Framework - - - - - - -11

2.3 Conceptual Framework - - - - - - -13

2.4 Origin of Musical Notes - - - - - - -15

2.5 Concept of Music Education - - - - - - -17

2.6 The Importance of Music Education - - - - - -18

2.7 Objectives of Music in Nation Building - - - - -21

2.8 The Federal Ministry of Education Music Syllable - - - -25

2.9 The Role of Government in Music Curriculum Implementation - -28

2.10 The Role of Supervisors in Music Curriculum Implementation - -31

2.11 The Role of Principal/Head Teacher in Music Curriculum Implementation -33

2.12 The Role of a Teacher in Music Curriculum Implementation - -34

2.13 The Music Teacher - - - - - - - -35

2.14 Qualifications of Music Teachers - - - - - -38

2.15 Instructional Materials for Music Curriculum Implementation - -42

2.16 Methods of Teaching Music - - - - - - -47

2.17 Evaluation of Music Education - - - - - -51

2.18 Purpose of Curriculum Evaluation - - - - - -53

2.19 The Empirical Studies- - - - - - - -56

2.20 Summary - - - - - - - - -61

CHAPTER THREE: RESEARCH METHODOLOGY

3.1 Introduction - - - - - - - - -62

3.2 Research Design - - - - - - - - -62

3.3 Population - - - - - - - - - -62

3.4 Sample and Sampling Techniques - - - - - -63

3.5 Instrumentation - - - - - - - - -64

3.5.1 Validity of the Instrument - - - - - - -65

3.5.2 Pilot Study - - - - - - - - -65

3.5.3 Reliability of the Instrument - - - - - - -66

3.6 Procedures for Data Collection - - - - - -66

3.7 Procedure for Data Analysis - - - - - - -67

CHAPTER FOUR: DATA PRESENTATION AND ANALYSIS

4.1 Introduction - - - - - - - - -68

4.2 Analyses of Respondents Answers to Research Questions - - -74

4.3 Testing of Null Hypotheses - - - - - - -52

4.4 Major Findings - - - - - - - - -85

4.5 Discussion - - - - - - - - -86

4.6 Summary - - - - - - - - -92

CHAPTER FIVE: SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary - - - - - - - - -93

5.2 Conclusion - - - - - - - - -94

5.3 Recommendations - - - - - - - -95

5.4 Suggestions for Further Research - - - - - -96

References - - - - - - - - -98

Appendix ‘A’ - - - - - - - - -105

LIST OF TABLES

Table 3.3.1: Population of Students in Private Schools in the Inspectorate Zone -63

Table 3.4.1: Sample of JSS Music Teachers, Vice principals and Students in the Study Area- - - - - - - - - -64

Table 4.1.1 Respondents Schools/Inspectorate Division - - - -68

Table 4.1.2 Respondent Class - - - - - - -69

Table 4.1.3 Number of Sampled Principal/Teacher in each Inspectorate Division-69

Table 4.1.4 Teachers/Vice principals' Educational Qualification - - -69

Table 4.1.5 Teachers/Vice principals Teaching Experience - - -70

Table 4.1.6 Research Observation Tool - - - - - -71

Table 4.2.1 Summary of Answers on Significant differences between Students, Teachers/Vice principals on the Achievement of the Objectives of JSS Music Curriculum - - - - - - -74

Table 4.2.2 Summary of Results on Roles of Government and its Supervising Bodies in the Implementation of JSS Music - - - - -76

Table 4.2.3 Summary of Results on the Qualifications of Music Teachers - -77

Table 4.2.4 Summary of Results on the Extent of the Availability of Instructional Materials for Teaching Music - - - - - -79

Table 4.2.5 Summary of Answers on Methods of Teaching Music in JSS -80

Table 4.3.1 Chi-square showing no Significant difference in the Perceptions of Teachers/Vice principals and Students regarding the Achievement of the Objectives of the Junior Secondary School Curriculum- - - -82

Table 4.3.2 Chi-square on difference in the opinion of teachers/vice principals and students on the roles of government and supervisors in the implementation of junior secondary school music curriculum- - - - - -83

Table 4.3.3 Chi-square on difference between students and teachers on the availability of music teachers in the implementation of music curriculum- -83

Table 4.3.4 Chi-square showing no Significant difference between Teachers/Vice principals and Students Opinion on the Availability of Music Curriculum Implementation Materials in Junior Secondary Schools - -84

Table 4.3.5 Chi-square showing Significant differences in the Utilization of Teaching Methods by Trained and Untrained Teachers in the Implementation of Music Curriculum in Junior Secondary Schools - - -85

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Music education is a field of study associated with the teaching and learning of music. More than mere teaching notes and rhythm, music education seeks to develop the whole person. It touches the development of the affective domain including music acquisition and sensitivity. It helps to develop fine motor skills in students who play instrument. It expands cognitive development through the recognition and interpretation of musical notation. Thus, music can be defined as the art or science of combining vocal or instrumental sounds (or both) to produce beauty of form, harmony, and expression of emotion (Concise Oxford Dictionary, 2004).

The incorporation of music training from pre-school to post-secondary education is common in most nations because involvement in music is considered a fundamental component of human culture and behaviour. Each culture possesses its own musical language that reflects its own traditions, concerns and activities. According to Okafor (2003:189) "Africans use music as much as music controls their lives and speeches" he further observed that music is implicated in life, and people use music to communicate, to move, to express emotions, ideas and mobilize people or rally people to solidarity. Children everywhere are born with musical abilities, with voices and with auditory organs. The difference lies only on what they do with these gifts that vary according to temperaments, upbringing, nationality, race and period of time in history. In junior secondary schools, children often learn to play instruments like keyboards or recorders, sing in small choirs, and learn about the elements of musical sound and history of music.

Although music education in many nations has traditionally emphasized western classical music, in recent decades music educators tend to incorporate application and history of non-western music to give a well-rounded musical experience and teach multiculturalism and international understanding. In junior secondary schools, students often have the opportunity to perform in some type of musical ensembles, such as a choir, orchestra, or school band: concert band, marching band, or jazz band. In some secondary schools, additional music classes may be available. In junior secondary school or its equivalent, music usually continues to be a required part of the curriculum.

There are some basic reasons that justify the inclusion of music in the curriculum. The first reason is that music serves mainly as an aesthetic or a visual experience. This experience basically involves the observation of sound images rather than all the way through printed communication, discussion, any sort of arithmetical modus operandi, or additional type of expression. The improvement of one's artistic intellect has proved the ability of being able to enhance the excellence of life equally throughout the school years and through the later years. Music's significance as an opportunity to identify consciousness has been confirmed by experts such as Rogers and Maslow (2011).

The second reason, for which music is regarded to be an important part of the curriculum, is the role that it plays in understanding culture. Music is a true demonstration of the traditions, community culture, aspirations and accomplishments of humankind. In music are embedded various customs value, and beliefs of the common man. At the same time, communication with the help of music is sort of abstract; the learner must be educated to interpret this non-figurative representation of music coordination in order to understand it.

Finally, the reason that music edification is supported is that the brain understands music; it is capable of manipulating the expression and growth of the superior cognitive procedures of the brain that are usually not possible in other fields. In recent times, a study at the University of California has shown that prepared melody teaching improves student's spatial aptitude, which holds a significant constituent in arithmetical way of thinking and judgement. Supplementary investigation in the field have revealed that the brain ought to have loaded, sensory knowledge experiences if it wants to raise itself to a higher level of intellectual growth and ability. Students dispossessed of these sensory stimulations that are provided specially by music have been equated by enlightening experts to youths who are at the same point in their lives experienced brain inactivity or damage. The music classes that have been an integral part of some school curriculums classes have shown excellent results. The following explains the various benefits that have been shown by the application of music on students aged fifteen. Arithmetic ability: music and melody compositions that had been included in the curriculum for students aged between twelve to fifteen years of age have shown positive results in deciding the mathematical ability of the students (Rogers and Maslow, 2011).

Rogers and Maslow (2011) asserted that music has shown itself to help the child's brain develop in an enhanced manner, thereby resulting in a better attitude and skills to understand arithmetic as soon as they get older. Since mathematics is an integral part of our lives at every stage of life, it is essential to develop good mathematical skills. In order to survive in the technology driven world of today, it is very important for the children to develop their arithmetic and logical abilities from childhood.

The Federal Government of Nigeria, in its National Policy of Education (2004: III) remarked that "Education in Nigeria is an instrument "per Excellence" for effecting national development. To compliment the statement above, the National Policy of Education (2004:14) also stated that "the junior secondary schools shall be both pre-vocational and academic. It shall be tuition free, universal and compulsory. It shall teach basic subjects to further knowledge and skills" and music happens to be among the pre-vocational subjects to be taught in junior secondary schools. As a result of the significance of music in our society, the management of the selected schools for this thesis, introduced music education in their various schools.

At this level, students are prepared for the junior secondary school certificate examination. This study therefore, investigates into the implementation of music education curriculum programme as provide by the schools and the ministry of education in Kaduna State, it intends to look into the following areas: staffing, provision of music materials, facilities, equipments, supervisory roles as it affects music education, teaching methodology e.t.c. individuals to enhance self actualization as well as musical thinking and imagination.

The researcher intends to find out the extent to which music education is been implemented in Nigeria with particular reference to the few schools studying music in Kaduna State. He also intends to find out why music education is not taught in most of the junior secondary schools despite the fact that the federal government in its National Policy on Education (2004) made music education one of its pre-vocational subjects in junior secondary schools. It will also investigate the problems that confront the music teachers in the few schools that music education is being taught.

1.2 Statement of the Problem

There appear to be negative attitude towards music in Kaduna State among students, parents, vice principals and administrators of education in Kaduna State. This is evidence from the fact that out of the twelve (12) Inspectorate Divisions only two (2) Inspectorate Divisions have schools that offer music at junior secondary school examination. According to Adamu (2012) out of the five hundred and one (501) public schools in Kaduna State none is offering music as a subject in junior secondary schools. This is probably because they do not see the need to introduce music in their list of subjects. Parents may also not see the need for their children and wards to read music because of the relegation of music to the background among other subjects such as Fine and Applied Arts and Drama.

According to Earnert (2011) former president of the music educators National Conference, "music enhances knowledge in the area of mathematics, science, geography, history, foreign languages, physical education and vocational training". Music not only inspires creativity and performance, but academic performance over all is seriously impacted. Music education also increases one's success in society.

Considering the above importance attached to music, the negative attitude to music may be as a result of lack of awareness or poor teaching methods, which may result from lack of teaching aids and necessary textbooks. Thus, avenues must be explored to promote and enhance the effective implementation of the music curriculum. One of such ways is to embark on studies with the view of providing information which is aimed at encouraging, promoting as well as enhancing the implementation of music curriculum.

The researcher intends to find out the extent to which of music education curriculum is been implemented in Kaduna State and the problems associated with music education such as the administration of music programmes in Junior Secondary Schools in Kaduna State, the problems militating against effective teaching and learning of music, the roles of teachers, lack of supervisors and government, lack of sufficient aids/instructional materials, lack of qualified teachers in teaching the subject among others.

1.3 Objectives of the Study

The objectives of this study are to:

1. Ascertain the extent to which objectives of the music curriculum is being achieved in junior secondary schools.
2. Identify the role played by government and supervisors in the implementation of the junior secondary school music education curriculum.
3. Assess the quality of teachers for the implementation of music curriculum.
4. Assess the appropriateness of instructional materials used for the implementation of the curriculum.
5. Assess the teaching strategies adopted by teachers for the implementation of the curriculum.

1.4 Research Questions

1. What is the extent to which the objectives of the JSS music curriculum use being achieved?
2. What roles do government and its supervisory units play in the implementation of the junior secondary schools music curriculum?

3. What are the qualifications of teachers teaching music at junior secondary schools?
4. What music curriculum implementation materials are available in the junior secondary schools?
5. What are the teaching methods used by the music teachers in implementing music curriculum in junior secondary schools?

1.5 Research Hypotheses

The following are the hypotheses postulated to guide the study:

HO_1: There is no significant difference in the perceptions of teachers/vice principals and students regarding the achievement of the objectives of the junior secondary schools music curriculum.

HO_2: There is no significant difference in the opinion of principal/teachers and students' on the roles of government and supervisors in the implementation of junior secondary school music curriculum.

HO_3: There is no significant difference between teachers/principal and students' opinions concerning the availability of qualified music teachers for the implementation of music curriculum in Kaduna state.

HO_4: There is no significant difference between principal/teachers' and students' opinions on the availability of music curriculum implementation materials in junior secondary schools.

HO_5: There is no significant difference in the utilization of teaching methods by trained and untrained teachers in the implementation of music curriculum in junior secondary school.

1.6 Basic Assumptions

The research is based on the assumption that:

1. Junior Secondary Schools in Kaduna state are implementing the music curriculum as specified in the National Policy on Education and the curriculum in general.
2. Junior Secondary Schools in Kaduna state have adequate supply of instructional materials for implementation of the music curriculum.
3. The JSS in Kaduna state have qualified music teachers for the proper implementation of the jss music curriculum.
4. The government and its supervisory agents play significant role in the implementation of music curriculum in the state.

1.7 Significance of the Study

The researcher believes that the study will be beneficial in the sense that the findings thereof will contribute in no small measure towards improving the general standard of music teaching in our junior secondary schools. This study will serve as a pointer to whoever is responsible for music curriculum in Nigeria. It will help the government to develop positive attitude towards music. This positive attitude towards music by the government will then lead to appropriate placement of music in the curriculum of all junior secondary schools.

It will help the teachers to assess the effectiveness of the stated objective, content and structure of junior secondary school music curriculum as stated in junior secondary school curriculum 1985. It will help improve how teachers assess music which may help them to improve their skill attitude and contribute towards teaching of music education. It will also give music teachers the opportunity to know current barriers confronting the

implementation of music curriculum programme, thereby giving them the opportunity to look for effective solutions to them. It is hoped that this study will determine how regular teachers and vice principals are exposed to workshops, seminars and conferences within the year.

Students are expected to also benefit from this study because the success of the implementation of music education curriculum will enhance the acquisition of musical knowledge. School authorities shall also know the problems facing the teaching of music with a view in taking educational and administrative steps in resolving them.

It will serve as a guide to inspectorate division of the ministry of education since it can be seen as an area of exploration during school inspection and supervision. It will also help in reviewing music curriculum so as to meet up with the emerging needs of the society which would bring about the desired change in the behaviour of the students that will undergo music courses, thereby functioning well in the society.

It is governments' intention to see that education is functional in Nigeria. Education should not just be what the brain can store only, but what the human hands can do should be built into it (National Policy on Education 2004). The pragmatist philosophical theory gains a solid stand here that education should create room for vocational training. Infact, music education is one of the subjects to fulfill this objective.

The study will be useful to curriculum planners as it will assist them to plan music curriculum for different levels of music students.

1.8 Scope of the Study

This study assesses the implementation of music education curriculum in three (3) junior secondary schools in Kaduna state. Teachers and students of music education are covered by the study. It is delimited to male and female students, teachers, vice principals, and inspectorate division of the ministry of education. This research will try to assess the implementation of music education curriculum from 2002-2008 so as not to make it cumbersome.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

This chapter reviewed literature that had to do with the issues surrounding the study at hand. The review covered the following subheadings: conceptual framework, concept of music education, the importance of music education, the aims of and objectives of teaching music education, the role of government in music curriculum implementation, the role of supervisors in music curriculum implementation, the role of principal/head teacher in music curriculum implementation, the role of a teacher in music curriculum implementation, the music teacher, qualifications of music teachers, instructional materials for music curriculum implementation, appropriate music instructional materials, criteria for selecting instructional materials, methodology for teaching music, evaluation of music education, purpose of curriculum evaluation, the empirical studies and summary.

2.2 Theoretical Framework

The theoretical framework of this study is premised on the obvious fact that there is a great difference between the policy and what teachers and school heads do with the children. Ajayi (2001) states that however, good a policy may be, if the implementation strategies are faulty, the plan will fail. Therefore, for the implementation of music curriculum in JSS to succeed, special attention must be given to what happens at the school level. To this end, emphasis should be on how to monitor the quality of music curriculum at the school level. The new thinking in terms of effective institutional

management is seen as a mix of inputs from both within the school and to the school from outside.

Ajayi (2001) states that policy document is an effective instrument for educational change and must be tempered with by the realization that the very complex links between policy and what teachers and schools heads actually do with children reduce significantly and even eliminate the impact of policy on classroom practice. In other words, policy is a necessary, but fairly blunt instrument in the improvement of educational quality.

Ajayi (2001) suggested that selecting the right mix of inputs will necessarily lead to changes in behaviour. Students' performance must make room for the realization that the unique educational processes in individual schools contribute significantly to what students learn. This means that the school and the class, neither teachers nor the infrastructure for managing the system are the key units of analysis in planning and intervening to improve the quality of education.

In most reform programmes, the implicit assumption is that facilities and equipment, curriculum, teachers' behaviour, and system management practices are relatively independent of each other in their impact on student performance. This assumption must be replaced by the understanding that all these factors come together within the school to form a social system that conditions the learning that can take place thereby enhancing educational development in the nation.

A system theory explains the existence of different parts which perform different functions in such a way that each part interacts and is interdependent on the other parts. The educational system has similar characteristics with other systems. This study is hinged on the systems theory. The input in this case are educational resources, the

process involves management strategy employed to transform the output which describes skills acquired and quality of the output or graduate. Nwankwo (1984) and Zelvys (2004) describe a system as series of interrelated and interdependent parts such that the interaction of any part affects the whole system.

2.3 Conceptual Framework

According to Yunusa (2000) the term curriculum comes from the Latin word "Currere" which means "to run". With time, it came to mean the "course of study". Not surprisingly, the traditional definition of curriculum is a course of study or training leading to a product or education. For most lay persons curriculum today is equated with course guides, syllabi or textbooks that establish the course. Such a classic definition of the term also reflects the meaning of curriculum for the most conservative or structured education in the field. Many authorities have defined curriculum in similar terms.

A look at some of these definitions by various authorities authenticates the above statement. Walton and Philip (1973) defines curriculum as that content and those processes designed to bring about learning of educational value. By this definition, curriculum is considered to include both what is to be taught and by what means is it to be taught. In his own view, Smith (1962) defines curriculum as the set of a sequence of potential experiences set up in the school for the purpose of disciplining children and youths in group ways of thinking and acting. To Smith a curriculum is always in every society, a reflection of what the people think, feel, believe and do.

Walton (1973) stipulated that curriculum is the process and content designed for effect learning of educational values, Walton maintained that, the curriculum of a subject should be determined by the most fundamental understanding of what could be achieved

and the underlying principles that give structure to the subject. For him, the best way to create interest in a subject is to render it worth knowing, which means to make the knowledge gained suitable in one's thinking beyond the situation in which the learning has occurred. This definition infers that a real understanding of the children involved in the curriculum is necessary. Also it means that, the method, of the teacher should be conceived within a pre-conceived framework developed as a result of answering questions as, what sort of experiences can be contributed which both will make the pupil wish to learn and also help in him in his learning.

For Jenkins (2009) curriculum is one of the educational fields that takes as problematic, what should be planned, taught and learned in schools. It is a central and centralizing study organized around the choice facing the practitioner. In his own view, Hirst (1974) agrees with Walton (1973) that the use of the term curriculum varies but he, concluded that curriculum is the programme of activities designed so that pupils will attain by learning certain specific ends or objectives. The curriculum is now generally considered to be all of the experiences that earners have under the guidance of the school. In view of this, Tanner and Tanner (1995) defined curriculum as the planned and guided learning experiences and intended outcomes formulated through systematic reconstruction of knowledge and experience under the auspices of the school, for the learners continuous and willful growth in personal social competence.

It is to be noted at this point that no attempt to define curriculum can ignore two rather opposing views; the traditionalists' and the progressives'. According to the former, curriculum refers to the number of fixed subjects with set body of knowledge taught by teachers and learned by pupils. On the other hand, the progressives see curriculum as a

guided learning experiences. It is not simply a set of body of knowledge, but a variety of learning activities that pupils engage in under the guidance of teachers.

2.4 The Origin of Musical Notes

Music notation is a way of writing musical sounds. Musicians read music to find out which sounds, or tone, they are to play. Reading music is like reading code. Each different sign or symbol has a meaning. Reading these sentences, for example requires reading symbols called notes placed one after another (Britannica Junior Encyclopedia, 1975). The note shapes are derived from neumes, handwritten signs that were placed over the words of medieval chant. At first, neumes gave only vague indication of melodic directions and patterns. Gradually the shapes become more precise and about AD 1000, staff lines were added: first one, then two, then four and five. By about 1200, the notations were reasonably exact as to pitch, but quite vague regarding duration.

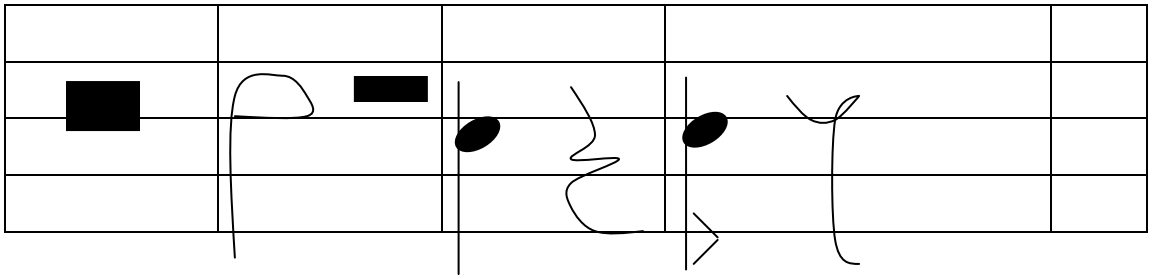
The standard notation of western music is a staff notation. Its basis is a staff (or stave) of five lines. Each line and the space between the lines represent a different pitch. A tone of a given pitch is represented by a sign called a note, placed on a line or in a space. A clef, position at the beginning of every staff, indicates the pitch assigned to one of the lines, from which the others are reckoned. Since the octave contains 12 pitches a semitone (that is a half step) apart, and since the staff, for informed reasons, has lines and spaces only for seven pitches A B C D E F and G (five which are a whole step from the following tone) three additional symbols are used. Placed next to a note, they alter its meaning, permitting the notation of the remaining pitches. They are the flat (b), which lowers the pitch of a note by a semitone; the sharp (H), which raises it by a semitone; and

the natural (♮) which cancels a previous flat or sharp, if continuing flats or sharps appear regular throughout a piece their signs are placed next to the clef in a key signature.

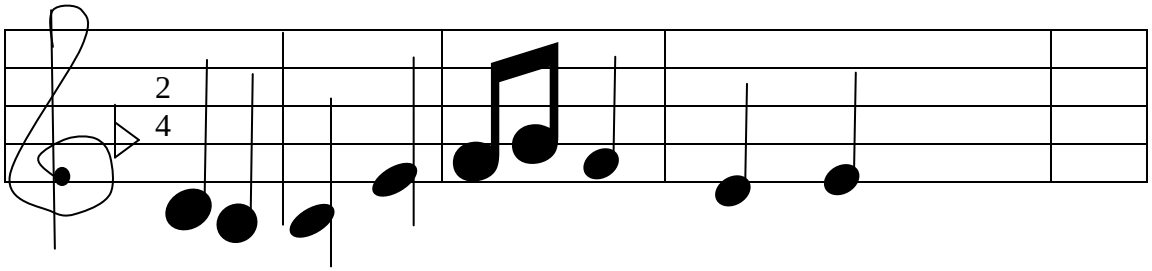
The duration of notes are indicated by their specific shape: the durations of silences are set forth by signs called rests. The terminology of notes and rests indicates their durational relationship: whole, half, quarter, eight sixteenth, thirty second, sixty-four, each being double or half the value of its neighbour in the series.

Musical Symbols

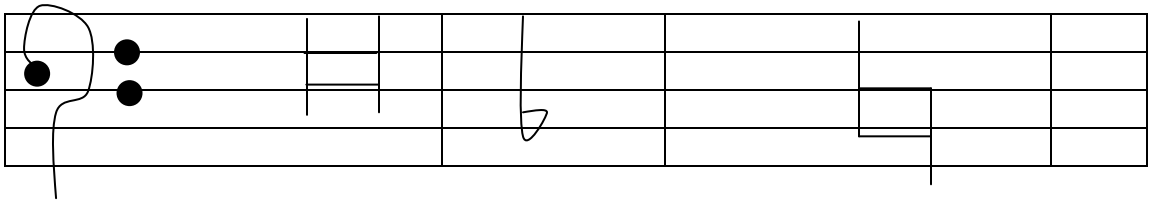
a) Musical notes and rests



b) Treble clef and musical notes



c) Bass clef and accidentals



2.5 Concept of Music Education

Education has been viewed as a systematic training and instruction designed to transmit knowledge and develop skills in individuals. This conception of education can be regarded as being general since it embraces formal and informal education. Onwuka (1996:221) on his own, define "education as all of man's activities which enabled him not only to realize himself but also to be an effective individual capable of fulfilling his domestic and civic obligation to accelerate the pace of development and general racial implementation".

In view of the above definition, we can see that education plays a dominant role in equipping the citizens to discover the state of past and present human activities in any society and also preserve them for the purpose of transmission to younger generations and generations yet unborn through various effective means. These human activities include among others, the musical practices of the people which manifest in singing, dancing, drumming and other forms of instrumental playing.

In defining music education therefore, adequate consideration must be given to précised statements of its meaning, nature and scope of operation. Idolor (1995) defines music education as the process where learners (adults and young ones) are exposed to opportunities for making, creating and listening to music sounds. It gives the learners a general musical background to use as basis for making musical choices and assisting learners to discovering and encouraging musical talents for national development.

Efforts are directed toward musical creativity performances, intelligent listening and literacy, the overall goals for education and objectives of national development plans should form the basis of executing music education programme. Formal education is the

system where the roles of teachers and pupils can be defined and in which one party accepts responsibility of educating the others. It can also be an education in an institution of educating the others. It can also be an education in institution or situation designed specifically for the purpose of teaching and acquiring knowledge, skills and concepts. Music education can be regarded as the acquisition of skills, knowledge and attitudes in music selected, directed and evaluated by the school on the basis of the society, ability and interest of the learners to enable him to be useful to himself and the society.

This meaning of music education has several advantages according to (Onwuka 1996). It is within the meaning of general education, foreseen changes in behaviour that are desirable. One can acquire skills, knowledge, understanding, attitudes and initiatives that are programmed to be acquired by learners. These virtues are selected, directed and evaluated by the school and the values of the society are considered in the selection of content and learning experiences in order to enable them function in the society effectively. Since the learner is the center of attraction, attention is given to his ability and interests in the dissemination of the curricular contents.

2.6 The Importance of Music Education

Music plays a very vital role in the all round development of the child. Music can stimulate or sooth the mind, help towards a wider education or at least a wider mental perspective. It can gently plough the mind so that it will be more receptive to the needs of learning and it can find a response in disciplined physical action. Music can comfort the lonely and the sick, awaken pleasant memories in the old, delight the young and lull baby to sleep. Supporting the above idea and emphasizing the importance of music in education and life in general, Glennon (1980:62) stated that “music drives away the devil

and makes people happy. It induces one to forget all wraths, unchastely, arrogance and other vices". After theology, Luther accorded music the highest place and the greatest honor.

Writing on the importance of music, Dewey (2004) noted that music supplies the organ of vision which in their fullness represent the concentration and consummation of elements of good which are otherwise scattered and incomplete. He further explains that music is an art which selects and focuses the elements of enjoyable worth which can make any experience directly enjoyable. Yudkin (2008) opined that music not only inspires creativity and performance, but academic performance over all is seriously impacted. A research study produced by Harris Poll has shown that 9 out of 10 individuals with post graduate degrees participated in music education. Music education in one's youth forms and regulates inclination to applied and embraces the noble and the generous to observe decorum, temperance and regularity. Stressing the above point, Glennon (1980) aptly noted that the myths and the legends of all countries contain numerous references to the influences of music. Not only are these a part of poetic imagery, they reaffirm early man's belief in music and its effect on living organisms. Much of this may be fantastic and incredible, but it does prove the awareness and cognition of music's power. Several Greek myths refer to the power of the flute, that it was capable of stirring armies into decisive action and also to the harp's ability to subdue anger.

Expressing his views on the importance of music in education, Brown (1977) observed that there are many things that children gain from music education. He stressed that he wanted them to know something of beauty, the forms it takes, the many ways in

which it is revealed, the sometimes unexpected places in which we find it, the art of expressing it. He wanted children to be sensitive to the world around them, to feel the wind, to see the star, and the moon and the trees, to hear the sounds of nature, to live as one with their environment. He went on to explain that he wanted children to develop a sense of aesthetic taste – to have a feeling for and about the things in their lives, to be something other than a passive recipient of someone else's sense of what is aesthetically appealing, to be discriminating not only in their intellectual tastes but in their artistic and cultural taste as well. He wanted them to know in full measure, the wonder of being human, to be sensitive to the human condition, to know themselves and to see themselves clearly in relation to others, to know that man has struggled since the beginning of his existence, to express his thoughts, his convictions, his fears, his dreams, and that he has done these in a variety of ways – music playing a leading role.

According to the Florida Music Educators Association, "Music and the Fine Arts have been a significant portion of every culture's educational system for more than 3,000 years. The human brain has been shown to be "hard-wired" for music; there is a biological basis for music being an important part of human experience. Music and the Arts surround daily life in our present day culture. Music plays a very important role in the all – round development of a complete and balanced individual that will actively participate in the activities of the community. Music can go a long way to producing physically, emotionally, socially, morally and economically balanced individual who can contribute to the growth of the society. She further explained that to produce a physically balanced individuals, physical education activities are included in the schools curricular. During these activities, play songs of various degrees are rendered. These play songs and

accompanying activities help the child to become lively as to enable him participate effectively in the day's lessons in the classroom.

2.7 Objectives of Music Education in Nation Building

According to Okafor (2005) "music serves diverse purposes which extend from moral instruction to the expression of feeling which are reflective of human activities". Music helps to shape and mould public opinion. The objectives of music education in Nigerian society therefore are enormous and very important for the healthy development of the society. Here we shall examine the objectives of music education in Nigeria environment against this profile of societal needs, goals and inspiration. In this line, Okafor argues that the music is not only valid need of the society but its role has had and continued to have, and will have, even greater significance not only in the field of leisure and entertainment but also in the economy, policies and in the role of being the societal consciousness and watch dog (Okafor 2004). Music has been used and will continue to be used in building Nigerian society. Music is used to criticize, promote, mould and to motivate individuals in the society.

- **Social Entertainment**

Most often, people turn to music as far as entertainment and pleasure is concerned. But music entertainment goes beyond giving monetary pleasure (Okafor 2001). Music tends to set the mind free from problems. It may be a sort of palliative, as people are entertained with music; it helps to provide them with mental stability. We know that even in the modern Nigerian society, people use music while working for motivation. This helps to keep their minds not only at alert but also for concentration. Music can also serve as a curative measure.

- **Music Therapy**

Music therapy is the treatment of mental illness such as schizophrenia, melancholia and despair with music. Music can also be used to drive away evil spirit. An example in the incident recorded in the Holy Bible (King James Version) in I Samuel chapter 16 verse 23:

> *"And it came to pass, when the evil spirit from God was upon Saul, that David took a harp and played with his hand: so Saul was refreshed, and was well and the spirit departed from him".*

A 17th century work, the Anatomy of Melancholy remarked that music and dance were critical mental illness especially melancholia.

- **Music in Politics**

Politics, they say is the authoritative distribution of power and resources in a democratic setting. The main objectives of politics include the following; control of resources, ethnicity, poverty, nepotism, corruption, bribery, equities – that is balance of distribution of resources. We will then ask ourselves, what is the purpose of music education in all these – politics and its objectives. How is music equipped to deal with these issues? How are some of these issues been tackled in the past through music? If musicians made contribution towards these issues in the past, how was the music education system devised and equipped so that music continue to play important roles on these issues?

In the first place, music is a system of communication that transports an idea from a source to a receiver and getting a feedback from the receiver back to the source of communication. Okafor (2005:313). It is imperative to note that if music is a system of

communication, then musical system of a society will constitute itself into the media system. Media as we know is very important in a democratic system and sometimes described as the oxygen of democracy. Without a free media system, you cannot have a free democracy. We discovered that music plays the same role as media. Both are regarded as the watch dog of the society. Indeed, calypso song is a typical example. The objectives of music in politics are as follows: it acts as watchful eye on the activities of government. Musicians use songs to praise and criticize politicians and those in corridor of power. For instance, Fela Anikulopo Kuti, the afro-beat exponent who is famous for his satires and criticisms of evil deeds in the society - corruptions and bribery in politics. Some of his popular releases are ZOMBIE which satirizes the intelligence of the military and the police.

On the other hand, musicians can use music to praise, advertise, mobilize and articulate government programmes and activities such as immunization programme, OFN, HIV programmes, family planning programmes etc. Musicians help to instill patriotic and nationalistic feelings in the society. As the song text below composed by Nelly Uchendu (M.O.N) portrays BE A TRUE NIGERIA.

> *"Be a true Nigeria today if we love our country we will make greater progress all those things we talk about will one day be forgotten. Only you can make a great nation, come and let us make a great Nigeria, sacrifice to build a great Nigeria".*

- **Economic Objectives of Music Education**

In every society, what propelles or motivates people into the music profession is money and fame. But the question many people often ask is how the musician does fit into the economy? Or in the alternative, how do they generate money? These questions were answered by Okafor who opines that "the musical industry moves a lot of money in any country", he further cited examples of some artists from outside the country such as the Beetles. According to him, the Beetles made a lot of money through music. Another example is Micheal Jackson who was rated the highest paid musician in the world with an earning of 60 million pounds sterling a year – approximately ₦9,600 million naira. Back home in Nigeria, we have good number of musicians who have made it through music such as Fela Anikulopo Kuti, Sony Okoson, Ayinde Barrister, Osita Osadebay, Oliver de Coque, Victor Uwafor, and host of others.

- **Music in Culture**

Like culture, music is the whole way of life of the people. It is the expression or art that is most accessible to human beings in any situation in their lives – crisis or calm, work and worship, play and war, recreation or reflection, music is used to communicate, to move, to express emotions and ideas, and to mobilize people or rally them to solidarity. The cultural music of any people is a rally point, a marshalling point for expression of solidarity. The typical example of national or cultural music of Nigeria is the National Anthems. Cultural or national music is not peculiar to big countries, it can also be found in the smaller communities, groups and institutions such as schools, with their school songs, churches with their characteristic hymns, occupational groups with

their occupational music, age groups with their personality music and community or villages that have certain music and dances for which they are known.

Whenever the typical music of a group sounds, people in that group jump and rally round it for it expresses their solidarity. When a group or communities abandons its own musical culture in favour of another, they will definitely say bye to their kind of thinking, behaviour, feeling and eventually forget their roots.

- **Musicians as Historians**

Musicians also play the role of a historian. According to Okafor, "among the folk of the Anambra Basin, Ohafia, Abriba, Koroso and Bendel Igbo, there is a tradition of epic poetry in which musicians sing and tell stories about the foundation of their clans and various events in the life of their people – wars fought, and won, treaties negotiated, how the society tackled problems. Okafor (2003:156) maintains that musicians are known to be good keeper of public records, they immortalize the history of their various towns and clans. They are also social witness and a recorder of events".

2.8 The Federal Ministry of Education Music Syllable

The aims and objectives of teaching music are to develop the latent musical responsiveness, comprehension and appreciation of the student through general and specialized musical experiences. The ultimate goal and immediate objectives of the junior secondary school music education as stipulated in the Federal Ministry of Education Music Syllable, a 1981 leaflet, could be summarized as follows:

i. Music definition, difference between music and noise, treble/bass clef, grand stave, names of lines and spaces, ledger lines, musical notes and shapes, number of beats, musical notes/rest equivalent.

ii. Musical stave and definition, technical names of the stave, musical keys C,D,A,E,F with their signs, tones and semitone.

iii. Enjoyment: To sing in tune, sing independently to gain confidence, foster international aspect of music by singing in various languages, enhance teaching of Nigerian languages through singing from other parts of the country, improve diction, breathing etc.

iv. To be able to read music, teach ourselves independently new songs knowing the alphabet of music.

v. Identify musical instruments (indigenous and foreign), to learn how to play the instruments as well as identify them both visually and aurally.

vi. To beat simple rhythm patterns after hearing; to be able to read rhythm from notes and to feel the pulse of music.

vii. To develop the ear, distinguish pitches ad rhythms, listening to themes from composers in Music History. To be able to identify ample melody and forms.

viii. To create movements to accompany music. To create rhythmic accompaniments to songs. To discriminate between the kind of accompaniment suitable to a song and if one is needed. To improvise vocal harmonies, composing simple songs and independent group projects in creative music (A graded music course book, page 1-9).

By the time a child gets through all these within the three – year period, that child should have learnt enough music that will help him or her to get on well in society and the world at large. That is why the National Policy on Education (2004) states that "the

junior secondary schools will be both pre-vocational and academic and will teach all the basic subjects which will enable pupils acquire further knowledge and develop skills.

Hershenson (1992) states that music education had developed and was continuing its development as part of the total education programme. He observed that the increased professional autonomy enjoyed by music was among some important trends accepted in the developing process of music education. He saw increased utilization of school music as total school programme. He also observed the increased public awareness of all aspects of music education for exceptional children including the physically handicapped, mentally retarded as well as the gifted child. A good example of a handicapped school where music is been taught is the Pachalle school of the handicapped in Lagos. This means that the authority concerned, is completely aware of the importance of music to the handicapped. There in the centre, they studied academic music which involve the deaf as well as the dumb because music is a subject that can appeal to any human being. The specialist there pays special attention to these students.

When people respond to music, they do so with their emotions by manipulative skills and intellectual means. Contemporary education names these three as domains: the affective, cognitive and psychomotor. Mark and Gary (1999) summed up the situation by stating that the purpose of all music teaching should be to bring about the evolution of musical responsiveness or musicality. But this statement actually derived from some uncertainty as to the specific purpose and functions of music in the school curriculum Mursell and his group attempted to justify music by making reference to strictly musical goals, such as “musicality” but they tended to belittle music’s contribution to the attainment of non-musical goals. On the other hand, another school of thought tried to

justify music education precisely by non-musical goals such as personality development and worthy citizenship. Today, there is a more balanced view of music instruction, which is of course musical.

Mc Murray (1985) re-established the aims of music education thus:-

i. To help everyone to have further awareness of patterns of sound as an aesthetic component in the world of experience.
ii. To increase each person's capacity to control the availability of aesthetic richness through music and
iii. To transform the public musical culture into a recognized part of each person's environment.

Many secondary schools in Kaduna State are partly maintained by their communities. Therefore, the school and the community have many things in common and music is one of the agencies that can be used to bring out clearly the degree of integration between schools and community. With such an idea in mind, Bodegraven (1968) re-examined the place of music in public schools in Washington D.C. which appear to be much related to the place of music in schools of Kaduna state. He observed that the music programme promoted school and community integration by helping to establish good public relationship.

2.9 The Role of Government in Music Curriculum Implementation

A nation's policy on education is government's way of realizing that part of the national goals which can be achieved using education as a tool. In Nigeria, the government through the ministry of Education and other related agencies design and approves the National Policy on Education and the planned curriculum. As contained in

the National Policy on Education (2004:11) the government stated that, "for the benefit of all citizens", the country educational goal shall be clearly set out in terms of their relevance to the needs of the individual and those of the society in consonance with the realities of our environment and the modern world.

Some of the roles of government in the curriculum implementation which already are contained in the master book of education, the National Policy on Education (NPE) include the following:

i. **The Designing of the Curriculum**: The government is responsible to design the national curriculum through the ministry of Education. An example was the National curriculum conference of 1969 which led to the draft of the National Policy on Education in 1977 as the forth edition was also necessitated by some policy, innovations and changes and the need to update the third edition (1998) which led to the 4^{th} edition of 2004 NPE (2004:III).

ii. **Funding of Education**: Education is an expensive social service and requires adequate financial provision from all tiers of government for successful implementation of the education programmes. The federal and state governments are responsible to set aside a percentage of their funds to support educational research development and innovation.

iii. **Resources Centres**: Educational services facilitate the implementation of education policy, the attainment of policy goals and the promotion of effectiveness of educational system. To achieve these, the government authorities establish Teacher's resource centres where teachers will meet for discussion, investigations, study workshop, short courses and conferences.

iv. **Motivate Teachers**: Another role of the government is the motivation of teachers, as stated in the policy (2004:114) that special and adequate inducement shall be provided for teachers in rural areas to make them stay on their jobs. That is to say, life will be better for rural teachers, to encourage them work happily without thinking of leaving the job.

v. **Supervision**: Another role of government as stated in the NPE (2004:53) Article 115/116 is the establishment and organizing of supervision and inspectorate services for monitoring and maintaining minimum standard in all the educational institution.

vi. **Arranging for In-service Education**: This involves planning and implementing learning experiences that will "enhance teaching and improve the competence of teachers, promote in – service education, develop and promote effective use of innovative materials in schools. Article 100 of the NPE (2004:45).

vii. **Staff Recruitment**: Denga (2005:58) asserts that it is the responsibilities of government to recruit and post staff to schools. This is done through the recommendations of the principal and head teacher particularly in the study area so as to create efficiency in the teaching and learning process. Finally, the government has taken upon itself to monitor and evaluate the implementation of the National Policy on Education provision which includes funding, policy making, and raising of structures, employing, paying teachers salaries and keeping the workers in the job. The above cannot be fully established as been practical unless it is established that all the roles are been played by the government in the implementation of the said curriculum as a whole and the study area in particular with the supply of school facilities. Denga (2005) assets that it is the responsibility of the ministry of education

to make furniture, provide equipment, books and expendable materials available to schools as their inadequacy constitute another source of frustration among teachers.

2.10 The Role of Supervisors in Music Curriculum Implementation

Adewole and Olaniyi (1992) posited that supervision consists of all activities leading to the improvement of instructions. They stressed that such activities are related to improving human relationships, in-service education, curriculum development, evaluation and decision making. They also contended that supervision is a means of superintending and over seeing various establishments and harnessing the loyalty of staff members concerned so that the jobs which they do will be properly carried out. They stressed that a supervisor is primarily a resource person, a teacher of teachers, one who has the ability to perceive desirable educational objectives and to help others contribute to this vision and to act in accordance with it.

The roles and functions of supervisors as discussed by Tijjani and Shehu (2007) are as follows:

i. **Developing Curriculum**: This involves designing or redesigning what is to be taught by whom, when, where and in what pattern. Developing curriculum guide, establishing standard, planning instruction unit and instituting new courses, are examples of this task area.

ii. Organizing Instruction: This means making arrangement whereby students, staff, space and materials are related to time and instructional objectives to coordinate in most efficient ways: grouping of students, planning classes schedules, assigning spaces, allocating time for instruction, scheduling, planning events and arranging for teaching are examples of this task area.

iii. **Providing Staff:** This means ensuring the availability of instructional staff members in adequate number and with appropriate competencies for facilitating instruction, recruiting, screening, selecting, assigning and transferring staff and endeavours included in this task area.

iv. **Providing Materials:** This means selecting and obtaining appropriate materials for use in implementing curricular designs, previewing, evaluating, designing and finding ways to provide appropriate materials are included in this task area.

v. **Arranging for In-service Education:** This involves planning and implementing learning experiences that will improve the performance of the staff in instructional related ways. This task area involves workshop, consultations, field trips and training sessions, as well as formal education.

vi. **Orienting Staff members**: This means providing staff member's with basic information necessary to carry out assigned responsibilities. This includes getting the staff member acquainted with facilities, staff and community, but it also involves keeping the staff informed of organizational developments.

vii. **Developing Public Relation:** This also involves proving for a free flow of information on matters on instruction to and from the public while securing optimum levels of involvement in the promotion of better instruction.

viii. **Evaluation:** This entails evaluating instruction, planning, organizing and implementing procedure for data gathering, analysis and interpretation, and decision – making for improvement of instruction.

2.11 The Role of Principal/Head Teacher in Music Curriculum Implementation

According to Nwaogu (1980) the principal is a professional leader. In a school situation, where instruction is a means of transmitting knowledge and things worthwhile to pupils by teachers, the principal of the school holds the key position in the programme of instructional improvement through supervision of instruction. He said that the title of a principal is an appropriate designation for the chief administration of a single school. This does not necessarily mean that his responsibility is limited to a particular building but rather to an organizational segment of a programme, a level of instruction, or a group of grades housed in one building complex, or two or more buildings substantially distant from each other. In the Nigerian context, the tittle of principal usually refers to the head of a secondary school or a post – primary institution.

The following are some of the major roles of the principal and Head teachers in the implementation of music curriculum.

i. **Instructional Leadership:** Roles of the principal has two distinguishable but interdependent elements. The principal has to provide for evaluation of reasonable alternatives in and facilitation of curricular decisions. He also has to evaluate the instructional efforts of the teachers under his general supervision to assist them in improving the effectiveness of instruction, and to make recommendations for actions by, or in relation to, those teachers for the improvement of the total instructional effort, the role of instructional leader is most often declared to be central to functioning of the principal.

ii. **Mobilization of Instruction Staff:** It is the responsibility of the principal to mobilize instructional staff for achievements of objectives by enlisted team co-operation.

iii. **Decision Making:** the principal is a decision maker. Both coordinating and planning ultimately lead to the need for decision making and the implementation of the decisions. It involves conscious choice from among a set of completing alternative. Most typical areas of instructional goal, identification, staff recruitment, promotion and retention, students' management, discipline, physical facilities, students' admission, evaluation and supervision are subjected to the principal decision. Denga (2005:55)

iv. **Identification of School Philosophy:** The principal as a team leader should help to identify goals and philosophy that are fundamental to his organization. These goals and philosophy should of course, reflect the culture and aspiration of the community in which the school is located particularly that which is stated in NPE.

v. **In – service:** In this regard, the principal ensures that compulsory workshop should be organized for music teachers to update their knowledge in the concept, philosophy, methodology and evaluation of music education programme.

2.12 The Role of a Teacher in Music Curriculum Implementation

The roles of the teacher in music curriculum implementation are numerous. According to Ben-Yunusa (2000:99), the classroom teacher forms the corner-stone in curriculum implementation. He is the main force and the last person that ensures that any curriculum is implemented according to specification. It is the classroom teacher who decides on what to teach, at what time even when some kinds of teaching schemes may

have been prepared in advance for him. He interprets the syllabus and breaks it into teaching schemes, and lesson plans. He decides on what instructional materials to use, the methodology to adopt, the amount of time to space on each aspect and the equipment and space to use. Decisions of this nature, determine the pace of success that can be attained in any curriculum implementation.

Lewy (1977) supported by Garba (1997) defines "the teacher as a critical participant in curriculum change and implementation, whose task is teaching to stimulate learning".

The above definitions in the views of the researcher can be said to have bearing on the role of a teacher, in that, it sees the teacher as a key agent, meaning without him there will be no room for curriculum implementation. A cornerstone, meaning, his absence in curriculum may stop or stagnate curriculum development. An interpreter of the syllabus meaning without the teacher no meaning will be attached to the syllabus as it will be a bunch of nonsense. This shows how important a teacher is, in curriculum implementation process.

2.13 The Music Teacher

Having seen the role of a Teacher in music curriculum implementation, it is necessary to ask a pertinent question: who is the music teacher? The music teacher in the secondary school is the teacher that teaches music. He is the guardian and organizer of the student's learning experience with regards to music. The teacher is responsible for knowing specifically what he is doing with music, is he really teaching it or is he using it for some other purposes?

Commenting on the above point, Besson, Schon, Moreno, Santos, and Magne (2007:25) asked, "who is the secondary school music teacher?" In their answer, they stated that there is no one answer for his functions in a unique instructional situation can give him a variety of names; band director, general music teacher, orchestral conductor, instrumental specialist, theory teacher, choral director, and many more. The music teacher spends almost one – third of his life influencing the musical growth and development of the child. In discussing the importance of the music teacher's role, Stile (2007) opined that teachers are curators of all our yesterday and the architects of our tomorrows. Always, they accomplish their mission through the minds and talents of others. To do this is note worthy, but to be able to do and to devote one's energies to helping others to learn is man's noblest work.

However, it is important to note that it is really necessary for anyone contemplating a career in teaching to realize that there are certain essential qualities that contribute to the teaching success. The person who chooses teaching as a career, and is well suited, takes the first step towards a rewarding and productive life. On the other hand, the individual who makes the wrong choice will find personal unhappiness, and of even greater consequence, he will contribute little to the growth and development of his students.

The teacher's personality is probably the most important quality contributing to his success or failure. Personality can be described as the sum of an individual's personal traits, which blend together to make him assimilating teacher, a tolerable teacher, a dull teacher, or a teacher who is sometimes dull. Up holding the above idea, Besson, *et al*. (2007:25) asserted that the importance of the teacher's personality should be emphasized

since the student who likes the teacher, and believes the teacher, will learn more effectively than the student who does not like his teacher and senses a reciprocity of feeling. The pupil – teacher relation is proving more influential in the learning process than the selection, organization and presentation of the subject matter to be taught.

Other qualities that characterize the successful music teacher are good sense of humour and cheerfulness. The teacher who really has a humour and cheerfulness can laugh with the class at spontaneous jokes and then return to complete the lesson at hand; he can introduce a flavour of humour into the rehearsal as a change of pace, a form of relaxation, or a means of making a specific introductional point. Highet (1996) noted that the real purpose of humour in teaching is to link the people and the teacher through enjoyment.

When people laugh together they are no longer separated by such barriers as age differences, pupil – teacher differences, or intellectual differences, instead they become a group that is totally committed to the shared feeling of enjoyment brought about by a particular incident or set of circumstances.

The music teacher must also have maturity and emotional stability. The person who has a serious emotional problem will not be able to function as a teacher. Another important quality of the successful music teacher must be vast in the subject he is teaching, since it is necessary to have an in – depth knowledge and understanding to determine what to teach the learner. The music teacher must always be at home with the purpose of a philosophy of music education as this will lighten and inspire his work, guide and give direction to his effort as well as help him clarify and explain the importance of music education to his colleagues and laymen.

Above all, the music teacher should have a kind of personal magnetism that attracts and sustains the interest of the young people. He has a personal feeling of duty toward his students and his subject. No wonder then that Kodally, a renowned Hungerian music educator and composer said that it was much more important who was the music teacher in Kishverda than the director of the opera house in Budapest. Because a poor director fails once but a poor teacher keeps on failing for thirty years, killing the love of music in thirty batches of children.

2.14 Qualifications of Music Teachers

A teacher according to Yunusa (2000) forms the "corner-stone" in curriculum implementation. He is the main force and the last person to ensure that any curriculum is implemented according to specification. It is the classroom teacher who decides on what to teach at what time even when some kind of teaching skills may have been prepared in advance for him.

He interprets the syllabuses or syllabi and breaks them into teaching schemes and lesson plan. He decides on what instructional materials to use and the methodology to adopt, the amount of time to spend on each item and the equipment and space to use.

For many years, educators and researchers have debated which school variables influence student achievement. A policy maker becomes more involved in school reform. This question takes new importance since their many initiatives rely on presumed relationships between various education – related factors and learning outcomes. Darling – Hammond (2009) and some researchers have suggested that "schools bring little influence to bear upon a child's achievement that is independent of his background and general social context" (Coleman, Campbell, Hobson, McPartland, Mood, Weinfield, and

York 1966:325). Other evidence suggests that factors like class size (Haller, 1993) and other school variables may play an important role in what students learn. A new standard for student learning have been introduced across the states, greater attention has been given to the role that teacher quality plays in student achievement (National Commission on Teaching and America's future, 1996, National Education Goals Panel: 1998). While some evidences suggest that better qualified teachers may make a difference for student learning at the classroom, at the school district levels, there has been little inquiry into the efforts on achievement that may be associated with large – scale policies and institutional practices that affect the overall level of teachers' knowledge and skills in a state or region (Beagle, and Geeslin, 1972-92).

Subject matter knowledge is another variable that one might think could be related to teacher effectiveness. While there is some support for this assumption, the findings are not as strong and consistent as one might suppose. Studies of teachers' scores on the subject matter tests of the National Teachers' Examination (NTE) have found no consistent relationship between this measure of subject matter knowledge and teacher performance as measured by students' outcomes (1979); Quirk, Witten and Weinberg, (1973).

Teacher quality variables constructed from the schools and staffing survey (SASS) data include the proportion of "well – qualified teachers", defined as the proportion holding educational qualification and the equivalent of a major (either an under graduate major or master degree) in the field taught. The proportion of teachers who are "fully qualified" include teachers with standard or regular certification and teachers on probationary certificates who have completed all requirements for a license

except for the completion of the probationary period (usually 2 – 3 years of beginning teaching). The proportion of teachers who are "not fully qualified includes teachers with no certificate and those with provisional, temporary or emergency certification (Darling-Hammond, 2007).

Many researchers believe that student's collective opinions about teachers are authentic enough, in placing ideal teacher of the personal qualities of the teacher. We can locate a well – spring of behaviours or character trait of the list order such as emotional stability, self – control, patience, kindness, a pleasing manner – pleasing personality and sympathy. These qualities constitute the strongest indicators of the classroom personality of the teacher that are instrumental to his classification as ideal.

The qualities listed above in ordinary life are very endearing and leave no ambiguities in the minds of any one as to the stature of the person we are out to deal with. The anatomy of teaching demands a range of such behaviours such as those listed above. For instance, lacks of emotional stability, pleasing personality appearance and manner may compel many students to loss interest in the learning process. Learning as a process that demands emotional, cognitive and psychomotor attitudes, values and skills must oblige such qualities as listed. Further, we must understand that teaching as a triadal activity is very involving. The teacher is the chief actor. As the pivot on which the rest of the foundation rests, the teacher needs patience as a fundamental prerequisite for success. Like the rest of the personal qualities, there is a clear chain link. No one quality is adequate on its own.

What we have deliberately termed as 2nd order personal qualities for grand credence to the list order are crucial. These qualities are humour, enthusiasm, creativity,

fairness, impartiality and honesty. The teacher who for instance has no room for some sense of humour very soon bores his students whether they are adolescent or adults. Humour is the spice of teaching. A reasonable degree of it intermixed with creativity and enthusiasm very easily transforms a drab theoretical presentation to an aptly appealing and involving one. The other professional qualities that teachers must posses are interest in student communicative competence, a positive attitude to work, adaptability of teaching, a hearing and strive for higher standards, knowledge of procedures, approaches, methods and techniques, and above all, a psychological understanding of students' growth and development (Musa, Ogbebor, Kpeke, and Kpangban, 1992).

Despite the fact that proper training and education can harness professional qualities of teachers at any level of the school system, one needs to redirect attention to the qualities of positive attitude to work and that of striving for higher standards. We are paying special attention to these two qualities consequent upon our contemporary society in Nigeria. Evidence exists in the mass media and most government statements on morality that workers in Nigeria are either on the verge of or already have attitude to work that lacks dedication and devotion. For successful implementation of music curriculum, the music teacher in addition to the qualities mentioned above must be dedicated to his job. These issues are matters that need to produce the characteristic disposition of the ideal music teacher which is rich in humane sensitivity to excellence. The ideal teacher is hard to find because he has to a reasonable proportion both personal and professional characteristics. Highet (1996) summed up briefly what a good teacher is by stating that:

"The good teacher is an interesting man or woman, a determined person with a sense of humour, good memory and kindness. He must know his subject and like his pupils"

An analysis of Highet's statement reveals personal and professional qualities that the good teacher must possess. An in-depth psycho-social interpretation points in one direction – the ideal teacher but he can not only be born; he must be made by the best ceramist.

2.15 Instructional Materials for Music Curriculum Implementation

Instructional materials are indispensable in the teaching – learning process of music curriculum. The teacher is the central figure in the use of instructional materials for curriculum implementation. This being the case, the teacher is expected to have knowledge of a wide range of instructional materials available for curriculum implementation. Added to this is the need for the teacher to have knowledge of the roles of these materials in the teaching – learning process; qualities of useful instructional materials and other issues related to instructional materials.

Akanbi, (1998) is of the view that the phrase "instructional materials described the variety of products of education" they are informed carriers designed specifically to facilitate the achievements of objectives in a teaching learning institution. They include textbooks, mounted displays, charts, programme text, transparency, films, television, radio, computers and so on.

Maibeni, (1989) observed that the world of education has recognized the value of instructional materials in learning. It is on this basis that this study stressed the use of instructional materials for the teaching of music. In a broad look at their role in

education, Schram (2006) observed that Audio-visual materials when properly selected and used in teaching situation, can supply concrete bases for conceptual thinking. It can add a high degree of interest to students, make learning more permanent, offer realistic experiences which otherwise could have been gained. Utilization of materials can develop continuity in thought and contribute efficiently to variety of learning. Instructional materials arouse interest, hold attention and provide understanding of the musical concepts thus enhancing performance.

Ughamadu, (2006) felt that educational media can include wide variety of instructional materials like textbooks, mock-ups, charts, television, radios and other projected and non – projected devices or tools. Also, Musa, (1992) stressed that the use of instructional media in teaching provides teachers and students the opportunity of developing the ability to imagine, to improve and to relate things observed to reality. He explained further that the students would be capable of doing and understanding in their actions than of expressing themselves verbally. By relating music to real work conditions, they are capable of applying musical concepts learnt in the classroom to real life situation and also familiar with appropriate music instructional materials.

The application of instructional material in education is extremely essential for effectiveness. Besides helping students to comprehend, retain and recall concepts, principles or theories, instructional materials also help them to acquire professional skills, which is the main focus of education.

Instructional materials or resources or teaching aids in this regard are set of tools ranging from home made musical instruments such as Udu, Ngedegwu (local xylophone) maracas, Agogo, Bata, Goje to sophisticated western instruments such as piano, Organ,

Flute, Piccolo, Clarinet, Bassoon, Euphonium, Saxophone, French horn, Oboe, Xylophone, Timpani set of Jazz drums, Trumpet, Trombone, Guitar (acoustic and electric) and many electronic equipments for stage band.

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Criteria for Selecting Instructional Materials

Instructional materials when properly selected during curriculum implementation bring about more noticeable effectiveness in the process of teaching music. This depends much on the teacher's ability to use them effectively. Creative use of curriculum material or Instructional materials by teachers and students increases the probability that the students will learn more, retain better what they learn and improve the performance of the skills that they are to develop.

It was due to this assertion that Obanya (2000) opined that, the quality of education that our students receive bear direct relevance on the availability or the lack of teaching facilities and the overall atmosphere in which learning takes place. In the same vein FGN (2000) highlighted the importance of teaching materials in the following statement; instructional facilities refer to the physical and special enablers of teaching and learning. They have to be of appropriate quality, size and quality to meet the minimum standards for promoting any meaningful teaching and learning.

In view of the above; Ughamadu (2006) suggested nine criteria for selecting instructional materials for curriculum implementation:

i. **Instructional Objectives**: Teachers will accept that the primary purpose of teaching-learning is for attainment of pre-specified instructional objectives. This being the case, the curriculum materials teacher selects will be expected to be such that will assist learners achieve instructional materials. Teachers are expected to be aware that the nature of the instructional objectives (cognitive, affective or psychomotor) will determine the curriculum materials to be selected if for instance the objective under consideration is in the cognitive domain and borders on the acquisition of facts of principal of knowledge, then the teacher or radio may be adequate. In the area of affective and psychomotor domain, curriculum materials incorporating sound and picture may be given consideration. The use of curriculum materials should be essentially consistent with objectives.

ii. **Availability**: This is a crucial factor in the selection of curriculum materials. The National Policy on Education (2004) has emphasized the application of educational technology in Nigerian schools, but it has not been possible to practice it effectively. One of the reasons is that of non-availability of needed curriculum materials as and when required. Teachers will therefore consider whether materials of interest and related accessories are available or not or whether the materials can be produced locally.

iii. **Practicality**: A decision must be taken by teachers on whether curriculum materials to be selected will be applicable in the learning situation. Educational televisions have according to Ogunranti, A., Ihougbe, B., Akanbi and Egwin. (1982) proved very effective in the Ivory Coast setting.

iv. **Curriculum Materials Characteristics**: The characteristics of the various curriculum materials to be selected and utilized should be known and adequate consideration given to whether the resources for using the materials are flexible, easy to manipulate, store, repair and maintain. Some are portable and durable while some others have easy available accessories. The teachers would have considered all these in trying to select curriculum materials for class use.

v. **Infrastructural Amenities**: Certain curriculum materials require some additional amenities for utilization. Electricity is one of such amenity. The teacher must consider whether the school has electricity or can procure a generator for the utilization of curriculum materials like motion picture film, television e.t.c.

vi. **Learner Characteristics**: The learners in teaching – learning situations exhibit some individual differences. The age, level, interest, background, learning styles e.t.c of the learners often vary and hence curriculum materials to be selected should relate to the individual differences of learners. The teacher is expected to make sure that the curriculum materials are appropriate to the age, level, interest and background of the learners.

vii. **Teacher's Capacity**: In the selection of curriculum materials, the teacher should be sure that he is capable of making use or operating the materials being selected. In addition, the teacher should consider if he has the skill to manipulate a particular type of curriculum materials when problem arises during utilization in the class.

viii. **Cost**: As finance is one of the major problems facing schools, the teacher must consider the cost or financial implication of the curriculum materials to be selected for classroom utilization.

ix. **Personnel**: For effective utilization of some types of curriculum materials, there will be need for support staff that should be qualified and competent. Technicians to repair broken down music curriculum materials are needed within the school or outside the school system. These have to be considered in the selection of curriculum materials

x. It is clear from the above that, instructional materials when properly selected, help promote the understanding of the teaching and learning of music. Most effective teachers appreciate the need for instructional materials in teaching and learning process. They are the live wires of any instructional session. They energize, motivate and make teaching and learning purposeful, provide meaningful and concretizing experiences.

2.16 Methods of Teaching Music

A teaching method can be seen as a united sequence of activities or the designed sequence of any instruction. Methods cut across all subject matter, in this aspect but one of the most important considerations in a method is the size of the group. Any well ordered plans that do genuinely help students in the attainment of instructional objective qualifies to be termed a method (Musa, 1992). Although the professional literature identified seven teaching methods viz lecture, recitation, project, laboratory, class participation, demonstration, memorization, collaboration, learning by teaching, corporate learning, class discussion, presentation by students, debate, assignment, field

trips, drama; and specific music teaching methodologies of Zultan Kodally, Carl Orff and Shinichi Suzuki must never be over looked. It is however, left for the music teacher to decide, depending on the nature of the subject matter, the objective of instruction and the maturational level of the students would determine the most applicable method.

A successful music teacher must be vast in the method to be employed in his or her teaching. He understands the students he is to teach, he finds out what motivates them, and what their hopes and fears are. When the teacher has good knowledge of music and understands his students, he will select music, that provides for maximum learning and plan classroom strategies that will enable the students form concepts and generalizations necessary in understanding music. On methods for effective classroom teaching, the teacher must consider the music experience of the class. The first lesson should be used to find out what they can each do and lessons should progress from known to unknown to motivate the students to learn, and the character traits of the learner must not be undermined.

Many strategies could be used to improve instruction of music in the junior secondary schools. One of such strategies is motivation. Webster and Williams (2006) opined three district ways to motivate a student which includes the following:

i. By finding an associated interest of the student and connecting it to the subject being taught.
ii. The use of special devices (trips, now uniforms, prestige awards e.t.c)
iii. Making music interesting enough to appeal to the student.

He went on to explain that the keyword to understanding motivation is failure. It is failure, which acts like a virus against motivation. There are many cases of failure,

which occur with student's everyday in music classes. These failures may be the small frustrations a student feels from unanswered questions, missed notes, or negative reinforcements from the teacher. The student may experience constant failure to excel at the rate of which he is capable thus, boredom sets in resulting in disciplinary infraction, poor productivity or dropping the course altogether. Failure is like cancers. It is difficult to cure because it comes with complications. Regardless of the type or cause of failure, it remains the number one obstacle not only to achieving motivation, but to every aspect of education. Often, a past failure prohibits a student from becoming involved in a subject such as music – perhaps a single vivid or traumatic experience with a particular teacher at the age of seven has kept a student out of music in school. The solution to limit failure or prevent failures is by finding the level at which the student finds success.

The answer to this problem can be found through personalized instruction. Personalizing instruction does not mean spending extra hours on a one – to one basis with the student; it is simply allocating your present time priorities in other to get to know each student on a more personal level. Only then can education be tailored to the need of each student. Through personalized instruction, a teacher can limit failures and begin to motivate learning experiences by helping the student find his positive or successful points and proceeding from that level.

Mark (1999) upholding the above view aptly noted that greater emphasis be placed on helping the individual student fulfill his needs, goals and potentials. Individualized instruction is based on the premise that each student is a unique human being who learns his own particular way and at his own pace. This goes to confirm the

idea of the profounder of mastery of learning, which states, “given enough time and opportunity, every child is a potential achiever”.

Another important strategy that could be used to improve instruction is participation. It is not what the teacher does that helps the child per say. It is what the child does that enhances learning. Emphasis should be on pupil’s activities. In line with the above strategy, Nordhoff and Robins (2004) asserted that through his participating activity, a child could become closely aware of, and responsive to the structure of an arrangement. His attentiveness as he waits to play, his experiences of others playing draws him more consciously into the process of learning. The child’s own activity becomes identified with the particular melodic passages in which he plays. All these yield a sense of security, of being enclosed within a total meaningful structure. It is to the children’s advantage that they get the most direct experiences possible of the music, of the instrument they use, of themselves in activity, and of their classmates working with them.

The act of teaching is not static. One does not arrive at a point of “now I have known”. When we are elected to become a part of this profession, we commit ourselves to a continual search for a greater understanding of how learning comes about, how it is processed, and how we may effectively carry it out. The teacher who works daily with the young child is not a passive bystander but is at the core of educational change. Musical experiences can be a driving force in total learning. Contributing his ideas on the importance of activities and change, Regelski (2006) observed that education, like any other living endeavour, must keep changing in order to grow. Stressing his views on

participation, noted that many children who would otherwise enjoy the experiences of singing in a choir have been put off by their classroom experiences.

To achieve the objectives of teaching music, the student- teacher in training should be fully equipped with the sound knowledge of music and methods of imparting this knowledge. The success or failure of music teaching and learning depends on the music teacher. If the teacher is well equipped with his or her psychology, philosophy and methodology of instructions, teaching and learning will be very effective.

2.17 Evaluation of Music Education

Evaluation in music education is the process of ascertaining the extent to which the objectives of music education are achieved. Evidently, we can never be sure of the degree of learning that actually took place until we have resorted to evaluation. Evaluation according to Okoye (1991) is the process of determining the nature and extent of those changes in the behaviour of students after a programme of curriculum and instruction. Bloom and Krathwohl (1956) stated that in the field of education, evaluation is involved with the systematic collection of evidence to determine whether in fact certain changes are taking place in the learners as well as to determine the amount or degree of changes in individual students. Commenting on evaluation of music teaching, he stated that crucial to the process of evaluation is the teachers' capacity to envisage change courage to try new ways and most importantly ability to judge effectiveness. Stressing on the above point, Igwe (1990) asserted that one of the major components of the National Policy on Education is that the continuous assessment is a way of appraising the performance of the students on a cumulative basis.

Formative evaluation is a continuous assessment monitor – the evaluation of a programme while still in the making with a view to spotting out any defect that would militate against the achievement of designated goals and objectives and taking care of such defect in good time. Stressing the importance of formative evaluation in teaching and learning process, Eze (2008) noted that formative evaluation, utilizing feed-back system would help to give improvement orientation. It is therefore recommended at all levels of curriculum implementation especially during teaching and learning sessions. He furrther explained that in the curriculum process specifically: evaluation performs a triple functions viz:

i. As the end of the process to ascertain the quality and quantity of students learning, the outcome of which would be used to judge the credibility of the phrases of the entire process.
ii. As a formative instrument to monitor and screen each of the phases either in isolation or relative to others.
iii. As a diagnostic instrument to X-ray curriculum objectives in terms of those achieved and otherwise with a view to trying to loose ends and rectifying and reconstructing the objectives.

He emphasized that evaluation is essential in music education for the following reasons:

i. It helps to determine the extent of progress made towards educational goals.
ii. It provides data for grading and marking.
iii. It is an essential research technique.

Evaluation may also serve as a means of motivation for students. Besson et al (1980) expressing their views on evaluation opined that after the teacher has decided on what is worth teaching and has presented his materials to the learner, he needs to carry through by determining exactly what the student has learned, by evaluating the effectiveness of materials, or organization of the methods of presentation as they relate to the achievement of desired behavioural changes. On the importance of evaluation, Yusuf (2012) stressed that the primary or main role of evaluation is that of identifying the strengths and weaknesses of a particular curriculum and also to improve the process of learning. This is reflected in the recent method of explaining instructional objectives in behavioural terms, using them as the basis for the evaluation of all aspects of accomplishment and learning.

Whenever any curriculum content is well treated within the process, evaluation result is supposed to be positive of people's learning otherwise the teacher mismanaged the affair some where along the line. This is one of the reasons for saying that when the student has not learnt, the teacher has not taught.

2.18 Purpose of Curriculum Evaluation

The primary purpose of evaluation is that of identifying the strengths and weakness of a particular curriculum and also to improve the process of learning and instruction (Ughamadu, 2006). The National Teachers Institute (NTI) (2000:114) stated two reasons for curriculum evaluation: that is, "to know what they have achieved. The outcome of the evaluation will help them improve on the moral values and supply them guidepost by which they may take further action". The other reason was said to be "the

need to justify expenditure, of time, talent and money" and that evaluation should seek answer to the following questions:

i. Is the curriculum fulfilling the purpose for which it was designed?
ii. Is the curriculum appropriate for the particular group of learners for whom it is being used?
iii. Do the instructional methods selected reconcile with the set goals?
iv. Is the content the best that could be selected?
v. Are the materials recommended appropriate?

This is said to be new ways of looking at curriculum evaluation.

Other roles of evaluation according to Ughamadu (2006) include:

i. Evaluation enables curriculum developers and those involved in curriculum implementation to find out how far the learning experiences as developed and organized are actually producing the anticipated results.
ii. Evaluation also helps in the checking of the validity of the basic hypotheses upon which the curriculum has been developed and organized.
iii. Evaluation is also important in that it serves a diagnostic function in the school and in the development of the curriculum. If one wants to obtain information about the strengths and weaknesses of a school curriculum, one of the ways is to undertake a careful assessment of the achievement of students experiencing the curriculum.
iv. Evaluation checks the effectiveness of the particular instructions – teachers, materials, e.t.c used in implementing a particular curriculum.

v. Evaluation can be used to determine the extent to which the curriculum is changing in response to our ever changing society since the curriculum is meant to serve the needs of the society.

vi. Through evaluation process, a teacher gets information on the variation of achievement of individual students. This form the analysis of achievement of each and every student in the teacher's class, he will identify difficulties of the students. On the basis of the difficulties identified, the teacher can then focus his teaching on the specific problem areas and offer appropriate remediation.

vii. Through evaluation, vital data that will enable the school to report to parents and guardians and the school authorities about the success of individual students and of the school are obtained.

viii. Evaluation has a powerful influence upon student's learning as it increases the student's motivation to learn.

ix. Evaluation usually conducted regularly by teachers, curriculum experts and evaluation experts, helps in the improvement of the existing knowledge, understandings, skills and values of any society.

x. Evaluation of curriculum innovations are also important as it makes it possible to ascertain if the public money invested in education is being well and sensibly used.

xi. Evaluation data is useful for guidance and counseling of students in the area of educational and vocational decisions, and also personal and social adjustment problems.

xii. School administrators, can on the basis of evaluation data, pass judgment as to the degree to which the school's objectives are being achieved and also identify strengths and weaknesses of the school's curriculum or educational programme (page 87-88).

2.19 The Empirical Studies

Numerous studies have been carried out which bear similarity with the work at hand. For instance, Ikechukwu (2002) conducted a study titled "Poor Registration of Schools and Poor Performance of Students in Music in the Junior Secondary School Certificate Examination in Anambra State". In the study, the researcher adopted a survey research method. In conducting the research for the three (3) music teachers, and two hundred and twenty (220) students in JSS 1, JSS 2 and JSS 3 were sampled. For the purpose of this study, the researcher set up three research questions and three hypotheses. A questionnaire designed by the researcher was used for data collection. The findings of the research revealed that music education in schools are poorly administered in terms of planning, coordinating, financing, staffing, lack of music textbooks, lack of enough qualified teachers, lack of musical instruments, lack of parental support, lack of principal's support, and poor attitude of the government to music education among others contributed to poor registration of schools and poor performance of students in music in the junior Secondary School Certificate Examination in Anambra State.

It was recommended among others that:

i. Music education should be given autonomy in the curricular of schools just as it is done in civilized countries of Ancient Greece, Rome and America.

ii. Music curriculum should be re-defined to produce students who are musically literate enough not only to compete with world – class professional musicians but also to be able to earn a living through their vocation.

iii. Music education must be popularized in our secondary schools through direct instructions, public lectures, seminars and workshops.

iv. The government must endeavour to involve experts and professionals in curriculum planning in order to ensure that necessary, readily available and affordable instructional and multimedia aids are provided.

v. The National Education Research Council (NERC) as well as the ministry of education must rise to the responsibilities to ensure that notable writers produce indigenous textbooks on music education.

vi. Orientation courses and in – service training must be organized regularly. This will help update teacher's knowledge and expose them to the latest and more effective methods of teaching music.

vii. Government can raise the status of music education by organizing musical competitions. Successful competitors should be selected and awarded scholarships. This will go a long way to change the general attitude of the Nigerian parents and students towards music education.

Yakdukur (1989) in his study focused on the problem of music in Plateau State. The research tried to find out the problem associated with teaching of music in Plateau State by administering one hundred (100) questionnaires to thirteen (13) secondary schools in Pankshin and Mangu Local Government of Plateau State for both staff and students.

The researcher adopted the survey research method. The data collected for the research were analyzed using percentage. As a result of the analysis of data collected for the studies, the researcher came up with the following findings:

1) Majority of the students do not offer music in their schools.
2) Only few schools have music teachers.
3) It was also observed that majority of the students loved music because of the prospect in it, but has no opportunity to study it in the school because of lack of teachers.
4) Only few schools are aware of the inclusion of music as a subject in the school.
5) Majority of the parents and guardians will not allow their children to study it for carrier purpose.
6) Majority of the students are of the opinion that music does not receive attention as an academic subject in schools in Plateau State, such as Mathematics, English, and Integrated Science etc.
7) Majority of the students were not exposed to music as a subject from the primary school. Having arrived at the above findings, the researcher discovered that the problem of teaching music has been there for many years due to lack of attention and information.

Another research that was conducted by Takbal (1998) examined the "The Role of Music in teaching other subjects", the researcher used a survey method for his study. The instruments used for data collection were the questionnaires designed by the researcher. These were administered to four selected secondary schools within Langtang

North Local Government Area of Plateau State. According to the findings, the study revealed that one medium of cultural transmission to generation unborn is through music.

Adamu (1996) in his study, "The Establishment of a Unified School of Music for the Nigerian Armed Forces", employed the use of a survey method in his investigation. The instrument for the data collection were the questionnaires which were designed for selected members of the Armed Forces, comprising of the Army, Navy and Airforce. Finally, the researcher made the following suggestions and recommendations at the end of the study.

- In unified schools of music for the Nigerian Armed Forces, the heads of various forces should be co-opted into the management level of the organization.
- The problems hindering the growth and development of music should be identified and appraised to see what role unification of the schools of music can play to solve such problems.
- Having identified the problems, necessary programmes should be incorporated.
- Adequate and effective tools should be made available for the enhancement of music in the school and to facilitate positive results.

Uju (1986) conducted a study on "The Importance of Music in the Development of Pupils in Anambra State. The instrument for data collections were questionnaires designed by the researcher. The researcher used survey method for his study. Three hundred (300) questionnaires were administered. Two hundred and sixty (260) were carefully filled by students and returned. Twenty (20) questionnaires were administered to vice principals and their vice, only ten (10) were filled and returned, making it a total of 288 questionnaires. Percentages were used in analyzing the data. The degrees of

positive and negative responses of various groups were compared. Finally, the researcher made the following suggestions and recommendations.

- More time should be given to the study of music.
- Music teacher must be skillful and demonstrate understanding and be well equipped to walk towards the goals and objectives of music education syllabus as laid down by the National Policy on Education (2006).
- Music teachers must have the requisite skill of piano playing because it facilitates learning.
- There should be flexible programmes in other to make room for innovations and as a good music teacher; he needs an extensive music background in both western and traditional music so as to be able to comprehend the two cultures.

Uju's study is similar to this study in the sense that it focused on the musical development of pupils in junior secondary schools, the present study is concerned with the implementation of music in junior secondary school. Both focus on the same target which is the music development of the students. While the former is specific to a single method, the current is concerned with every aspect, the teacher, methods, and all that have to do with curriculum development. This study has also used similar research instruments which are questionnaire and observation. The choice of JSS 2 and JSS 3 students as samples of the research is yet another common ground.

Uju's study reviewed only one aspect of curriculum implementation as against the present study. This is because this current study was conceptually based, hence it looked at all aspects of music curriculum implementation at the Junior Secondary Schools (JSS).

The empirical studies have shown that the wise use of curriculum materials enhanced effectiveness in curriculum implementation as well as methods of teaching, and that the instrument for implementing the curriculum bore much influence on teachers' effectiveness.

2.20 Summary

In conclusion, though music has suffered a lot of set back in the academic cycle, some writers have taken interest to find out more about the subject through research. As earlier indicated, the literature was reviewed on the concept of music education, the importance of music education, the aims and objectives of teaching music, the roles of government, supervisors, principal and teachers in the implementation of music curriculum. It was also revealed through the Literature review that the music teachers' qualifications, use of appropriate instructional materials and the methodology adopted in the course of teaching music play major role in the effectiveness of music implementation. Also to be considered is the use of evaluation to ascertain the effectiveness of the objectives of the music curriculum.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents the general procedure for the conduct of the study. The methodology is discussed under the following headings, research design, target population, sample and sampling techniques, instrument for data collection, validity of instrument, reliability of the instrument for data collection, scoring methods and procedure for data analysis.

3.2 Research Design

This research employed the survey research method. According to Abdullahi (1995), this is a form of descriptive research used when dealing with a very systematic collection of data or information from population or sample of the population through the use of personal interview opinion scale, questionnaire and or observation. Rasaq (2000) also viewed survey research as a study which involves an investigation on entire population of people or items by collecting data from samples drawn from population and assuming that these samples are representatives of the entire population. It is adopted because the research focused on the assessment of the implementation of music education curriculum in junior secondary schools in Kaduna state.

3.3 Population

The population includes all the JSS music students, teachers and vice principals in all the two (2) Inspectorate Divisions of Kaduna State. The music students' population in the three (3) junior secondary schools from the divisions is three thousand and three

hundred (3300) while teachers/vice principals population was nine (9) as can be seen in the table below.

Table 3.3.1: Population of students and teachers/vice principals in private schools in the Inspectorate Zones

Inspectorate Zone	Schools	Teachers/Vice principals	Students Population
Rigachikun	CDSS	3	1200
Sabon Tasha	CSS	3	1600
Sabon Tasha	DIS	3	500
Total		9	3300

Source: *Planning Research and Statistics Department, Kaduna State Private Schools Board, 2012.*

3.4 Sample and Sampling Techniques

For the purpose of this study, three (3) secondary schools were used in the study area. From the total population of three thousand, three hundred (3300), one hundred and eighty (180) or 5.5% is selected as sample. This is supported by Bartlett, Kortrijk and Higgins (2001:48) that, in determining a sample size, a population of more than three thousand three hundred (3300) should adopt one hundred and eighty (180). In line with this, students were selected using random sampling method. The researcher decided to take the whole population of nine (9) teachers and vice principals from the three (3) schools because this size is small and within management level.

Table 3.4.1: Sample of JSS Music Teachers, Vice principals and Students in the Study Area

Names of Schools	Total population	Students Sample	Teacher/Principal
CDSS Rigachikun	1200	60	3
CSS Sabon Tasha	1600	90	3
DIS Sabon Tasha	500	30	3
Total	3300	180	9

Source: *Planning Research and Statistics Department, Kaduna state Private Schools Board.*

3.5 Instrumentation

The instrument for data collection used in this study was a structured questionnaire designed by the researcher. This set of Questionnaire for both teachers and students was used, one structured instrument which is meant to find out information on students and teachers' attitudes towards music curriculum implementation in JSS was tagged students' and teachers' questionnaire (STAG) respectively. The instrument had two sections and sub sections. Section A for students and teachers respectively contained personal information about the respondents, while section B was divided into five sub sections which demanded for information on the following research questions.

The questionnaire was ranked using four point rating scales which consisted of Strongly Agreed (SA), Agreed (A), Strongly Disagreed (SD) and Disagreed (D). It is used in this study because it gives objective and reliable information if carefully constructed and administered.

A non participant observation was carried out in the study areas. The researcher with the help of research-assistants visited the sampled schools in order to obtain first hand information on the implementation of music curriculum. The following areas were the concern of the observer. The instrument contained relevant questions regarding the

aspect of music content, teacher qualification, teaching strategies, availability of instrument materials used and the evaluation methods adopted in assessing the teaching and learning of music.

3.5.1 Validity of the Instrument

The face validity of the Questionnaires items was determined by experts' opinions comprising of specialist in research methodology, researchers, supervisors, experts in test and measurement and other professionals, both within and outside of the department of curriculum and instructions Ahmadu Bello University, Zaria. Their criticisms and comments helped a great deal to improve the structure of the items and its format. According to Anastasia in Uzogike (2008), face validity of a survey instrument of this nature is considered adequate for its validity. Having subjected the instrument to face validity, it is therefore appropriate to consider it valid enough for this research work because it is expected that the instrument will measure what it is expected to measure.

3.5.2 Pilot Study

A pilot study was conducted using a private school. It involved the administration of twenty (20) copies of the questionnaire on the respondents. This was because the researcher wanted to use respondents that would not participate in the actual research study so that they will not be conversant with the questionnaire before hand. The purpose of the pilot study was to determine the reliability of the questionnaire, its difficulty level and whether it has power to disseminate over results.

The questionnaire was personally administered by the researcher and collected from the field. This is to give room for final draft of questionnaire for onward commencement of field work.

3.5.3 Reliability of the Instrument

Kuder Richardson 20 method of reliability was used. It was used because the method is appropriate for ordinal and nominal data. Its reliability is constant and consistent. The reliability estimate obtained was 0.80. The correlation co-efficient (r) is obtained by applying the Pearson Product Moment Correlation (PPMC) coefficient formular to give an estimate of the reliability of the entire test. It was based on this (r) figure that the instrument was administered to the respondents.

3.6 Procedure for Data Collection

A letter of introduction was collected from the Department of Education ABU, Zaria to the Ministry of Education and respective Inspectorate Division to enable the researcher obtain permission from the school authorities. One hundred and eighty (180) copies of the questionnaire were administered using Direct Delivery Technique (DDT) with the aid of research assistants who were trained on the modality of distributing and collecting the questionnaire.

The administration and collection of data were therefore carried out personally and with the help of research assistants and music teachers in the schools concerned. It was carried out under examination conditions in order to reduce the influence of extraneous variables to the minimal. The completed questionnaires were collected from the respondents, and checked to make sure the respondents complied with the instruction given in the questionnaires. The responses then were sorted out and arranged according to each school.

3.7 Procedure for Data Analysis

The data collected as a result of the five (5) research questions raised were computed using statistical parameters such as frequency, tables, and percentages. The researcher adopted strongly agree and agree responses as positive whereas, disagree and strongly disagree as disagree. The statistical tool the researcher used in testing the null hypotheses was a chi-square (X^2) method. It is used to establish whether or not a significant difference exists between the variables at 0.05 level of significance.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.1 Introduction

This research work titled "Assessment of the Implementation of Music Education Curriculum in Junior Secondary Schools in Kaduna State" comprise of three (3) schools drawn from two inspectorate divisions, each having one principal and two teachers. The data analysis was subjected to both descriptive and inferential statistics (SPSS) methods to answer the research questions, test the research hypotheses in order to realize the research objectives.

The researcher distributed 273 copies of questionnaires to both staff and students, 191 copies were retrieved but only 180 were properly filled and were subjected to statistical analysis.

Table 4.1.1 Respondents Schools/Inspectorate Division

Respondents Schools/Inspectorate Division	Total Population	Frequency	Percentage (%)
CDSS (Rigachikun)	1200	60	36.4
CSS (Sabon Tasha)	1600	90	48.5
DIS (Sabon Tasha)	500	30	15.1
Total	3300	180	100.0

The table reveals the respondents' schools and their inspectorate division. As shown, Rigachikun Inspectorate Division was represented by CDSS Kaduna School with 60 respondents representing 36.4%. Sabon Tasha Inspectorate Division has 90 respondents representing 48.5% and 30 respondents representing 15.2% from both CSS and DIS respectively.

Table 4.1.2 Respondent Class

Respondent Class	Frequency	Percentage (%)
No response	5	2.8
JSS 2	46	30.6
JSS 3	120	66.6
Total	171	100.0

The outcome of the table 4.1.4 above showed that of the total 171 Junior Secondary School Students from the two (2) Inspectorate Divisions from the state, 46 or 30.6% are JSS 2 while 120 or 66.6% were JSS 3.

Table 4.1.3: Number of Sampled Principal/Teacher in each inspectorate Division

Teacher/Principal school Inspectorate Division	Number of Respondent Principal	Number Respondent Teacher	Total sample
Rigachikun (CSS Kaduna)	2	1	3
Sabon Tasha (CSS Kaduna)	2	1	3
Sabon Tasha (CSS Kaduna)	2	1	3
Total	6	3	9

As indicated in table 4.1.6 on the teachers/principal respondent, it showed that each school of the 2 inspectorate division had 3 respondents 1 teacher and 2 principal each. In other words, there are 3 teachers and 6 principal in all the 3 schools from the three (3) Inspectorate Divisions used for this research.

Table 4.1.4 Teachers/Vice principals' Educational Qualification

Teachers/Vice principals' Educational Qualification	Frequency	Percentage (%)
Ph.D	0	0
M.Ed	1	11.1
B.Ed	3	33.3
NCE	5	55.6
Total	9	100.0

Majority of the teachers/vice principals have NCE (National Certificate in Education) being represented by 5 or 55.6% of the total sample. B.ED qualification is the next as 3 or 33.3% of the total sample of teachers and vice principals have Bachelor of Education. 1 or 11.1% represented teachers/vice principals who has M.ED (Masters in Education).

Table 4.1.5 Teachers/Vice principals Teaching Experience

Teachers/Vice principals' Teaching Experience	Frequency	Percentage (%)
Less than 1 year	0	0
1-3 years	1	11.1
4-6 years	2	22.2
7-9 years	5	55.6
10 years and above	1	11.1
Total	9	100.0

Results from Table 4.1.10 Indicated that there is no response for those who had put in less than one years teaching experience, while 1 or 11.1% had 1-3 years teaching experience. The table also showed that 2 or 22.2% of the teachers/vice principals had 4-6 years teaching experience. 5 or 55.6% represent those having 7-9 teaching experience. Only 1 or 11.1% represent those having 10 years and above teaching experience.

4.1.6 Research Observation Tool

In the table below, the researcher used observation method to gather data in the degree to which teachers employ the following methods in teaching music in JSS 2 and JSS 3 classes. The researcher observed 3 sampled teachers, outcome presented in the table below.

Table 4.1.6 Research Observation Checklist

S/No		Never	Occasional	Frequent	Always
1.	**Methods of Content Selection**				
	Thematic	1	-	1	1
	Music Centre	2	-	1	-
2.	**Roles of the Government**				
	Recruitment of teachers	-	1	2	-
	Granting of in-service	-	2	1	-
	Promotion	-	2	1	-
	Provision of facilities	-	2	1	-
	Provision of accommodation	-	1	2	-
3.	**Financial**				
	Grant	-	2	1	-
	Salary	-	-	2	1
	Field Trips	-	2	1	-
	Workshops/Seminar	-	1	2	-
	Any Incentive	-	2	1	-
		Yes		**No**	
4.	**Facilities Available**				
	Library	√			
	Classroom	√			
	Studio	√			
	Offices	√			
		Never	**Occasional**	**Frequent**	**Always**
5.	**Teaching Resources Available and in use**				
	Projector	2	1	-	-
	Tape recorder	2	1	-	-

	Video	1	2	-	-
	Television	2	1	-	-
	Recorders	3	-	-	-
	Computer set	2	1	-	-
	Charts	3	-	-	-
	Music textbooks	2	1	-	-
	Music dictionary	2	1	-	-
	Music illustration and posters	-	-	3	-
	Teachers/qualification	**Yes**		**No**	
6.	**Adequacy**				
	Ph.D	3	-	-	-
	M.Ed/PGDE/MA	1	2	-	-
	B.Ed	1	2	-	-
	NCE	-	-	3	-
		Never	**Occasional**	**Frequency**	**Always**
7.	**Teacher-Student Relationship**	-	1	-	2
	Teacher calls students by their names	-	2	1	-
	Questions and responses by teachers and students	-	1	-	2
	Students listen attentively in the class room	-	2	1	-
	Students participate in class discussion				
8.	**Students activities/evaluation**				
	Quizzes	2	1	-	-
	Assignment	-	1	2	-
	Test	1	2	-	-

	Project	3	-	-	-
9.	**Teaching Strategies**				
	Story telling	-	2	1	-
	Lecture	3	-	-	-
	Discussion	1	2	-	-
	Question and answer	-	1	1	1
	Field trips	3	-	-	-
	Demonstration	-	1	1	1
	Use of resource persons	3	-	-	-

The observation checklist clearly showed the extent to which music teachers in junior secondary schools in Kaduna State employ the use of a variety of instructional materials in teaching the subject. The table revealed that on methods of content selection, more teachers use thematic method of content selection than the music centre. This is because 2 or 66.67% use thematic method as against 1 or 33.33% that use music centre method. In the area of teaching strategies employed, questions/answers and demonstration are mostly used by music teachers. Some also use lesson notes and discussion as their methods of teaching. Very few use filed trip and story telling strategy.

The teacher observed only print media involving charts and musical books among the various media as their strategy in teaching music. None of them employed other methods like audio visual, electronic nor visual strategy in teaching music. However, in evaluation method, majority of them employed the use of test, assignment and class work, while few use observation method to evaluate teaching. Lastly, the relationship between students and teachers is cordial, as noted during the recorded observation period.

4.2 Analyses of Respondents Answers to Research Questions

Data collected from respondents to the five research questions of the study were analyzed in Table 4.1.1-4.1.9. In the course of the analyses, opinions of students, teachers and vice principals were categorized into two groups, agreed and disagreed in order to facilitate better understanding and clear interpretation of data. 4 likert scales were used for all the computations.

Research Question 1: To what extent are the objectives of the JSS music curriculum being achieved?

Questionnaire items 1-5 was used to answer research question one. The summary of the responses is as shown in Table 4.2.1.

Table 4.2.1 Summary of answers on significant difference between students, teachers/vice principals on the achievement of the objectives of JSS music curriculum

Q1	S.A	A	D	SD	T.A	T.D	TR	%A	%D
1.	136	38	4	2	174	6	180	96.6	33.3
2.	139	36	4	1	175	5	180	97.2	2.8
3.	136	39	4	1	175	5	180	92.2	2.8
4.	147	26	2	5	173	7	180	96.1	3.9
5.	32	20	83	45	52	128	180	28.9	71.1
Total					749	151	900	416	85.9

Table 4.2.1 is the summary of scores by respondents on the extent to which JSS music curriculum objectives are being achieved. Questionnaire item one sought to assess whether the JSS students know the definition of music.

Strongly agreed scored 136. Agreed had 38 scores. Disagreed had 4 scores and strongly disagreed scored 2 scores. Total agreed regarding questionnaire one was 174 representing 96.6% of respondents, as against 6, representing 3.3% of the respondents for disagreed.

Questionnaire item two sought to determine whether students sing in unison and in parts with other students. Strongly agreed had 139 points. Agreed had 36 points respectively. Disagreed had 4 points. Strongly disagreed had 1 point respectively. Total agreed stood at 175 representing 97.2 % against 5 representing 2.8%.

Item three of the questionnaire sought to know whether students have been able to play musical instruments of their choice. Strongly agreed scored 136, Agreed 39, Strongly Disagreed 1 point, Disagreed had 4 points. Total agreed stood at 175 representing 97.2% while disagreed had 5 points representing 2.8 %.

Item four sought to find out if the students can read musical notes on stave or staff. Strongly agreed scored 147 points. Agreed had 26 points. Disagreed scored 2 points, while strongly disagreed accounted 5 points respectively. On the whole, Agreed scored 173 representing 96.1% while Disagreed accounted for 7 representing 3.9%

Item five of the questionnaire sought of find out if students would like to study music in higher institution. 32 scores strongly agreed, 20 agreed, 83 disagreed, and strongly disagreed 45. Total agreed 52 representing 28.9% and 128 disagreed representing 71.1%.

Research Question 2: What roles do government and its supervising bodies play in the implementation of JSS music curriculum.

To enable the researcher answer this question, questionnaire item 6-12 were used. The summary of the responses is shown in table 4.2.2 below.

Table 4.2.2 Summary of results on roles of government and its supervising bodies in the implementation of JSS music

Q1	S.A	A	D	S.D	T.A	T.D	TR	%A	%D
6.	81	38	20	41	199	61	180	66.1	33.9
7.	28	28	80	44	56	124	180	31.1	68.9
8.	113	26	31	10	139	41	180	77.2	22.8
9.	113	17	12	38	130	50	180	72.2	27.8
10.	122	36	13	9	158	22	180	87.8	12.2
11.	130	29	10	11	159	21	180	88.3	11.7
12.	122	44	6	8	166	14	180	92.2	71.8
Total					827	333	1260	514.9	157.9

In item six of the questionnaire, strongly agreed scored 81 points. Agreed had 38 points. Disagreed scored 20 points strongly disagreed accounted for 41 points on the whole, agreed scored 119 points representing 66.1% while disagreed 61 points representing 39.9 %.

Item seven strongly agreed scored 28 points. Agreed had 28 points. Disagreed had 80 points. While strongly disagreed had 44 points. Total agreed scored 56 representing 31.1% while to disagree had 124 points representing 68.9%.

Item eight of the questionnaire, sought to find out if teachers are paid their salaries regularly. 113 scored strongly agreed and 26 agreed. On the other hand, disagreed scored 31 while strongly disagreed scored 10. Total agreed 139 representing 77.2% while total disagreed 41 representing 22.8%.

Question mine sought to find out respondents opinion on whether good accommodation are provided for teachers. Strongly agreed scored 113, while agreed scored 17. Disagreed scored 13. Strongly agreed got 38. On the whole agreed accounted for 130 scored representing 72.2% against 50 representing 27.8 % for disagreed.

Question item ten sought to determine how regular supervisors visit their school. Strongly agreed had 122 scores, agreed had 36 points against 13 for disagreed and 9 points for strongly agreed. Total agreed in this questionnaire item was 158 scores representing 87.8 % of the respondents on the other hand disagreed accounted for 22 representing 12.2%.

Item eleven of the other hand agreed scored 29 points and disagreed got 10 points while strongly disagreed had 11 points. Total agreed scored 159 representing 88.3 % while disagreed had 21 points representing 11.7%.

Item twelve sought to find out the altitude of students during supervisors' visitation. Strongly agreed had 122 points. Agreed had 44 points. Disagreed score 6 points, while strongly disagreed accounted for 8 points. On the whole agreed scored 166 representing 92.2% while disagreed accounted for 14 representing 7.8%.

Research Question 3: What are the qualifications of music teachers in JSS School?

To enable the researcher answer research question 3, questionnaire item 13 to 16 were used. The summary of responses is shown in Table 4.2.3

Table 4.2.3 Summary of results on the qualifications of music teachers

Q1	S.A	A	D	S.D	T.A	T.D	TR	%A	%D
13.	30	27	118	5	57	123	180	31.7	68.3
14.	118	40	15	7	158	12	180	87.8	61.7
15.	134	36	4	6	170	10	180	94.4	5.6
16.	79	29	53	19	108	72	180	60	40
Total					493	217	720	273.9	115.6

Questionnaire item 13, the following responses were collected 30 for strongly agreed, 27 for agreed. Disagreed scored 118 points and strongly disagreed scored 5 points. Total agreed on item 13 stood at 57 points representing 31.7 %. And disagreed accounted for 123 represent 68.3%.

Questionnaire item 14 sought to determine whether music teacher's recruitment is based on merit in JSS schools. Strongly agreed was scored 118. Agreed had 40 scores. Disagreed had 15. Strongly disagreed scored 7 respectively. Total of 158 agreed that qualified music teachers recruitment is base on merit representing 87.8 % while 12 disagreed representing 6.7%.

Item 15 sought to determine whether music teachers possess basic skills and methodology for teaching. Strongly agreed scored 134 agreed 36 disagreed 4 while strongly disagreed 6 totals agreed 170 representing 94.4% while total disagreed 10 representing 5.6%.

Item 16 sought to determine whether there are shortages of music teachers in JSS schools. Strongly agreed had 79. Agreed scored 29, on the other hand disagreed had 53 and strongly disagreed scored 19. Total agreed 108 representing 60% while total disagreed 72 representing 40%.

Research Question 4: What music curriculum implementation materials are available in Junior Secondary Schools?

To enable the researcher answer research question 4 questionnaire items 17-21 were used. The summary of responses is shown in Table 4.2.4 below.

Table 4.2.4 Summary of Results on the Extent of the availability of instructional materials for teaching music

Q1	S.A	A	D	S.D	T.A	T.D	TR	%A	%D
17.	96	57	18	9	153	27	180	85	15
18.	119	40	11	10	159	21	180	88.3	11.7
19.	86	24	22	48	110	70	180	61.1	38.4
20.	123	38	5	14	161	19	180	89.4	10.6
21.	97	64	8	11	161	19	180	89.4	10.6
Total					744	156	900	413.2	86.8

Item 17 of the questionnaire sought to determine the availability of instructional materials such as libraries, classrooms for teaching of music in Jss. Strongly agreed had 96 points, agreed accounted for 57. Disagreed had 18 points and strongly disagreed scored 9. On the whole those who agreed that libraries and classrooms are available got 153 responses representing 85% and disagreed had 27 representing 15 %.

Item 18 on the questionnaire sought to ascertain the availability of listening/appreciation centers in JSS schools. Strongly agreed accounted for 119, Agreed had 40 disagreed had 11 while strongly disagreed had 10 points. Total agreed 159 representing 88.3% while disagreed 21 point representing 11.7%.

Item 19 of the questionnaire sought for determine the availability of music studio, CD players, and Video player and Ensemble groups for teaching music. Strongly agreed got 86 and agreed scores 24 disagreed 22 strongly disagreed 48 total agreed 110 representing 61.1% disagreed 70 representing 38.9%.

Item 20 sought to determine the availability of the following: piano, Recorders, Trumpets and percussion instruments for teaching music. Respondents scored 123 for

strongly agreed and 38 for agreed 5 for disagreed and 14 for strongly disagreed total agreed 161 representing 89.4% while total disagreed 19 representing 10.6%.

Item 21 ascertain the availability of music textbooks and music dictionaries in JSS schools. Strongly agreed accounted for 97 points and agreed 64 points. While on the other hand disagreed had 8 points strongly disagreed 11 points total agreed 161 representing 89.4% while total disagreed 19 point representing 10.6%.

Research Question 5: What are the teaching methods used by the music teachers in implementing music curriculum in JSS?

To enable the researcher answer research question five, questionnaire items 22-29 were used. The summary of the responses is shown in Table 4.2.5 below.

Table 4.2.5: Summary of Answers on methods of teaching music in JSS

Q1	S.A	A	D	S.D	T.A	T.D	TR	%A	%D
22	54	25	95	6	79	101	180	43.9	51.1
23	121	39	10	10	160	20	180	88.9	11.1
24	117	37	12	14	154	26	180	85.6	14.4
25	109	43	25	13	152	28	180	84.4	15.6
26	36	34	25	13	152	28	180	38.9	61.1
27	20	36	37	87	56	124	180	31.1	68.9
28	97	53	9	21	150	30	180	83.3	16.7
29	140	30	6	4	170	10	180	94.4	5.6
Total					991	449	1440	1320.9	249.5

Questionnaire item 22 sought to determine the effect of the method applied in teaching music. Strongly agreed accounted for 54 scores and agreed had 25 points. Disagreed 95 strongly disagreed 6 total agreed 79 representing 43.9 % while total disagreed 101 representing 51.1%.

Item 23 of the Questionnaire sought to determine the students go home with assignments. Respondent score 121 for strongly agreed 39 for agreed while on the other hand 10 scored for strongly disagreed. Total agreed 160 representing 88.9% while total disagreed 20 points representing 11.1%.

Item 24 of the Questionnaire sought to determine it teachers organize students to sing in group. Those who strongly agreed scored 117 while agreed scored 37. 12 scored disagreed while 14 score strongly disagreed. Total agreed 154 representing 85.6% while 26 for total disagreed scored 14.4.

Item 25 of the Questionnaire sought to determine if teachers assist the students to sing in the class. The respondents who strongly agreed with the statement scored 109 and those who merely agreed scored 43. On the other hand 25 scored disagreed while 13 scored strongly disagreed. Total agreed 152 representing 84.4% while total disagreed 28 representing 15.6%

Item 26 of the Questionnaire Sought to determine if students are exposed to singing competition. Strongly agreed accounted for 36 points and agreed scored 34 disagreed had 90 scores and strongly disagreed 20 total agreed scores is 70 representing 38.9% while total disagreed had 110 representing 61.1%.

Item 27 of the Questionnaire sought to determine if students go on Excursion to musical centers such as Radio and Television stations. Respondents scored 20 for strongly agreed. Agreed scored 36. Disagreed scored 37 while Strongly Disagreed scored 87 total agreed 56 representing 31.4 % while total disagreed 124 points representing 68.9%.

Item 28 of the Questionnaire Sought to determine if students have adequate periods for music. Strongly agreed accounted for 97. Agreed had 53. On the other hand disagreed had 9 and strongly disagreed had 21. Total agreed 150 representing 83.3%. While total disagreed 30 representing 16.7%

Item 29 sought to determine if students enjoy music class strongly agreed scored 140, 30 agreed, 6 disagreed and strongly disagreed 4. Total agreed 170 representing 94.4% total disagreed 10 representing 5.6%

4.3 Testing of Research Hypotheses

The five research hypotheses were postulated for this research and analysis and interpretation will be given in the sections below.

Hypothesis 1:

There is significant difference in the perceptions of teachers/vice principals and students regarding the achievement of the Junior Secondary School Music Curriculum.

Table 4.3.1 Chi-square statistics on differences between teachers/vice principals and students opinion on achievement of music curriculum

Variables	Chi-square	df	Prob.	Critical Value	Remarks
Teachers/Vice principals and students opinion	19.381	12	0.08	21.03	Retained

The table 4.3.1 above shows that the chi-square (19.381) at degree of freedom 12 of significance is less than the critical value (21.03). The observed level of significance P (0.08) is greater than 0.05. This means that there is no significance difference in the opinion of the teachers/vice principals and students on the achievement of the objectives of the Junior Secondary School Music Curriculum. Therefore, the null hypothesis is retained.

Hypothesis 2:

There is no significance difference in the opinion of teachers/vice principals and students on the roles of government and supervisors in the implementation of Junior Secondary School Music Curriculum.

Table 4.3.2 Chi-square on differences in the opinion of teachers/vice principals and students on the roles of government and supervisors in the implementation of Junior Secondary School Music Curriculum

Variables	Chi-square	df	Prob.	Critical Value	Remarks
Teachers/Vice principals and students on the roles of government and supervisors	8.349	9	0.49	16.92	Retained

The table 4.3.3 above shows that the chi-square (8.349) at the degree of 9 of significance is less than the critical value (16.92). The observed level of significance P (0.49) is greater than 0.05 which means that there is no significance difference on the role of government and supervisors in the implementation of Junior Secondary School Music Curriculum. Therefore, the null hypothesis is retained.

Hypothesis 3:

There is no significance difference between teachers/principal and students' opinion concerning the availability of qualified music teachers for the implementation of Music Curriculum in Kaduna State.

Table 4.3.3 Chi-square on differences between students and teachers on the availability of music teachers in the implementation of music curriculum

Variables	Chi-square	df	Prob.	Critical Value	Remarks
Teachers/Vice principals and students opinion on the availability of music teachers	9.788	9	0.36	16.92	Retained

The table 4.3.3 above indicated that chi-square (9.788) at the degree of freedom 9 level of significance is less than its critical value (16.92). The observed level of significance 0.36 is greater than 0.05 which means that there is no significance difference in the opinion of teachers/vice principals and students on the availability of music teachers in the implementation of music curriculum. Therefore, the null hypothesis is retained.

Hypothesis 4:

There is no significance difference between teachers/vice principals and student opinion on the availability of music curriculum implementation materials in Junior Secondary Schools.

Table 4.3.4 Chi-square on the differences between teachers/vice principals and students opinion on the availability of music curriculum implementation materials in Junior Secondary School

Variables	Chi-square	df	Prob.	Critical Value	Remarks
Teachers/Vice principals and students opinion on the availability of music curriculum	8.269	10	0.37	18.31	Retained

From the table 4.3.4 above, the chi-square value (8.269) at degree of freedom 10 level of significance is less than the critical value (18.31). The observed level of significance P (0.37) is greater than 0.05. This means that there is no significance difference between teachers/vice principals and students' opinion on the availability of music curriculum implementation materials in Junior Secondary School. Therefore, the null hypothesis is retained.

Hypothesis 5:

There is no significance difference in the utilization of teaching methods by trained and untrained teachers in the Null hypothesis**.**

Table 4.3.5 Chi-square on differences between the utilization of teaching methods by trained and untrained teachers in the implementation of music curriculum in Junior Secondary Schools

Variables	Chi-square	df	Prob.	Critical Value	Remarks
Teachers/Vice principals and students opinion on teaching methods by trained and untrained teachers	16.318	7	0.603	14.07	Rejected

From the table 4.3.5 above, the chi-square value (16.318) at the degree of freedom 7 level of significance is greater than the critical value of (14.07). The observed level of significance P (0.603) is greater than 0.05. This means that there is a significance difference in the opinion of teachers/vice principals and students in the utilization of teaching methods by trained and untrained teachers of music curriculum in Junior Secondary Schools. Therefore, the null hypothesis is rejected.

4.4 Major Findings

Major findings from the analysis of data collected for the study were as follows:

1. Both groups did not differ significantly on the achievement of music objectives in junior secondary schools.
2. Both groups did not differ significantly on the role played by government in the implementation of music curriculum in junior secondary school.
3. Both groups did not differ significantly on the importance of availability of qualified music teachers in junior secondary schools.

4. Both groups did not differ significantly on the availability of music curriculum implementation materials in junior secondary schools.
5. Research question five revealed that there is a significant difference in the opinions of teachers/vice principals and students in the utilization of teaching methods by both trained and untrained teachers.

4.5 Discussion of Major Findings

This research was undertaken on the "Assessment of the Implementation of Music Education Curriculum in Junior Secondary Schools in Kaduna State". To realize this purpose, the researcher raised five specific objectives, research questions and five Null hypotheses. Simple frequencies and percentages were employed in the presentation of personal data and in answering the research questions. Chi-square for the independent sample was used to test the five hypotheses at 0.05 level of significance. The major findings of this investigation were presented as follows:

The following findings were arrived at from the study.

1. The outcome of hypothesis one showed that there is no significant difference between the opinions of the students and teachers/vice principals regarding the achievement of the objectives of the junior secondary schools music curriculum. Both groups unanimously agreed or strongly agreed on the achievement of objectives of music curriculum. They agreed that music is the combination of harmonious sound, enabling the students to sing in union and in parts with other students. They also agreed that music knowledge enables them to play musical instruments of their choice. They also agreed that musical knowledge enables them to read musical notes on the stave or staff. Thus confirming what was reviewed by Akanbi (1998) is of the

view, that the phrase "instructional material describe the products of education" that they are informed carriers designed specifically to facilitate the achievements of objectives in a teaching learning institution. This is also supported by Ajayi (2001) that selecting the right mix of inputs will necessarily lead to change in behaviour.

2. Outcome of the analysis on the test of hypothesis 2 also showed that there was no significant difference between the opinion of students and teachers/vice principals concerning the roles of government and supervisors in the implementation of junior secondary school music curriculum. This is because both students and teachers/vice principals are aware of the roles that government should play or roles that the government is not playing in the music curriculum implementation. Both groups of respondents believe that the government does not finance regularly the construction of new buildings and provision of furniture in these schools as against the findings in the literature reviewed. Of course, the students and teachers/vice principals are the ones using these buildings and therefore both are in the best position to know that government is not playing its role in building construction/ furniture. This confirmed the remarks by Ajayi (2001) that however good a policy may be, if the implementation of strategies are faulty, the plan will fail.

This is a confirmation of the fact that these students are crowded in small classes with little or no room for even the teacher to use during teaching. It is not uncommon to see over forty students in a size class of about twenty seats round the doors. Both groups also believe that government does not send subject specialists in music to their schools for supervision. Both groups are the major beneficiary or witnesses if government performs this role or not hence both do not differ in their

opinion in this regard. If education is to effect national development, as remark in NPE (2004:III) government must put everything in place to achieve this goal.

Both students and teachers/principal believe that government does not give incentive to the teachers. These incentives include among others sponsorship to seminar, workshops, loans and financial encouragement. If government gives these support, both groups of respondents will automatically be aware and have a consensus opinion in this regard. Again both groups agreed that government does not ensure training and re-training of teachers. It is common knowledge in these schools that teachers are not allowed to go for further training especially music teachers, hence the students and their respective teachers/vice principals do not significantly differ in this regard. Both groups again agreed that teachers should be encouraged to grow on the job through constant promotion which is in accordance with the role of government according to NPE (2004:114) in order to promote productivity.

This is because both students and teachers/principal agreed that when teachers/vice principals are promoted regularly, there is the encouragement to stay on the job leading to job experience that will greatly enhance the realization of the objectives of the music curriculum in the junior secondary schools. Hence, it is advisable for government and the inspectorate divisions to pay attention in the area of infrastructure, finance and furniture so as to make the teaching and learning environment conducive for better product (students).

3. Moreover, both students and teachers/vice principals again do not significantly differ concerning the importance of the availability of qualified music teachers for the implementation of music curriculum in the study area. Denga (2005:58) asserted that

it is the responsibility of government to recruit and post staffs to schools in order to achieve effective implementation of music curriculum.

This is because, both students and teachers/principal know the importance of the availability or otherwise of qualified music teacher for the effective implementation of music curriculum in the study area. They both agreed that when teachers possess the right teaching qualification, the implementations of music curriculum will be made possible and easier. For instance, majority of the teachers possess the minimum basic teaching qualification of NCE in this study.

As a result of this, many of the students and teachers/vice principals believed that the inability to improvise teaching aid is due to lack of qualified music teachers in their schools. They believed that if these music teachers are academically qualified and trained, they will easily improvise teaching aids which will ultimately lead to effective implementation of music curriculum in the study area. The students and teachers both believed that the teachers of music from their schools that participated in training perform better in class teaching than those teachers that do not participate in training.

4. The fourth hypothesis also point to the fact that students, teachers and vice principals do not differ significantly in their opinion on the availability of music curriculum implementation materials in junior secondary schools. This confirmed the findings by Musa (1992) that the use of instructional materials in teaching, provide teachers and students the opportunity of developing the ability to imagine, improve and to relate things observed to reality. Both agreed that suitable textbooks, manuscripts, instrumental tutor's availability are important for music curriculum implementation in

junior secondary schools. Students can barely learn effectively without the available suitable textbooks neither can teachers teach effectively without the right textbooks which there are inadequate, contrary to what is obtainable in the reviewed literature. This is why both students and teachers believed that the availability of suitable textbooks is very important in the implementation of music curriculum.

They also agreed that teaching enhancement equipment, such as projectors, tape recorder, listening and appreciation centres, music studio, piano/keyboard, recorders, trumpets and percussion instruments and computers should be available for both students and teachers to enhance music curriculum implementation. Most importantly, both students and teachers yearn for stable uninterrupted constant power supply. They both agreed that constant power failure distorts the use of some of this equipment such as computers, projectors and musical instruments. Equipment such as computers are too volatile and sensitive and very significant to enhancing knowledge, therefore, when power fluctuates or is not constant, several information can be lost. That is why both students and teachers believed strongly that constant power supply is an important music curriculum implementation material that should be available in schools.

5. The outcome of the test of hypothesis five (5) indicated that both trained and untrained teachers significantly differ in their opinion in the utilization of music in junior secondary schools. The reason for this difference in opinions between trained and untrained teachers is that while the trained teachers strongly believed that group teaching methods should be employed in music class, the untrained teachers however believe otherwise. Also, while the trained teachers strongly believed that assignment

method is necessary for JSS music teaching, the untrained teachers only believed in direct teaching method. The direct teaching method alone is an old form of teaching method which needs to be supplemented with other forms of teaching methods such as group teaching method and project method. These modern teaching methods will help develop the student's intellectual capabilities and improve the subject curriculum implementation. This assertion confirmed the declaration of Jenkins (2009) which states that curriculum is one of the educational fields that takes as problematic what should be planned, taught and learnt in schools. It is a central and centralizing study organized around the choice facing the practitioner.

Another reason for the obvious difference in teachers' opinion is that while the untrained teachers believed strongly in using story telling method in teaching music in the classes, the trained teachers on the other hand strongly believed in using the demonstration method in the act of teaching. In other words, the trained teachers are taught how to use demonstration in inculcating the ideas contained in the subject. For instance, music topic like 'C' major scale on the piano or keyboard can better be comprehended using demonstration than telling story as it is normally done by the untrained teachers.

Also, the trained teachers strongly believed in the use of modern equipment such as computers, electric guitar, keyboard, xylophone and project slides to demonstrate teaching. Nowadays, the trained teachers use the computer programs like the Microsoft Power Points Presentations and Encarta for effective music teaching and dissemination. On the other hand, the untrained teachers may not really know the

important jobs these equipment play in the effective use of information dissemination between students and teachers in these modern times.

As a matter of urgency, problems solving method should be adopted to solve the confusion in schools to avoid students been taught by auxiliary teachers.

4.6 Summary

In this chapter, the report of findings of the assessment of implementation of music education curriculum in junior secondary schools in Kaduna State was presented. Five hypotheses were tested and the results analyzed. The data analysis aimed at finding out whether

- There is significant difference in the perceptions of teachers/vice principals and students regarding the achievement of the objectives of the junior secondary schools music curriculum.
- There is significant difference in the opinions of vice principals/teachers and students on the roles of government and supervisors on the implementation of junior secondary school music curriculum.
- There is significant difference in the opinions of vice principals/teachers and students concerning the availability of qualified music teachers for the implementation of music curriculum in Kaduna State.
- There is significant difference between vice principals/teachers and students' opinions on the availability of music curriculum implementation materials in junior secondary schools.
- There is significant difference in the opinions of vice principals/teachers and students in the utilization of teaching methods by both trained and untrained teachers.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Summary

This section provides a general summary of the whole work.

Chapter one is the introduction which involves background to the study, statement of the problems, purpose of the study, research questions, hypothesis, basic assumptions, significance of study and the scope and delimitation of the study. Chapter two is the review of related literature; it includes theoretical framework, aim and objectives, role of government, supervisor, teachers and qualification, the music teacher, instructional materials, methods, evaluation of education, purpose of evaluation, empirical studies and summary while chapter four is the data analysis and result. Data gathered for the study were analyzed at 0.05 significance level.

Results from the data collected, analyzed, interpreted and discussed, indicated the following findings:

1. Both groups did not differ significantly on the achievement of music objectives in junior secondary schools.
2. Both groups did not differ significantly on the role played by government in the implementation of music curriculum in junior secondary school.
3. Both groups did not differ significantly on the importance of availability of qualified music teachers in junior secondary schools.
4. Both groups did not differ significantly on the availability of music curriculum implementation materials in junior secondary schools.

5. Research question five revealed that there is a significant difference in the opinions of teachers/vice principals and students in the utilization of teaching methods by both trained and untrained teachers.

5.2 Conclusion

Based on the findings of this study the following conclusions were made:

1. The outcome of hypothesis one there is no significance difference in opinions of students and teachers/vice principals regarding the achievement of the objectives of JSS music curriculum as both group unanimously agreed that music is the combination of harmonious sound, it enables students to sing in unison and in parts, it enables them to play musical instruments of their choice, they also agreed that musical knowledge enable them to read musical notes on the stave or staff, and also foster interpersonal relationship.
2. While the outcome of hypothesis two showed no significant difference in the opinion on the roles of government and its supervisors in implementation of JSS music curriculum, both believe that government does not finance regularly the construction of new building and provision of furniture in the schools. As a result, students are crowded in small classes with little or no room for even the teacher during teaching due to inadequate classrooms.
3. On the third hypothesis, both students and teacher/principal agreed that there is inadequate and qualified music teachers in their schools.
4. It was also observed that teaching enhancement equipment were inadequate or not available, hence most topics were taught without listening appreciation rooms, studio, guitars, trumpets, reorders, video tapes musical textbooks films and

projectors which are suppose to enhance the implementation of the music curriculum.

5. It was also observed that the trained teachers differ significantly from the untrained in the implementation of music curriculum on the following areas, the untrained believe in story telling and direct delivering of their lesson while the trained teachers believe in the employment of group, assignment, demonstration, drama and use of modern equipment like projectors, slides computer to administer their lesson.

5.3 Recommendations

Having extensively exhausted the findings, recommendations will now be offered as solutions to enhance music curriculum implementation in Junior Secondary Schools in Kaduna State.

1. Music education should be popularized in junior secondary schools in Kaduna state through direct instructions, public lectures Seminars and workshops. The aim should be to educate the public generally and students in particular on the prospects and benefits of music in modern day Nigeria as it is done in civilized countries of Ancient Greece, Rome, Europe and America. It is sad to note that no public school in Kaduna state is offering music. Once this is done, music education becomes a rare gem, a specialty for all to embrace.
2. Government should ensure the smooth take-off of music education in Kaduna state by making provision for instructional and multi-media aids. The government must endeavor to involve experts and professionals in curriculum planning in order to ensure that necessary, readily available and affordable instructional and

multi-media aids are provided. The government should take a step further to provide all musical equipments required.

3. Government should indulge in the construction of more furnished music classes and other roles such as ensuring regular training and retraining of teachers and making sure that teacher of music are regularly supervised by external supervisors and not by vice principals alone.
4. The government should employ more qualified teachers to teach music in junior secondary schools in Kaduna state. Moreover, these music teachers should be well trained because it was proved from all angles that a highly trained qualified music teacher are in a better position to implement the music curriculum within these junior classes.
5. The untrained (Auxiliary teachers) should be trained through workshop, seminars and in-service to cope with modern teaching strategies (method) in order to encourage proper implementation of the music education curriculum in the junior secondary school in Kaduna state.

5.4 Suggestions for Further Research

This study has investigated the assessment of the implementation of music education curriculum in junior secondary schools in Kaduna state.

The researcher therefore suggest as follows:

1. That the same study could be expanded to include more states to enable us generalize more accurately.
2. That a research be carried out to determine to what extent methods of teaching affect the performance of students in music examinations.

3. That an investigation be carried out on the reasons why majority of junior secondary schools do not offer music in Kaduna state.

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APPENDIX 'A'

Student's Questionnaire

Department of Education,

Curriculum and Instruction Section,

Ahmadu Bello University, Zaria.

Dear Respondents,

The researcher is a postgraduate student assessing "The Implementation of Music Education Curriculum in Junior Secondary Schools in Kaduna State.

You are please required to respond to this questionnaire as objectively as possible. You are assured that all information given will be treated with strict confidence.

Thank you for your understanding and cooperation in anticipation.

Yours faithfully,

ADENIRAN RAMANU ADAMU
M.ED/EDUC/02918/2006-2007
M.ED/EDUC/21892/2012-2013

SECTION A: STUDENT PERSONAL INFORMATION

Please fill or tick (√) appropriately.

1. Name of Student:

2. Sex: Male ( ) Female ( )

3. Age: 12-16 years ( ) 17-21 years ( ) 22-26 years ( )

   27 years and above ( )

4. What is your present class? JSS 2 ( ) JSS 3 ( )

5. For how long have you been in your present school? Less than one year ( )

   1 year ( ) 2 years ( ) 3 years ( ) Above 3 years ( )

SECTION B

Indicate your degree of acceptance of the achievement of the music objectives in four points rating scales showing as: Strongly Agreed (SA), Agreed (A), Strongly Disagreed (SD), and Disagreed (D).

S/No	QUESTIONS	SA	A	SD	D
6.	In music, I understand that music is the combination of harmonious sound.				
7.	Music teaches me to sing in unison and in parts with other students				
8.	Music enables me to play musical instruments of my choice				
9.	The teaching of music enables me to read musical notes on stave or staff				
10.	I will like to read music in higher institution				
11.	Role of government and supervisors in music curriculum				
12.	We have shortage of classrooms and musical instruments in my school.				
13.	Teachers in my school receive their salaries regularly.				
14.	My school have good accommodation for teachers				
15.	Supervisors come to our school regularly.				

16.	Teachers ask us to sit quite to answer questions when supervisors come to the school				
17.	The principal visits my classroom often to see how we learn				
18.	Teachers' qualification				
19.	Music teacher's recruitment is based on merit and specialization in my school.				
20.	Music teachers have the basic skills and methodology of teaching music in my school.				
21.	There are shortage of qualified music teachers in my school				
22.	Availability of instructional material. The following facilities and musical instruments are available in my school for teaching music.				
23.	Library, classroom listening/appreciation centres				
24.	Music studio, CD players, Video player and ensemble groups.				
25.	Piano/keyboard, Recorders, Trumpets and Percussion instruments				
26.	Music textbooks, Music dictionaries				
27.	Teaching methods employed by music teachers				
28.	All lessons and teaching methods applied in the classrooms are clear and definite				
29.	I always have take-home assignment				
30.	Our teachers organize us in groups to sing				
31.	Our teachers always join us in the class to sing				
32.	We always have inter-school singing competition				

SECTION B: TEACHERS PERSONAL INFORMATION

Please fill or tick (√) appropriately.

1. Name of Teacher:

2. Sex: Male ( ) Female ( )

3. Age: Under 20 years ( ) 21-30 years ( ) 31-50 years ( )

   51 years and above ( )

4. What is your highest educational qualification?

   PH.D ( ) M.ED ( ) B.ED ( ) NCE ( )

5. Teaching experience. Less than one year ( ) 1-3 year ( )

   4-6 years ( ) 7-9 years ( ) 10 years and above ( )

6. Are you a member of National Music Teachers' Association?

   Yes ( ) No ( )

7. Have you attended any Musical Workshop, Seminar or Conference? Yes ( )

   No ( )

8. How often do you attend such training?

   Once ( ) Twice ( ) Thrice ( ) None ( )

SECTION B

Indicate your degree of acceptance of the achievement of the music objectives in four points rating scales showing as: Strongly Agreed (SA), Agreed (A), Strongly Disagreed (SD), and Disagreed (D).

S/No	QUESTIONS	SA	A	SD	D
A	Opinions on the achievement of the objectives of music curriculum				
9.	To assist students to know that music is a combination of harmonious sound.				
10.	To teach students to sing in unison and in parts with other students				
11.	To enable students to play musical instruments of their choice				
12.	To assist students read musical notes on stave of staff				
13.	To enable students practice the teaching of music				
14.	To prepare students for higher education in music				
15.	To make students see music as an instrument of joy and relaxation				
B	Opinion on roles of government and supervisors in music curriculum implementation				
16.	Government should build enough classrooms and provide sufficient instrumental materials for my school.				
17.	Government ensures regular training and re-training for music teachers				
18.	Government pays salaries regularly to teachers				
19.	Supervisors come to my school regularly to ascertain the level of teaching				
	Opinion on Teachers qualification				
20.	Teachers in my school possess teaching qualifications for				

	the implementation of music curriculum				
21.	There are adequate qualified music teachers to implement music curriculum in my school				
22.	Music teachers have the basic skills and methodology for teaching music				
23.	Music teachers' recruitments is not based on merit				
24.	Music teachers' participate in seminars and conferences to enhance their jobs				
	Availability of Instructional Materials and facilities for teaching				
25.	There are adequate instructional materials for the implementation of music curriculum in my school.				
26.	Music teachers and students improvise instructional materials where the re not available				
27.	There are sufficient and relevant textbooks for the implementation of music curriculum				
	Teaching methods employed by music teachers				
28.	The teachers apply demonstration method to enhance effective teaching				
29.	Music teachers give take-home assignments to ascertain the level of understanding				
30.	Students are exposed to inter-school musical competitions				