PROBLEMS OF SECONDARY SCHOOL MUSIC CURRICULUM IN SELECTED SCHOOLS IN ENUGU STATE

BY

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PROBLEMS OF SECONDARY SCHOOL MUSIC CURRICULUM IN SELECTED SCHOOLS IN ENUGU STATE
This project has been approved for the Department of Music, University of Nigeria Nsukka for the award of Master of Arts Degree (MA) in music Education.

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DEDICATION

This project is dedicated to my spiritual father, Lord God Almighty for His sustenance, and also, to my dearest and loving wife, Mrs. F. N. Falusi, for her unwavering support and encouraging words that led to the success of this work.
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I wish to express my appreciation and respect for my most, painstaking and hardworking supervisor, Dr. Christian Onyeji, whose advice, corrections, constructive suggestions and careful scrutiny enabled me to produce this research work.

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ABSTRACT

This study focuses on the problems associated with the secondary school music curriculum in Enugu state and the need for its review. The population of this study was twenty-five music teachers drawn from seventeen secondary schools in Enugu state. The sampled teachers populations was limited to twenty-five teachers due to scarcity of qualified music teachers in most schools in the State. Four WAEC/NECO officials from Enugu zonal offices were interviewed to validate the information obtained from the field. The following findings among others were made through the data analysis; The current curricular are beyond JSS and SSS level, the present curricular are obsolete, its review is stagnant etc. in the final analysis, the researcher made the following recommendations that curriculum experts, teacher and parents are to be involved in the review process, obsolete aspect in the curriculum should be replaced with relevant materials in our educational system. The current curricular are to be reviewed downwards with more emphasis on African elements. And that the reviewed should be done regularly in order to meet up with changes in taste and value system in the society.
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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study (the problems)

Curriculum problem that is, the need for a curriculum review is a general phenomenon of all disciplines in the education sector. It has become an important subject matter and special area which had been the concern of all and also draws the attention of stake holders of any nation. There had been much emphasis on proffering solution (through constant review) to curriculum problems of other educational disciplines as it applies to the sciences, technologies, languages etc. but not much emphasis had been placed on music curriculum most especially secondary music curriculum. Therefore, it was necessary that this study tagged ‘problems of secondary school music curriculum in selected schools in Enugu state was chosen. The need to address the problems of the present music circular in selected secondary schools is important in order to restructure and upgrade its content and value and make it more relevant to the current education system. From inception, the present curriculum had not fully achieved the desired goals and objectives which it was meant to achieve. According to statistical data record by WAEC in past senior school certificate Examination 1988, of all the subjects offered by candidates in the examination; music has the least numbers of candidates (see appendix viii). The outcome of the examination also showed that out of the 58 students who sat for the exams, only 12 candidates (representing 20.4%) were successful while 46
candidates (representing 79.6%) did not succeed in the exams. Also, in the statistical data record of SSCE in 1996, 1997 and 1998 (private candidates’ examination) Music was grouped under subject with very low entries in the National exams. In fact, 1998 music had the least number of entries with 45 candidates (see appendix ix)

In May-June 2000 WASSCE, Music had the lowest entry of candidates in the examination of that year (see appendix x) the above references are enough proof that the present curriculum had not fully achieve the desired goals and objectives.

Before now, there had not been adequate research in this aspect as past researchers had delved more on its planning and implementation. My visit to university of Nigeria, Music Departmental Library attested to this fact as I could not see any past project on this aspect which is imperative to success of music education.

From independence to present time, music had continued to be part of the curriculum in the scheme of work drawn for secondary and other institutions. There had not been much difference in the present curriculum and that of the pre-independence and colonial era. This is because; the present curriculum still has traces of great influence of western culture in its structure, content and application. Confirming this, Omibiyi-Obidike (1987) said:

*The music syllabus used in the early sixties in our secondary school was drawn by an overseas syndicate of The Associated Board of the Royal school of Music, London. The content of the course was based on the Western classical music used in the sixties and the seventies. The same syllabus is still used in the secondary, tertiary and all other institutions in this decade (P.15)*

Supporting the above Okafor (2005) also affirmed:
An examination of music education content in Nigeria present the observer with an immediate and glaring anomaly. The focus of music education itself appears to be on western music, music transplanted or introduced into the culture of the indigenous Nigerian from an outside culture. The syllabus of the education system, the curriculum content and the philosophy and thrusts of the institutions which teach music place strong emphasis on Western music (P. 214).

Many scholars are of the view that there had not been a serious and conscientious effort towards the review of the hitherto inherited music curriculum in Nigeria.

The researcher deemed it necessary to start with the meaning of the key words used in the project. These are secondary school, music and curriculum.

**Secondary School**

Secondary school is the second level of formal education between the primary level and tertiary level. Secondary education is the programme of schooling designed for young people between the ages of 12 to 18 years. According to UNESO survey of world education in Latin America (1982) in Nnamani and Odunuga (2005) the age range between fourteen (14) and nineteen (19) years is recognized as the second level of schooling after the primary education. Supporting this view in Nnamani and Odunuga (2005), Ekstrom (1988) said UNESCO’S data on schooling in different countries showed the great variation in the percentage of young people that attend secondary school”

The education of children in secondary schools in Nigeria normally covers a period of six years. This is in line with the Nigerian Education policy of 6-3-3-4. Which stated that a child will spend the first six years in primary education, next six years in secondary education which are in two stages, three years in junior secondary school and the other three years in senior secondary school while the
last four years is for higher education? This educational policy (6-3-3-4) started under the universal primary education scheme published in 1977 and was revised in 1981 and 2004 respectively.

In order to build a solid base raising Nigerians with vocational and scientific skill in pursuit of advancement in technology. The secondary school curriculum had been expanded to cover a wide range of core subjects which include music, pre-vocational and non-vocation electives. (NPE 1981)

After the junior secondary education, the successful student qualifies for further studies at the senior secondary school level (SSS) technical school/teachers college, or become a craft man (as a self employed individual) for the labour market.

**Purpose of Secondary Education**

Generally, the purpose of the Nigerian government in establishing the junior and the senior secondary school include:

i. To develop the intellectual ability of the young and transmit the knowledge and wisdom of the society to the next generation.

ii. To perpetuate the basic concept, value systems and socially approved behaviour.

iii. To develop the power and capabilities of the young so that they may realize their potentialities and advance the life of the social group.

iv. To prepare the young to live properly and effectively as adult in the society.

After the senior secondary education, successful candidates qualify for further studies in any institutions of higher learning that suits his/her area of interest and professional qualification. In the alternative the student can become employed.
Music

Musical sound or tones are produced by vibration set in motion by the human voice and or other sound producing mechanisms. Thus, music can be defined as an art of creating and making pleasant and organized sound with the human voice or other musical instruments (Obicheta: 2005). Hornby (1989) also defined music as the arrangement of sounds in a pleasing sequence or combination to be sung or played on the instrument”

Music is regarded as a universal language of the soul because, it has no language barrier. Also, it is known as a sacred art due to its role in worship. Music is a unique subject. In summary, Obicheta (2005) enumerated the characteristic of music as follows:

1. Music is an intellectual art that is, it helps to develop our intellectual ability.
2. Music is a social art: it is a social art in that it brings people together and creates interpersonal relationship among people of different ethnic groups, different races and sexes.
3. Music is a performing art”: generally music is said to be a performing art because, it involves singing, dancing, and playing of musical instruments.
4. Music is an aspect of the economy. It helps to boast the economy of a country and that of an individual. For instance, music industry offers employment to many people who are professionals or trainees.
5. Music is an emotional art, it creates, controls and expresses human feeling. It is a branch of art which is humanistic in expression, that is, it is an expression of human feeling.
6. Music is an aspect of culture. Culture is people way of life. That is, people occupation, mode of dressing, beliefs, language art and behaviour. (P.13)
More over, music influences the culture of the people.

Music in the secondary school curriculum.

Universally, music has been accepted in the school curriculum from 1960. It is considered as a subject which has many values that is needed in both formal and informal education of a child. These include helping the growth of children. Also it helps in the preservation, promotion, projection, perpetuation and transmission of the cultural and musical heritage of the society. Besides, it helps to develop the ability to explore, manipulate, improvise and experiment with musical sounds and instrument found in our local environment. According to Nnamani and Odunuga (2005)

> Music is an art, a creative art which has played an important role in activities of all people. It has accompanied the progress of athletics and military acts, companion to religious ceremonies and dance drama. Music functions in several cultural levels from single and direct folk performance such as in children’s games, in lullabies, in burials, rituals, etc it has demonstrated its effectiveness as an agent in education, psychology and recently in commercial advertising. (P;2)

On the importance of music education in Nigeria Okafor (2005) explained;

> Traditionally, music is a supreme motivator. In the African context, whether in war, communal development project or just for summoning people to emergency meeting appropriate music has been regarded as indispensable in infusing patriotism, challenge dynamism and animation. The town crier employing his own brand of music (ululation) Ogene, clapper bell or ekwe small slit drum, does his rounds delivering his message to the people in music and song. Music is integral to the African life long educational system. Africans use music as much control their life and speech (189).

From the above, references, it is obvious that music is the life wire of the society due to its numerous functions and proper implementation of music education
programme in line with syllabus review in both Junior and Senior secondary school will go a long way in transforming the society. Furthermore, in dealing with the various domains of education- cognitive, affective and psychomotor, music had been found to be effective as it deals with the aesthetic. Music education therefore by my own perception is the art of imparting musical knowledge, practical skills, criticisms and appreciation in the learner in line with the requirement of the curriculum for intellectual development, inculcation and upliftment of moral value, cultural integration and total growth of a child. It encompasses training in all aspect of music.

**Meaning of Curriculum**

The term curriculum may be defined in various ways and there is no single generally accepted definition of curriculum among educators (Stella, 1989). Curriculum is derived from Latin word “currere, meaning “race track” or race-course”. Curriculum in the original Latin sense represents a course through which one runs to reach a goal. The school (secondary) is a system in which an individual passing through it does so in order to get a prize at the end. Curriculum is a track which a student must cover in order to obtain a prize in the form of certificate. Hornby (1989:287), defined curriculum, as the subject included in a course of study or taught at a particular school, college etc”. In the same vein Mkpa (1987) says, “the curriculum could be viewed as a vehicle through which the school strive towards the achievement of educational end be they those of the nation, state, local government or even the community”.

From the above concept, it clearly showed that progress and success of education in any school, state or nation largely depends upon the successful implementation of the curriculum. That was why; Tanner and Tanner (1981:4) defined the curriculum “as that reconstruction of knowledge and experience systematically developed under the
auspices of the school to enable the learner to increase his or her control of knowledge and experience”.

Curriculum consists of all academic courses and activities such as play, sports and school activities which contribute to the learning experiences of students for the purpose of bringing about some desirable changes in them.

1.2 **Statement of the Problem**

This study sought to investigate the problems of the current music curriculum in selected secondary schools in Enugu state.

1.3 **The Need for the Study**

The need for investigating the problems of the current music curriculum in secondary schools (JSS and SSS) in Enugu state is due to the following reasons;

To proffer necessary solution to the research problems. Beside, the current curriculum was last reviewed in 2001. Experts had opined that every existing curriculum should be reviewed at least every four years. This is to make them relevant to the yearnings and aspirations of the society for it is meant to serve.

Furthermore, a curriculum is supposed to reflect the cultural base of the society. The current curriculum does not seem to have fulfilled the aforementioned conditions; therefore the need for this study had arisen.

1.4 **Research Questions**

1. What are the main components of the syllabus and how often are they reviewed?
2. Has there been any improvements in the objectives between 1960-1970?
3. Are there problems associated with relevance in the current music syllabus?
4. To what extent would you assess the structure and prospect of the current music syllabus?
5. To what extent would you determine the cultural relevance of the syllabus and the frequency of its reviews?

6. Can you proffer suggestions for its improvement?

1.5 Significance of the Study

The success of this study will proffer necessary solution to the problems of the music curriculum in the junior and senior secondary school in Nigeria. In summary, this research study is set to:

- Restructure the current music curriculum which is more of Western orientation.
- Resolve the problem of culture so that it will project more of Africa culture in its structure and implementation.
- Make it more relevance to the secondary school system and the society.
- Help teachers and students in effective teaching and learning process.
- Serve as reference materials for future research work.

1.6 Scope and Delimitation

This study was delimited to 17 secondary schools in the Enugu state. They include.

<table>
<thead>
<tr>
<th>S/N</th>
<th>NAME OF SCHOOL</th>
<th>L.G.A.</th>
<th>NUMBER OF MUSIC TEACHERS</th>
</tr>
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<table>
<thead>
<tr>
<th></th>
<th>School Name</th>
<th>Location</th>
<th>Region</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>University of Nigeria Secondary School Enugu Campus</td>
<td>Enugu South</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>Union Boys Secondary School Awkunanaw</td>
<td>Enugu South</td>
<td>1</td>
</tr>
<tr>
<td>3</td>
<td>Army Day Junior Secondary School Awkunanaw</td>
<td>Enugu South</td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Girls Grammar School Awkunanaw</td>
<td>Enugu South</td>
<td>2</td>
</tr>
<tr>
<td>5</td>
<td>Emmanuel Anglican Secondary School</td>
<td>Enugu South</td>
<td>4</td>
</tr>
<tr>
<td>6</td>
<td>Urban Girls Junior Secondary School</td>
<td>Enugu North</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Metropolitan Girls Secondary School</td>
<td>Enugu North</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>Government Technical College</td>
<td>Enugu North</td>
<td>1</td>
</tr>
<tr>
<td>9</td>
<td>Community Secondary School Abakpa</td>
<td>Enugu East</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Annunciation Secondary School Nkwor Nike</td>
<td>Enugu East</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Girls Secondary School Abakpa</td>
<td>Enugu East</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Union Secondary School Eha- Amufu</td>
<td>Isi–Uzo</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>St John’s Secondary School Eha Amufu</td>
<td>Isi–Uzo</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Eha-Ohala Secondary School</td>
<td>Isi–Uzo</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Ozalla High School Senior</td>
<td>Nkanu West</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>Union Girls Secondary School Nara</td>
<td>Nkanu West</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Shalom Academy Nsukka</td>
<td>Nsukka</td>
<td>1</td>
</tr>
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Also, WAEC and NECO officials from Enugu zonal offices.
CHAPTER TWO
LITERATURE REVIEW

2.1. The Concept of Curriculum

The definition of the curriculum lack consensus meaning among educators. This is because; many scholars approached the topic from different perspectives and tailored their definitions to suit the various education factors responsible for curriculum development, implementation and review. Various definitions of curriculum reflected the changing socio-philosophical views of various classes of educators. Many schools of thought had existed which had given their divergent views on this concept. However, the ideas of two schools of thought are brought to focus. These schools of thought include:

i. The traditionalist

ii. The progressives

2.1.1 The Traditionalist:

The traditionalists include the essentialist, the perennialist and the disciplined doctrine advocates. These have different opinions which are based on the conception of curriculum comprising of subject matters set out by the teachers for students' coverage.

2.1.2 The Progressives:

The progressive is a school of thought who saw curriculum as “the total experiences presented to the learner under the guidance, of the school” (Aguokugbu, 2000). Their areas of interest in curriculum planning and implementation cover the curricular and extra curricular activities. This conception explains the intimate relationship between the learner and what he/she has learnt. It also explained the relationship between the student learning
experience, within the radius of the school and what operates outside the school. They are of the opinion that curriculum shall be subject to regular review and change in line with the ever changing demand of the society. This is because knowledge is not static but dynamic; hence the need to subject the curriculum to regular review is justifiable.

Curriculum had been described as “a course of study which students pursue and complete for targets, defined in terms of high grade, passes, award of certificate and other forms of academic awards (Aguokogbu 2000.2). Curriculum is a means to an end or learning out come” as was expressed by Johnson (1967). In this case attention is only drawn to what was to be done with the school subject and attendants result.

2.2.0 Curriculum problems

From the review of relevant literatures in this study and personal observation; the following discoveries were made about the problems of the existing curriculum in Nigeria secondary schools as revealed by the sampled schools. Music curricula in both junior secondary and senior secondary schools in Enugu state were not properly executed.

Curriculum scope and lack of experts

The present music curricular in both JSS and SSS are beyond the scope of students at these levels. Because, music is not taught in public (primary) schools due to lack of experts which made it difficult for the secondary school teachers to effectively impart knowledge in the learners. In reference to poor implementation of the cultural and creative arts curriculum, (CCA) in primary schools where music and other related arts subjects (Fine art, Dance and drama) are taught as integrated Arts with the aim of imparting the CCA knowledge in learners, in order
to preserve and promotes our cultural heritage. According to Nnamani and Odunuga (2005):

> For the past eighteen years since the cultural and creative Arts curriculum was distributed in the states a greater number of state schools do not even have time table (p.38).

Also, the interview conducted by Ekwueme (1995) showed that many teachers were aware of cultural and creative art but they had no training on how to implement the “CCA” curriculum in the class room. From the above references, in actual fact, there is a great problem on knowledge transfer which its adverse effect has a negative consequence on the implementation of the secondary school music curricular. This is an undisputable proof that music is not taught in most public primary schools. Hence the standard of the curriculum at both junior and senior secondary school became too high for students to cope at these levels, due to their lack of prior knowledge about music before secondary education. Okoye (1991) also stated;

> that there was general apathy or absolute indifference toward cultural and creative arts. He went further to explain that teacher found the curriculum very hard to implement and that specialized teachers were not available in the primary schools and grossly inadequate in the secondary schools.

From the above assertion, I agree with Okoye that lack of experts in the field to implement the CCA (primary) and the music (secondary) curriculum has brought major setbacks to progress of music education at these levels.

**Curriculum content**

Further discovery on problems of the current curriculum in the selected schools revealed that some aspects of the curriculum as in African music studies are lacking in content of the needed requirements for proper certification at this
levels. For instance, from cultural perspective, the present curricular has no cultural base. Its implementation is foreign to the inexperienced teachers and the learners.

In another development, the structure of the present curricular are western oriented. Its application in practice is more difficult than African ideology. Proportionally, the percentage ratio of the western to African elements is 80%:20% (8:2). Hence, the need for a review so that in structure that curriculum will project more of Africans in the teaching, learning process and in practice. (see appendix III and iv).

Lack of constant review

The present music curricular lack constant review as there has been no review for more than 8 years. Many music experts and scholars attest to this fact that there has been no serious review of the music curriculum in both JSS and SSS for more than ten years. Hence the curricula are obsolete in nature and therefore no longer relevant to Nigeria educational system at these levels. The curriculum is long overdue for a review as some aspects of the curriculum require urgent attention.

2.3.0 Curriculum Innovation

The word innovation is synonymous to the word “review”. Curriculum innovation also called educational innovation is changes in educational practice with the intention to bring about more effective result. Thus, curriculum innovation is the process of adapting and transforming a particular educational system to the contemporary need and values of the society.
Ezeliora and Eze (2000) say;

*It is a process of shedding off an over loaded or unwanted curriculum packages or add to fill the gap or loopholes in these packages. It is a planned process of deleting absolute knowledge, ideas, method, experiences, skills and substituting them with more current one for the purpose of effective performance.*

Therefore, the idea of adding or removing items in the curriculum implies a review or renewal. To renew a curriculum is to review (revise) or modify an existing curriculum with the hope of providing a better programme” (Onwuka 1996). From the above statements, it is obvious that curriculum innovation is a deliberate phenomenon, an intended action plan aimed at modifying or reviewing an existing curriculum for more relevance in meeting the societal need such as change in testes and value system.

**Reason for Curriculum Review**

It is imperative that curriculum be renewed so as to take account of changes in the social order. Smooth et al in Onwuka (2000) “stated that curriculum is interwoven with the social order that sustain it”. In his explanation it meant that what the society value believe in her ideas and purposes direct as it were what should be in the curriculum. The purpose of the curriculum is in fact to transmit to the young in the society belief, value, aspirations and ideas. But then these societal values, goal etc change with time. If the curriculum is to be effective, these changes will have to be replaced in the curriculum. It must be borne in mind that knowledge is not static but in constant motion and ever changing. Hence changes in subject matter necessitate renewal of curriculum to take account of these changes. The condition that necessitates curriculum innovation could be enumerated as follows:
1. Loss of confidence in the existing education system.
2. Changes in an aspect of the curriculum and
3. Experimental bias based on the findings of the education experts within a particular society.

**Aims of Curriculum Innovation**

The aims of curriculum innovation as was explained by Ezeliora and Eze (2000) are listed as follows;

1. To improve the organization of learning experience with the view of making teaching and learning activities more meaningful and less tedious.
2. To improve the instructional strategies and techniques in order to enable the learner to learn better and faster.
3. To improve the utilization of facilities designed to promote the achievement of curriculum objectives in order to make education functional and productive
4. To improve on the design and production of enriched materials (P. 68).

To carry out a review of any curriculum, there must be proper and detailed knowledge of the current situation and the curriculum itself. It is necessary that the researcher and an expert who is conversant with the content, instructional materials, the objectives and the organizational pattern of the existing curriculum be deeply involved. This preliminary stage analysis of problem, certification is very important to avoid introducing ideas that may pose a threat to the national development. This approach had been confirmed by curriculum experts.

**Importance of Curriculum Review**

The importance of curriculum innovation (review) cannot be overemphasized. These were summarized by experts that they must be able to perform these functions.
1. It must help the individual to become a functional member of the society as the reviews correspond with societal changes and that of the educational system.

2. Curriculum review is inevitable in order to meet up with the changing needs and demands of the society.

3. It helps to replace old or obsolete concept with current discovery about the nature of the learner.

4. Appropriate and timely review is a better method in education as it helps to make teaching and learning effective.

5. Curriculum review is necessary in order to meet up with high aspirations and demand of the populace.

6. Curriculum review, if properly implemented contributes to National Development, which is an evidence of the attainment of educational goal and objectives. For example, Nigeria needs to be scientifically developed and to be computer literate to achieve technological development. As a result new subject had been introduced into the curriculum such as: introductory technology, technical and vocational to enable the society to attain these goals (Ezeliora and Eze 2000:70).

2.4.0 Music Education in Nigeria

Music education in Nigeria will be reviewed under three periods:

Pre-colonial Era (Traditional Music Education), Colonial and independence Era (Western Music Education).

2.4.1 Traditional Music Education (Pre-colonial Era)

Traditional education refers to the Nature or indigenous form of education that had existed before the introduction of Western form of education. In the beginning music education had existed in Nigeria but in undocumented form. It is that education which each Nigerian community handed down to succeeding
generations. The foundation of traditional education was based on the tradition, culture and value of a particular society according to (Aguba 2006).

In educational circle, it is usually referred to as informal education. The central purpose of traditional education in Nigeria was to make a person a useful member of his society. In the same vein, Deng (2005) in Aguba (2006:87) maintained that the main aim of traditional education was to inculcate right attitudes and value in children so as to enable them become well adjusted and integrated into the family and wider society.

In Nigeria, much importance is attached to Music making being the life wire of the society in every occasion. According to Echezona (1963) “to every Ibo, life has a melodic and rhythmic orientation and again no event happened that is not associated with music. The Ibo has an ardent personal feeling for it”. This statement emphasized the dominant role of music in the education if the traditional society. The mode of instruction during the pre-colonial era was by oral tradition, which involved visual-demonstration by the older members of the society. The younger ones also learn by observation and imitation.

In the traditional society, music making and musical creativity and practice require informal exposure to musical instruction or performance from birth. This is done through the peer group and various associations. Also, the child is trained to conform to the norms, customs and values of the society right from home. His participation and imitation is based on the identification and imitation at work and recreation centres e.g during festivals. In the family circle and community where the child is nurtured, he is exposed to cradle songs, lullabies, work songs, moon light play songs, (folk tales), folk songs etc.
Through informal teaching method, children are taught how to dance to rhythm, beat drums and sing. More so, participation in children cultural music inform of games songs, stories incorporating songs facilitates the child’s ability to sing and dance in the style of his/her culture, just as he/she learns to speak his language. Functionalism was the main guiding principle of traditional education. In this regard, the young is introduced into the right method of doing things. The aims of traditional education according to Fafunwa (1974) included

1. To develop the child latent physical skills
2. To develop character
3. To inculcate respect for elders and those in positions of authority.
4. To develop intellectual skills
5. To acquire specific vocational training and to develop a healthy attitude towards honest labour
6. To develop a sense of belonging
7. To understand, appreciate and promote the cultural heritage of the community at large.

A cursory look at the above stated aims of traditional education attest to the fact that the three domains in education (cognitive, affective and psychomotor) are incorporated in the traditional education’s curriculum. “Traditional education revolved on moral, intellectual, physical and vocational education. It emphasized social responsibilities, job orientation, political participation and appreciation of spiritual and moral values” (Aguba 2006).

2.4:2 Western Music Education in Nigeria (Pre-independence Period)

The emergence of the colonial era brought with it, the introduction of Western music education in the country in 1842. At the inception of the British
Administration, the missionaries on their arrival established churches for the propagation of their religion and for the promotion of their interest in Christianity. They also established schools for western education to take its roots of which singing was a component. According to Nnamani and Odunuga (2005)

*at the introduction of western education in Nigeria by the missionaries, music formed an important part of the schools which were established. The aim was to develop a repertoire of songs for church worship as well as to correct the African pattern of singing (p.8).*

Omibiyi–Obidike (1979) further stated that; “the missionaries and the immigrant African taught music at the primary, secondary and teacher training schools as a result of these, there was a strong preference for western classical music between 1844 and 1890”. Western music education at the earliest stage of introduction was made functional by singing in Sunday schools and in churches and at the start and close of school each day. It was also for recreation to ease the tension of manual labour, and for sporting activities.

Later on, some aspects of music education notations and other symbols associated with music textbooks were introduced from 1916 as an expansion of the music curriculum. These were done in order to facilitate effective singing at the time of establishment of teacher training colleges and secondary schools in some parts of the country. Students were taught these fundamental aspects of music. With this formal music education was then conducted as a general class weekly usually on Fridays but as a practical subject without written exam. The objective was to train song leaders and choir master to lead the choristers. It was also meant to train and produce organists among the creative and artistic students who would handle the organ and harmonium during church services. At that period profession the trained musicians/music teachers were lacking. According to
At this point in time Western music education was accorded preeminence as it was emphasized in school. Though the content and form of entertainment programme followed the British Model, it equally gave room for creativity. This period is labeled as the peak of music educational developments in Nigeria, because in subsequent years, music began to suffer unprecedented reversal which the present Nigeria educational system is seriously grappling with. Formal music education gained more prominence between 1916 and 1926. Because in later years up to 1948 there was set back to music education. “In the education ordinance of 1926, music was excluded from the syllabus of secondary and teacher training college” (Nnamani 2005:9) quoting Omibiye Obidike (1987) she said” the content of music instruction was circumscribed to singing in the elementary school and music became an extra curricula activity”. The period before 1960, the year of independence produced the following musicians, which included church, academic and popular musicians. Due to lack of tertiary institution that offer music as a course of study, many successful musicians at this period who wish to study music, traveled abroad to either Britain or Germany and later to U.S.A.

2.4.3 Western Music Education-From Independence to Present Time

The period from 1960 witnessed an appreciable level of progress in formal music education most especially in tertiary levels. The pioneer tertiary institution that gained prominence in music education programme included

1. University of Nigeria Nsukka
2. Obafemi Awolowo University, Ife
3. University of Oyo
4. University of Ibadan
5. Delta state university Abraka
Music during the period had continued to be part of the curriculum in the scheme of work drawn for pre-primary, primary, secondary and teachers college (Nnamani 2005: 10).

At the earliest period of independence, on the general note, professionally trained musicians/music teachers were lacking. This shortage of music education teachers continued until September, 1969 when a conference was held at Ibadan on National Curriculum by the National Education Research Council of Nigeria. Quoting Cookey in his keynote address Adamilegbe (1972) said that “practical need of modern world had caused many nations to shift towards functional education. He defined functional as the education in which the ability to perform productive task is more emphasized than the education that aims at producing ideological conformity”.

The take over of schools by the federal and states government in Nigeria in 1970 and the birth of the new national policy on education in 1977 accorded full recognition to music education by the education policy makers. In the new policy, music became one of the examinable subjects which students were to be taught at all levels of education.

The broad aim of the new National Policy on Education was to diversify the educational curriculum to cater for differences in talents, opportunities and roles open to student after their studies. It was also aimed at producing citizen with self-reliance and respect for dignity of labour (FGN 1991).
2.5.0 Curriculum Agencies

Curriculum agencies are those agencies that exist to service educational system in the country. They are educational commissions or associations that facilitate the implementation of educational plans and objective. They also promote efficiency and quality of education.

These agencies are under the umbrella of Federal/State Ministry of Education.

2.5.1 Federal/State Ministry of Education

Federal ministry of education is the highest education body (education policy maker) in Nigeria which has been functioning right from the time of independence. After the colonial era, the Nigerian government took over the running and overseeing functions of the various levels of education from the British Administration. The FME functions, include the formulation of education objectives, setting up of committees for curriculum review and implementation; conducting, supervising various public schools exams; recommends, approves and distributes textbooks, laboratories’ equipments and instrumental materials for public schools. They also recommend instructional materials for approved private institutions, Award Certificate to school leavers at both Elementary and junior secondary levels, employ and post qualified personnel at Federal and State levels and also supervise the mode of passing instruction to pupils in these and other schools. They carry out accreditation exercise in public schools and also, in government approved private institutions in order to ascertain the level of implementation of the educational objectives in those schools.

Under the federal ministry of education, many professional bodies had been approved as curriculum development agencies. These include.
1. Nigeria educational research and development council (NERDC).
2. The National universities Commission (NUC).
5. The National Teacher’s Institute (NTT).

Other recognized examination bodies include:

i. The West African Examination Council (WAEC).

ii. National Examination Council (NECO).


The objectives of these commissions and associations are: to develop assess and improve educational programme; to enhance teaching and improve the competence of teachers; to promote in service education; to reduce educational cost, to develop and promote an effective use of innovation in schools (P.75).

2.5.2 The West African Examination Council (WAEC)

The West African Examination Council (WAEC) was established in 1952 with headquarters in Ghana and Zonal offices in major cities in Nigeria-Ikeja (Lagos), Bennin city, Ibadan, Maduguri etc. WAEC as an examination body oversees the conduct of exams at the senior school certificate level in the Anglophone countries of the Gambia, Ghana, Nigeria and Sierra Leone. As a National body, it encourages the effective implementation of the curriculum in schools, dictates the tempo and directs the curriculum and innovation by regulating and standardizing secondary education in these countries. (Aguokogbu, 2000:251).

According to Aguokogbu (2000)
It coordinates and administers examination to secondary students at senior level through teachers who also are involved in the marking and collation of exams scores. WAEC also issues certificates to students that serve as Minimum educational requirement and qualification for admission into higher Institution.

In the same vein, Ezeliora and Eze (2000:54) says; “It is involved in all the curriculum process in order to ensure their test, relevance to the next and aspiration of the member state

2.5.3 National Examination Council

National Examination Council (NECO) is one of the major examination bodies set up by the collaborative efforts of education scholars from the six geopolitical zones in the country. This was approved by the Federal Ministry of Education. The council with its headquarters in Minna, Niger state was established in 1988 to oversee the conduct of examination at the junior secondary school (JSS) and senior secondary school (SSS) levels in accordance with the current syllabus on 6-3-3-4 education policies. NECO was established after WAEC. As an examination body it bears the National identity and its examination coverage is limited to Nigeria.

However, both NECO and WAEC are the major examination bodies that encourage the implementation of curriculum objectives. During curriculum review, experts from specified areas are used in carrying out the function. For instance, between 1960 to 1970 that is, the period from the independence, the objective of the syllabus review include:

i. The development of practical skills on the job ability of candidate.

ii. Encouragement of competency (that is, independent) and creativity at work.
2.5.4 Nigeria Education Research and Development Council (NERDC)

This was called Nigerian Education Research Council when it was established in 1965. But now it is called Nigeria Education Research and Development Council (NERDC). Its main function was to identify the problems facing the Nigerian education programme in order to guide or advice the Authority on how to proffer necessary solutions to them.

In 1969, a National Curriculum Conference was organized under the umbrella of NERDC for the review of the curriculum in most schools. The outcome of the conference addressed societal needs while the educational objectives at the primary, secondary and tertiary levels were identified. Also various workshops and seminars were organized by the body in which other association participated. This eventually led to the formulation of the National Policy on Education (NPE). The document for this policy was first published in 1977 and was revised in 1981 and 2004.

Thus, the role of NERDC in the development of Nigeria education include, carrying out research and coordinating other research programmes, carrying out a number of studies on how best to select learning experiences and also to interpret the learning content. These roles further encourage the production of relevant, books and materials suitable for the learning content. The NERDC responsibilities include the following:

i. To carry out and encourage research in education.

ii. To carry out periodic review of educational problems.

iii. To sponsor national/international conference this may be related to its functions.

iv. To improve by assembling, keeping and extending collection of books and other publication (Ezeliora and Eze 2000:85).
2.5.5 **Musical Society of Nigeria**

A Music Society of Nigeria (MUSON) center with headquarters based in Lagos was established in 1989 by the musical society of Nigeria under the Administrative supervision/coordination of Adekunle Olaitan. He is an Art musician and a music philanthropist. The center had a purpose built school sited in Lagos Island. The center was accredited by the federal government of Nigeria to provide tuition in orchestral instruments, voice, piano and in rudiment/theory of music. Since its inception, the center had been conducting music exams twice a year in May and November for students in Aural Test, theory and practical from preliminary grade to grade eight and diplomas. (Director of MUSON: 2002).

Besides the headquarters, it also conducts exams at various centres in Nigeria such as Warri, Ibadan, Enugu etc and in Guinea. The relevance of its syllabus to the current music education programme in Nigeria is as follows:

- Holders of appropriate grade certificate in practicals from MUSON are qualified for exemption from practical section of SSCE music as well as for admission into polytechnics, colleges of education and universities.
- Holders of its Diploma Certificate have the same status as those with NCE or ND, but with more advanced technical and manipulative-skills. Source: (MUSON School of music bulleting.  See Appendix VII)
CHAPTER THREE

3.0 METHODOLOGY

The method adopted for this research was interview (primary data) and questionnaire (secondary data). Areas covered in this chapter include research design, sample of the study, population, research instruments and validation of instruments. Lastly this chapter was concluded by processes of data analysis.

3.1 Research Design

This study focuses on the problems of secondary school music curriculum in selected schools in Enugu state. This was a survey research work. In the collection of data for this project, the researcher used information from primary data, (from questionnaire) distributed and collected.

3.2 Sample of the Study

This research was carried out by random, sample techniques using 17 schools to represent the total number of schools in the state where there are music teachers.

3.3 Population

The population of this study was twenty five music teachers from seventeen secondary school in Enugu state. These seventeen secondary schools were drawn from six local government out of the existing seventeen local government areas in the state.

3.4 Research Instruments

The instruments used for data collection were; questionnaire and interview for music teachers and curriculum experts
3.5 Validation of Instruments

The instruments used were subjected to thorough screening by the project supervisor.

3.6 Processes of Data Analysis

Thirty questionnaires were distributed to music teachers in seventeen secondary schools in Enugu state. While interviews were held with four officials of NECO/WAEC at Enugu zonal offices. Of the 30 questionnaires distributed to music teachers in six local government areas in Enugu state, 25 completed questionnaires were returned by the respondent. The analysis of the collected data formed the basis of the research findings.
This chapter discussed the presentation and analysis of data based on the responses from the sample population to the question raised in the questionnaire and interview. The data analyses are as follows:

4.1.1 Research Question one

What are the components of the syllabus and how often are they reviewed?

Questionnaire item one

There had been regular review of the music curricular in both junior and senior secondary school in Nigeria. Yes ☐ No ☐

The answer to research question one was analyzed in table one as follows:

Table One: Regularity in music syllabus review

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>No</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>No idea</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

In the table above, of the 25 respondents (total) 12 respondents representing 48% of the total respondents were in support while 12 representing 48% of the total respondents were in opposition to this concept. 1 respondent representing 4% of the total respondents was undecided.
Questionnaire item two

Curriculum review has not been carried out for many years. Yes ☐ No ☐

Table 2: Stagnancy in syllabus review (curriculum problem)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>19</td>
<td>76</td>
</tr>
<tr>
<td>No</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>No idea</td>
<td>_</td>
<td>_</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the table above, 19 respondents representing 76% of the total respondents were in the yes category in support of the concept that the curriculum has not been reviewed for many years. While 6 respondents representing 24% of the total respondent differed in their opinion.

Questionnaire item three

Curriculum review in music is carried out every four years. Yes ☐ No ☐

Table 3: Irregularity in syllabus review (curriculum problem)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>No</td>
<td>19</td>
<td>76</td>
</tr>
<tr>
<td>No idea</td>
<td>_</td>
<td>_</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the above table (research question 3) 6 respondents representing 24% of the total respondents said yes to this view while 19 respondents representing 76% of the total respondents contradicted this view.

Questionnaire- item four
There is the need for an upward review of the current music curricula in JSS and SSS in Nigeria.

Yes ☐  No ☐

Table 4: The need for an upward review of the music syllabus

<table>
<thead>
<tr>
<th>Response</th>
<th>Frequency</th>
<th>Percentage %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>12</td>
<td>48%</td>
</tr>
<tr>
<td>No</td>
<td>12</td>
<td>48%</td>
</tr>
<tr>
<td>No idea</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the table above, 12 respondents representing 48% and 12 respondents representing 48%, while 1 representing 4% of the total respondents of these percentages, 12 respondents agreed, 12 disagreed, while one respondent remained undecided on the view for upward review of the JSS and SSS curricula.

**Questionnaire item five**

There is the need for a downward review of the JSS and SSS music curriculum in Nigeria secondary schools.

Yes ☐  No ☐

Table 5: The need for a downward review of the music syllabus

(solution to curriculum problem)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>15</td>
<td>60</td>
</tr>
<tr>
<td>No</td>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>No idea</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From table one research question five above, 15 respondent (60%) strongly supported the downward review concept while 10 respondent ((40%) opposed this concept.

**Research Question Two**

Has there been any improvement in the objectives between 1960-1970
Questionnaire item six

Has there been any improvement in the objectives between 1960-1970

Yes □  No □

Table 6: Improvement in curriculum objectives (1960-11970)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>5</td>
<td>20</td>
</tr>
<tr>
<td>No</td>
<td>20</td>
<td>80</td>
</tr>
<tr>
<td>No idea</td>
<td>_</td>
<td>_</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From table six, research question two above, 20 respondents representing 80% of the total respondents strongly opposed the view on improvement in objective of the curriculum between 1960-1970 while 5 respondents representing 20% of the total respondents supported this view.

Research question three

Are there problems associated with relevance in the current music syllabus?

Questionnaire item seven

The current music curricular for both JSS and SSS are relevant to Nigerian education system. Yes □  No □

Table 7: The problems of the music syllabus (JSS and SSS)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>11</td>
<td>44</td>
</tr>
<tr>
<td>No</td>
<td>14</td>
<td>56</td>
</tr>
<tr>
<td>No idea</td>
<td>_</td>
<td>_</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From table seven questionnaire item 7 respondents said yes while 14 respondents representing 56% of the total respondents opposed the view that the current music curricular in JSS and SSS are relevant to Nigerian education system at these levels.
Research Question Four

To What extent would you assess the structure and prospect of the current music syllabus?

Questionnaire Item eight

The structure of the current music syllabus in Nigerian secondary schools is western oriented Yes [ ] No [ ]

Table 8: The structure of the music syllabus (in JSS and SSS)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>19</td>
<td>76</td>
</tr>
<tr>
<td>No</td>
<td>6</td>
<td>24</td>
</tr>
<tr>
<td>No idea</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the table above, 19 respondent representing 76% of the total respondents were in consensus that the secondary school music curricular is western oriented while 6 respondents representing 24% of the total respondents had a divergent opinion on this concept.

Questionnaire item nine

The structure of the current music syllabus in Nigerian secondary schools is African oriented. Yes [ ] No [ ]

Table 9: the structure of the music syllabus (JSS and SSS)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>No</td>
<td>16</td>
<td>64</td>
</tr>
<tr>
<td>No idea</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the table above, 9 respondent representing 36% of the total respondents were in support while 16 respondent representing 64% of the total respondents contradicted this view.

Questionnaire item ten
The current music syllabus (curricular) is beyond the scope of student in JSS and SSS classes yes ☐ No ☐

Table 10: JSS and SSS music curriculum scope (curriculum problem)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>14</td>
<td>56</td>
</tr>
<tr>
<td>No</td>
<td>11</td>
<td>44</td>
</tr>
<tr>
<td>No idea</td>
<td>_</td>
<td>_</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the table above (questionnaire item 10) of the total respondents 14 representing 56% of the total respondents said yes while 11 respondents representing 44% of the total respondents said No to this concept.

**Questionnaire item eleven**

The current music curricula are limited in scope in some aspect of the JSS and SSS music requirement

Yes ☐ No ☐

Table 11: JSS and SSS music curriculum limitation (curriculum problem)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>No</td>
<td>12</td>
<td>48</td>
</tr>
<tr>
<td>No idea</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the table above in questionnaire item eleven both the proposals and the opposals were of equal representation, 12 respondents representing 48% for each proposing and opposing respondents. One respondent was undecided on this concept.

**Questionnaire item twelve**
The prospect of music education in line with syllabus review in Nigerian secondary schools is high. Yes ❑ NO ❑ ❑

Table 12: High prospects in music curriculum review

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>16</td>
<td>64</td>
</tr>
<tr>
<td>No</td>
<td>8</td>
<td>32</td>
</tr>
<tr>
<td>No idea</td>
<td>1</td>
<td>4</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the above table, 16 respondents (64%) said yes that is, the prospect of music education are high, while 8 (32%) said No, showing contrary opinion to this concept, one respondent was undecided.

**Questionnaire item thirteen**

The prospect of music education in line with syllabus review in Nigerian secondary schools are low. Yes ❑ No ❑ ❑

Table 13: Low prospects in music curriculum review

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>9</td>
<td>36</td>
</tr>
<tr>
<td>No</td>
<td>16</td>
<td>64</td>
</tr>
<tr>
<td>No idea</td>
<td>_</td>
<td>_</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the above table, 9 respondents representing 36% of the total respondents said yes while 16 respondents representing 64% said No, as indication that secondary school music curriculum has high prospects.

**Research Question five**

To what extent would you determine the cultural relevance of the syllabus and the frequency of its review?

**Questionnaire item fourteen**
From cultural perspectives, the current music syllabus in use at JSS and SSS levels in Nigeria secondary education has no cultural base. Yes ☐ No ☐

Table 14: Non cultural base of the music curriculum (curriculum problem)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>15</td>
<td>60</td>
</tr>
<tr>
<td>No</td>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>No idea</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From table 14 above 15 respondents representing 60% of the total respondents said yes while 10 respondents representing 40% had contrary of opinion on this concept.

**Question item fifteen**

From cultural perspectives the current music syllabus in use at JSS and SSS level in Nigeria secondary education has cultural base. Yes ☐ No ☐

Table 15: The cultural base of the music curriculum (curriculum problem)

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>10</td>
<td>40</td>
</tr>
<tr>
<td>No</td>
<td>15</td>
<td>48</td>
</tr>
<tr>
<td>No idea</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the above table, 10 respondents representing 40% said yes, while 15 respondent representing 60% opposed this view.

**Research question six**

Can you proffer suggestions for its improvement?

**Questionnaire item sixteen.**

If the current music syllabus in Nigeria secondary schools is to be reviewed and improved upon, the people who are to be involved are;

- experts from educational zone ☐
- music teachers ☐
- parents ☐
- all of the above ☐
Table 16: people that make up the review committee

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>14</td>
<td>56</td>
</tr>
<tr>
<td>No</td>
<td>11</td>
<td>44</td>
</tr>
<tr>
<td>No idea</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the table above, 14 respondents representing 56% of the total population were in the yes category that the state holders which include experts, teachers and parents are to be involved in curriculum review while 11 respondents representing 44% were of divergent opinion on this concept.

**Questionnaire-item seventeen (17).**

The current music curricular are due for a review because every curriculum is subject to a review after five years of existence. Yes□ No□

Table 17: Solution to music syllabus problems

<table>
<thead>
<tr>
<th>Responses</th>
<th>Frequency</th>
<th>Percentage (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>23</td>
<td>92</td>
</tr>
<tr>
<td>No</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>No idea</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Total</td>
<td>25</td>
<td>100</td>
</tr>
</tbody>
</table>

From the above table, analysis of the research question seventeen 23 respondents representing 92% of the total respondents’ research population strongly upheld the view that the current JSS and SS music curricular be reviewed while 2 respondents representing 8% had contrary view on this concept.

4.2.0 **Interview Questions**

Four officials of WAEC/NECO were interviewed: two officials from each zonal office in Enugu. The respondents answers to the 15 items which constituted the
Interview questions were analyzed and grouped into four tables. Each table contained column for the items number, interview questions and the response of the respondents.

Table one: Examination body (NECO/WAEC) Officials, response on year of establishment /syllabus review.

<table>
<thead>
<tr>
<th>S/N</th>
<th>Interview question</th>
<th>Respondents comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Which year did WAEC/NECO start as an examination body in Nigeria?</td>
<td>WAEC-1952</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NECO-1988</td>
</tr>
<tr>
<td>2</td>
<td>Which government /Administration in Nigeria history initiated the adopted of WAEC before the independence as the examination body?</td>
<td>British /Colonial administration</td>
</tr>
<tr>
<td>3</td>
<td>Who were the people who drafted the current WAEC /NECO syllabus in use?</td>
<td>Federal ministry of education with personnel (experts from schools, secondary and tertiary).</td>
</tr>
<tr>
<td>4</td>
<td>How was it drafted?</td>
<td>In conference.</td>
</tr>
<tr>
<td>5</td>
<td>Does the syllabus review committee include representatives from various educational zones in the state (Enugu)</td>
<td>No</td>
</tr>
<tr>
<td>6</td>
<td>If no who are the people that constitute the review committee</td>
<td>Experts from specified zones are used.</td>
</tr>
<tr>
<td>7</td>
<td>How often does the syllabus review committee carry out their review.</td>
<td>Not frequently.</td>
</tr>
<tr>
<td>8</td>
<td>What are the major improvements in the present syllabus that were not in the previous ones</td>
<td>Nothing new as there has been no review for a long time.</td>
</tr>
</tbody>
</table>

The responses of the respondents in table one above show that WAEC, was the oldest examination body in Enugu state (Nigeria) Education system, established during the British administration while NECO and MUSON were established after independence as federal approved examination bodies.

- On syllabus review, the constituted members of the committees are experts from specified zones.
- The present music syllabus is long overdue for a review as there has been no review in the past ten years.
Table two: WAEC /NECO officials view on syllabus objectives /components.

<table>
<thead>
<tr>
<th>S/N</th>
<th>INTERVIEW QUESTION</th>
<th>RESPONDENTS</th>
</tr>
</thead>
</table>
| 9   | What were the objectives of the syllabus between 1960 and 1970? | - to develop practical skills and on the job ability of the candidate.  
- To encourage independence and creativity at work |
| 10  | What were the major components of the syllabus? | All aspects of the study of music even up to dance drama. |
| 11  | Is there any difference between NECO and WAEC syllabus? | No |
| 12  | If yes indicate the difference | Both have similar objectives but different approach. |

In table two, the result of the interview showed that there is no difference between NECO and WAEC since both have similar objectives but differ in their approach. Both NECO and WAEC emphasized the studying of all aspect of music even up to dance drama. Also, the objectives of the syllabus between 1960 and 1970 tends towards emphasis on practical aspect of music e.g. skills acquisition and creativity at work.

Table three: WAEC/NECO officials view on the relevance of music syllabus.

<table>
<thead>
<tr>
<th>S/N</th>
<th>INTERVIEW QUESTION</th>
<th>RESPONDENTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>How relevance is the current secondary school music syllabus to Enugu state (Nigeria) education system?</td>
<td>It is not relevance, the current syllabus is obsolete,</td>
</tr>
</tbody>
</table>

Table four: WAEC /NECO officials view on curriculum problems

<table>
<thead>
<tr>
<th>S/N</th>
<th>INTERVIEW QUESTION</th>
<th>RESPONDENTS</th>
</tr>
</thead>
</table>
| 14  | What are the problems of the current music curriculum in use in Enugu state (Nigerian) secondary schools? | 1. It is obsolete  
2. It is beyond the scope of students at these levels.  
3. It has not been reviewed for a long time etc. |
| 15  | How would this problems be resolved (please state your suggestions in this regard.) | It should be reviewed and brought lower so that students could understand the curriculum items. Experts and stakeholders |
The above table showed that the respondents WAEC and NECO (official) were in consensus on the need for the review of the current music syllabus in JSS and SSS in Nigeria in order to make it more relevant to our current education system and also to meet the yearning of the people.

4.3 Discussion of findings

The discussion of findings on the presentation and analysis of data in this chapter are as follow

Research question one

From the research question one table one, on the regularity of syllabus review in JSS and SSS music. The percentages of those who upheld this view and those who were in opposition had equal representation of 12 respondents on each side representing 48% each. While 1 person representing 4% remained undecided. However, since this is a fair representation there is still room for improvements.

In table two and three on curriculum review, many (19 respondents) representing 76% were in support of the ideas that the review of JSS and SSS music syllabus has not been carried out for a period more than 10 years. Also the officials of WAEC and NECO strongly upheld this view that the current curriculum is obsolete and had not been reviewed for a long time. And thereby needs to be given urgent attention.

In table four and five, and interview item fourteen and fifteen, majority of the respondents which include teachers and WAEC/NECO officials were in consensus that the current music syllabus in JSS and SSS be reviewed down wards to meet the levels
of students in this category because, music is not offered in most public (primary) schools.

Research Question two

In table six on improvement in objectives between 1960-1970, 80% of the total respondents that is, the research population strongly opposed the view that there was an improvement in the objectives between 1960 and 1970. In support of this view, the WAEC/NECO officials in their responses to the interview item 10 (table one) emphasized that the objectives were the same. These include: the development of practical skill and encouragement of creativity. In support of this view only 20% of the total respondents upheld the view (that is the No category) that there was an improvement in the education objectives between 1960 and 1970.

In the final analysis, majorities’ view that there was no improvement in the education objectives of the 1960-1970 actually projected the reality of the educational objectives of those years.

Research Question three

In research question three table seven and interview item 13 on the relevance of the current music syllabus in Enugu State (Nigeria) secondary schools. Majority differed in their opinions about this concept. Only 11 respondents representing 44% of the total research population spoke in favour of this concept. While 14, representing 56% of the total respondents supported by WAEC/NECO officials did not agree with this concept. In their opinion, the current music syllabus is not relevant to Nigerian education system at JSS and SSS levels. Because, most of the items are obsolete. Beside, the standard is too high for students’ scope at this level.

Research Question Four
In table eight and nine, majority of the teachers (19 respondents) representing 76% of the total respondents, strongly upheld the view that the current music curriculum in Nigeria secondary schools is western oriented in structure. From the analysis, it was obvious that more attention was given to western element in the curricula for both JSS and SSS classes. Therefore, the present curriculum urgently requires a restructuring that will project more of African element.

In table ten and eleven, fourteen respondents representing 56% of the total respondents favoured the concept that the current syllabus is beyond the scope of students in JSS and SSS classes. Showing, that in actual analysis, it will be difficult to realize or achieve the educational objectives in this situation unless a positive step on down ward review is carried out.

In table eleven, 12 respondents, representing 48% of about half of the total respondents emphatically supported the view that the current syllabus is limited in some aspects of the JSS and SSS music requirement. This problem can equally hinder or retard the progress of educational objectives. This aspect needs to be looked into.

In table twelve and thirteen, 16 respondents representing 64% of the total respondents (research population) spoke enthusiastically on this concept about the high prospects of music education in line with syllabus review in Nigerian secondary schools. This include, skill acquisition, employment opportunities in various parastaltals etc (see literature review- chapter two on importance of curriculum review for more details).

Research Question Five

In table 14 and 15, fifteen respondents representing 60% of the total respondents strongly upheld the concept that the current music syllabus in use in JSS and SSS in, Enugu state (Nigeria) education system has no cultural base. It is heavily loaded with foreign materials (western culture). And therefore need a review in order to balance the
cultural aspect. In fact, its review should reflect more of African culture in its modality for effective implementation.

**Research Question Six**

In table sixteen and seventeen and interview items 5-7: From the response of the respondents to the research questions and the interview; in the past, only experts from specified zones were consulted on the subject of review. While teachers and other stake holders were not duly consulted. To improve on this concept, both teachers and WAEC/NECO officials strongly recommended that experts from various educational (geo-political) zones, in the state, teachers and parents are to be involved in curriculum review.
CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Summary

The project investigated the problems of the present music curricula at both junior secondary and senior secondary school levels in selected schools (seventeen schools) drawn from six local governments out of the existing seventeen local government areas of Enugu state.

This research study was discussed in five chapters. These include introduction; which discussed the historical background to this study on the problem of research that led to the chosen of the topic: problems of secondary school music curriculum in selected schools in Enugu State; the literature review aspect discussed on relevant views on previous researchers proffered solution to research study on “curriculum” relevant to this topic. The literature review aspect also considered music education in Nigeria which was reviewed under three periods; pre-colonial, colonial and independence Era. Here comparism was made between traditional and western education and their importance. The concluding stage of the literature review discussed on curriculum agencies and their contribution to educational development in Nigeria. These agencies include federal/state Ministry of education, WAEC, NECO, NUSON etc. The research methodology were interview (primary data) and questionnaire (secondary data). The instruments were administrated to music teachers and curriculum experts (officials of WAEC/NECO) in Enugu state. The outcome of the survey research through the interview and questionnaire instruments led to the research findings which include, obsolete curriculum, lack of cultural base, stagnancy in review, high standard in scope beyond JSS and SSS levels among
others. Solutions were proffered to some of these problems by the response of the respondents to the research instruments as analyzed in the presentation and analysis of data and discussion of findings section.

5.2 CONCLUSION

Finally, the review of the current music curricula in Junior and senior secondary schools in Enugu state (Nigeria) was considered as one of the major steps, among others, in proffering necessary solution to the problem of the research as this review aspect is inevitable and therefore requires urgent implementation. It is necessary, in order to make it more relevant to the current education system at these levels and also to facilitate effective teaching and learning in the realization of the educational goals and objectives in music education in the state.

5.3 RECOMMENDATIONS

In order to proffer necessary solutions to the problem of the current curricula in the junior and the senior secondary schools in Enugu state (Nigeria). The researcher put forward the following suggestion and recommendation.

1. The government should empower relevant authorities (stake holders) in music education who will take up the responsibilities of all matter relating to music education, curriculum problems/review and implementation.

2. Government should employ and post qualified music teachers (to appropriate places) who will be able to interpret the language of the curriculum and impart knowledge in the learners.

3. There should be reviewed curricula which are functional in all aspects of music education, taking cognizance of the 3 domains (cognitive, affective and psychomotor) of music education.
4. The curriculum experts in music education are to be involved with teachers and parents in the review process.

5. In order to facilitate effective teaching and learning, music curricula for the JSS and SSS are to be reviewed after 5 years of existence and implementation.

6. The present music curricula are to be restructured and reviewed downward with more emphasis on African element. In order to make it relevant to Nigerian education system at JSS and SSS levels.

7. Parts of the curriculum that are obsolete are to be discarded and replaced with current and relevant materials.

Furthermore, it is obvious from this research study that constant review of secondary school music curriculum in Enugu state and other states in Nigeria will go a long way in solving the problems of music education and to a great extent has a far reaching effect in the achievement of the educational aims and objectives and in the overall success of education in the field of music in Nigeria.
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The WAEC (1998-2003), Regulation and syllabus for the WASSCE, Tanke Ilorin: Bamed Printers (Nig.) Limited.

APPENDIX I

School of Post Graduate Studies
Department of Music,
University of Nigeria,
Nsukka.

Dear Sir/Ma

QUESTIONNAIRE FOR MUSIC HEAD/TEACHERS

I am a student of the above named department and institution carrying out a research project on the review of the secondary school syllabus in music education in Nigeria. Kindly answer the following questions with assurance that your responses will be treated confidentially.

FALUSI J. O (Researcher)

Name in full -----------------------------------------------
Qualifications -----------------------------------------------
Name of your school-----------------------------------------------
Position in office Music Head □ JSS teacher (music) □ SSS teacher (Music) □
When did you join the present establishment? -----------------------------------------------

INSTRUCTION

Please answer the following questions by indicating YES or NO where applicable

1. There has been regular review of the music curricular in both junior and senior, secondary schools in Nigeria? Yes □ No □

2. Curriculum review has not been carried out for many years: 2-4 years □

3-7 years □ 8-10 years □

2. Curriculum review in music is carried out every four years Yes □ No □

3. There is the need for an upward review of the current music curricula, in JSS and SSS in Nigeria Yes □ No □

4. There is the need for a downward review of the JSS and SSS music curricula in Nigeria secondary schools Yes □ No □
6. Has there been any improvement in the objectives between 1960-1970
   Yes ☐ No ☐

7. The current music curricular for both JSS and SSS is relevant to the Nigeria education system. Yes ☐ No ☐

8. The structure of the current music syllabus in Nigerian secondary schools is western oriented Yes ☐ No ☐

9. The structure of the current music syllabus in Nigerian secondary school is Africa oriented Yes ☐ No ☐

10. The current music syllabus (curricular) are beyond the scope of student in JSS and SSS classes Yes ☐ No ☐

11. The current music curricular are limited in scope in some aspect of the JSS and SSS music requirement Yes ☐ No ☐

12. The prospect of music education in line with syllabus review in Nigerian secondary schools are high Yes ☐ No ☐

13. The prospect of music education in line with syllabus review in Nigerian secondary schools are low Yes ☐ No ☐

   From cultural prospective the current music syllabus in use at JSS and SSS level in Nigeria secondary school education.

14. Has no culture base Yes ☐ No ☐

15. Has cultural base Yes ☐ No ☐

16. The current music curricula is due for a review because every curriculum is subject to a review after five years of existence. Yes ☐ No ☐

17. If the current music syllabus in Nigerian secondary schools is to be reviewed and improved upon, the people who are to be involved are experts from the geopolitical zones:

   ☐ Music teachers ☐
   ☐ parents ☐
   ☐ All of the above ☐
APPENDIX II

School of Post Graduate Studies
Department of Music,
University of Nigeria,
Nsukka.

Dear Sir/Ma

INTERVIEW QUESTIONS/ (WAEC/NECO)

I am a student of the above named Department and Institution carrying out a research project on the review of the secondary school syllabus in music education. Please, you are required to supply to answers to following interview questions.

FALUSI J.O. (RESEARCHER).

1. Which year did WAEC /NECO start as an examination body in Nigeria?
2. Which government /administration in Nigeria history initiated the adoption of WAEC before independence as the examination body?
3. Who were the people who drafted the current syllabus in use?
4. How was it drafted?
5. Does the syllabus review committee include representatives from six geo-political zones in Nigeria? Yes or No.
6. If no, who are the people that constitute the review committee?
7. How often does the syllabus review committee carry out their review?
8. What are the major improvements in the present syllabus that are not informer?
9. What were the objectives of the syllabus between 1960-1970?
10. What were the major components of the syllabus?
11. Is there any different between NECO and WAEC syllabus?
12. If no, please indicate the difference.
13. How relevant is the current secondary schools music syllabus in Nigeria education system?
14. What are the problems of the current music curriculum in use in Nigerian secondary schools?
15. How would this problem be resolved? (Please state your suggestions in this regard).
APPENDIX III

JUNIOR SECONDARY SCHOOL

CERTIFICATE EXAMINATION SYLLABUS IN MUSIC

Introduction

This examination syllabus is designed to test the understanding of the candidates in the various branches of music as set out in the teaching syllabus. The dynamic nature of music as it manifests in the day-to-day lives of the candidates will also be taken into account when drawing up the questions.

Objectives

In broad outlines, the syllabus seeks to:

(a) assess the level of the creative skill of the candidates through their ability to use notes to produce phrases, sentences and longer works;

(b) find out how far candidates can discriminate between music of various composers and their historical periods as well as factors affecting their compositions.

Structure of the examination

There will be two papers in this examination:

Paper I

This paper will contain 80 multiple choice questions all of which must be answered by the candidates. These questions will be drawn from all the sections of the syllabus and will carry 60 marks.

Paper II

This paper will contain 3 questions each of which may have sub-divisions. The 3 questions must be answered by all candidates. This will be in two sections:

(a) elementary harmony; (b) counterpoint (within the comprehension of candidates). These questions will be based on the whole syllabus. It will carry a total of 40 marks.

The total of 100 marks thus derived from Papers I and Papers II shall be weighted to 70 per cent.

A. Rudiments

i. Two staves: names of lines and spaces with the G and F clefs including leger lines.
ii. Notes and rests: from the semibreve as the longest note now in general use down to the demisemiquaver.

iii. Time Signature and bar-lines: duple, triple and quadruple times, both simple and compound. The strong and weak beats. Syncopation. Completing bars with notes and rests.

iv. The Scale: general principle governing the construction of both major and minor, with appropriate key signatures. Degree names of the scale. The tetrachord. The chromatic and whole tone scales.

v. Dotted rhythm: value of the dot in relation to the note.

vi. Accidentals and key signatures: signs and functions.

vii. Dynamics: terms and signs associated with speed, its modification, intensity of sound. Also, other terms relating to manner of performance.

viii. Intervals/chords: including inversica.

ix. Cadences: perfect, imperfect, interrupted, plaga.

x. Transposition: by the 8\textsuperscript{ve} and by intervals, prefixing appropriate key signature.

xi. Transcription: from piano to open/vocal score, from tonic solfa to staff notation and vice versa in each cage, including transposing instruments.

B. Instruments

i. The four families: wind, brass, string, percussion. Place of the keyboard.

ii. African indigenous instruments and their classification.

iii. Knowledge of the capabilities of each of the instruments studied.

C. Creativity

i. Setting words to music, applying the knowledge acquired in the study of strong and weak beats.
PREAMBLE:
The aim of this course is to produce candidates capable of performing, composing, analyzing, understand and appreciating music.

The syllabus would test aspects of history, theory and performance.

OBJECTIVES
The syllabus is designed to test the basic knowledge and understanding of candidates in:

a. Basic performance techniques and handling of musical instruments creatively to reflect our cultural heritage
b. Using acquired skills to better the quality of life of their immediate and remote environment.
c. Composing short pieces: vocal and instrumental.
d. Identifying the major characteristics of pieces and discovering how the historical social and economic factors of composers and their environments have influenced their works.
e. Using acquired knowledge and skills for pursuit of a career in music at a higher level without stress.

STRUCTURE OF THE EXAMINATION
The following areas will be tested:

1. (a) AURAL TESTS
   (b) ALTERNATIVE TO PERFORMANCE TESTS

2. THEORY AND COMPOSITION
   (a) Rudiments of music
   (b) Harmony, counterpoint and composition
   (c) Form and Analysis

3. HISTORY AND LITERATURE OF MUSIC
   (a) History and literature of music
   (b) Traditional and contemporary African music
   (c) Popular African Music and black music in Diaspora

There shall be three papers in this examination:

PAPER 1:
A practical test made up of:

(a) Aural tests (40 minutes duration)  50 marks
(b) Performance tests:  50 marks

From year 2001 and 2002 candidates would perform two pieces, one of which must be African. Performing from memory is optional. The following will be scored by the examiner in this test (i) COMPORTMENT (ii) DEXTERITY (iii) INTERPRETATION (iv) VOICE/INSTRUMENT MANAGEMENT
All candidates will have their performance recorded in an empty audio cassette. The audio cassette, the piece of music performed the name of the composer, the name of the candidate, the examination number and the centre names are parcelled in one envelope and forwarded to the council through the custodian
centre nearest to the examination centre. Pieces to be performed should be in staff notation and not less than twenty (20) bars.

From year 2003, presentation of the MUSICAL SOCIETY OF NIGERIA (MUSON) certificates (Grade 11 or Grade 111) would qualify a candidate for a waiver. Candidates would be given details of the arrangement before the examination.

NOTE: The chosen pieces for performance in 2001 and 2002 should be any of the works of the composers listed as a western composer or a contemporary Nigeria Art Music composer in this syllabus.

PAPER 2: ALTERNATIVE TO PERFORMANCE TEST: Five (5) compulsory questions. 2hrs (50 marks)

PAPER 3: SECTION A: 50 multiple choice questions for 1hr. (50 marks).

SECTION B: FIVE questions on theory, composition as well as history and literature of music. Questions one and any other two are to be attempted by all candidates for $1\frac{1}{2}$ hours (50 marks).

DETAILED SYLLABUS

1. **AURAL TESTS**
   Administered by means of a cassette, a copy of which is sent to the school on the day of the examination.

   There will be eight (8) aural tests:
   (a) **Intervals**
       Candidates will be expected to identify four harmonic intervals (4 marks)
   (b) **Rhythmic dictation**
       A melody will have 4 bars and will be played four times.
       The candidates are expected to write the RHYTHM ON A MONOTONE
       The EXAMINER will give the time signature and indicate the speed at which the pulse of the music moves. The passage will be in $\frac{2}{4}$, $\frac{3}{4}$ or $\frac{6}{8}$ time signature (6 marks)
   (c) **Melody writing**
       A short melodic passage not exceeding 8 bars is played. Candidates write from dictation the melodic passage, which may contain elements of African music. The EXAMINER is to indicate the speed at which the pulse of the music moves. The piece may be modal or in a major/minor key. A piece in compound time is restricted to $\frac{6}{8}$. If the music is in a major or minor key, the key will be named and the tonic chord sounded, followed by the keynote. If in a mode, the tonal centre and the mode will be played. The pulse will be given and the melody will first be played in its entirety. It will then be played twice in sections at short intervals of time, and finally it will be repeated in its entirety (8 marks).
   (d) **Writing the upper or lower part of a two part phrase**
       A two part phrase in a major or minor key not exceeding 4 bars will be played. The candidate will be required to write out either the top or the lower part in full. The key and time signature will be given and the tonic chord sounded. The passage will be played four times. Compound time will be restricted to $\frac{6}{8}$ (8 Marks)
   (e) **Chords**
A passage in a named key containing not more than 8 chords will be played. The candidate will be required to identify chords employed in the progression by using the Roman numerals 1c, V, V1b etc or a technical description of each chord, e.g. dominant, first inversion; sub-dominant, root position etc. The passage will be played 4 times at a reasonably slow pace. The key will be given and the tonic chord sounded before the passage is played through (8 marks).

(f) Cadences:

Candidates will be required to recognize and name any of the following cadences: Perfect, imperfect interrupted, plagal occurring in a musical example in a major key. After the tonic chord has been sounded the whole musical sentence will be played through 3 times with due deliberation at short intervals. Only three cadences will be given (4 marks).

(g) Modulations:

Candidates will be required to recognize and name simple changes of key. Three examples will be given, each starting from the tonic key and containing one modulation only. Modulations will be limited to the dominant, subdominant and their relative major and minor keys. After the key has been named and the tonic chord sounded each of the three examples will be played through 3 times. The test will not necessarily contain examples of modulations to three different keys: the same key change may occur (6 marks).

(h) Identification/Description of themes:

Candidates will be required to describe the characteristics of three (3) themes of excerpts taken from selected pieces, at least one of which will be African. Each theme/excerpt will be played three times. Before each passage is played the EXAMINER will inform candidates of exactly what they are expected to do. Questions will be limited to form of them, principal instrument playing g, scale or mode employed and meter (6 marks).

2. ALTERNATIVE TO PERFORMANCE TEST/PERFORMANCE TEST

(a) Alternative to performance tests
(b) Performance test

3. THEORY AND COMPOSITION

(a) Rudiments of music

1. Scales: (a) Diatonic scales
   (b) Chromatic scales

2. Modes: (a) pentatonic (5 tones)
   (b) Hexatonic (6 tones)
   (c) Heptatonic (7 tones)

3. Cycle of keys

4. Intervals: (a) Diatonic
   (b) Chromatic

5. Transposition, including writing of transposing instruments, knowledge of C clef

6. Time-signature (a) Simple time signature
   (b) Compound time signature
Musical terms: (a) Signs, ornaments and abbreviations
(b) Elementary Harmony and Counterpoint

1. Triads:
   (a) Primary triads – I, IV, V and their inversions
   (b) Secondary triads – II, III, IV and their inversions
   (a) Chord VII and its inversions
   (b) Dominant 7th chord and its inversions

2. Chords Progressions:
   (i) Cadences
      (a) of finality: perfect (V-I); plagal (IV-I)
      (b) of non-finality: interrupted (V-VI)
   (ii) Other basic chord progressions:
        Use of primary, secondary, diminished triads in harmonising a given melody.
   (iii) Use of 6/4 chords:
        (a) Cadential
        (b) Passing
   (iv) The use of Non-harmonic tones:
        (a) Passing (accented and unaccented)
        (b) Auxiliary of neighbouring tones
        (c) anticipation

3. Modulations – from a given key to its closely related key.
   Keys;
   (a) Dominant
   (b) Sub-dominant
   (c) Relative major or minor

4. Two-part free counterpoint: adding a part above or below a given melody.

5. Four part Harmony

COMPOSITION

1. Continuing a given melody. Melody is given in either major or minor key (not less than 12 and not more than 16 bars in length), modulating to at least one specified related key.

2. Setting a given text to music (including texts in Nigerian languages)

D. FORMS AND ANALYSIS

1. Simple forms e.g. binary, ternary, rondos, etc.
2. Extended forms e.g. overture oratorio, opera, cantata, suite, sonata, symphony, concerto, fugue etc.
3. Form in traditional African music e.g. the various forms of antiphony (call and response, cantor/chorus, call and refrain) Repetitive cyclic forms, etc
4. Form in contemporary African art music – with emphasis on compositional techniques, e.g. use of melody, rhythm, instrumentation, through composed pieces, etc
5. Prepared set works recommended for each year.

The underlisted set works (western and African) to be chosen by the candidate from the list for each year will be studied for a question in paper 2, section B.
<table>
<thead>
<tr>
<th>YEAR</th>
<th>WORK</th>
<th>COMPOSER</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>(a) To music</td>
<td>Schubert</td>
</tr>
<tr>
<td></td>
<td>(b) Lullaby (wiegenlied)</td>
<td>Brahms</td>
</tr>
<tr>
<td>2001</td>
<td>(a) (Akinla) opening movement from African suite (for strings)</td>
<td>Fela Sowande</td>
</tr>
<tr>
<td></td>
<td>(b) Rejoice in the Lord Always (Bell Anthem)</td>
<td>Henry Purcell</td>
</tr>
<tr>
<td>2002</td>
<td>(a) praise the Lord, Duet from the Christmas opera: Night in Bethlehem</td>
<td>Laz Ekwueme</td>
</tr>
<tr>
<td></td>
<td>(b) Fur Elise</td>
<td>Beethoven</td>
</tr>
<tr>
<td>2003</td>
<td>(a) Eine Kleine Nachtmusik (serenade)</td>
<td>W. A. Mozart</td>
</tr>
<tr>
<td></td>
<td>(b) Legend</td>
<td>Ayo Bankole</td>
</tr>
<tr>
<td>2004</td>
<td>(a) Wiegenlied (Lullaby)</td>
<td>Brahms</td>
</tr>
<tr>
<td></td>
<td>(b) Three Nigerian Dances (for string, Orchestra and Percussion)</td>
<td>Sam Akpabot</td>
</tr>
</tbody>
</table>

**HISTORY AND LITERATURE**

General historical backgrounds, works and contributions made by composers as outlined below, only general (non specialist) knowledge of the composers, periods, works and contributions will be expected.

1. **Western composers:**
   (a) Palestrina, Monteverdi, Purcell, William Byrd, J.S.Bach, Handel, Scarlatti, Hayon, Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Brahms, Chon Tchaikovsky and Wagner, Debussy, Berlioz, Schoenberg, Gershwan Rachmaninoff, Prokofiev, Verdi, Bella Bartok, Dvorak
   
   (b) The following forms as associated with all the above composers should also be studied. Masses, keyboard music, concerto grosso, oratorio, opera, sonanta, symphony, chamber music, concerto and Nationalism in music.

2. **Contemporary Nigeria Art Music Composers**

   T.K.E PHILIPS, Fela Sowande, Ayo Bankole, WWC Echezona, Adam, Feberesima, Dayo Dedeke, Akin Euba, Sam Akpabot, Harcourt Whyte, Laz Ekwueme, Okechukwu Ndubuisi, Sam Ojukwu, Joshua Uzoigwe

3. **Traditional Nigerian Musicians**

   Ezigbo Obiligbo, Dan Maraya, Haruna Ishola, Ayinla Omowura, Hubert Ogunde, Israel Nwuba, Mamman Shata, Sikiru Ayinde Barrister, Musa Dankwairo, Funmi Adams, Christie Essien Ibokwe, Onyeka Onwenu.

4a. **Nigerian Highlife Musicians:**

b. Nigerian pop musicians: King Sunny Ade, Ebenezer Obey, Femi Kuti, Lagbaja, Mike Okri.

5. Black Music in the Diaspora:

The music of such exponents as Louis Armstrong, James Brown, Diana Ross, Pat Boone, Ray Charles, Natalie Cole, Sam Cooke, Fats Domino, George Benson, Bon Dylan, Marvin Gaye, Elvis Presley, Lionel Richie, Steven Wonder, Diana Ross, Duke Ellington, Charly, Parker, John Coltraine, Aretha Franklin, Harry Belafonte, Lord Kitchener, Mighty Sparrow, Jimmy Cliff, Bob Marley, Michael Jackson, Hugh Massakela, Miriam Makeba, Fela Anikulapo Kuti, Sonny Okosun and such forms as spiritual, jazz, Blues, Gospel, Soul, Reggae, Afro beat.

6. Traditional and Contemporary African Music:
A. The role of music in traditional African society
B. Musical instruments:
   (a) Names and description
   (b) Classification
   (c) Musical functions
   (d) Non musical functions
C. General Characteristics:
   (a) Scales/Modes
   (b) Rhythm – metrical and non-metrical, cross rhythm, hemiola syncopation, polyrhythm
   (c) Polyphony
   (d) Form – antiphony, strophic, though composed, etc.
   (e) Vocal styles – recitative song mode, yodeling, ululation, holler, nasalization
   (f) Texture – monophonic, homophonic, polyphonic
   (g) Instrumentation
D. Categories and types:
   (a) Dirges
   (b) Cradle songs/lullabies
   (c) Ritual songs
   (d) Folk songs
   (e) Satirical songs
   (f) Other types of traditional vocal genres, e.g. praise songs; etc
E. Relationship of music to other arts e.g. dances drama, painting etc.

THE CONDUCT OF AURAL TESTS

For centres supervisors only.

Schools and centres designated for the conduct of Aural tests must provide:

(i) quiet and well lit room as venue
(j) a good radio cassette player
(k) a non-music teacher to assist the supervisor. Assistant is to administer the test through the playing of the provided pre-taped cassette for the examination. The cassette MUSIC be played only once.

ALTERNATIVE TO PERFORMANCE TESTS

Candidates will be asked practically oriented theory questions on voice, violin, Guitar (acoustic), Piano, organ, saxophone, trumpet and the following traditional instruments: xylophone, primary rattles, drums, flutes, lutes.
1. **VOICE**

   (a) General classification: soprano, alto, tenor, bass, etc.
   (b) Use of clefs for voice parts.
   (c) Range and capability of each voice part.
   (d) Human physiology as related to singing.
   (e) Singing techniques, exercises and studies.
   (f) Relationship of the voice with other musical instruments such as piano, guitar, orchestra, dance band, etc.
   (g) Knowledge of works (pieces) for voices, solo, choral.

2. **VIOLIN/GUITAR**

   (a) Classification
   (b) Range and capabilities of the instruments.
   (c) Parts of the violin/Guitar and functions.
   (d) “up” and “down” bows, pizzicato, etc. types of guitar and playing techniques.
   (e) Exercises and studies.
   (f) Relationship with other musical instruments
   (g) Knowledge of works (pieces) for the violin or guitar.

3. **PIANO/ORGAN**

   a) Classification and types.
   b) Use of G and F clefs.
   c) Range and capabilities of the instruments.
   d) Parts of the piano and functions/parts of the organ.
   e) Playing techniques, exercises and studies.
   f) Pianistic writing and styles (piano only).
   g) Relationship with other musical instruments.
   h) Knowledge of works (pieces) for the organ/piano.
   i) Knowledge of stops and registration on the various types (organs only).
   j) Manuals and pedals (organs only).

4. **RECORDER/SAXOPHONE/TRUMPET**

   (a) Classification
   (b) Members of the family
   (c) Recorder – Descant, treble, etc
   Saxophone Soprano, alto, tenor, baritone
   Trumpet – B flat, A, D cornet, Bugle, etc.
   (d) Range and capabilities of family members of the instruments.
   (e) Parts of the instruments.
   (f) Playing techniques, exercises and studies.
   (g) Relationship with other musical instruments – transposition, etc.
   (h) Knowledge of works (pieces) for the instruments

5. **TRADITIONAL INSTRUMENTS**

   (a) Candidates should be able to identify and classify the instruments listed
   (b) Relationship with other members of the group in an ensemble
   (c) Functions and peculiarities
   (d) Environmental influence of the instrument in the dance and music of a particular geographical setting
   (e) Performance technique and instrumental accompaniment
   (f) Improvisation in accompanying Nigerian folk songs
   (g) Parts of the instruments and the making of traditional instruments
(h) Note the musical and non musical functions of Nigerian Orchestral instruments: Designs, meaning of symbols and decorations of the instruments, tuning system and performance norms.

SUGGESTED TEXTS

1. Terms and facts by Egerton Iowe
2. score reading, form and History by Annie, O. Warburton
3. Music for schools (books 1, 2, 3) by Amorrelle Inanga
4. Understanding music (books 1, 2, 3) by I. T. Mensah
5. History of music by Hugh M. Miller
6. Basic music knowledge by Annie Warburton
7. The enjoyment of music by Joseph Machlis
8. The new Penguin Dictionary of music by Arthur Jacob
9. The music Pocket Book 1, 2, 3 by T. Sola Ayodele
10. form in brief by William Lovelock
11. Aural text by Annie Warburton.
12. African music in Ghana by Nketia J. H.
13. Element of music by Reginald Hascunt
APPENDIX V
GENERAL SCHEME FOR THE JSS MUSIC (SAMPLE ONE)

J.S.S. ONE

FIRST TERM

<table>
<thead>
<tr>
<th>WEEK</th>
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<tbody>
<tr>
<td>1</td>
<td>Definitions and uses of music</td>
</tr>
<tr>
<td>2</td>
<td>Kinds of music and different occasions for music making</td>
</tr>
<tr>
<td>3</td>
<td>Lines and space with Treble and base clefs</td>
</tr>
<tr>
<td>4</td>
<td>Notations in music – staff and tonic solfa</td>
</tr>
<tr>
<td>5</td>
<td>Open score arrangement; Treble, Alto, Tenor and Bass</td>
</tr>
<tr>
<td>6</td>
<td>Great staff, closed score</td>
</tr>
<tr>
<td>7</td>
<td>Names and shapes of musical notes</td>
</tr>
<tr>
<td>8</td>
<td>Values of musical notes</td>
</tr>
<tr>
<td>9</td>
<td>Names and values of musical rests</td>
</tr>
<tr>
<td>10</td>
<td>Dotted notes</td>
</tr>
<tr>
<td>11</td>
<td>Ledger lines nothing exceeding one line above</td>
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<td>Revision and exams</td>
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SECOND TERM

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<tr>
<th>WEEK</th>
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<tbody>
<tr>
<td>1</td>
<td>Accidental – Sharp, flat, natural, double sharp, double flat</td>
</tr>
<tr>
<td>2</td>
<td>Introduction to reorder playing – scales only, keyboard setting</td>
</tr>
<tr>
<td>3</td>
<td>Rhythm – beating of different note values</td>
</tr>
<tr>
<td>4</td>
<td>Rhythm – dancing, clapping and playing of different rhythmic patterns</td>
</tr>
<tr>
<td>5</td>
<td>Simple time signature, types, qualities, upper and lower figure</td>
</tr>
<tr>
<td>6</td>
<td>Folk songs – identification of indigenous musical instruments</td>
</tr>
<tr>
<td>7</td>
<td>Folks songs accompanied by percussive instrument – bass and measures</td>
</tr>
<tr>
<td>8</td>
<td>Introduction of scales, types of scales</td>
</tr>
<tr>
<td>9</td>
<td>Technical names of solfa notes – tonic (doh etc)</td>
</tr>
<tr>
<td>10</td>
<td>Playing of recorder and other musical instruments</td>
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<td>11</td>
<td>Revision and exams</td>
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THIRD TERM

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<tr>
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<tbody>
<tr>
<td>1</td>
<td>Scales – construction of G and D major</td>
</tr>
<tr>
<td>2</td>
<td>Scales – key F major, B flat major</td>
</tr>
<tr>
<td>3</td>
<td>Singing of simple tunes in tonic solfa</td>
</tr>
<tr>
<td>4</td>
<td>Simples times and signs in music</td>
</tr>
<tr>
<td>5</td>
<td>Listening to tunes from compositions in music history</td>
</tr>
<tr>
<td>6</td>
<td>Forms in music – binary</td>
</tr>
<tr>
<td>7</td>
<td>Forms in music – ternary</td>
</tr>
<tr>
<td>8</td>
<td>Harmonization of simple folks tunes</td>
</tr>
<tr>
<td>9</td>
<td>Playing of local instruments using different instruments</td>
</tr>
<tr>
<td>10</td>
<td>Accompaniment of folk songs with indigenous instruments</td>
</tr>
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<td>Revision</td>
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<td>Exams</td>
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J.S.S. 2
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<tbody>
<tr>
<td>1</td>
<td>Tonic solfa in broken chords (arpeggio)</td>
</tr>
<tr>
<td>2</td>
<td>Folk songs using tonic solfa</td>
</tr>
<tr>
<td>3</td>
<td>Accidentals</td>
</tr>
<tr>
<td>4</td>
<td>Major scales of G and D with and without key signatures</td>
</tr>
<tr>
<td>5</td>
<td>Major scales of A and E with and without key signatures</td>
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<tr>
<td>6</td>
<td>Sight reading exercises</td>
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<tr>
<td>7</td>
<td>Major scales of F and B♭ with and without key signatures</td>
</tr>
<tr>
<td>8</td>
<td>Relative minor keys of 4 sharp, 4 flats</td>
</tr>
<tr>
<td>9</td>
<td>Clapping rhythms, Dotted rhythms</td>
</tr>
<tr>
<td>10</td>
<td>Listening to Nigerian folk songs/popular music</td>
</tr>
<tr>
<td>11</td>
<td>Revision</td>
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<tr>
<td>12</td>
<td>Exams</td>
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<tbody>
<tr>
<td>1</td>
<td>Italian terms and signs</td>
</tr>
<tr>
<td>2</td>
<td>The keyboard setting (Tones/Semitones)</td>
</tr>
<tr>
<td>3</td>
<td>Enharmonic change of notes; C or D♭ or B♯</td>
</tr>
<tr>
<td>4</td>
<td>Short history of Bach and handel</td>
</tr>
<tr>
<td>5</td>
<td>Playing of short familiar melodies with recorder</td>
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<tr>
<td>6</td>
<td>Classification of Western Musical Instrument</td>
</tr>
<tr>
<td>7</td>
<td>Time signature-simple, duple, triple, quadruple</td>
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<tr>
<td>8</td>
<td>Nigerian composers, Academic composers</td>
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<tr>
<td>9</td>
<td>Simple translation-solfa, staff, choir parts</td>
</tr>
<tr>
<td>10</td>
<td>Sight reading from staff to solfa</td>
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<tr>
<td>11</td>
<td>Time signature, compound duple, triple, quadruple</td>
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<td>Revision and Exams</td>
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### THIRD TERM

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<tbody>
<tr>
<td>1</td>
<td>Rests</td>
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<tr>
<td>2</td>
<td>Practical work on rhythm including rest</td>
</tr>
<tr>
<td>3</td>
<td>Intervals-introduction; types</td>
</tr>
<tr>
<td>4</td>
<td>Intervals, perfect, major, inversion of intervals</td>
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<tr>
<td>5</td>
<td>Short history Haydn and Mozart</td>
</tr>
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<td>6</td>
<td>Some Western Composers</td>
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<tr>
<td>7</td>
<td>Major/Minor keys relationship</td>
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<td>8</td>
<td>Major/Minor keys relationship</td>
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<tr>
<td>9</td>
<td>Slurs, ties and phrase marks</td>
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<tr>
<td>10</td>
<td>Rhythm-dotted rhythm, clapping, introduction of syncopation</td>
</tr>
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<td>11</td>
<td>Playing of percussive instruments</td>
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<td>Revisions and Exams</td>
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### J.S.S.3
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<tbody>
<tr>
<td>1</td>
<td>Singing Accapella</td>
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<tr>
<td>2</td>
<td>Emphasizing on the primary notes; Tonic, sub-dominant and Dominant (I, iv,v)</td>
</tr>
<tr>
<td>3</td>
<td>Rhythm-dotted notes (syncopation)</td>
</tr>
<tr>
<td>4</td>
<td>Major scales of G and D with and without key signatures</td>
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<tr>
<td>5</td>
<td>Major scales of A and E with and without key signatures</td>
</tr>
<tr>
<td>6</td>
<td>Listening-Appreciation and counterpoint</td>
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<tr>
<td>7</td>
<td>Scales of 4 sharps, 4 flats</td>
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<td>8</td>
<td>Major scales of E♭ and A♭ with and without key signatures</td>
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<td>9</td>
<td>Classification of African Instruments</td>
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<td>10</td>
<td>Art songs-Meaning and Examples</td>
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<td>11</td>
<td>Past Questions of Royal School of Music (R.S.M)</td>
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<tbody>
<tr>
<td>1</td>
<td>Three forms of Minor scales</td>
</tr>
<tr>
<td>2</td>
<td>Forms-Binary, Ternary, and Variations</td>
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<tr>
<td>3</td>
<td>Forms-Binary, Ternary, Theme and Variations</td>
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<tr>
<td>4</td>
<td>Sight singing in staff-Warburton</td>
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<tr>
<td>5</td>
<td>Different types of singing (Solo, duet, trio, Quartet)</td>
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<tr>
<td>6</td>
<td>Triads, Chords</td>
</tr>
<tr>
<td>7</td>
<td>Triads, Chords, Transcription in Treads</td>
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<tr>
<td>8</td>
<td>Adding short melodies to given words</td>
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<td>9</td>
<td>Musical terms-Italian/ English terms</td>
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<td>Skills in percussion and melodic instruments</td>
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<tr>
<td>11</td>
<td>Melodic Dictation</td>
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<td>Past Question of Royal School of Music (R.S.M)</td>
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#### THIRD TERM

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<tbody>
<tr>
<td>1</td>
<td>Transcription from staff to solfa notation</td>
</tr>
<tr>
<td>2</td>
<td>Recognition of all families of instruments by listening to records and radios</td>
</tr>
<tr>
<td>3</td>
<td>Transcription from one key to its dominant</td>
</tr>
<tr>
<td>4</td>
<td>Conducting music in simple time</td>
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<tr>
<td>5</td>
<td>Cadence (perfect and imperfect)</td>
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<tr>
<td>6</td>
<td>Cadence (Plagal, Phrygian, interrupted)</td>
</tr>
<tr>
<td>7</td>
<td>Simple Harmony</td>
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<tr>
<td>8</td>
<td>Pentatonic scale-songs in pentatonic scale</td>
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<td>9</td>
<td>Royal School of Music questions</td>
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<td>Harmonic numbering of degrees of the scale</td>
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<td>Revision</td>
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<td>Exams</td>
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See appendix iii for JSS NECO syllabus.

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**APPENDIX VI**

**MUSON SCHOOL OF MUSIC**
RUDIMENTS AND THEORY OF MUSIC: EXAMINATION SYLLABUS

PRELIMINARY (1 hour)

(a) The staves, clefs and alphabetical names of lines and spaces
(b) Ledger lines: one above or below the stave.
(c) Names and time values of notes and rests.
(d) Tones and semitones.
(e) The keys and major scales up to one sharp and one flat.
(f) Simple time signatures, grouping g of quavers in simple time.
(g) The sharp, flat and natural signs as accidentals (also double sharp and double flat).
(h) Simple terms and signs relating to tone, pace, strength and expression.

GRADE ONE (1 1/4 hours)

More advanced questions on the requirements for the above grade with the addition of the following:

a) Leger lines not exceeding two above or two below the stave.
b) The major keys and scales of B flat and D; and the harmonic minors of A, E, D.
c) The tonic and dominant triads of the above keys (close, root position only).
d) Dotted notes and rests.
e) Intervals: major 2\textsuperscript{nd}, major and minor 3\textsuperscript{rd}, perfect 4\textsuperscript{th} and 5\textsuperscript{th}.
f) The simple duple (2 or C, 2, 2), simple triple (3, 3, 3) and simple quadruple (4, 4, C, 4) time signatures, including filling up incomplete bars.
g) Simple terms and signs relating to tone, pace, strength and expression.

GRADE TWO (1 1/2 hours)

More advanced questions on the requirements for the above grade with the addition of the following:

a) Leger lines up to three above or below the stave.
b) Major and minor key signatures up to four sharps and four flats.
c) The triads (chords) (close, root position) of the tonic, subdominant and dominant of the above keys.
d) The diatonic intervals of the above keys.
e) Transposing a short melody up or down an octave i.e. treble to bass or bass to treble, using appropriate clef.
f) The compound duple (6, 6, 6), compound triple (9, 9, 9) \( (4, 4, 4) \) and compound quadruple (12, 12, 12) time signatures. \( (4, 8, 16) \)
g) Barring of free musical phrases.
h) Fitting words and phrases to musical patterns.
i) Simple terms and signs relating to tone, pace, strength and expression.
GRADE THREE (1¾ hours)

More advanced questions on the requirements for the above grades with the addition of the following:

a) Compound time signatures with dotted notes, including filling up of incomplete bars
b) Triads in the keys specified for Grade Two and their inversions.
c) Major, minor and perfect intervals. Simple and compound intervals.
d) Both forms of the minor scale in the above keys.
e) Technical (degree) names of the notes of a scale.
f) Syncopation.
g) The chromatic scales.
h) Terms and signs relating to tone, pace, strength and expression.

GRADE FOUR (2 hours)

More advanced questions on the requirements for the above grade with the addition of the following:

a) Signatures and scales of all keys – major and both forms of the minor.
b) The duplet, the triplet and the quadruplet. Irregular time signatures 5 7 5 7 4 4 8 8
c) Grouping of notes.
d) Intervals: major, minor, augmented and diminished.
f) Transposing a melody from one key to another.
g) Adding bar lines and time signatures to passages.
h) Writing of Primary and Secondary chords with their inversions. The 5, 6 and 6 chords 3 3 4
i) Composing simple tunes to given words.
j) Terms and sings relating to tone, pace, strength and expression.

GRADE FIVE (2 hours)

More advanced questions on the requirements for the above grade with the addition of the following:

a) Transcription for transposing instruments and from piano score to open (vocal) score.
b) Composing an answer to a given phrase (not to exceed 12 bars altogether), showing knowledge of modulation and direction for performance.
c) Harmonising a short melody for SATB
d) Knowledge of the 5 6 and 6 chords and their progressions 3 3 4
e) Writing of cadences.
f)  Simple 2-part counterpoint.
g)  Irregular time signatures.
h)  Simple ornaments
i)  Terms and signs relating to tone, pace strength and expression.

GRADE SIX (2 1/2 hours)

More advanced questions on the requirements for the above grade with the addition of the following:

a)  The cadential six four, the passing six four, the passing six three, the dominant seventh with its resolution and the realization of figured chords.
b)  Transposing a melody from one key to another including use of the C clef.
c)  Writing of a melody for a specified instrument or voice.
d)  Simple questions on the lives and works of outstanding composers for voice and keyboard in the baroque and classical periods.
e)  Continuing a melody of which the opening is given. Knowledge of modulation will be expected.
f)  Simple questions on instruments of the symphony orchestra, keyboard instruments and voice and terms or signs usually associated with them.
g)  Terms and signs relating to tone, pace, strength and expression.
APPENDIX VII
APPENDIX VIII

STATICSTICS OF POST PRIMARY INSTITUTION OFFERING MUSIC

<table>
<thead>
<tr>
<th>S/NO</th>
<th>INTERVIEW QUESTION</th>
<th>RESPONDENTS</th>
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<tbody>
<tr>
<td>1.</td>
<td>How many federal schools are offering music at JSSCE and SSSCE levels in Nigeria.</td>
<td>JSSCE- 85%</td>
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<tr>
<td></td>
<td></td>
<td>SSCE- 28%</td>
</tr>
<tr>
<td>2.</td>
<td>How many state schools are offering music at JSSCE and SSCE</td>
<td>JSSCE – 37%</td>
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<td>SSCE- 8%</td>
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</table>

From the table above, item 1, shows that 85% of the entire number of Junior Secondary Schools at Federal level, in the country offer music. While 28% represents the total number of federal schools at SSCE level, in the country, offer music. In items 2, 37% represents the number of Junior Secondary Schools in number of senior secondary schools at state level that offer music at SSCE level.

SENIOR SCHOOL CERTIFICATE EXAMINATION-JUNE 1988,

STATISTICS RESULT BY SUBJECT ANDGRADE-EXTRACTS

<table>
<thead>
<tr>
<th>SUBJECT</th>
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<th>NO SAT</th>
<th>GRADES A1-A3</th>
<th>C4-C6</th>
<th>P7-P8</th>
<th>F9</th>
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<td>92,529</td>
<td>934</td>
<td>6,088</td>
<td>18.801</td>
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<td>IGBO.LANG.</td>
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<td>26,833</td>
<td>4,375</td>
<td>7,614</td>
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<td>230</td>
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<td>1,374</td>
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APPENDIX IX
THE WEST AFRICAN EXAMS COUNCIL TEST DEVELOPMENT DIVISION SSCE
1996, 1997 AND 1998 (Private candidate examination) SUBJECT WITH VERY LOW
ENTRIES LESS THAN 1,00 CANDIDATES (EXTRACTS)

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<td>French</td>
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### APPENDIX B

#### ENTRY FIGURE BY SUBJECTS

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