Factors Affecting The Instruction Of Kenyan Indigenous Music: A Survey Of Nairobi Secondary Schools

A Project Submitted In Partial Fulfilment For The Degree Of Master Of Arts Of Kenyatta University

by

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2000
DECLARATION

This project is my original work and has not been presented for a degree in any other University.

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To the cause of music education in Kenya.

[additional text]
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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Declaration</td>
<td>i</td>
</tr>
<tr>
<td>Dedication</td>
<td>ii</td>
</tr>
<tr>
<td>Acknowledgements</td>
<td>iii</td>
</tr>
<tr>
<td>Table of Contents</td>
<td>iv</td>
</tr>
<tr>
<td>List of Tables</td>
<td>v</td>
</tr>
<tr>
<td>Abstract</td>
<td>vi</td>
</tr>
<tr>
<td>Definition of Terms</td>
<td>vii</td>
</tr>
<tr>
<td><strong>CHAPTER ONE: INTRODUCTION</strong></td>
<td></td>
</tr>
<tr>
<td>1.0 Background to the Study</td>
<td>1</td>
</tr>
<tr>
<td>1.1 Statement of the Problem</td>
<td>4</td>
</tr>
<tr>
<td>1.2 Research Questions</td>
<td>5</td>
</tr>
<tr>
<td>1.3 Objectives of the Study</td>
<td>5</td>
</tr>
<tr>
<td>1.4 Assumptions</td>
<td>6</td>
</tr>
<tr>
<td>1.5 Conceptual Framework</td>
<td>7</td>
</tr>
<tr>
<td>1.6 Rationale and Significance of the Study</td>
<td>12</td>
</tr>
<tr>
<td>1.7 Scope and Limitations</td>
<td>14</td>
</tr>
<tr>
<td><strong>CHAPTER TWO:</strong></td>
<td></td>
</tr>
<tr>
<td>2.0 LITERATURE REVIEW</td>
<td>15</td>
</tr>
<tr>
<td>2.1 The Concept of African Music</td>
<td>15</td>
</tr>
<tr>
<td>2.2 Music Education in Kenya</td>
<td>18</td>
</tr>
<tr>
<td>2.3 Principles in Teaching Music</td>
<td>22</td>
</tr>
<tr>
<td>2.4 Resource Usage</td>
<td>25</td>
</tr>
<tr>
<td>2.5 Summary</td>
<td>30</td>
</tr>
<tr>
<td><strong>CHAPTER THREE:</strong></td>
<td></td>
</tr>
<tr>
<td>3.0 METHODOLOGY</td>
<td>31</td>
</tr>
<tr>
<td>3.1 Population and Sampling</td>
<td>31</td>
</tr>
<tr>
<td>3.2 Research Instruments and Equipment</td>
<td>31</td>
</tr>
<tr>
<td>3.3 Data Collection</td>
<td>33</td>
</tr>
<tr>
<td>3.4 Data Analysis</td>
<td>34</td>
</tr>
<tr>
<td><strong>CHAPTER FOUR:</strong></td>
<td></td>
</tr>
<tr>
<td>4.0 DATA PRESENTATION AND ANALYSIS</td>
<td>35</td>
</tr>
<tr>
<td>4.1 Is Kenyan Indigenous Music Being Taught?</td>
<td>35</td>
</tr>
<tr>
<td>4.2 What Concept of the Music is Being Presented?</td>
<td>42</td>
</tr>
<tr>
<td>4.3 Are Methods and Resources Employed in Teaching</td>
<td>49</td>
</tr>
<tr>
<td>4.3.1 Resource Usage</td>
<td>52</td>
</tr>
<tr>
<td>4.4 Summary</td>
<td>56</td>
</tr>
<tr>
<td><strong>CHAPTER FIVE:</strong></td>
<td></td>
</tr>
<tr>
<td>5.0 DISCUSSION OF FINDINGS</td>
<td>58</td>
</tr>
<tr>
<td>5.1 Is Kenyan Indigenous Music Being Taught?</td>
<td>59</td>
</tr>
<tr>
<td>5.2 What Concept of the Music is Being Presented?</td>
<td>62</td>
</tr>
<tr>
<td>5.3 Are Methods and Resources Employed in Teaching</td>
<td>65</td>
</tr>
<tr>
<td>5.4 Resource Usage</td>
<td>66</td>
</tr>
<tr>
<td>5.5 Summary</td>
<td>67</td>
</tr>
</tbody>
</table>
LIST OF TABLES AND DIAGRAM

2.4.1 Cone of Experience ................................................................. 27
4.1.1 Time Allocation for the Teaching of African Music .................. 36
4.1.2 Frequency Table Showing Number of Periods Taught in Schools by
the End of Week 10 ........................................................................ 37
4.1.3 Ratio of Number of Periods Taught to the Maximum
Number Possible ............................................................................. 39
4.1.4 Strategies in Teaching of Practicals (Performance) .................. 40
4.2.1 Number of Schools that Engage in Composition Activities ....... 42
4.2.2 Teaching Patterns in Literature Studies and Analysis ............. 44
4.2.3 Dominant Skills Acquired ....................................................... 45
4.2.4 Extra-Curricular Activities where African Music is
Experienced .................................................................................... 47
4.2.5 Role of Extra-Curricular Activities in the School Programme ...... 48
4.3.1 Dominant Strategies Employed for Teaching the Various "CLASP"
Areas ............................................................................................. 50
4.3.2 Percentages of Teaching and Learning Activities Observed in
Classrooms ...................................................................................... 51
4.3.3.1 Modes of Learning Song and Dance and Resources Used ...... 52
4.3.3.2 Resource Usage ................................................................. 54
ABSTRACT

The study was carried out to determine factors affecting the teaching of indigenous Kenyan music in Nairobi Secondary Schools. The researcher, as a result of experience, had it difficult to use pro-Western music teaching methodologies to teach African music. This therefore brought to mind the question of how the rest of the teaching fraternity was handling African music bearing in mind that at the inception of the 8-4-4 curriculum, there was no prior in-service training for teachers.

The population studied consisted of 20 schools in Nairobi that offer the 8-4-4 music curriculum. Data collecting instruments were questionnaire, interviews, non-participant observation, and the respondents were music teachers of secondary schools.

Analysis of data was done within logical and conceptual frameworks. Findings of the study showed that: - inadequate time is allocated for the teaching of Kenyan indigenous music; students do not engage in composition of folk musics; the teaching of analysis is not carried out in the lower levels but only in form four; literacy skills acquired are inadequate; teaching does not embrace the entire concept of African music and that the different aspects of musical experience are not balanced in the instructional programme; suitable teaching resources are neglected (audio-visual aids); resource persons (master musicians)
are not utilized for teaching of skills; field trips are not part and parcel of the learning experience; teaching and learning activities are predominantly theoretical. Experiential learning was hence found to be lacking.

The study recommends that: workshops and in-service courses be organised for music teachers to educate them on teaching methodologies and resource usage; School heads ought to be sensitized on the importance of field trips for the teaching of African music; master musicians should be incorporated into the system of music education so that schools can have easy access to their services, especially in the area of practical musicianship; the teaching of analysis and all other areas of the syllabus ought to begin in form one; teachers should review their scheduling modalities so as to give adequate time for African indigenous music; there should be increased use of audio-visual aids to supplement the use of books.
**DEFINITION OF TERMS**

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apprenticeship</td>
<td>The practice of learning from a skilled person through observation and subsequent imitation.</td>
</tr>
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<td>Extra-musical</td>
<td>Non-musical elements that are found in a piece of music or implied therein.</td>
</tr>
<tr>
<td>Indigenous music</td>
<td>Music created and practised by groups of people within a particular culture reflecting the music’s cultural identity through the idiom, structure, language and instrumentation.</td>
</tr>
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<td>Master musician</td>
<td>Specialists in traditional music who train others through apprenticeship.</td>
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<td>Musical insularism</td>
<td>State of musical narrow-mindedness and prejudice.</td>
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<tr>
<td>Oral tradition</td>
<td>A practice whereby information is passed by mouth from one person to another (and</td>
</tr>
</tbody>
</table>
subsequently from generation to generation), not relying on writing nor documentation.

Rote learning - An imitative form of learning that depends on memory.

8-4-4 system - System of Education whereby 8 years are spent at the primary level, 4 years at secondary and 4 more years for a basic university degree.


K.I.E. - Kenya Institute of Education.
CHAPTER 1

INTRODUCTION

1.0 Background to the study

The cardinal objective of educating young people in the traditional African set-up was to integrate them into society. Music, one of the tools used in carrying out this exercise, was taught informally. The learners did so through experiencing different musics within the cultural environment. Methods of teaching allowed for learning through rote, observation, imitation and slow absorption (Nketia, 1974; Senoga-Zake, 1986). Few members would further their music education to attain proficiency as skilled performers for the community through the apprenticeship system (Okafor, 1992).

In Kenya, this structure of education was disrupted by the onset of colonialism which brought with it a new system, whereby informal education was replaced by a formal one. The aim of this system was to equip the African child with literacy and numeracy skills so as to prepare him, not for life, but to be of better service to his European masters (Kimui, 1988).
Kenyatta (1938) observes that African independent schools were born out of a need to address education for Africans due to insufficient facilities given by the colonial masters. Reflecting on the above trend of affairs, one clearly sees a conflict of interests. Consequent changes in the educational system robbed Kenyan indigenous music of its rightful niche in the education of the Kenyan child.

Music in the school curriculum consisted of choral activities whereby music, entirely of European repertoire, was sung (Akuno, 1997a). In the same vein, it is important to note that music was considered an extra-curricular activity, merely occupying a peripheral position in the education programme. Sadly enough, not much significant development towards incorporating African music into the school system took place even after independence (1963).

Musical activities experienced in both European and African secondary schools continued to fail to address the cause of African music. This happened because its existence was totally ignored in the European schools whereas in the African schools there were no musical
activities at all (Akuno, Ibid). The Kenya Education Commission Report (1964:40-41) in emphasizing the importance of education in the Kenyan society, articulated concern for indigenous music by saying:

We think that further attention to art at all levels will be a real contribution to those common feelings on which a shared nationhood is nurtured. Much less advantage is taken of music and dance than these activities merit, particularly in view of the ample native reservoirs of song and dance that lie ready at our disposal.

Even after the recommendations of the above report, no change took place in the status of music education in the country. The British GCE system continued to operate up to the late 1970's when it was replaced by the East African Certificate of Education (E.A.C.E.) and East African Advanced Certificate of Education (K.A.C.E.), which became operational in 1981. Consequently, music was given the status of an examinable subject and a little African music content assimilated into the secondary school syllabus (Akuno, op.cit).

In 1985, the syllabus was revised and the current 8-4-4-4-curriculum ushered in. A large proportion of Kenyan indigenous music was incorporated into the music syllabus. Consequently more schools began to offer the subject. The music programme, however, carried with it
the faults of preceding systems, a basic one being the
heavy theoretical approach to music teaching. Besides,
teachers were not given a proper orientation in the
teaching of African music, hence a situation was
created whereby teachers were ill-prepared to handle
African music. It is against such a background that
this study was carried out.

1.1 Statement of the Problem

Western-style music education as practised in Kenya is
theory based, literacy being a basic component of the
system. Methods of delivery are consequently
theoretical. On the other hand, music education in the
traditional African set-up is such that learning is
experiential whereby skills and knowledge acquisition
is through slow absorption using eyes, ears and memory
through the apprenticeship system (Nketia, Op.cit;
Okafor, 1992).

The 8-4-4- Curriculum contains a large component of
African music spelling out clearly what is to be done.
It is juxtaposed with Western music whose teaching
methodologies are completely different. The teaching
tradition in Kenya is pro-Western and a conflict
arises in that the content of Kenyan indigenous music
does not subscribe to the theory-based methods of teaching. At the inception of the 8-4-4- system, proper orientation for music teachers in the instruction of indigenous music was overlooked. Hence, teachers were handicapped in that they were only equipped to handle Western music. One then wonders how Kenyan indigenous music is being handled. The purpose of this study, therefore, was to investigate the factors affecting the teaching of Kenyan indigenous music in Nairobi secondary schools.

1.2 Research Questions

Three questions were of significant importance in aiding the study: -

a). Is indigenous Kenyan music being taught? and if so,

b) What concept of the music is presented?

c) Are methods and resources employed in teaching supportive of the content?

1.3 Objectives of the Study

The general objective of this study was to determine the factors affecting the teaching of indigenous Kenyan music in Nairobi Secondary schools by
establishing whether or not the music is being taught. The specific objectives were:

a) To find out the actual contact time (between the teacher/tutor and students) allocated to African music;

b) To find out the resources used and the methodology for communicating the content;

c) To find out teaching and learning activities in the instructional design that are employed to enhance the learning of skills and knowledge;

d) To find out whether or not extra-curricular musical activities in the larger school programme are supportive of the classroom learning experiences.

1.4 Assumptions

The basic assumption of this study was that the content of the 8-4-4- music syllabus for secondary schools reasonably reflects the concept of Kenyan indigenous music (see appendix (v), pp90-98). Other assumptions were:
a) Classroom time allocated to music as a subject is adequate for teaching of basic skills and knowledge;

b) Current trends in the teaching and learning process share basic principles with African traditional educational practices;

c) The structure of knowledge and skills acquisition is uniform throughout the secondary school (forms 1, 2, 3, & 4);

d) Extra-curricular music activities provide for experiencing concepts learned in the classroom.

1.5 Conceptual Framework

This study was guided by aesthetic functionalism (Akuno, op.cit), a view based on principles underlying the nature of African music.

Aesthetic functionalism defines meaning in music in terms of the music's role within the framework of the culture that produces it. Akuno (1999b) argues that existing theories on the teaching of music do not adequately address African music due to the fact that
they were developed in cultures whose music operates on entirely different principles. Since music education revolves around the understanding of music, she argues that the concept must be understood from the perspective of the culture that produces it. In context, this study considered it mandatory that current practices in indigenous music education be founded on principles that correspond to those underlying traditional African educational practices. Consequently, secondary school methodologies and resource usage ought to operate within this context. Similarly, the teaching environment ought to allow for experiential learning so as to foster understanding of the music's functional nature.

A curriculum model known as 'CLASP' is another concept that bears upon this study. The model developed by Swanwick (1979) is also referred to as a model of "musical knowing". The model, which serves as an education framework, consists of five categories of musical knowing from which learning experiences can be drawn. These categories are understood by considering two levels of meaningfulness they lend to music and are hence separated into "CAP" and "S" & "L". Composition, audition and performance ("CAP")
represent the first level of experiences whose significance is in giving clarity for the understanding of music. The composition aspect of musical experiences carries with it an element of creativity and brings into play all forms of musical invention. Based on learned concepts, students can engage in all forms of musical invention e.g. creation of melodies, accompaniments and different forms of improvisation. In African music, this means the assembling of temporal and tonal materials to create new folk songs, choreographing dances, improvising on instruments and creativity in assembling sounds from different instrument groups so as to experiment with different timbres. Audition is the most basic and central experience in any musical activity. It is responsive listening which involves the mind in the perception of music. Its highest peak is when one attains an intimate interaction with a piece of music and engages in musical contemplation. The audition aspect is extremely important in African music because learning is mainly through imitation, rote, memorization and slow absorption. The learner must be able to 'hear' well so as to engage in singing, dancing, tuning an instrument, creating accompaniments as well as other forms of improvisation, and
identifying different folk musics. Performance is the creative aspect of music whereby learners express themselves through the media of voice, the body or a musical instrument. In African practice, performance is the heart of musical activities. All musical engagements take on meaning when they ultimately result in dancing, singing or playing of musical instruments.

The second level of musical experiences in the model is represented by literature studies and skills (represented by "L" and "S" respectively). They support music learning by providing enabling roles to "CAP". They gain significance only as they relate to actual composition, audition and performance. "L" represents literature studies on historical and cultural background of music under study. This is very important when studying African music because music gains meaning as it functions within a particular culture. The cultural background must hence be known for one to contextualize the music meaningfully. Finally, acquisition of skills can either be aural, instrumental, vocal or notational. For African music, learners acquire hearing skills, singing and dancing as well as instrumental skills. Since the African
practice relies on memorization, an indigenous notational system is non-existent in Kenya. Use of the sol-fa notation has however become a recent and necessary inclusion in the syllabus and students, hence are expected to acquire sol-fa notation skills, so as to read and transcribe music.

The concepts of aesthetic functionalism and "CLASP" were used concurrently. Since all the five areas of musical knowing can be experienced in the secondary school syllabus' requirements of African music (see appendix (v), pp.90-98), the content was set into the model so as to identify the actual areas that are taught in the different Nairobi schools and facilitate the study of how each area is handled. The model, which is founded on Swanwick's belief in practical rather than theoretical approach to musicianship, assisted in the understanding of how music is taught and experienced. Consequently, teaching and learning activities were interpreted in terms of how they translate into the experiences of composition, audition and performance. Literature studies and skills were assessed in terms of their supportive role towards musical understanding. The "CLASP" model was then integrated into the aesthetic functionalism
framework so as to understand the study within an indigenous Kenyan identity. The learning environment, consisting of the classroom and the larger school programme, was assessed to see if it is enriched with teen-age experiences based on principles derived from the indigenous culture since African music is only meaningful as it fulfills a social function. The teaching of the different aspects of "CLASP" was studied to see if they allow for rote learning, imitation and observation. Learning activities were similarly examined to see if they involved the students in experiential learning, a basic principle for learning African indigenous music. Teaching and learning resources were assessed to see if they facilitate intimate interaction between the learner and actual music (song and dance).

1.6 Rationale and Significance of Study

It is important for a nation to have its own true identity. Within the framework of this national identity, individuals find their own. This makes it possible for a free expression of both the individual and society at large. Kenyatta (op.cit) observes that the music of a people reflects their culture and therein lies their identity.
One of the effects of urbanization in Kenya was an alienation of the town dwellers from indigenous music in its natural environment. An entire generation that has never been meaningfully in touch with this music now exists and hence lacks a cultural identity. The *Kenya Education Commission Report* (op.cit: 41) states that the education of children ought "...to initiate them into the inherited spirit of the past and at the same time prepare them for the demands of the present and future". Going by an earlier observation, it is evident that there is a vacuum in the life of the current generation of youths. They are reaching out for a cultural identity with foreign arts because they lack their own. If the classroom will be the only place where this anomaly can be rectified, then an effective instructional procedure ought to be operational. A true concept of Kenyan indigenous music is fundamental for this procedure to be carried out.

This study hopes to assist in shedding light upon instructional practices in Kenya for the sake of music education. A relevant instructional programme, one not based on Western European approaches of teaching, will not only liberate the instruction of the genre in Kenya, but also de-mystify indigenous Kenyan music in
the secondary schools. Insights from this study will help elevate the music, giving it new freshness and hence momentum to rise and occupy its rightful niche in secondary school music education.

In view of the proposed new system of education (TIQUET) found in the Koech report (Daily Nation, 20th Jan, 2000:1-2) findings of this study together with others of similar nature will help streamline the instructional process by packaging an effective programme. Such a package will not only strengthen the subject as a cultural discipline but will also enable it to effectively meet national educational goals, hence maintaining the relevance of music as a subject in the 21st century.

1.7 Scope and Limitations

a) The study was based in Nairobi Province. Only secondary schools that offer the 8-4-4 education curriculum were studied. This means that all public and private schools that offer music in their curriculum were under consideration.

b) Due to constraint of time the researcher could not observe students in extra-curricular musical activities.
CHAPTER 2

2.0 LITERATURE REVIEW

The literature reviewed consisted of: -

a) Books;
b) Journals;
c) Government reports;
d) Seminar papers;
e) Encyclopedia;
f) Theses;
g) Newspaper articles;

Areas under review were subdivided into: -

a) The Concept of African Music;
b) Music Education in Kenya;
c) Principles in Teaching of Music;
d) Resource Usage.

2.1 The Concept of African Music

Akuno (op.cit a), Chernoff (1979), Euba (1975), Koffie (1994) Okafor (1992), Senoga-Zake (op.cit) and others, all agree that the aesthetic value in African music is pegged onto the role the music plays in the society
responsible for its birth. Aesthetic functionalism, the conceptual framework within which this study was carried out was born out of this truth hence Akuno (op.cit a:172) postulates:

The work of art is valuable as it fulfills a social role, whether it is an artefact or an experience... Meaning in African music is therefore closely linked to the function of the music, which relates aesthetics to the function of the art work.

Koffie (op.cit:27) further argues that:

...generalizations on African Music without first taking into consideration the vast size of the diversity of its cultures are bound to lead to sweeping statements which may have only an iota of validity...

The above two views propose that an understanding of what “Music” means in the African context must be within the setting of the specific culture that produces it. The implication for the classroom is that teaching of Kenyan indigenous music must adhere to basic principles of the music’s culture in terms of methodologies and resources used. The concept taught must embrace not only the sonic aspect of music but also be used for teaching realities about life.

Muuya (1994) observes that sounds in (African) music carry meaning ascribed to them by the community that utilizes these sounds. In the same vein, Chernoff (op.cit) argues that principles in African music are
more relevant than scales, vocal and song styles. Kabalevsky (1988:28) articulates this train of thought by saying:

Music and life is the general theme, a kind of overriding task of school music lesson which must never be made into a separate and in any way isolated compartment. It should permeate all the parts of all lessons from the lowest to the highest class, just as they will be imbued with the ideas of patriotism and internationalism forming the outlook of the pupils, training up their senses in morality and spiritual goodness.

The study sought to determine whether or not advantage was being taken of musical experiences (both inside class and in the larger school programme) to provide opportunities for experiencing concepts learned in the classroom.

Stone (1998) postulates that African music is a fusion of many arts which cannot be separated. Similarly, Koffie (op.cit:12) observes that an equivalent (in African terms) of the Western term "music" would be "singing - drumming, - hand clapping - xylophone playing - aerophone blowing" (all in one word)". This understanding of African music calls for careful choice of methodology for instruction since the different concepts are closely intertwined. Muuya (op.cit:17) observes that "The African musician does not perceive his music in terms of mode, key or finality but instead attaches a lot of importance to the overall music effects".
Regelski (1982) advocates for a holistic view by educators instead of compartmentalizing music. The above views, based on a gestalt principle are a guiding factor in finding out how well the entire instruction strategy harmonizes all the areas of "CLASP" (composition, literature studies, audition, skills, performance) so as to present a comprehensive concept to the learners.

2.2 Music Education in Kenya

Abeles et al (1984) observe that change occurs in the music and training of musicians when the function of the music changes. After formal education was introduced in Kenya, indigenous music took on a new function, that of uniting the various communities within the country (Kenya Education Commission Report, op.cit). Song and dance were part of the school extra-curricular activities, the climax being the annual schools' music fete. The above report observes:

The pleasure given and experienced by singing of African songs at school music festivals in Nairobi and elsewhere are evidence of this unifying influence (Op.cit: 40-41).

In 1985, the vision of Kenyan Indigenous music being fully incorporated into the academic mainstream was realized when African music became a part of the classroom curriculum. This change re-defined
indigenous music in a new light, i.e. from a pro-Western perspective. The consequence was that the genre's true identity was veiled. Its functional role in the school environment became obscured (Omondi op.cit). Teachers taught with a focus upon examinations (Digolo, 1997) and in the process compromised the understanding of the concept. The music festivals became more competitive with each passing year further re-defining the concept of indigenous music within the pro-Western framework in which it was basically operating (Akuno, op.cit a). Engagements in indigenous music have consequently progressively departed from the truthful cultural contexts observes Omondi (op.cit). Okafor (1988a) observes that in Nigeria, a new musical idiom was embraced when Western education came, causing conflict in teaching, performance and appreciation of Nigerian indigenous music. However, when ethnomusicology was introduced, new musical awareness set in and trends have since reversed. The researcher, in the light of the above apathy towards African music, seeks to understand the nature of the concept presented in the classroom as well as the nature of training given to Kenyan music students. Is it possible that it is being neglected? Is it being given adequate time and
coverage in the classroom? In other words, is it being taught?

Okafor (Ibid b:7) defines a country’s educational infrastructure as "...consisting of the educational institutions, the educators themselves, and the appurtenances of teaching". The implication is that the apprenticeship system for teaching and transmitting music (use of master musicians) must be incorporated in the enterprise. The study, through questionnaires and interviews (see appendices (i) and (ii), pp.81 & 86) sought to find out the usage of traditional resource persons in supporting classroom instruction.

In studying the factors affecting music education in primary schools in Kenya, Makobi (1985) observed that the implementation of the new primary syllabus had not been countered with well trained teachers. He recommended a similar study for secondary schools as that done for primary schools. The relevance to this study is that there is need to examine methodologies being used in secondary school teaching of indigenous music because up to now teachers have not been adequately tuitioned in handling it.
Akuno (op.cit a) notes that teaching of music in Kenya has greatly suffered, especially the teaching of Kenyan indigenous music. She observes that the methods practised based on an oral traditional approach have been replaced by mere copying of notes about musicians and musical instruments. These observations reveal a gaping hole in music education. The implications are that:

a) At the end of four years of secondary school education, a Kenyan music student has very little or no understanding at all of indigenous Kenyan music;

b) Kenyan indigenous music is not being taught. She identifies methodology as the point at which breakdown occurs in the delivery process.

The project sought to comprehend the extent of the above anomaly and has provided insights on how trends being practised in the teaching of music can borrow from principles of oral tradition so as to adopt them for classroom instruction of Kenyan indigenous music. The study, based on findings of what actually takes
place in a classroom scenario sought to determine whether or not Kenyan indigenous music is being taught.

2.3 Principles in Teaching of Music

Euba (op.cit) argues that if Africans are adequately educated in their own traditional music, they will not abandon it when heavily exposed to Western music. An emerging thought implies that a problem lies in the instructional strategy. Bennett (1986) emphasizes the superiority of content over methodology and that methodology must only act as a framework for fully revealing content. This study sought to find out the soundness of the instructional process by understanding the principles underlying this process, whether or not they are sensitive to the concept of African music. Nketia (1979) observes that individual members of an African society learn experientially by making use of their eyes, ears and memory. He adds that besides slow absorption, music specialists learn through apprenticeship. Methodology of teaching must hence incorporate the elements of observation, imitation and rote learning within an experiential framework. If current classroom methods of teaching share principles with the above oral tradition, then
it can be said that methods are consistent with the culture that produce the music.

Nketia (ibid), Paynter (1982) and Swanwick & Taylor (1982) all agree that there are skills and concepts basic to musics of many cultures. Swanwick (1979) proposes a model of musical knowing ("CLASP") that can be used as a basis for teaching any music curriculum. This study borrowed the idea of "CLASP" and used it as part of the conceptual framework within which the study was undertaken. The author defines clear relationships that the different components (composition, literature studies, audition, skills and performance) ought to have so as to result in musical meaningfulness. He says that learning experiences based on skills and literature studies have significance only as they relate to actual composition, audition and performance. The study examined areas of musical knowing and their relationships as they function in the teaching of African music to determine whether or not teaching results in musical meaningfulness.

Gagne and Briggs (1974) and Goodland (1979) argue that an instructional design formulated for an effective
operational curriculum in the classroom must sufficiently translate its objectives into the central concepts, skills and values that cover fully the prescribed curriculum. This study assessed the learning and teaching activities to determine their suitability in satisfying the requirements of knowledge, skills and values prescribed.

In pursuit of the above argument, Abeles et al (op.cit), Hills (1986), Karlin & Berger (1971) and others all agree that the learner must have a musical experience for them to apply learned concepts into what's happening in a music lesson. These experiences promote music understanding instead of merely knowing about music. Njui (1989) in her study on the teaching behaviour of secondary school teachers, found that if teachers did not provide musical experiences, questions asked demanded that students answer verbally. When teachers provided musical experiences during instruction, students would respond musically. She comments:

...the mode of instruction selected by the teacher determines whether students learn about music or experience the concepts and skills learned musically (p.216).

Hoover (1972) observes that the further away one moves from direct experience, the higher the chances are for
misconception to occur. It is therefore necessary that teaching strategies incorporate actual musical experiences whereby learners can interact with raw music and hence experience it. Assimilation, one of the key mode of learning music in traditional African set-up took place as learners participated in the actual musical event as it unfolded. The learner was therefore able to internalize concepts as he experienced them (Akuno op.cit). It is necessary that the teaching strategy allows for discovery learning and that it incorporates a high degree of musical learning activities whereby learners can interact with raw music and hence be able to internalize key concepts. In the light of these two deductions, the study sought to: -

a) Examine teaching and learning activities to find out whether or not they consist of musical experiences;

b) Assess teaching methodologies to find out whether or not they give room for discovery learning.

2.4 Resource Usage

The main resources that were used by traditional informal education were songs and dances (Nketia,
Children also learned from experienced people in specific fields of different skills and issues (Mwangi, 2000). The idea of resources is therefore not an alien one to traditional African practices. Hoover (op.cit), Mwangi (op.cit), Risk (1958) and Snyder (1965) all underscore the role of resources, as one that heightens the learning experience. This study considered the place of resources as an extremely important one and sought to understand the impact of:

a) Their usage or non-usage;

b) Suitability and relevance of choice.

One of the assumptions of this study was that principles in current practices of music education correspond to those of traditional African education. Digolo (op.cit) stresses that utilization of resources must be based on guiding principles on these experiences. A basic principle is that indigenous African practices are based on the senses of sight and hearing whereby learners directly observe musical events and assimilated concepts are largely through audition. It is also important to note that learners were directly in contact with the resources (song and dance) and resource persons. Instruments were
similarly part and parcel of the entire experience. Audio-visual aids, real life experiences (field trips) and use of resource persons are therefore a vital part of classroom teaching.

Diagram 2.4.1 Cone of Experience

Above is an illustration of hierarchies of experiences one can go through in the learning process. The base represents direct and purposeful reality as we live and learn. The higher one goes, the more abstract and less direct experiences become. From the levels of doing or experiencing, students pass to the level of observing others. At the apex, he must rely on symbols which represent experience. Hoover (op.cit) argues that symbols represent the most abstract of all experiences and that charts, graphs, diagrams, written and spoken words are substituted for the experience. He says:

They merely designate things processes or events. All physical resemblances to the objects or ideas have been removed. Only meaning has been left (op.cit:375).

Risk (op.cit) observes that audio-visual aids are based upon sense experience and that our concepts of various relationships are in terms of meanings attached to our various sense experiences. He further says that symbols are easily learned but only become meaningful when accurate and vivid imagery accompanies the learning. Based on the above, the study aimed to find out how resources based on the senses of sight and hearing are used in teaching indigenous music.
Digolo (op.cit), Kavyu (1974) Njui (op.cit) and Omondi (op.cit) all observe a lack of music resources in music learning institutions in Kenya. Digolo (op.cit) further observes that existing resources are either under-utilized or not used at all. She says:

There is little co-operation between the schools and the community. Most schools do not seem to realize the importance of using resource persons for instance traditional musicians from the school community to help the students in skill areas where the teachers are incompetent... Teachers and students make almost no use of African indigenous instruments which are cheaper, and easier to acquire and readily available in our locality, as compared to expensive imported musical instruments. The playing of African instruments is therefore completely neglected in the secondary schools (op.cit:131).

She also argues that the lack of resources has led to the theoretical approach in teaching of music in schools and colleges in Kenya. Her study brought to light a finding that bears upon this study. The playing of African instruments is completely neglected and that teachers use instructional resources for drilling examination classes. She says:

use of instructional resources in lower classes is therefore virtually ignored in many schools, yet it is in the lower classes where the learning foundation should be set (op.cit:375).

This study, hence examined the impact of the above anomalies in line with the teaching of indigenous music in Nairobi secondary schools.
2.5 Summary

The literature reviewed defined parameters of the concept of African music and examined principles that underly teaching and learning of African music. The review also discussed the practical nature of music education and the need for experiential learning. Music educators worldwide advocate for methods that allow for discovery learning and hence nurture creativity. Findings of other studies revealed a state of apathy towards African music in Kenya and that majority of teachers were handicapped in handling music in general. These studies also revealed weakness in methodologies of teaching and under-utilization of available resources in music teaching.
CHAPTER 3

3.0 METHODOLOGY

The study used the descriptive survey method in order to find out the factors affecting the teaching of Kenyan indigenous music in Nairobi secondary schools.

3.1 Population and Sampling

The number of secondary schools offering music under the 8-4-4 system in Nairobi is 20. These formed the population for the study. Two other groups were sampled out randomly without replacement. This was done by writing names of the schools, each on a slip of paper and drawing out of a container one slip at a time. Each sample consisted of 6 schools (30%) (one sample was interviewed and the other studied through non-participant observation for indepth study).

3.2 Research Instruments and Equipment

The study utilized the questionnaire, interview and observation as tools of data collection. The questionnaires, sent to all the schools in the population, consisted of both structured and semi-
structured items. The questionnaire tested the following areas (see appendix (i), p.81): —

a) (i) Time allocated to African music;

(ii) Actual contact time between teacher/tutor and students;

b) Teaching and learning activities;

c) Areas of musical knowing that are taught.

30% of the respondents drawn by random sampling were interviewed. The interview was used to find out the state of matters in: —

a) Teaching strategy;

b) Resources from the surrounding environment and its usage;

c) Extra-curricular music activities in the larger school programme;

d) Areas of African music that are taught (see appendix (ii), p.86).

Finally, the non-participant observation was carried out to observe teacher/student interaction in the classroom using the second group of sampled respondents. This kind of observation allowed for the researcher to observe the activities from an external perspective hence minimizing bias (for observation schedule, (see appendix (iii), p.88). Observation was used to find out whether or not teaching incorporates
actual musical experiences that result in musical understanding.

A portable audio cassette recorder was used for recording data during the interview.

3.3 Data Collection

Data was collected from secondary school music teachers. On visiting the schools, the researcher sought permission from school heads to carry out the study in their institutions. They were briefed on how the study would benefit their schools and a supporting letter from Kenyatta University, Music Department confirmed the objective of the study (see appendix (vi), p.99). Questionnaires were then hand-delivered to teachers of music. Scheduling of interviews and observations with the schools concerned was done during this time. The questionnaires were collected a week later and a response rate of 85% registered. The interviews and observations were spread out in the next two weeks.

One entire observation session consisted of 12 observation periods, each five minutes long. For almost all the schools, the first five minutes were
used for settling down and hence no observation was recorded in the first observation period. Classroom activities found on the observation schedule were checked in onto the recording form (see appendices (iii) & (iv), pp.88 & 89).

3.4 Data Analysis

Data was summarized in forms of averages, percentages, ratios and tabular representations. Emerging patterns were then subjected to qualitative analysis within logical and conceptual frameworks. The research considered:

a) The adequacy of contact time between the teacher and students;
b) If learning activities translated into musical experiences;
c) If the content taught met all the categories of "CLASP";
d) If the underlying principles of resources used correspond to oral traditional practices;
e) If the teaching methods allowed for experiential learning;
f) If the learning experience provided opportunity for experiencing concepts learned in the classroom.
CHAPTER 4

4.0 DATA PRESENTATION AND ANALYSIS

The data was summarised and presented by computing means, percentages, frequencies and ratios. These were then tabulated and analysis done to answer the research questions.

4.1 Is Kenyan Indigenous Music Being Taught?

The data in relation to the above research question was collected through the questionnaire. The first objective of the study was to find out the actual contact time between the teachers/tutors and students.

The table below shows patterns in the scheduling of African music. The study reveals that allocations in all the schools were within single periods (40 minutes). The syllabus recommends three periods per week for the junior classes (forms 1 & 2) and four periods per week for the senior ones (forms 3 & 4).
Table 4.1.1 Time Allocation for the Teaching of African Music.

<table>
<thead>
<tr>
<th>Weekly intervals</th>
<th>No. of schools</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Once a week</td>
<td>9</td>
<td>53%</td>
</tr>
<tr>
<td>Once every 2 weeks</td>
<td>3</td>
<td>17.6%</td>
</tr>
<tr>
<td>(fortnightly)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Once every 4 weeks</td>
<td>5</td>
<td>29.4%</td>
</tr>
<tr>
<td>(monthly)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>17</td>
<td>100%</td>
</tr>
</tbody>
</table>

The table above shows that 9 schools (53%) allocate one period per week to African music; 3 schools (17.6%) allocate one period every two weeks and 5 schools (29.4%) allocate one period every four weeks. The data shows that slightly more than half of the schools (9) schedule lessons in African music on a weekly basis. Scheduling for the rest of the 8 schools (47%) averages at one period a month. The implications are that:

a) Inadequate time is allocated to the teaching of African music in almost 50% of the schools;  
b) Intervals between one period and the next are long.

To further establish the contact time between teachers and students, the table below shows the actual number of periods taught by the end of week 10 of the school calendar.
Table 4.1.2. Frequency Table Showing Number of Periods Taught in Schools by the End of Week 10.

<table>
<thead>
<tr>
<th>Number of periods</th>
<th>Number and percentage of schools</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Form 1</td>
</tr>
<tr>
<td>0-4</td>
<td>13(75%)</td>
</tr>
<tr>
<td>5-8</td>
<td>3(18%)</td>
</tr>
<tr>
<td>9-12</td>
<td>4(24%)</td>
</tr>
<tr>
<td>13-16</td>
<td>-</td>
</tr>
<tr>
<td>17-20</td>
<td>-</td>
</tr>
<tr>
<td>21-24</td>
<td>-</td>
</tr>
<tr>
<td>25-28</td>
<td>-</td>
</tr>
<tr>
<td>29-32</td>
<td>-</td>
</tr>
<tr>
<td>33-36</td>
<td>-</td>
</tr>
<tr>
<td>37-40</td>
<td>-</td>
</tr>
<tr>
<td>41-44</td>
<td>-</td>
</tr>
<tr>
<td>45-48</td>
<td>-</td>
</tr>
<tr>
<td>53-56</td>
<td>-</td>
</tr>
</tbody>
</table>
The data above shows that in: -

a) Form 1, 13(75%) of the schools taught less than 5 periods; 3(18%) between 5 and 8 periods, and 4 (24%) between 9 and 12 periods;

b) Form 2, 7(41%) of the schools taught less than 5 periods; 6 (35%) between 5 and 8 periods and 4(24%) between 9 and 12 periods;

c) Form 3, 5(29%) of the schools taught less than 5 periods; 6(35%) between 5 and 8 periods, and 4(24%) between 9 and 12 periods;

d) Form 4, 5(29%) of the schools taught less than 5 periods; 4 (24%) between 5 and 8 periods, and 6(35%) between 9 and 12 periods.

The statistics show that all schools taught less than 13 periods of African music in all the classes. This means that all schools in the first term taught inadequate number of periods in the genre. This finding corroborates that of inadequacy of the time scheduled for African music.

The table below compares the ratios between the average number of periods taught and the maximum number possible. This is so as to further understand
the amount of actual contact time between the teacher and students in the light of the time available for music as a subject. The maximum number of periods possible was computed by multiplying the syllabus recommended number (3 per week for forms 1 & 2 and 4 forms 3 & 4) by the standard 14 weeks per term. Due to delayed admissions in form 1, computation was based on 8 and not 14 weeks since learning only commenced after the sixth week.

Table 4.1.3 Ratio of Number of Periods Taught to the Maximum Number Possible.

<table>
<thead>
<tr>
<th>Class (form)</th>
<th>Average no. of periods taught</th>
<th>Maximum no. of periods possible</th>
<th>Ratio</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>3</td>
<td>24</td>
<td>1:8</td>
</tr>
<tr>
<td>Two</td>
<td>5</td>
<td>42</td>
<td>1:8</td>
</tr>
<tr>
<td>Three</td>
<td>7</td>
<td>56</td>
<td>1:8</td>
</tr>
<tr>
<td>Four</td>
<td>8</td>
<td>56</td>
<td>1:7</td>
</tr>
</tbody>
</table>

The data shows that the number of periods taught in form one averaged at 3 periods out of a possible 24. This means that for every 8 periods, one was used to teach African Music. In form two an average of 5 periods out of 42 were taught meaning that for every 8 periods one was used to teach African music. Periods
in form three averaged at 7 out of 56 meaning that out of every 8 periods, one was used to teach African music. Finally, 8 out of 56 periods were taught in form four meaning that out of every 7 periods, one was used to teach African music.

The ratios of 1:8 for all the first three classes and 1:7 for the Fourth class show that the teaching of African music was given little priority in the classroom.

The table below shows teaching patterns in practical performance so as to establish the nature of contact between the teacher and the students.

<table>
<thead>
<tr>
<th>Strategy</th>
<th>No.of schools</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classroom demonstration by teacher</td>
<td>3</td>
<td>18%</td>
</tr>
<tr>
<td>Regular tuition by resource person</td>
<td>0</td>
<td>0%</td>
</tr>
<tr>
<td>Out-of-class group work</td>
<td>17</td>
<td>100%</td>
</tr>
</tbody>
</table>

Table 4.1.4 Strategies in Teaching of Practicals (Performance).
The table shows that only 3 schools (18%) hold practical sessions in the classroom and are actually instructed by the teacher through demonstration. None of the schools indicated tuition in practicals by a regular resource person (tutor). All the schools (100%) indicated that students carry out practicals in designated groups out-of-class. This data shows that:-

a) Practicals are not catered for on the class timetable by majority of the schools;

b) Meaningful contact time between the teacher and learners is very minimal.

To answer the question on whether or not African music is being taught, the answer is yes, it is being taught. Insights however, show that time allocation is inadequate; intervals between one period and the next are long; periods taught by the end of the tenth week were few in comparison to the time available; the teaching of practicals is not time-tabled and is minus meaningful contact time between the teacher and the students. These findings hence show that even though teaching is taking place, African music is being undertaught.
4.2 What Concept of the Music is Being Presented?

The data in relation to the above question was collected through the questionnaire. The table below shows dominant creative activities that correspond to the element of composition in the "CLASP" model.

Table 4.2.1. Number of Schools that Engage in Composition Activities.

<table>
<thead>
<tr>
<th>Activities in composition</th>
<th>No. of schools</th>
<th>Percentages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Construction of musical instruments</td>
<td>3</td>
<td>18%</td>
</tr>
<tr>
<td>Choreographing folk dances</td>
<td>17</td>
<td>100%</td>
</tr>
<tr>
<td>Improvisation on costumes/regalia</td>
<td>8</td>
<td>47%</td>
</tr>
<tr>
<td>Creation of instrumental accompaniments</td>
<td>17</td>
<td>100%</td>
</tr>
<tr>
<td>Creation of folk melodies</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>

Three schools (18%) indicated learning activities where musical instruments are constructed. In 17 schools (100%) students engage in choreographing folk dances while 8 schools (47%) indicated that students
engage in improvisation on costumes and accompanying regalia. In 17 schools (100%) learning activities in the creation of instrumental accompaniments takes place. None of the schools indicated being involved in the composition of folk melodies. The implications are that:

a) Less than $\frac{1}{4}$ of the schools actually learn how to construct the musical instruments that they study;

b) Choreographing of folk dances and creation of instrumental accompaniments is an extensively undertaken activity;

c) Almost $\frac{1}{2}$ of the schools engage in the making of costumes and folk regalia;

d) Students do not engage in the composition of folk songs.

The above findings show that the practice of composition in the sonic aspects of African music is very minimal whereas creativity in extra-musical aspects is extensively undertaken.
The data below shows patterns of teaching literature studies and analysis so as to understand their contribution to the concept presented in class.

Table 4.2.2 Teaching Patterns in Literature Studies and Analysis.

<table>
<thead>
<tr>
<th>Class (form)</th>
<th>No. of schools teaching literature studies</th>
<th>No. of schools teaching analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>17 (100%)</td>
<td>0</td>
</tr>
<tr>
<td>Two</td>
<td>17 (100%)</td>
<td>4 (24%)</td>
</tr>
<tr>
<td>Three</td>
<td>17 (100%)</td>
<td>8 (47%)</td>
</tr>
<tr>
<td>Four</td>
<td>17 (100%)</td>
<td>17 (100%)</td>
</tr>
</tbody>
</table>

Literature studies are taught by 17 schools (100%) in form one but no school indicated teaching analysis in the same class. In form two, all schools teach literature studies and only 4 (24%) teach analysis. In form three, 17 schools (100%) indicated that they teach literature studies, and 8 (47%) indicated that they teach analysis as well. In form four, all the 17 schools (100%) teach analysis. The implications are that: -
a) Literature studies are taught in all schools and at all the four levels;
b) Teaching of analysis is not taken up seriously until in form three and even then, almost half of the schools do not teach it;
c) The biggest concentration as far as teaching analysis is concerned takes place in the examination class (form four).

The data below shows the dominant skills acquired so as to understand the place of skills in the overall concept presented in the classroom.

Table 4.2.3 Dominant Skills Acquired.

<table>
<thead>
<tr>
<th>Area of &quot;CLASP&quot;</th>
<th>Skill acquired</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition</td>
<td>Creation of instrumental accompaniments, choreography of folk dances, improvisation on costumes and regalia.</td>
</tr>
<tr>
<td>Analysis</td>
<td>Identifying musical structures, melodic and rhythmic motifs, accompanying instruments.</td>
</tr>
<tr>
<td>Literacy</td>
<td>Sight singing.</td>
</tr>
<tr>
<td>Performance</td>
<td>Group singing, solo singing, instrument playing, dancing.</td>
</tr>
</tbody>
</table>
The table shows skills acquired in the following areas:

a) Composition – Instrumental accompaniments, choreography of folk dances, improvisation on costumes and regalia;

b) Analysis – Identifying musical structures, melodic and rhythmic motifs, accompanying instruments;

c) Literacy – Sight singing;

d) Performance – Group singing, solo singing, instrument playing, dancing.

The implications are that relevant skills acquired in each area of "CLASP" are reasonably sufficient. Exceptions are that skills in composing folk songs are not acquired and only one skill is acquired in music literacy, namely sight singing.

The table below shows participation in extracurricular activities that allows for students to experience concepts learned in class. This is so as to understand the experiential factor in the concept presented.
Table 4.2.4. Extra-curricular Activities Where African Music is Experienced.

<table>
<thead>
<tr>
<th>Activities</th>
<th>No. of schools</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Musical activities within school programme</td>
<td>12</td>
<td>70%</td>
</tr>
<tr>
<td>Kenya Music Festival participation</td>
<td>14</td>
<td>82%</td>
</tr>
<tr>
<td>Activities in both the school programme and Kenya Music Festival</td>
<td>11</td>
<td>65%</td>
</tr>
</tbody>
</table>

The data shows that 12 schools (70%) have school activities within the larger school programme where students experience African music. 14 schools (82%) participate in the Kenya Music Festival (KMF) African categories at the provincial level. 11 schools (65%) participate in both activities within the school programme and the Kenya Music Festival.

The table below shows the actual breakdown of activities in Table 4.2.4 so as to understand the functional nature of the concept learned by examining the roles of these activities in the school programme.
Table 4.2.5 Role of Extra-Curricular Activities in the School Programme.

<table>
<thead>
<tr>
<th>Role of activities</th>
<th>No. of Schools</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student entertainment</td>
<td>12</td>
<td>70%</td>
</tr>
<tr>
<td>Inter-house competitions</td>
<td>8</td>
<td>47%</td>
</tr>
<tr>
<td>Entertaining parents/guests</td>
<td>12</td>
<td>70%</td>
</tr>
<tr>
<td>Inter-school competitions</td>
<td>14</td>
<td>82%</td>
</tr>
</tbody>
</table>

The table shows that 12 schools (70%) use musical activities for entertainment purpose while 8 (47%) engage in them for inter-house competitions. 12 schools (70%) perform dances and songs for parents and guests on relevant occasions while fourteen of them (82%) engage in these activities for inter-school competitions.

The data shows that the role of extra-curricular musical activities are two fold: -

a) Entertainment;

b) Competition.
The emphasis on the entertainment and competitive aspects fail to reinforce the awareness of the philosophical issues of life enshrined in the music. This approach towards extra-curricular activities hence contributes little towards indigenous Kenyan music education.

In answering the second research question regarding what concept of the music is presented the deductions are that: -

a) The teaching of Kenyan indigenous music does not embrace the entire concept in that it stops only at teaching of the sonic aspect of the music leaving out the education of the philosophical issues of life, found within the music;

b) The teaching does not balance the different areas of musical knowing resulting in poor concept formation and musical understanding due to the heavy emphasis on literature studies.

4.3 Are Methods and Resources Employed in Teaching Supportive of the Content?

The data was collected through the questionnaire, interview and non-participant observation. The table below shows teaching strategies for the various
"CLASP" areas so as to understand whether or not they allow for student involvement in the learning.

Table 4.3.1 Dominant Strategies Employed for Teaching the Various "CLASP" Areas.

<table>
<thead>
<tr>
<th>Areas of &quot;CLASP&quot;</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Composition</td>
<td>Out-of-class group work experimentation</td>
</tr>
<tr>
<td>Literature studies</td>
<td>Lecture, discussion, questioning, holiday project work.</td>
</tr>
<tr>
<td>Analysis</td>
<td>Explanation, discussion, listening to audio recordings.</td>
</tr>
<tr>
<td>Performance</td>
<td>Out-of-class rote learning led by students in designated groups.</td>
</tr>
</tbody>
</table>

The above table shows that students engage in out-of-class group work experimentation in the area of composition. Teaching of literature studies employs classroom lectures, discussions, questionings and individual holiday project work. In the area of analysis, teachers employ explanation, discussion and
listening to audio recordings. In the area of performance, out-of-class rote learning in designated groups is led by fellow students.

The implication is that the entire teaching strategies constitute approaches that have an average degree of student involvement in the learning process.

The data below was collected through non-participant observation (see appendices (iii) & (iv), pp.88 & 89). The data shows teaching and learning activities to find out their musical practicability.

Table 4.3.2. Percentages of Teaching and Learning Activities Observed in Classrooms.

<table>
<thead>
<tr>
<th>Classroom activities</th>
<th>Theoretical</th>
<th>Practical</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>No.</td>
<td>Percentage</td>
</tr>
<tr>
<td>Teacher activities</td>
<td>77</td>
<td>95%</td>
</tr>
<tr>
<td>Student activities</td>
<td>36</td>
<td>69.2%</td>
</tr>
</tbody>
</table>
95% of the teachers' activities (77) were theoretical and 5% (4) practical thus, 69.2% (36) of the student activities were theoretical and 30.8% (16) practical. The implication of the above data is that teaching and learning activities are predominantly theoretical.

4.3.1. Resource Usage

The data below was gathered through the questionnaire. The table shows different strategies for learning of song and dance so as to find out the suitability of the resources.

Table 4.3.3.1 Modes of Learning Song and Dance and Resources Used.

<table>
<thead>
<tr>
<th>Modes of learning song and dance</th>
<th>No.</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Learning songs from audio recordings</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Learning of songs/dances from video/television recordings</td>
<td>2</td>
<td>12%</td>
</tr>
<tr>
<td>Rote learning from fellow students</td>
<td>17</td>
<td>100</td>
</tr>
</tbody>
</table>
None of the schools indicated that students learn songs from audio recordings. Two schools (12%) indicated that learning of songs and dances through watching of video/television recordings was practised. All schools studied indicated that rote learning of music from fellow students was practised.

The above findings mean that rote learning (imitation) and observation (video and television) are made use of by students. The use of visual aids, (video and television) is however not extensive amongst the schools.

The table below shows resources used so as to establish the suitability of the choices for teaching indigenous music.
Table 4.3.3.2 Resource Usage

<table>
<thead>
<tr>
<th>Resources</th>
<th>No. of schools</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Books</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>K.I.E. Series</em></td>
<td>15</td>
<td>88%</td>
</tr>
<tr>
<td><em>Folk Music of Kenya by Senoga-Zake</em></td>
<td>8</td>
<td>47%</td>
</tr>
<tr>
<td><em>East African Music by Hyslop</em></td>
<td>5</td>
<td>29%</td>
</tr>
<tr>
<td><em>Traditional Instruments of Kenya by Kamenyi</em></td>
<td>3</td>
<td>17.6%</td>
</tr>
<tr>
<td>Others</td>
<td>5</td>
<td>23.5%</td>
</tr>
<tr>
<td>Charts, pictures, posters, chalkboard</td>
<td>17</td>
<td>100%</td>
</tr>
<tr>
<td><strong>Audio-visual aids</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Audio cassettes</td>
<td>5</td>
<td>29%</td>
</tr>
<tr>
<td>Video cassettes</td>
<td>3</td>
<td>18%</td>
</tr>
<tr>
<td><strong>Examination materials</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><em>K.I.E material (Prescribed audio cassettes)</em></td>
<td>17</td>
<td>100%</td>
</tr>
<tr>
<td><em>KEMUTA Pamphlets (Literature on examination set-works)</em></td>
<td>17</td>
<td>100%</td>
</tr>
<tr>
<td><strong>Resource persons</strong></td>
<td>8</td>
<td>47%</td>
</tr>
<tr>
<td>Field trip</td>
<td>0</td>
<td>0%</td>
</tr>
</tbody>
</table>
The data shows that 15 schools (88%) use K.I.E. series for teaching. Eight (47%) use Folk Music of Kenya by Senoga-Zake; 5(29%) use East African Music by Hyslop; 3(17.6%) use Traditional Instruments of Kenya by Kamenyi and 5(23.5%) use a variety of other books. Seventeen (100%) use charts, pictures, posters and chalkboard. Under audio-visual aids, 5(29%) use audio cassettes and 3(18%) video cassettes. All schools 17(100%) use K.I.E. material (prescribed audio cassettes) and KEMUTA pamphlets (literature on setworks). Resource persons are engaged by 8(47%) of the schools. None of the schools interviewed indicated undertaking a field-trip in the last 6 months. The implications are that: -

a) Resources that make musical experiences most vivid (audio visual aids, field trips) are under-utilised whereas those that present concepts most abstractly (books, charts, pictures, posters and chalkboard) are used extensively;

b) Apprenticeship is not fully incorporated into the teaching programme.

To answer the final research question regarding teaching methods and resources the above findings show
that their usage does not sufficiently make the music experience real and interesting in the classroom.

4.4 Summary

Analysis of the data revealed the following insights into the teaching of indigenous music in Nairobi secondary schools: -

Inadequate time is allocated for the teaching of Kenyan indigenous music and consequently teaching time is not enough. Intervals between one lesson and the next are long hence learning is bound to suffer; Contact time between teachers and students in practicals is very minimal and almost none-existent; Activities in composition do not include the composition of folk songs hence students' creative abilities are not challenged; The teaching of analysis is non-existent in forms one and two and only taken up in forms three and four with examinations in focus; Literacy skills acquired are not sufficient, the only one being sight singing.

Teaching does not balance the areas of composition, literature studies, audition and performance, hence there is a heavy emphasis on literature studies and
very little attention is given to audition. This consequently results, not in musical understanding, but mere knowledge about music.

Teaching and learning activities are heavily theoretical and hence fail to bring the music experience alive in the classroom. Similarly, resources that are used are not suitable for bringing vivid musical imagery into the classroom. Audio-visual aids are not adequately utilized to supplement the use of books.

Resource persons are not well integrated into the teaching programme yet they could be used to supplement instruction. Another notable exclusion is the absence of field trips despite the fact that they are important in strengthening experiential learning. These factors were found to negatively affect instruction in indigenous music hence resulting in the possibility of misconception in as far as understanding the genre is concerned.
5.0 DISCUSSION OF FINDINGS

This chapter discusses the findings in chapter four in the light of the conceptual framework of the study. It is therefore necessary to outline the main principles underlying the framework:

a) "CLASP" model of musical knowing
   i) Composition, Literature studies, Audition, Skills and Performance as areas of musical experience;
   ii) Literature studies and skills as having enabling roles for composition, audition and performance;
   iii) Audition as being basic to all the areas of musical knowing;
   iv) The apex of musical education as being musical understanding.

b) Aesthetic functionalism
   i) Meaning of music as being bound up in the music's function;
   ii) Music understood within the parameters of the culture that produces it;
iii) Music education as leading to the understanding of extra-musical realities about life.

5.1 Is Kenyan Indigenous Music Being Taught?

The findings showed that African music is being under taught. This was based on the amount of time that is scheduled for African music and the average number of periods that had actually been taught by the end of the 10th week in relation to the possible number of periods. Table 4.1.1 implies that scheduling for almost half the schools (8) averages at one period a month. Hoofer (1964:100) observes that:

The effort in music education should be spread evenly throughout the various levels of school system and among the various types of music course.

This ensures that attention is given to every genre that is contained in the syllabus. The implications of the long intervals is that learning is likely to suffer because students easily forget what they learned if lessons are not revisited within reasonable intervals of time.

Table 4.1.3 shows that for almost all the classes, one period was taught (African music) out of a possible 8. It must however be mentioned that computation for the
form one class was not based on the standard 14 weeks per term but on 8 weeks due to fact that they reported in their schools at the end of the 6th week. The ratio however was still 1:8, reflecting a pattern that was similar to the other classes. The findings of table 4.1.2 show that not more than 13 periods were taught in any one class. The implications mean that African music is not being given much classroom priority and hence is neglected.

The 4.1.4 shows that the strategy employed in teaching performance allows for very little contact time between the students and the teacher. Only 3 schools (18%) indicated that besides out-of-class group work, teachers carry out demonstrations in the classroom. No school indicated tuition by a regular resource person. All schools indicated that students carry out practicals outside classes and that they learn songs and dances from one another. This strategy leaves a lot to be desired. Most of the teachers revealed that out-of-class activities are only brought before them for assessment. This means that learning of performance skills is done almost entirely minus guidance from a knowledgeable authority. In the African traditional practice, learners spend hours observing a skilled
musician, talking to him and acquiring knowledge and skills. Some would even go to live in the home of the musician for long periods of time so as to achieve proficiency. The issue of contact with the master-musician is therefore a very important and fundamental one. Judging by the manner in which the performance aspect is handled, one can conclude that very little teaching is taking place and that whatever skills students acquire are through means other than from their teachers.

Another aspect of the teaching trend that was revealed is one that concerns the teaching of analysis. Table 4.2.2 shows that teaching of analysis is neglected and only taken up seriously by the majority of schools as national examinations approach. At form four, teachers in all schools are teaching analysis having not laid the necessary foundation in form one and largely ignored it in the in-between classes. Audition in the African set-up is the bedrock upon which all the other aspects of musical experience are founded since learning is based on rote, imitation and slow absorption. To perform in a group, one has to have good sense of pitch and rhythm so as to respond to the soloist in time. Tuning of an instrument requires that
one’s inner hearing is good and composition of melodies is based upon internalized concepts and acquired knowledge. Therefore, for one to demonstrate musicianship, he/she must have good aural skills. Paynter (op.cit:126) makes this observation:

As we have already observed, the ear is really the only 'rule' that exists in music and aural sensitivity is the key to all musical understanding. This is the point from which we grow musically, since listening is a creative act; a process by which we make the sounds part of ourselves and so assimilate their meaning for us. Active listening is fundamental at every stage of improvisation, composition, interpretation and presentation. We evaluate and take decisions on the basis of what we hear, and however much kinetic satisfaction we get from playing an instrument, the ultimate pleasure is aural.

The sudden attention to analysis in form four implies that it is being taught with a focus on the examination. This defeats the purpose of incorporating the audition aspect in the syllabus because its teaching leads, not to musical understanding but mere spotting of tunes, time signatures and rhythm as Akuno (op.cit a) describes it.

5.2 What Concept of The Music is Being Presented?

The findings relating to this question revealed that the teaching of Kenyan indigenous music does not embrace the entire concept in that it leaves out the role of the music of educating youth in the philosophical issues of life. Table 4.2.4 shows that majority of schools have extra-musical activities where African music can be
experienced. Table 4.2.5 further shows that these experiences serve only for competition and entertainment purposes. Akuno (op.cit b: 7-8) argues:

...Music in Africa is part of important social functions, some which may be scared (ritual role). Even when performed as pastime, music is not purely for entertainment. The lyrics further indicate other functions of each song; and movements and formations, as well as the occasion for performance, clearly indicate what the true function of each dance is.

She further observes that the ultimate goal of music education in the traditional set-up was to teach the youth on realities of life.

The other finding was that the different aspects of "CLASP" are not handled as they should be. Teaching is largely centred on literature studies and to a lesser extent, performance. The teaching of audition is not meaningfully undertaken in that it is undertaught and even when taught, it is done with examinations in focus. Skills acquired are reasonably sufficient but a glaring absence is the one in the area of literacy whereby only one skill is acquired. Students do not compose folk songs and hence are greatly lacking in the area of composition.

Swanwick (op.cit) in explaining the principles upon which "CLASP" is based, emphasizes that literature
studies and skills must specify what kind of activity one is involved in at a given time. Is it composition, audition or performance? All activities involved in literature studies, and skill acquisition must lead to the development of different aspects of "CAP"

Classroom teaching in revealing the heavy emphasis on literature studies implies a weakness. Swanwick (op.cit:45) says:

There is no doubt, a place for musicological studies of an historical kind undertaken for their own sake, but if so we are involved in the discipline of historical study not music.

In view of the above, it can be said that classroom teaching in Kenyan indigenous music misses the point.

The "CLASP" model defines the place of skills as one that supports performance. The absence of adequate literacy skills means that the experience is greatly hampered.

The major areas of "CAP" also revealed inadequate handling. Most notable is the lack of composition of folksongs and dances. This shows that the mark of musicianship (creativity) is not attained if students do not engage in composition based on learned concepts. As noted earlier, audition is largely neglected and only
taught to examination class. Performance on the other hand is left to the students' own initiative and its learning is acquired without much input by the teachers.

The above findings showed that teaching fails to address the entire concept of indigenous Kenyan music in that it embraces only the sonic aspect leaving out the extra-musical dimension imbued in the music. Furthermore the various components of the concept are not balanced resulting in poor concept formation as a consequence of emphasis on literature studies at the expense of practical musicianship.

5.3 Are Methods and Resources Employed in Teaching Supportive of the Content?

Tables 4.3.1. shows that the teaching strategies allow for an average degree of student involvement in the learning process. This means that methods such as discussion, explanation, question and answer as well as lecture are employed. However, Table 4.3.2. shows that teaching and learning activities are predominantly theoretical. Lack of inclusion of actual musical experiences in teaching ends up with a dry lesson where
students only acquire facts but no experience at all. Swanwick (op.cit:42) affirms:

Just as knowing people really well involves us in personal contact across a variety of different meetings, and in relating to them on various levels, so it is with musical relationships. People need multiple opportunities for meeting up with music, coming in from different angles in order to become aware of its richness of possibilities.

The logic behind having practical music experiences in the classroom is so that musical understanding can be attained. African music is learned as one interacts in practical experiences by dancing, imitating, observing etc. This allows for the learner to try out the music and personalize it. The imminent result of having theory-laden lessons is a product of musicians who know much about music and very little understanding of it.

5.4 Resource Usage

Resources used revealed that principles of rote learning, imitation and observation were greatly compromised. According to Table 4.3.3.2, audio-visual aids were under-utilised yet they are based on the principles of seeing and hearing, aspects of indigenous African music education. Most schools rely on books and charts. Resource persons are not adequately utilised and none of the schools indicated having undertaken field trips in the last 6 months.
The principle of experiential learning hence, is largely compromised in as far as resources are concerned. The suitability of charts and books in the absence of audio-visual aids is highly questionable.

Dale (op. cit :375) argues:

"Charts, graphs, diagrams, written and spoken words are substituted for the experience. They merely designate things, processes or events. All physical resemblance has been removed. Only meaning has been left."

Hence, for the sake of accurate concept formation, it is important that teaching resources that are based on symbols be backed up by audio-visual aids so that imagery can be made more vivid and the musical experience understandable.

It was found that majority of resources used were not sufficient in articulating the concept of African music and that audio-visual aids were under-utilised.

Teaching methods and resources were lacking in providing experiential learning in that theoretical approaches were emphasized and suitable resources under-utilised.

5.5 Summary

The chapter discussed the issue of whether indigenous music is being taught or not. Discussions were
centered on the finding that it is being under-taught. Insights into this finding showed that inadequate time is dedicated to African music and that contact time between teachers and students is not sufficient.

Discussions were also carried out based on the finding that the entire concept of Kenyan indigenous music is not embraced and that the different aspects of "CLASP" are not balanced resulting in theoretical knowledge.

Methods of instruction and resource usage was discussed in the light that methods are not practical and that the music is not experienced. Resources that foster a vivid musical experience were also found to be under-utilised.
CHAPTER 6

SUMMARY, CONCLUSIONS

RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER STUDY

6.0 Summary

This study was carried out in Nairobi Secondary Schools to investigate the factors affecting the teaching of Kenyan indigenous music. What necessitated the study was that teachers of music have not been adequately tuitioned in handling African music and that Western European methodologies were being used to teach it. The rationale behind the study is to restore Kenyan indigenous music to its important position in the Kenyan music educational system and function in imparting a cultural identity to the youth. The study was carried out within conceptual frameworks of aesthetic functionalism (Akuno, op.cit a) and “CLASP”, a model of musical knowing (Swanwick, op.cit).

The study was based in Nairobi Province and was undertaken in both private and public schools that offer the 8-4-4 music curriculum. Literature review included relevant books, journals, government reports, seminar papers, encyclopedia,
thesis and newspaper articles. The areas under review were: the concept of African music; music education in Kenya; principles in teaching of music and usage of resources.

The study used the descriptive survey method. Questionnaires were given to all the 20 schools and two other samples were randomly derived each consisting of 30%. These were interviewed and observed. Research instruments consisted of questionnaires, interviews and non-participant observation. A portable audio cassette tape recorder was used for recording data during the interviews.

Data collection was done over a period of three weeks. Questionnaires were hand delivered and collected within the first week. Observations and interviews were scheduled and completed by the end of the 10th school week. Observations were recorded on the record form accompanying the observation schedule (see appendices (iii) and (iv), pp.88 & 89).

Data was summarised using averages, percentages, ratios and tabular representations. Emerging patterns were then analysed and discussed within logical and
conceptual frameworks of "CLASP" and aesthetic functionalism.

6.1 Conclusions

As far as the teaching of indigenous music is concerned the answer is yes, it is being taught. Findings however show that:

i) Inadequate time is allocated for indigenous music;

ii) Intervals between one lesson and the next are long hence learning is likely to suffer;

iii) Teaching of indigenous music is given little priority in the classroom;

iv) Contact time between teachers and students is inadequate especially in the practical component.

These findings show that indigenous music is being undertaught.

Teaching does not present an entire and comprehensive concept of Kenyan indigenous music in that it fails to articulate the extra-musical aspect in the music and at the same time does not address learning experiences within a practical and functional framework. Findings show that:
i) The teaching of composition, literature study, audition, skills and performance are not balanced hence a heavy emphasis on literature studies leading to mere knowledge about music and musical instruments;

ii) Analysis is not seriously taught in forms 1, 2 and 3;

iii) Analysis is taught in form 4 for examination purposes;

iv) Literacy skills acquired in indigenous music are not sufficient;

v) Students do not engage in composition of indigenous music;

vi) The experience of music in the larger school programme is entirely for entertainment and competition purposes.

To answer the final question, teaching methodologies and resources do not fully support the nature of Kenyan indigenous music. Findings show that:
i) Teaching and learning activities are predominantly theoretical hence lacking a practical base;

ii) Suitable teaching resources are neglected in favour of books, charts, pictures, and posters;

iii) Lack of experiential learning resulting in poor concept formation;

iv) Resource persons are not used in teaching of skills.

The above findings reveal a sorry state and make it necessary that the teaching of indigenous music undergo reforms so that it can result in musical meaningfulness.

6.2 Recommendations

Based on the findings, recommendations made are geared towards steering the entire programme towards a streamlined and musically vibrant future. The researcher recommends:

a) That teachers of music review their scheduling modalities so as to give adequate priority to indigenous music;
b) i) That more time be allocated for the teaching of performance in African music;

ii) Resource persons should be incorporated into the system of music education to handle the playing of music instruments, song and dance;

c) That the teaching of analysis and all other areas of the syllabus begin in form one;

d) That workshops and in-service courses for teachers be organised so as to re-orient them on the uniqueness of African music, methodologies and resource usage;

e) That school heads be sensitized on the importance of field trips for teaching music;

f) An increased use of audio-visual aids to supplement books.

6.3 Suggestions for Further Study

Below are areas that the researcher felt ought to be investigated so as to propagate the cause of indigenous Kenyan music education: -

a) Assessment of the suitability of folk music used in teaching;
b) A study on how teaching methods and resources can be integrated with principles of traditional African educational practices;

c) Prevailing attitudes amongst teachers and students towards indigenous music;

d) Use of indigenous music to teach concepts at the secondary level.
BIBLIOGRAPHY


Snyder, K.D. (1965) *School Music Administration and Supervision*. Boston: Allyn and Bacon Inc.


Appendix (i)

QUESTIONNAIRE FOR TEACHERS OF AFRICAN MUSIC

Fill in the blanks and tick where appropriate.

1. a) What is the time allocated for African music for each of the following (Tick where appropriate)?

   i) Form 1 & 2
      - Once a week
      - Once a fortnight
      - Once a month
      - Any other (specify) __________________________

   ii) Form 3 & 4
      - Once a week
      - Once a fortnight
      - Once a month
      - Any other (specify) __________________________
b) How long is each session.....................?

c) How many periods so far have you covered this term in

(i) Form one______________________________________?

(ii) Form two______________________________________?

(iii) Form three______________________________________?

(iv) Form four______________________________________?

2. a) What areas of African music do you teach?

b) What dominant learning activities do you plan for the students in each area______________________________________?

3. a) What teaching strategies do you employ in teaching each of these areas______________________________________?

b) Which of the following modes do you employ in teaching practicals? (Tick where appropriate).

- Observing and imitating the teacher
- Learning from audio recordings
4. What activities do you expect a student to do at the end of a lesson in

i) Practicals ____________________________ ?

ii) Analysis of African Music ________________ ?

iii) Literature about instruments, songs and dance ____________________________ ?

5. What activities do your students engage in to show creativity (Tick where appropriate)?

- Composing of folk melodies
- Construction of musical instruments
- Improvisation on costumes and folk regalia
- Creation of instrumental accompaniments
- Choreographing folk dances
- Any other (specify) ____________________________

6. a) What are the prescribed texts for each of the following classes:

(i) Form one ____________________________
(ii) Form two

(iii) Form three

(iv) Form four

b) What other instructional materials do you use to support the teaching? (Tick where appropriate)

(i) Text books

(ii) Charts

(iii) Pictures and posters

(iv) Chalk board

(v) Any other specify

7 a) Apart from prescribed texts do you have other sources of resources? (Tick where appropriate)

- Yes
- No

b) If so, where from?

8. Do you use resource persons? (Tick where appropriate)
b) If so, how frequently?

9. a) What African musical instruments are available in your school?

b) (i) Apart from the practical sessions do you use them in teaching other areas? (Tick where appropriate)

10. a) What musical extra-curricular activities does your school programme have?

b) What role do these activities play in your school?
Appendix (ii)

INTERVIEW SCHEDULE FOR MUSIC TEACHERS

1. Name of school ____________________________

2. What areas of Music do you target when designing your plan of work for African music?

3. Explain the strategies you use to teach:
   i) Practicals
   ii) Literature on African music and musical instruments
   iii) Analysis of African music

4a) Is the surrounding environment helpful in as far as resources are concerned?
   b) If so, how do you make use of it to support the teaching?

5. What teaching tools are available in your school and how do you use them?

6. In teaching African music,
   a) Do you use resource persons?
   b) If so, what areas do they cover?
7. What do you take into consideration when selecting the repertoire for classroom instruction?

8. Does the larger school programme have musical activities that allow for an expression of African music? Explain.
### Classroom Activities

<table>
<thead>
<tr>
<th>Teacher activities</th>
<th>1. Lecture</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2. Demonstration</td>
</tr>
<tr>
<td></td>
<td>3. Questioning</td>
</tr>
<tr>
<td></td>
<td>4. Explaining</td>
</tr>
<tr>
<td></td>
<td>5. Use of teaching aids</td>
</tr>
<tr>
<td></td>
<td>6. Gives assignment</td>
</tr>
<tr>
<td>Student activities</td>
<td>7. Takes notes</td>
</tr>
<tr>
<td></td>
<td>8. Discussion</td>
</tr>
<tr>
<td></td>
<td>9. Singing/playing an instrument/dancing</td>
</tr>
<tr>
<td></td>
<td>10. Identification of musical concepts</td>
</tr>
<tr>
<td></td>
<td>11. Imitation</td>
</tr>
<tr>
<td></td>
<td>12. Observation</td>
</tr>
<tr>
<td></td>
<td>13. Taking of melodic and rhythmic dictation</td>
</tr>
</tbody>
</table>

**Note:** Numbers do not imply a scale but only identify a particular activity.

Appendix (iv)

Record Form

Observation Periods

(Adopted from Flanders Interaction Analysis Categories Record Form, Ibid).
FORM ONE

1.0 BASIC SKILLS

1.1 Specific Objectives
The learner should be able to:
• sight read music;
• sight using music;
• sight sing music;
• translate music from staff to solfa notation;
• translate music from solfa to staff notation;
• transpose music;
• write music.

1.11 (a) Time.
(i) Note values and the tie: o
(ii) Time signatures: 2 3 4 6
(iii) Bars and bar lines.
(iv) Rests: –

(b) Melody.
(i) Pitch:
• staff;
• treble and bass clefs;
• pitch names;
• leger lines.
(iii) Key-signatures of C, G, D, A, F, B flat and E flat major.
(iv) Solfa syllabuses.
(v) Transposing an octave up or down.
(vi) Musical terms and signs.
(vii) Technical names of the degrees of the scale.

1.12 (c) Harmony.
Triad I, IV, V in major keys in root position.

1.11 (a) Time.
(i) Note values and the tie: o
(ii) Time signatures: 2 3 4 6
(iii) Bars and bar lines.
(iv) Rests: –

(b) Melody.
(i) Pitch:
• staff;
• treble and bass clefs;
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(iii) Key-signatures of C, G, D, A, F, B flat and E flat major.
(iv) Solfa syllabuses.
(v) Transposing an octave up or down.
(vi) Musical terms and signs.
(vii) Technical names of the degrees of the scale.

1.12 (c) Harmony.
Triad I, IV, V in major keys in root position.

HISTORY AND ANALYSIS

Specific Objectives
The learner should be able to:
• appreciate different types of music;
• respond to different types of music and dance.

A study of music selected from any
two of the sections (a), (b) and (c) below:
(a) African music — A study of:
(i) a one or two stringed instrument;
(ii) a wind instrument — horn;
(iii) vocal music — solo.

(b) Western music.
(i) origins of music;
(ii) growth of music — Ancient to Renaissance.

(c) Oriental music.

2.12 Analysis.
Analysis of music selected from any two of sections (a), (b) and (c) below:
(a) African music:
(i) music of a one, or two stringed instrument;
(ii) music of a wind instrument: horn;
(iii) vocal music — solo.

(b) Western music:
melodic analysis;

(c) Oriental music.

3.0 PRACTICALS

3.1 Specific Objectives
The learner should be able to:
• perform a variety of songs and dances;
• develop and maintain a sense of self-discipline and coordination;
• acquire and display fluency and articulation in performance;
• develop an appreciation of folk music;
• play a musical instrument;
• enhance growth of music through positive contribution;
• develop respect for and positive reaction to other peoples' culture.

Dance.
Performance of a dance selected from any of sections (a), (b) and (c) below:
(a) African.
(b) Western.
(c) Oriental.

Instruments.
Performance on two instruments each selected from any two of sections (a), (b) and (c) below:
(a) African.
(i) a one stringed instrument;
(ii) a lyre;
(iii) a wind instrument;
(iv) a drum set;
(v) voice.

(b) Western.
(i) voice;
(ii) wood wind;
(iii) keyboard;
(iv) string;
(v) brass;
(vi) percussion.

(c) Oriental.
(i) string;
(ii) wind;
(iii) percussion.

3.11

3.12

4.0

4.1

4.11

PROJECT

Specific Objectives
The learner should be able to:
• compare songs and dances in traditional, popular and contemporary styles;
• collect and preserve traditional songs, dances and musical instruments;
• identify and make use of the existing music industry.

Field work.
(a) Collecting folksongs and dances.
(b) Collecting instruments.
(c) Composing music.
(d) Visits to and/or participation in:
   (i) national days;
   (ii) cultural festivals;
   (iii) music centres;
   (iv) recording industries.

FORM TWO

5.0 BASIC SKILLS

5.1 Specific Objectives
The learner should be able to:
• sight read music;
• sight sing music;
• translate music from staff to solfa notation;
• translate music from solfa to staff notation;
• transpose music;
• write music.

5.11 (a) Time.
(i) Note values:
(ii) Time signature: 2 3 4 6
     4 4 4 8
(iii) Grouping of notes:
(iv) Rests:

(b) Melody.
(i) melodic intervals of major keys up to a leap of a perfect 5th and an octave;
(ii) scales of E major and A flat major;
(iii) harmonic and melodic minor scales of A, D and E;
(iv) creating melodies of up to four bars introducing intervals of a perfect 4th, major 6th and perfect octave;
(v) transposing into another key;
(vi) musical terms and signs.

(c) Harmony.
Triads I, IV, V in major and minor keys in root position, first and second inversions.

5.12 Aural.
(a) Rhythm:
(i) Note values
(ii) Time signatures: 2 3 4 6
     4 4 4 8
(iii) Grouping of notes
(iv) Rests:

(b) Melody.
Melodic intervals including a leap of up to a perfect 5th and an octave.

(c) Intervals: Harmonic intervals. Perfect 4th major 6th and perfect octave.

(d) Cadences:
   Perfect, plagal and imperfect.

6.0 HISTORY

6.1 Specific Objectives
The learner should be able to:
• appreciate different types of music;
• respond to different types of music.

6.11 History of music.
A study of music selected from any two of sections (a), (b) and (c) below:
(a) African music:
(i) a study of five/six stringed instruments;
(ii) wind instruments — flutes and reed;
(iii) vocal music: solo-response.

(b) Western music: Baroque period.

(c) Oriental music.

6.12 Analysis.
Analysis of music selected from any two of the sections (a), (b) and (c) below:

(i) music of five or six stringed instruments;
(ii) music of wind instruments: Flutes and reed;
(iii) vocal music: solo-response.

(b) Western music: Melodic analysis.

(c) Oriental music.

7.0 PRACTICALS

7.1 Specific Objectives
The learner should be able to:

- perform a variety of songs and dances;
- develop and maintain a sense of self-discipline and co-ordination;
- acquire and display fluency and articulation in performance;
- develop an appreciation of folk music;
- organise and participate in music making activities;
- enhance growth of music through positive contribution;
- develop respect for and positive reaction to other peoples' cultures.

7.11 Dance.
Performance of song and dance selected from any two of sections (a), (b) and (c) below:

(a) African.
(b) Western.
(c) Oriental.

7.12 Instruments.
Performance of two instruments each selected from two of sections (a), (b) and (c) below:

(a) African:
(i) voice;
(ii) a one stringed instrument;
(iii) a lyre;
(iv) a wind instrument;
(v) a drum set.

(b) Western:
(i) voice;
(ii) woodwind;
(iii) keyboard;
(iv) string;
(v) brass;
(vi) percussion.

(c) Oriental:
(i) string;
(ii) wind;
(iii) percussion.

PROJECT

Specific Objectives
The learner should be able to:

- compare songs and dances in traditional, popular and contemporary styles;
- collect and preserve traditional songs, dances and musical instruments;
- identify and make use of the existing music industry.

Field work.
(a) Collecting folksongs and dances.
(b) Collecting musical instruments.
8.12 Visits to and/or participation in:
(a) National days.
(b) Cultural festivals.
(c) Music centres.
(d) Recording industries.

FORM THREE

9.0 BASIC SKILLS

9.1 Specific Objectives
The learner should be able to:
• sight read music;
• sight sing music;
• translate music from staff to solfa notation;
• transpose music;
• write music.

9.11 (a) Time:
(i) Time signatures:
   3 9 6 2 3
   8 8 4 2 2
(ii) Grouping of notes:
   \[ \text{\textbullet\textbullet\textbullet} \]
(iii) Syncopation: \[ \text{\textbullet\textbullet} \]

(b) Melody:
(i) all melodic intervals of the diatonic scale and their inversions;
(ii) scales of F sharp, D flat, G flat;
(iii) harmonic and melodic minor scales G, C, B, F sharp, C sharp, G, C and F;
(iv) transposition;
(v) ornaments;
(vi) creating melodies of up to eight bars using major, minor and perfect intervals.

(c) Harmony:
S.A.T.B. harmony.
Progressions involving chords I, IV, V, II and VI and their inversions in major keys.

9.2 Aural.
(a) Rhythm:
\[ \text{\textbullet\textbullet\textbullet} \]
(i) Tiplet \[ \text{\textbullet\textbullet\textbullet} \]
(ii) Time signatures:
   3 9 6 2 3
   8 8 4 2 2
(iii) Grouping of notes:
   \[ \text{\textbullet\textbullet\textbullet} \]

(b) Melody:
Major minor and perfect intervals in both major and minor keys.

(c) Intervals:
Harmonic intervals; major, minor and perfect.

(d) Cadences:
Perfect plagal imperfect and interrupted in major keys.

10.0 HISTORY AND ANALYSIS

10.1 Specific Objectives
The learner should be able to:
• appreciate different types of music;
• respond to all types of music and dance.

10.11 History of music.
A study of music selected from any two of sections (a), (b) and (c) below:
(a) African music:
(i) study of drums;
(ii) idiophones;
(iii) vocal music accompanied solo response.
(b) Western music; classical and
romanic.

(c) Oriental music.

10.12 Analysis.
Analysis of music selected from any
two of sections (a), (b) and (c)
below:

(a) African music: vocal and in-
strumental.

(b) Western works:
Harmonic analysis.

(c) Oriental music.

11.0 PRACTICALS

11.1 Specific Objectives
The learner should be able to:

• perform a variety of songs and
dances;
• develop and maintain a sense of
self-discipline and co-
ordination;
• acquire and display fluency and
articulation in performance;
• develop an appreciation of folk
music;
• play a musical instrument;
• use musical instruments and
costumes;
• organise and participate in
music making activities;
• enhance growth of music
through positive contribution;
• develop respect for and positive
reaction to other peoples' culures.

11.11 Dance.
Performance of a dance selected
from any two of sections (a), (b)
and (c) below:

(a) Arican.
(b) Western.
(c) Oriental.

11.12 Instruments.
Performance on two instruments
each selected from any two of sec-
tions (a), (b) and (c) below:

(a) African:
(i) voice;
(ii) a one stringed instrument;
(iii) a lyre;
(iv) a wind instrument;
(v) a drum set.

(b) Western:
(i) voice;
(ii) wood wind;
(iii) keyboard;
(iv) string;
(v) brass;
(vi) percussion.

(c) Oriental:
(i) string;
(ii) wind;
(iii) percussion.

12.0 PROJECT

Specific Objectives
The learner should be able to:

• compare songs and dances in
traditional popular and con-
temporary styles;
• collect and preserve traditional
songs, dances and musical in-
struments;
• identify and make use of the ex-
isting music industry.

12.1 Field work.
(a) Collecting folk songs and
dances.
(b) Collecting musical instruments.
(c) Composing songs and dances.

12.11 Visits to and/or participation in:
(a) National days.
(b) Cultural festivals.
(c) Music centres.
(d) Recording industries.
FORM FOUR

13.0 BASIC SKILLS

13.1 Specific Objectives

The learner should be able to:

• sight read music;
• sight sing music;
• translate music from staff to solfa notation;
• translate music from solfa to staff notation;
• transpose music;
• write music.

13.11 (a) Time.

(i) Grouping of notes.

(ii) Syncopation:

(b) Melody:

(i) modulation to related keys;
(ii) transposition;
(iii) ornaments;
(iv) musical terms and signs;
(v) creating music of up to sixteen bars.

(c) Harmony:

SATB Harmony

(i) progression involving chords I, IV, V, II, and VI in major keys and their in versions;

(ii) progression involving chords I, IV, V and VI in minor keys in root position.

13.12 Aural.

(a) Rhythm.

(i) syncopation.
(ii) duplets.

(b) Melody:

(i) modulation to related keys.

(c) Harmonic intervals: major, minor and perfect.

(d) Cadences: perfect, plagal, imperfect and interrupted cadences in major and minor keys.

14.0 HISTORY AND ANALYSIS

14.1 Specific Objectives

The learner should be able to:

• appreciate different types of music;
• respond to different types of music.

14.11 History of music.

A study of music selected from any two of sections (a), (b) and (c) below:

(a) African music.

(i) study of seven and eight stringed instruments;
(ii) idiophones;
(iii) vocal music:
    accompaniment solo-response.

(b) Western music; 20th century.

(c) Oriental music.

14.12 Analysis.

Analysis of music selected from any two of the sections (a), (b) and (c) below:

(a) African music: Vocal and instrumental;
(b) Western music: Harmonic analysis.
(c) Oriental music.

15.0 PRACTICALS

15.1 Specific Objectives
The learner should be able to:
• perform a variety of songs and dances;
• develop and maintain sense of self-discipline and co-ordination;
• acquire and display fluency and articulation in performance;
• develop an appreciation of folk music;
• play a musical instrument;
• organise and participate in music making activities;
• enhance growth of music through positive contribution;
• develop respect for and positive reaction to other peoples’ cultures;
• pursue music as a profession.

15.11 Dance.
Performance of a dance selected from any two of sections (a), (b) and (c) below:
(a) African.
(b) Western.
(c) Oriental.

15.12 Instruments.
A performance on two instruments each selected from any two of sections (a), (b) and (c) below:
(a) African.
   (i) voice;
   (ii) a one stringed instrument;
(b) Western:
   (i) voice;
   (ii) woodwind;
   (iii) keyboard;
   (iv) string;
   (v) brass;
   (vi) percussion.
(c) Oriental:
   (i) string;
   (ii) wind;
   (iii) percussion.

16.0 PROJECT

16.1 Specific Objectives
The learner should be able to:
• compare songs and dances in traditional, popular and contemporary styles;
• collect and preserve traditional songs, dances and musical instruments;
• identify and make use of the existing music industry.

16.11 Field work.
(a) Collecting folk songs and dances.
(b) Collecting musical instruments.
(c) Composing songs and dances.
(d) Visits to and/or participation in:
   (i) national days;
   (ii) cultural festivals;
   (iii) music centres;
   (iv) recording industries.
TO WHOM IT MAY CONCERN

The following are Year II MA (music) students currently on research. Their investigations, part of their academic programme, are in no way designed to malign your institution.

I request that you kindly allow them to carry out their work in your institution. Any assistance given will go along way towards the development of Music Education in this country.

Candidates Name Reg. No.

Kahindi, Agnes W. C50/8530/98
Andang'o, Elizabeth A. C50/8531/98
Mbeche, Cleniece G. C50/8532/98
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With gratitude

DR. EMILY ACHIENG' AKUNO
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