DECLARATION

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

ELIZABETH J.A. ANDANG’O

18th MAY 2000

DATE

This project has been submitted with our approval as University Supervisors.

DR. EMILY A. AKUNO
DEPARTMENT OF MUSIC
KENYATTA UNIVERSITY

22/5/2000

DATE

PROF. RICHARD C. OKAFOR
DEPARTMENT OF MUSIC
KENYATTA UNIVERSITY

19/5/2000

DATE
DEDICATION

I dedicate this project to my dear parents, Shem and Sylvia Andang'o, for their continued prayer, support and faith in me, and to all my siblings, Caroline, Rose, Pauline, Christine, Don, Peter and Stella – for being there for me at all times.
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This study is about voice tuition at Kenyatta University. It was carried out as a result of observations suggesting some apathy towards voice tuition, by the students. They appeared to have little interest in developing their skills in voice. The current status of voice tuition was therefore explored, in terms of the actual practices being undertaken during teaching and learning.

Renowned authors have stressed the uniqueness of the human voice as an instrument, and its potential, which supersedes that of any other existing instrument. They strongly advocate for its study, while also cautioning tutors to teach correct principles to enhance its development. Two important principles to cultivate in students are practice and musical independence.

Descriptive methods were employed to obtain the information. Questionnaires were given to voice tutors and students, soliciting information on the teaching and learning processes respectively. Interviews corroborated the information in the questionnaires. Forty-four students and five tutors made up the sample of the study. Data analysis was carried out using tables for the students and prose for tutors.
The findings, also discussed in accordance with the objectives, compared voice tuition at Kenyatta University with findings of renown authors. Voice tuition at Kenyatta University was found wanting in important areas such as practice, performance within the university and the students’ level of musicianship. The voice tutors acknowledged the need for seminars and workshops to equip them with more skills for teaching.

As a recommendation, an ideal situation in voice tuition was laid out so as to put the Kenyatta University situation in a clearer perspective. This touched on breathing, attack, registration, resonance and articulation.

In summary, although voice tuition at Kenyatta University is on the right track to success, much needs to be done to realize it.
DEFINITION OF TERMS.

The following terms are used as defined below in this study.

**Attack:** This is the balance between the contraction of the muscles of breathing and the tension in the muscles of the valve at the top of the trachea which allows or prevents air passage into the lungs. Incorrect balance results in breathiness of tone or tightness of the throat.

**Attitude:** This is the favourable or unfavourable disposition toward something. It can be inferred through a person’s actions or words in relation to that particular thing.

**Expectations:** Those things a person looks forward to achieving in the course of a particular exercise. In this case, the goals students hope to achieve in the course of voice tuition.

**Experiences:** The things one actually encounters in a situation. In this case, they refer to the students’ actual encounters in voice tuition.
Glottal Plosive: The hard vocal attack whereby the vocal folds approximate tightly prior to sound production so that the glottis must be blown open by the somewhat elevated pressure.

Major Instrument: Any one of the various musical instruments existing that a student selects to concentrate his learning on, in order to achieve proficiency in handling it.

Motivation: The energy a learner employs when changing a behavior. In this study, the change is from negative to positive behavior.

Phonation: The exhalation of air from the body (in this case) through the act of singing. The air passes through the trachea (wind pipe).

Registers: The distinct qualities of tone produced by distinct adjustments of the larynx.

Repertoire: A collection of suitable songs by a voice tutor, for the purpose of teaching voice.
Vocalises: Is used interchangeably with ‘Exercises’ to denote those preparations or drills done before singing to internalize certain concepts and develop technique. An example is the ‘yawn – sigh’ exercise.

Vocal organs: The organs comprising the entire respiratory tract, the laryngeal pharynx, the tongue, the hard and soft palates, the oral, nasal and paranasal cavities, the jaws, lips and teeth, together with the complex muscular organisation binding them together as a unit. In a limited view, the vocal instrument is the larynx.

Voice: Those sounds yielded by the vocal organs, which have both quality and character.

Voice Tuition: A process through which the vocal organs (vocal instrument) are trained through developing the coordinate relationship between the laryngeal and pharyngeal muscles responsible for their positioning. This happens as the vocal organs respond to mental concepts embracing pitch, intensity, the vowel and consonant.
CHAPTER ONE

1.0 INTRODUCTION

1.1 Background of the Study

Music is essentially a practical discipline. All theory of music aims at developing its practice. Theory and practice are therefore complementary. However, the end result of any musical experience is measured in terms of practice, which includes composition, audition or performance (Swanwick, 1979).

In the Kenyan education system, a music student begins serious development of practice during the third year of secondary education. At this time the student is required to identify and learn one instrument to reasonable detail (which should have begun in form one). Beyond having a working knowledge of it, the student should attain reasonably high proficiency at handling it. It also earns him or her marks for practicals at the end of his or her secondary education.

At the university, the student may either continue with the previous instrument, or take up another one. However, due to the standards required for one to take up an instrument, most students end up continuing to study what they had taken at secondary school. Kenyatta University offers degrees in education for music students. The music curriculum is therefore designed to equip future teachers with skills for teaching, rather than performing. This implies that in instrumental
tuition, a student is preparing for teaching rather than full-fledged performance. However, not all graduates teach. A few perform in hotels and entertainment spots. The most exploited instrument at Kenyatta University is voice. In any given class, the ratio of voice students to others is quite high, sometimes 2:1. Despite the large number of voice students per given class, a general observation suggests some apathy towards the study of voice. This is inferred through the students' habits. For one, little if any time is spent practising anything related to voice. A casual visit to the piano cells reveals this. Secondly, most students do not challenge themselves towards development of technique: they prefer simple pieces. Lastly, few voice students appear to enjoy performing to public audiences at the university, except for choral performances, to which some do not even prescribe.

The study sought to investigate whether there actually was apathy towards voice tuition, and reasons why this was so, with an aim of discovering how the situation could be improved.

1.2 Statement of the Problem

So far, in studies undertaken in Kenya, none seems to have addressed the issue of vocal tuition. This is surprising, since there is a lot of vocal music on the Kenyan scene, whether in music education, the music industry or in the social life of the country.
Of more concern to the study was the area of music education. Kenyatta University is the oldest established institution in Kenya that is offering music at this level. However, there appears to be a general feeling of dissatisfaction amongst the voice students. This comes to the open through the students' reluctance to adopt healthy practices that would improve their voices, such as intensive practice, development of technique and more performance on the vocal instrument.

Since the voice continues to be the most available instrument, it is necessary to cultivate its study and development to the extent of attaining high proficiency in its use. This study therefore sought to answer the following questions:

1.3 Research Questions

i) What standards are set to enhance the development of voice?

ii) Are the voice students aware of these standards?

iii) To what extent do the students achieve these standards?

iv) What is the role of the voice tutors in all this process?

1.4 Objectives of the Study

The objectives of the study were:

1) To establish reasons why students chose voice as their major instrument.
2) To establish factors influencing the learning of voice.

3) To identify students’ desired goals in voice tuition.

4) To establish the extent to which voice teachers met their set goals.

1.5 Research Assumptions

Development of technique as well as expression in the playing of a musical instrument requires time. During this time, the right methods must be employed, and objectives set to achieve goals related to proficiency in the instrument. Also key to the development of a student in their instrument is enjoyment of the instrument. Any task becomes easier when it is enjoyed. In addition, one receives the motivation to improve on the instrument (Ben-Tovim and Boyd, 1985).

Based on the above observation, the following were the assumptions of the study:

1) That since students registered for voice enjoyed vocal tuition, they were interested in performance as a means of music making.

2) That to develop proficiency, adequate time must be put into whatever task one is undertaking.

3) That a favourable attitude enhanced faster development in mastering an instrument.

4) That there were skills a voice teacher could impart to his student, resulting in better performance at it.
1.6 **Rationale and Significance of the Study**

So far, in studies undertaken in music education in Kenya, none seems to have addressed the issue of vocal tuition. Since voice is the most immediate and universally available instrument in existence, there is need to study it, so as to promote greater understanding of its mechanism.

The study of voice tuition at Kenyatta University hopes to make the following contributions:

1. Equip voice tutors with some theoretical concepts and principles to guide their efforts in developing the vocal instrument.
2. Provide both voice tutors and students with a means of understanding the vocal instrument. This will ease the teaching and learning process.
3. Through identifying some of the major handicaps experienced by voice students, follow up can be done to ensure that the secondary school offers a sound musical background to music students (prospective voice students).
4. Produce good and expressive students.

1.7 **Scope and Limitations of the Study**

The study was conducted at the Kenyatta University Music Department, in March 2000.
The respondents were drawn from the entire population of voice students at this university from second to fourth years. All voice tutors were also respondents in the study.

Kenyatta University was selected by virtue of its long existence, its position as the biggest music department in Kenya so far and because it was the researcher's home institution.

The following were the limitations of the study:

a) Lack of any previous research on vocal tuition and scarcity of relevant literature on the same. This limited the literature review. However, the little literature available and other related documents were reviewed to provide information.

b) Time and financial constraints also restricted the inclusion and study of other universities in the country offering music as an academic subject. However, it is hoped that the study will stimulate more research on the same problem in other institutions.

1.8 Conceptual Framework

A conceptual framework from Keith Swanwick's CLASP curriculum model (Swanwick, 1979, Swanwick and Taylor, 1982) supported the study. CLASP is an acronym formed by the five parameters of musical experience, namely, Composition, Literature Studies, Audition, Skill acquisition and Performance.
Composition, audition and performance are direct music making activities, informed and supported by literature studies and skill acquisition.

The five parameters are described as:

Composition – formulation of musical ideas, making of musical objects.

Literature Study – Literature of music and about musicians.

Audition – Responsive listening

Skill Acquisition – Aural, instrumental and notational skills.

Performance – communicating music as a presence.

Applying the model to vocal tuition, the last two concepts are the most exploited, in that technical exercises are done to acquire the skills of singing, while performance is the means by which the vocal pieces learned are executed, before an audience or by the student on his own.

Also very important is the compositional aspect: Proficiency in vocal tuition should lead to creativity using the instrument as a sign of musicianship. Voice students should therefore create by formulating new musical ideas. As they sing they should extemporize on the spot as a sign of their development in musicianship.
Literature study on the music to be performed is also necessary in order for the student to place the music within its right context. Secondly, it helps the student to understand the expectations of the composer in the rendition, interpretation as well as expression of the music.

Lastly, audition calls for the students’ involvement. By listening to relevant music they are able to become more familiar with various skills, styles and repertoire. Attendance of concerts is a key means of developing audition practices.
CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

Right from the onset of this section of the study it is important to note that there is scarce documented literature from local sources in the area of voice tuition. It is however, an encouragement that this study may open more avenues in the area of voice tuition.

The review of literature has been divided into three main sections. These involve the teaching and learning of voice and are headed as follows:

2.1 Instrumental teaching: the voice as an instrument
2.2 The voice teacher
2.3 The voice student

2.2 Instrumental Teaching: The Voice as an Instrument

In the African context, the voice is regarded as the medium through which song is produced. A leader and chorus perform songs in most African societies. Omondi (1980) notes that all concerted Luo songs are performed by a leader and chorus. Also noteworthy is the fact that while society enjoyed the services of musicians, it considered them ‘failures’ because their lifestyles did not permit them to lead a normal, routine – based life (Ibid, 1980). In view of this and related observations
from other communities, it is not surprising that the concept of vocal tuition is foreign to the African. Even more foreign in the African concept is the idea that the voice is an instrument.

The human voice performs different functions depending on the context in which it is used. In the field of music, the voice is a musical instrument in the same way a piano, flute or trumpet is one. Reid (1972: p.23) is in full agreement with this when he comments that “the realization that the vocal organs form an instrument having potentialities of a specific nature, like all musical instruments, removes many misconceptions regarding natural limitations...” In acknowledging the position of voice as an instrument, Reid prompts people to explore this instrument whose potentialities are unlimited, provided they are tapped in the right way.

Mark (1978:p160), though writing about the use of rock music in contemporary music education, refers to the human voice as ‘the most important instrument’. He defines the voice as a combination of:

1) **air forced from the lungs, causing vocal cords to vibrate and produce sound and**

   *This is articulated in the tongue, lips and jaw. No other*

2) **the resonating cavities of the throat, mouth and nose amplifying and ‘colouring’ the sound. This description fits most musical instruments.**

   *They produce sound when strings, air or membranes vibrate. They must also have a resonator to amplify their sound.*
Christy (1969) further elaborates on the type of instrument the voice is. He calls it a wind instrument. The vocal cords act like the lips of a trumpet player. Change in pitch is realized by change in tension of the vocal cords: for higher tones they become shorter and thinner on the edges while for low tones they lengthen and thicken. A basic knowledge of the voice in this way may lead to better understanding, hence better performance in vocal tuition.

Christy (Ibid) and Vennard (1967) further provide an analogy between the voice and other musical instruments, to strengthen their point. All instruments function (phonate) through three common acoustic elements, namely:

a) a motor/actuator - in the vocal sense, this is breath pressure.

b) a vibrator/vocal bands - in terms of the vocal instrument, this is the source of the voice.

c) a resonator - in the vocal sense, this is pharyngeal, mouth & head cavities

The human voice possesses all three, including a fourth, which sets it apart as a unique instrument. This is articulator - the tongue, lips and jaw. No other instrument can speak or sing words. However, even omitting this fourth element, the human voice is still the most expressive and flexible instrument in existence for transmitting mood or emotion. The voice readily produces many varieties of tone colour, which is the single most important factor in creating mood. Adding
the power of articulation to this, the human voice becomes much more superior to other instruments.

In concluding this section, it is worth noting that Reid (1971) articulates an important reminder on the vocal instrument. It is part and parcel of the human anatomy. Its performance is therefore affected by such factors as the emotional, physical and even social states. This factor creates part of the mysterious quality of the human voice. The voice teacher must bear it in mind.

2.3 The Voice Teacher and His Task

Hyslop (1964), after conducting a survey of music education in Kenya, with the aim of predicting its prospects, noted that the teaching of singing in primary schools was inadequate. Technical exercises, breathing and voice production were mechanically taught, without aim. Another area of concern to him was the choice of inappropriate songs for teaching. Clearly, he saw a need for guidance for the teachers. Today, thirty-six years down the line, much has transpired in the general development of music education. Even though choice of songs for teaching may have improved, what is the situation in the teaching of singing? Does it have better prospects in future? These are key questions of much concern to this study.
2.3.1 Aims of Teaching Singing

The voice teacher encounters students from varying backgrounds, with varying vocal registers and different experiences. What then should guide him in the teaching of singing?

Reid (1971) writes that the purpose of teaching voice is **functional freedom**. The singer is an artist, communicating a message to his audience. When his responses co-ordinate in a healthy way, absolute spontaneity of expression is achieved. Only functional freedom can release sensitivity, insight, emotional and intellectual depth, and musical perception. The voice teacher’s aim is therefore to free the student’s voice from all inhibitions so that he can perform well.

Holcomb (1999) advises young students searching for a voice teacher to select the teacher whose aim is to take the voice, guide and develop it toward total vocal freedom. He defines singing with freedom as using the vocal mechanism correctly, freely and naturally with beauty, power and full-throated ease.

Christy (1969) is in agreement with Holcomb on the choice of a voice teacher. Incompetent teaching can ruin the student’s voice. He writes that, whenever possible, selection of a teacher should be made as carefully as for a doctor. The above statement is a pointer to the seriousness of vocal tuition. This leads the researcher back to the question of the adequacy of vocal tuition in Kenya. Are
teachers aware that they can ruin students' voices? There should be some ways in which voice teachers can be helped to free, not ruin, the students' voices.

Bennett (1986) reminds voice teachers that they have a responsibility towards students' voices. She notes that the teacher, in establishing correct voice registers and vocal quality, should take great care. Vocal tuition is therefore a challenging task needing a lot of concentration and learning of a student's voice inclinations.

Horton (1974) issues a lamentation on the way teachers downplay their role in vocal teaching. They do not train the voice with much precision, incentive to the students, advice or instruction. They assume that students will sing by the light of nature. In the lower levels of education, prior to entry into the university, it is important for teachers to be aware of what teaching voice involves before they embark on it. Apart from ruining students' voices, ignorance in voice also leads teachers to forget some important bodily changes that occur, especially at puberty.

Swanson (1973) addresses the problem of 'voice mutation' in boys, the changing voice of a pre-puberty boy. During this time, the student may experience shyness and an unwillingness to sing before people. The sensitive teacher will take note of the happenings, and be able to help the student through the challenges posed.
2.3.2 Qualifications of a Voice Teacher:

Hoffer (1964) says that any music teacher has the privilege and task of imparting 'aesthetic sensitivity' to his students. He defines 'aesthetic sensitivity' as the ability to gain meaning and pleasure from the experience of contemplating an object or event. The voice teacher can impart aesthetic sensitivity to his students through creating meaning (interpretation and expression) in the music he teaches. He should also be able to impart this ability to express song to his students. This means that a voice teacher must understand the contents of the song so as to successfully impart them to his students and help them express themselves.

Christy (1969) is fully in agreement when he says that whatever objectives there are of singing, they should aim at expressive interpretation. At the beginning and end of vocal study, this should be emphasized. Considering voice tuition in Kenya, how well do our students interpret the music they sing? Are teachers and tutors successfully imparting the songs to students?

Another requirement of a voice teacher is that he must evaluate his own ability to impart music. Hoffer (op.cit) further says that he should evaluate his ability to communicate understanding and feeling for music as well as technique: the skill in producing it. Both interpretation and technique are important aspects in the training of voices. Technique must be viewed in the light of a process that empowers one to produce a free and beautiful tone. This means that teachers/tutors
must understand the various techniques or skills involved in producing music correctly and in interpreting songs of various styles.

2.3.3 Technique and Interpretation

Miller (1986), writing about technique and interpretation, states the importance of pedagogical balance between the two aspects. It is important to merge technique and interpretation. A good voice teacher will therefore have some ability in both. Though it is difficult to assess the impact of this by the voice teacher on his student, Miller (op. cit.) gives three important principles a teacher should possess as:

i) **Stability**: This results from the possession of a body of factual knowledge and information that is constant. The voice teacher needs to have some facts on voice teaching, known to him, that are a guideline in teaching.

ii) **Growth**: This is the ability to embrace and incorporate new concepts and information (which have been tested against fact). Coupled with this, he should have a flexible disposition, a willingness to change. The teaching of voice is still an issue undergoing much research. The voice teacher should be willing to try new methods of achieving vocal freedom time and again. A rigid attitude, one that refuses change, can ruin the teacher's chances of getting the best out of the vocal instrument.
iii) **Artistic imagination and musicianship.**

This third point is very important as it relates to expression and interpretation of music. The voice teacher who has artistic imagination and good musicianship skills, along with the other two principles, is assured of success in teaching.

An assessment of the three guidelines to success in teaching voice brings us back home. Do voice teachers, at all educational levels, have forums for developing their teaching? It is important for voice teachers to share ideas. These should not only focus on interpretation, but on technique as well. Only when the teachers meet together and share will they discover their abilities and shortcomings and correct them.

2.3.4 **Basics of Vocal Tuition**

The voice teacher should have the basics of vocal tuition at his fingertips.

These are:

i) **Good Posture**

Christy (1969) and Manen (1974) state that vocal freedom cannot be accomplished unless good posture is achieved when singing. It is also important for an attractive personality and sound health.
The basic characteristics of good posture should be:

- **The Legs:** They should be relaxed, slightly bent, with no rigidity at the knee joint.

- **The Hip:** Cannot be in line unless the rest of the weight is evenly distributed. It should be drawn in and forward enough to prevent protruding. This can be accomplished by 'stretching' the spine.

- **Back and spine:** The back should be straight as when one is measuring height.

- **Neck:** Is considered a continuation of the spine, and should therefore be held long and straight, not slumping in any way.

- **Head:** Should be balanced evenly on the spinal axis, neither tilted up nor abnormally forced down.

- **Chest:** Should be raised comfortably high before inhalation and remain in that position to the end of the song.

- **Shoulders:** Should be level and allowed to relax downward and backward. No tension should be experienced on them.

- **Hands:** Should be dropped at the sides and relaxed, clasped easily, slightly in front and above the waistline or one hand can be dropped at the side while the other is held easily in front.
ii) **Breathing**

The second basic component of voice teaching involves breathing. Christy (Ibid) and Reid (1972) name four phases of breath control the singer experiences. In normal breathing, only two are experienced. These are inhalation (taking in air) and exhalation (expelling it). In singing, the four phases include:

- **Inhalation** – deeply and when relaxed.
- **Suspension** – an infinitesimal moment in breathing in or out, while the vocal folds remain open preceding the attack.
- **Exhalation or phonation**: starts when one attacks a tone.
- **Recovery** – a moment of rest following the end of one phrase, before singing another. In fast singing it occurs simultaneously with inhalation for the next phrase.

iii) **Resonance**

According to Reid (1971), resonance is tonal amplification. This is an acoustic process that takes place under two conditions:

The activation of tone. Tone is activated when it has a ‘ring’, or the ‘singer’s formant’. This is achieved when the resonating chamber immediately above the vocal folds functions without any hindrance.
A favourable balance within the vocal registers. This should lead to a situation whereby both light and heavy registers are comfortably functioning.

iv) Diction

This refers to the choice of the right word for the idea to be expressed. It involves enunciation – making every syllable clear and audible, and pronunciation – sounding words as clearly as possible.

Words elevate the singer above the instrumentalist (Christy, 1969). They should be produced freely, clearly and beautifully.

When a voice teacher knows the components of vocal tuition and applies them correctly, vocal abuse cannot occur. Vocal suicide, or ruining of the voice, occurs when wrong technique is applied (Cooper, 1970).

The voice teacher’s task is no small matter. A quote from Holcomb (1999), to this effect, summarizes this section on teaching voice:

*knowledge and understanding of correct technique is an acquired skill and/or developed craft with lots of sweat and blood.* (Accessed from the Internet).
2.4 The Voice Student

Christy (1969) gives ten good reasons why a person ought to study voice. Among them are widening of one's culture; increasing intelligence and happiness; and improvement of the power, quality, endurance and correctness of the speaking voice. Through learning correct posture and breath control, as well as abdominal development, good health is also assured. Since voice tuition is such an integral part of instrumental tuition at the university, a strong case must be built in its favour. The concept of voice tuition still takes many by surprise. When the young teacher encounters ignorant students, he must convince them to take vocal tuition seriously.

Hoffer (op. cit) also recommends the importance of public performance. Through this forum, a student builds up his self-image. A student with a poor self-image cannot produce students with confidence. This means a student ought to build up his self-image so as to impart this to his future students. Students should take as many opportunities as are availed to perform. This is both in and out of college. A good self-image is important to a music teacher, performer or even adjudicator.

Hoffer also gives another important asset a voice student should be guided toward achieving, namely musical independence. A good voice teacher ought to impart independence in the voice student. He should give the student the basics upon which the student should build, so as to become independent. Independence is
important because once the student leaves college, he will be looked upon as a
music authority. If the teacher does not impart this to him, he will not convince
the public of his position.

A very important aspect in voice tuition, affecting both teacher and student, is
attitude. A student must be flexible enough to allow for change in technique
(Reid, 1971). Vocal tuition is an area still undergoing investigation. Therefore,
willingness to use new approaches of learning is very important. The students who
take voice at the university, come with certain opinions and attitudes, which have
been ingrained in them by their teachers in the secondary school. They should be
willing to try new approaches as long as these aim at improving, not ruining, their
vocal instruments. Added to this, due to the elusive quality of the human
instrument, a teacher will only discover his students’ ability through some trial and
error. The student must be willing to accept this.

It has become evident that vocal tuition is a very wide area. Much of the
information concerning it touches on science in terms of acoustics and sound
production. Some anatomy is also necessary in knowing the workings of the
body. There is so much to it. However, if we, in this country, could take a step to
come together and discuss vocal tuition, many teachers would receive help. The
standards of singing, both solo and choral, would be greatly improved.
CHAPTER THREE

3.0 METHODOLOGY.

3.1 Introduction

This chapter deals with the methods and procedures that were followed in carrying out the study. The study employed empirical methods of investigation. These involved soliciting responses from the respondents by use of questionnaires and clarification of issues through conducting interviews. Questions involving very wide issues were also asked during the interview. Other resources used to obtain information were library and the website.

The study was conducted in a single phase. The questionnaires were tested for validity using a non-statistical method. The first draft was presented to a voice tutor at Kenyatta University, Music Department, to obtain her opinions and suggestions on the suitability of the format, content, language level and any other important points. She considered most of the items valid. However, to ensure efficiency in the main study, the researcher also accommodated the few suggestions she made.

The main part of the study focused on collection and analysis of data. During this part of the study, data was collected from a total of forty four (44) music students all of whom were voice-majors, and five (5) voice tutors, all from the Music Department of Kenyatta University.
3.2 Population and Sampling Procedure

The sampling procedure used in selecting the students and voice tutors was purposive in nature. From the total population of about ninety-eight undergraduate music students, forty-four were chosen as respondents. These are the 2nd, 3rd and 4th year students taking voice.

The voice tutors were also purposively sampled. From the total population of twenty staff members of the music department, five lecturers, all voice tutors, were chosen as respondents.

Each student respondent received the Voice Students Questionnaire (appendix 1), while the tutors received the Voice Tutors' Questionnaire (appendix 2).

For the selection of a sample for interview, 30% of the students sampled was randomly selected. The researcher assigned all forty-four voice majors a number. These numbers were printed on small pieces of paper, which were folded and put in a box. After shuffling them around, a colleague picked 15 of them (which formed 30% of the total number). This procedure accorded all members of the sample an equal chance of selection.

All voice tutors were interviewed, as they were a manageable size.
3.3 **Data Collection Techniques**

The following techniques were employed towards the process of collection of relevant data from the study sample:

### 3.3.1 Questionnaires

Two categories of questionnaires were developed for the study.

Questionnaire 1 (appendix 1) for the voice students solicited information from voice students on their reasons for choosing voice, their experiences and expectations.

Questionnaire 2 for the voice tutors (appendix 2) solicited information on the teaching of voice at Kenyatta University, and to what extent the tutors were achieving their set goals.

### 3.3.2 Questionnaire Organisation

The questionnaires were structured to allow for two categories of responses. There were closed items that required respondents to check [ ] one response from the given alternatives. The other category consisted of open-ended questions, which required the respondents to express their personal views on the questions asked.
Questionnaires were used as research instruments because they would allow the respondents adequate time to formulate well thought out responses. Secondly, the researcher could collect a large sample within a short time.

3.4 Interviews

30% of the student respondents were interviewed. This gave a figure of 13 students. All 5 voice tutors were also interviewed. To create an informal atmosphere for the interviews a tape recorder was used to record the whole exercise. This informality was preferred to other techniques as the researcher felt that the relaxed atmosphere thus created would encourage more complete and spontaneous responses from the interviews. The recorded information was later transcribed in the absence of the interviewees. This prevented censuring of their responses. The purpose of the interviews was both for clarification of certain issues that could not be clearly established through the questionnaires as well as giving the respondents freedom to answer any questions freely.

3.5 Questionnaire Administration And Data Collection

Prior to the administration of questionnaires and data collection, the researcher made appointments with each of the classes involved in the study (years two, three, and four). These appointments were scheduled for days when all members of the classes had a common lecture session. After their lecture sessions, the lecturer involved introduced the researcher to the classes and left, giving her an
opportunity to brief the classes on the study. In each of the three classes, the researcher briefed students on the purpose of the study. All prospective respondents were made to understand that the findings of the study were supposed to help improve their vocal tuition experience at the university.

The questionnaires were then distributed to the students. In view of their tight schedules, they were given a week to complete and hand in the questionnaires. These were collected in the same setting one-week later.

Questionnaires for voice tutors were given to each individual voice tutor after a brief introduction of the study by the researcher. The briefing covered the purpose of the study.

Out of the forty-four questionnaires delivered to voice students all were returned duly completed. This number represented 100% returns rate, which was very good as all respondents were represented. All questionnaires administered to voice tutors were also returned duly completed.

The researcher arranged with the individual students and all voice tutors to have informal interviews after collection of the questionnaires. The interviews were conducted at different times according to the availability of each interviewee. All 13 students selected and the 5 voice tutors underwent the interview sessions.
3.6 Data Analysis Procedure

The information collected through the questionnaires and interviews was analysed to determine:

1. Reasons why students chose voice as their major instrument.
2. Factors influencing the learning of voice
3. Whether students set any goals in vocal tuition and if they achieved them.
4. The extent to which voice tutors met their set goals in vocal tuition.

Data analysis was purely qualitative. Responses addressing the first three objectives, which involved the students, were summarized using tables and percentages. The tables summarized the different responses while the percentages gave the figures represented by each response. A description of the results was done in prose. Responses addressing the fourth objective were summarized in prose. This was possible, as there were only five respondents. Their responses were listed and compared, resulting in a description of the extent to which they met their set goals. Responses from the interviews were transcribed from tape recorder and incorporated with the questionnaire responses in the relevant areas.
CHAPTER FOUR

4.0 DATA ANALYSIS AND PRESENTATION:

4.1 Introduction

The following section of the study deals with analysis and presentation of data gathered from voice students and voice tutors at Kenyatta University Music Department.

4.2 Voice Students as Respondents

The findings under this section will be discussed under the following sub-topics:

- Reasons why students choose voice as their major instrument.
- Factors influencing the learning of voice.
- Students’ desired goals in voice tuition.
Reasons Why Students Choose Voice as a Major

The students were asked why they chose voice as their major instrument and their responses were as follows:

TABLE 4.2.1 Reasons for Choice of Voice

<table>
<thead>
<tr>
<th>REASONS FOR CHOOSING VOICE AS A MAJOR</th>
<th>FREQUENCY</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Love for it compared to other instruments</td>
<td>5</td>
<td>11.4%</td>
</tr>
<tr>
<td>Preference for it compared to other instruments</td>
<td>4</td>
<td>9.0%</td>
</tr>
<tr>
<td>Prior study of voice in secondary school</td>
<td>8</td>
<td>18.2%</td>
</tr>
<tr>
<td>It was the most available instrument</td>
<td>6</td>
<td>13.6%</td>
</tr>
<tr>
<td>It was the easiest of all options</td>
<td>5</td>
<td>11.4%</td>
</tr>
<tr>
<td>Lack of background in instrument of choice</td>
<td>16</td>
<td>36.4%</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>100%</td>
</tr>
</tbody>
</table>

From Table 4.2.1, the least number of students' (9.0%) chose voice in preference to other instruments, while the greatest number (36.4%) chose it due to lack of sufficient background knowledge of the instrument of their choice. An equal number (11.4%) chose it because they loved it and because they considered it the easiest option of all instruments offered. Finally, 18.2% chose it because they had studied it in secondary school. This shows that the majority of students took voice as a second option. Whereas they would have preferred to study another instrument, they were forced by circumstances to go for voice.
as a second option. Whereas they would have preferred to study another instrument, they were forced by circumstances to go for voice.

**Analysis of Students’ Musical Background**

The students were asked to state when they first had an experience in solo singing, and they responded as follows:

**Table 4.2.2 Students’ Musical Background**

<table>
<thead>
<tr>
<th>STUDENTS’ FIRST EXPERIENCE IN SOLO SINGING</th>
<th>FREQUENCY</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Before primary school</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Primary school</td>
<td>3</td>
<td>6.8%</td>
</tr>
<tr>
<td>Secondary school</td>
<td>38</td>
<td>86.3%</td>
</tr>
<tr>
<td>University</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Other</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>44</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

From Table 4.2.2, the highest number of voice students (86.3%) had their first experience in solo singing at their secondary schools. 6.8% had the experience at primary school while 2.3% student had the experience before primary school, 2.3% had it at university, and 2.3% had the experience at the teacher training college.
Analysis of Vocal Tuition Experience at Secondary School

Students were asked to give an account of their vocal tuition experience at secondary school. Their responses were as follows:

TABLE 4.2.3 Secondary School Vocal Tuition Experience

<table>
<thead>
<tr>
<th>EXPERIENCE IN VOCAL TUITION</th>
<th>FREQUENCY</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposure to solo singing through participation in music festivals, school events, and KCSE exams</td>
<td>12</td>
<td>27.3%</td>
</tr>
<tr>
<td>Exposure to solo singing just before KCSE exams</td>
<td>31</td>
<td>70.4%</td>
</tr>
<tr>
<td>Not answered</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>100%</td>
</tr>
</tbody>
</table>

From the above table, it is clear that the majority of voice students only experienced solo vocal performance in preparation for their KCSE exams. 27.3% reported having been exposed to other avenues especially the Kenya Music Festival.

The majority of the students who only sang solo music for their KCSE exams also reported that the songs were taught by rote.
Analysis of Students Opinion on Voice as a Major

The students were asked whether voice should be studied as a major instrument. They responded as follows:

TABLE 4.2.4 Students’ Opinions on Voice as a Major

<table>
<thead>
<tr>
<th>REASONS WHY VOICE SHOULD BE STUDIED</th>
<th>FREQUENCY</th>
<th>%</th>
<th>REASONS WHY VOICE SHOULD NOT BE STUDIED</th>
<th>FREQUENCY</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>It is a complex instrument needing much training to develop skill in it.</td>
<td>10</td>
<td>22.7</td>
<td>Anybody can sing, so it is not unique</td>
<td>6</td>
<td>13.7</td>
</tr>
<tr>
<td>It is readily available so should be utilized</td>
<td>10</td>
<td>22.7</td>
<td>Other instruments should be studied because no other opportunity outside K.U may be found</td>
<td>8</td>
<td>18.2</td>
</tr>
<tr>
<td>It is some people's best, they can perform well in it</td>
<td>6</td>
<td>13.7</td>
<td>It should be a core unit, not a major.</td>
<td>3</td>
<td>6.2</td>
</tr>
<tr>
<td>No response</td>
<td>1</td>
<td>2.3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>27</td>
<td>61.4</td>
<td>17</td>
<td>38.6</td>
<td></td>
</tr>
</tbody>
</table>
As the table indicates, the majority (61.4%), thought voice should be studied, mainly due to its complexity and availability.

The others (38.6%) who did not think it should be studied gave as their major reason the fact that Kenyatta University may offer them the only opportunity to learn other instruments. Others did not see the uniqueness of voice as an instrument, because they reasoned that ‘anyone can sing’. The rest thought voice should be made compulsory for all students, besides which they should study a different instrument.

Analysis of Students’ Greatest Motivation for Studying Voice

From a list of five different points, each student was asked to give their greatest and least motivation to study voice. Their responses were as follows:
TABLE 4.2.5 Students’ Greatest Motivation for Taking Voice

<table>
<thead>
<tr>
<th>GREATEST MOTIVATION</th>
<th>FREQUENCY</th>
<th>%</th>
<th>LEAST MOTIVATION</th>
<th>FREQUENCY</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Attains high marks in exams</td>
<td>4</td>
<td>9.1%</td>
<td>Attains high marks in exams</td>
<td>7</td>
<td>15.9%</td>
</tr>
<tr>
<td>Develop high performance skills</td>
<td>21</td>
<td>47.7%</td>
<td>Develop high performance skills</td>
<td>6</td>
<td>13.7%</td>
</tr>
<tr>
<td>Improve in general musicianship</td>
<td>7</td>
<td>15.9%</td>
<td>Improve in general musicianship</td>
<td>2</td>
<td>4.5%</td>
</tr>
<tr>
<td>Enjoy myself</td>
<td>4</td>
<td>9.1%</td>
<td>Enjoy myself</td>
<td>5</td>
<td>11.4%</td>
</tr>
<tr>
<td>It is a requirement that I have a major</td>
<td>8</td>
<td>18.2%</td>
<td>It is a requirement that I have a major</td>
<td>24</td>
<td>54.5%</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>100%</td>
<td></td>
<td>44</td>
<td>100%</td>
</tr>
</tbody>
</table>

The greatest motivation recorded was the development of high performance skills, with 47.7% choosing it as their greatest, and 13.7% for their least. The least recorded motivation was ‘the requirement to have voice as a major’, with 54.5% choosing it as their least while 18.2% chose it for their greatest. Each of the other responses indicated a low correlation: 9.1% of the students chose ‘attain high marks in exams’ as their greatest while 13.7% chose it as their least. 9.1% of the students chose ‘enjoyment’ as their greatest while 11.4% chose it as their least. 15.9% chose ‘improvement in general musicianship’ as their greatest motivation while only 4.5% chose it as their least. There is a strong indication that most voice students would like to develop high performance skills.
Analysis of Qualities Most Appreciated in a Voice Tutor

Students were asked to assign numbers to five qualities, giving the most appreciated quality the highest number and the least appreciated the lowest number. They responded as follows:

TABLE 4.2.6 Most Appreciated Qualities in a Voice Tutor

<table>
<thead>
<tr>
<th>QUALITY</th>
<th>MOST FREQUENCY</th>
<th>%</th>
<th>QUALITY</th>
<th>LEAST FREQUENCY</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pleasant</td>
<td>5</td>
<td>11.4%</td>
<td>Pleasant</td>
<td>10</td>
<td>22.7%</td>
</tr>
<tr>
<td>Patient</td>
<td>7</td>
<td>15.9%</td>
<td>Patient</td>
<td>3</td>
<td>6.8%</td>
</tr>
<tr>
<td>Encouraging</td>
<td>16</td>
<td>36.3%</td>
<td>Encouraging</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>High sense of humour</td>
<td>5</td>
<td>11.4%</td>
<td>High sense of humour</td>
<td>28</td>
<td>63.7%</td>
</tr>
<tr>
<td>Confident</td>
<td>11</td>
<td>25%</td>
<td>Confident</td>
<td>3</td>
<td>6.8%</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>100%</td>
<td>Total</td>
<td>44</td>
<td>100%</td>
</tr>
</tbody>
</table>

The most appreciated quality recorded was encouragement. Not only did it have the highest responses; no student recorded it as their least motivation.

The least appreciated quality was 'high sense of humour' with 63.7% responses. Only 11.4% had it as their most appreciated quality. The others reported low correlation: 'Pleasant' had 11.4% as its highest and 22.7% as its lowest.

'Patient recorded 15.9% as its highest and 6.8% as its lowest.

'Confident' recorded 25% as its highest and 6.8% chose it as their lowest.
Analysis of Students Practice Habits on a Weekly Basis

Students were asked whether they had any weekly practice to develop their vocal skills, and how frequently they practised. 18.1% reported that they had no regular weekly practice, while 89.1% reported that they practised. The number of hours they practised are indicated in table 4.2.7 below:

Table 4.2.7 Students’ Practice Habits

<table>
<thead>
<tr>
<th>NO. OF HOURS/ WEEK</th>
<th>NO. OF STUDENTS</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>0</td>
<td>8</td>
<td>18.1%</td>
</tr>
<tr>
<td>Less than 1 hr.</td>
<td>5</td>
<td>11.4%</td>
</tr>
<tr>
<td>1 hr.</td>
<td>9</td>
<td>20.5%</td>
</tr>
<tr>
<td>2 hrs.</td>
<td>13</td>
<td>29.5%</td>
</tr>
<tr>
<td>3 hrs. and above</td>
<td>9</td>
<td>20.5%</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>100%</td>
</tr>
</tbody>
</table>

As indicated in the above table, the students practice habits are varied. The majority of those who practise (29.5%) spend two hours a week, an average of twenty-five minutes a day, excluding weekends. The least number of those who practised (11.4%) did so for less than 1 hour per week. An equal number practised 1 hour a week and 3 hours and above per week. 18.1% students did no weekly practices at all. One wonders how they expect to learn, or if they understand the role and value of practice.
Analysis of What Students Do During Their Own Practice Time

Students were then asked to relate exactly what they did during weekly practices. They responded as follows:

<table>
<thead>
<tr>
<th>WHAT IS DONE</th>
<th>NO. OF STUDENTS</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Warm up exercises</td>
<td>3</td>
<td>6.8%</td>
</tr>
<tr>
<td>Technical exercises</td>
<td>12</td>
<td>27.3%</td>
</tr>
<tr>
<td>Scale singing</td>
<td>3</td>
<td>6.8%</td>
</tr>
<tr>
<td>Breathing exercises</td>
<td>2</td>
<td>4.5%</td>
</tr>
<tr>
<td>Range development</td>
<td>2</td>
<td>4.5%</td>
</tr>
<tr>
<td>Deep breathing</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Diction</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Arpeggios</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Voice production</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Voice projection</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Singing class songs</td>
<td>9</td>
<td>20.5%</td>
</tr>
<tr>
<td>Singing other songs for practice</td>
<td>2</td>
<td>4.5%</td>
</tr>
<tr>
<td>Singing with a choir</td>
<td>2</td>
<td>4.5%</td>
</tr>
<tr>
<td>No response to the questions</td>
<td>8</td>
<td>18.2%</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>100%</td>
</tr>
</tbody>
</table>

From the above table, it is evident that a greater percentage of students actually did some meaningful practice. However, the greatest number reported that they did some 'technical exercises' which they did not define. 4.5% reported that they did warm ups - they did not define them either. Another 4.5% reported that they sang scales. 4.5% reported that they did breathing exercises and another 4.5%
reported that they did exercises to develop their ranges. 2.3% each did the rest of the exercises recorded.

The above analysis gives some positive feedback that at least 60% of the students (3 out of every 5) actually did try to work on techniques. However, from their responses, it is evident that they need more guidance on building proper practice habits. Of the rest of the students, 20.5% did no vocal exercises but either sang their class songs immediately or sang other songs. 4.5% reported that they sang with the choir. They seem not to have understood the essence of practice. 9.1% did not respond to the question.

### Analysis of Students Performance Practices within the University

Students were asked whether they had ever performed their class songs to an audience. They responded as follows:

<table>
<thead>
<tr>
<th>PERFORMANCE EXPERIENCES</th>
<th>FREQUENCY</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Have performed at least once before an audience</td>
<td>20</td>
<td>45.5%</td>
</tr>
<tr>
<td>Have never performed before an audience</td>
<td>24</td>
<td>54.5%</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>100%</td>
</tr>
</tbody>
</table>
The findings indicated that more than half the voice students had never performed before an audience within the university. The others (45.5%) who had performed admitted to having lacked courage the first time, but gained confidence in subsequent performances. Each of these students reported having performed at least twice.

The 54.5% who had never performed cited such reasons as

- Feeling of being unprepared
- Lack of opportunities (especially second years)
- Fear of not measuring up to expected standards
- Absence of the vibrato in their singing
- Lack of motivation, arising from the kind of songs they were given by their tutors

**Analysis of Students' Self-Assessment of Their Vocal Capabilities**

The students were asked to rate their singing abilities. They responded as follows:

**TABLE 4.2.10 Students' Self-Assessment**

<table>
<thead>
<tr>
<th>ASSESSMENT</th>
<th>NO. OF STUDENTS</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very good</td>
<td>2</td>
<td>4.5%</td>
</tr>
<tr>
<td>Good, but should aim higher.</td>
<td>23</td>
<td>52.3%</td>
</tr>
<tr>
<td>Average- require lots of effort to improve.</td>
<td>18</td>
<td>40.9%</td>
</tr>
<tr>
<td>Below average</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Total</td>
<td>44</td>
<td>100%</td>
</tr>
</tbody>
</table>
From the findings, the majority of the students have a healthy self-concept as far as voice tuition is concerned, in that they are not too self-assured, neither are they completely underrating themselves.

The 18.2% who did no practice rated themselves among the average group.

**Analysis of Students' Desire to Improve in Voice Tuition**

Students were asked whether they desired to improve in voice and they responded as follows:

<table>
<thead>
<tr>
<th>DESIRE TO IMPROVE</th>
<th>FREQUENCY</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Yes</td>
<td>40</td>
<td>90.0%</td>
</tr>
<tr>
<td>Satisfied</td>
<td>4</td>
<td>9.1%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>44</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

The majority of voice students desired to improve in voice. Only 9.1% felt satisfied with the levels of achievement.
Analysis of Student Participation in Music Making Activities Outside College:

Students were asked whether they participated in any music making activities outside college. They responded as follows:

<table>
<thead>
<tr>
<th>ACTIVITIES</th>
<th>NO. OF STUDENTS</th>
<th>PERCENTAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Training choirs</td>
<td>29</td>
<td>65.9%</td>
</tr>
<tr>
<td>Conducting choirs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Directing performances</td>
<td></td>
<td></td>
</tr>
<tr>
<td>None</td>
<td>15</td>
<td>34%</td>
</tr>
<tr>
<td>TOTAL</td>
<td>44</td>
<td>100%</td>
</tr>
</tbody>
</table>

From Table 4.2.12, findings indicate that about 65% of voice majors have carried out some music making activity outside the university. This is helpful in building confidence and is also an opportunity to put to practice what they learn in class. The remaining 34.1% should also be encouraged to participate in these activities.

Analysis of Changes Students Desire in Vocal Tuition at K.U.

Students were asked to mention changes they would like in their voice tuition. They responded as follows:
### Table 4.2.13 Students’ Desired Changes in Voice

<table>
<thead>
<tr>
<th>IMPROVEMENTS</th>
<th>NO. OF STUDENTS</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>None</td>
<td>7</td>
<td>15.9%</td>
</tr>
<tr>
<td>More diversified voice training i.e. contemporary music (rhythm and blues, hip hop, taarab etc)</td>
<td>1</td>
<td>2.3%</td>
</tr>
<tr>
<td>Register for external exams, train as professional vocalist, achieve highest possible skills in performance.</td>
<td>6</td>
<td>13.6%</td>
</tr>
<tr>
<td>Voice teaching itself e.g. vocal techniques, breath, the voice as an instrument, expression, widening of range etc.</td>
<td>30</td>
<td>68.2%</td>
</tr>
<tr>
<td>More time to be allocated voice tuition. (contact with tutor).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Grading of voices</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>44</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

From Table 4.2.13, the greatest number of students fall in the category of those who desire much more in voice tuition in terms of technique, expression, contact time with tutor etc. They represent 65.9% of the whole group. 13.6% of the students are more geared towards performance, 2.3% of the students would prefer popular music for voice tuition, while 2.3% suggested that voices be graded. 15.9% did not respond to the question.
4.3 Voice Tutors as Respondents

The findings under this section will be discussed in terms of the extent to which voice tutors meet their set goals. The discussion will be put down in prose, due to the nature of the information and the small number of the respondents. The five voice tutors will be referred to as Tutor 1, Tutor 2, Tutor 3, Tutor 4, and Tutor 5.

4.3.1 Analysis of Voice Tutors’ Training

The voice tutors were asked to give their training in voice, and their responses indicated the following:-

Three out of the five (tutors 1 - tutor 3) majored in voice at university. The other two had different responses. Tutor 2 majored in voice throughout her education while Tutor 4 had three years of voice training in university. From their responses, there is an implication that no tutor received any training to teach voice. Rather, they underwent voice tuition at the levels they indicated.

4.3.2 Analysis of the Principal Aim of Teaching Voice.

The tutors were asked to give their principal aim of teaching voice. They responded as follows:

Tutor 1 aimed at developing confident students who could interpret and perform various genres of music effectively.

Tutor 2 aimed at sharing the gift of singing with students and preparing them for their lives as future voice tutors.
Tutor aimed at producing quality singers or performers.

Tutor aimed at better vocal quality, projection, breath control and general performance practices.

Tutor aimed at leading students to discover the uniqueness of their voice and their potential, which they were to explore.

The responses revealed that the tutors had sound objectives for teaching voice. However, they needed to consider their aim in terms of the voice itself as the instrument with which to achieve their aim.

4.3.3 Analysis of the Components of Voice Tuition

The tutors were asked to give the components of voice tuition. Their responses were as follows:

Tutor considered diction and articulation, breath control, phrasing, expression and range as the components of voice tuition.

Tutor gave the components as warm-ups, singing prescribed songs, corrections and introduction of new works.

Tutor named vocal exercises, performing known songs and learning new songs as the components.

Tutor named (i) Musicality (Singing in tune), style of singing et cetera. (ii) Vocal production: phrasing, diction, breath control and voice projection. (iii) Performance practices: posture and attitude.

Tutor named breathing technique, manipulation of parts of vocal tract, diction, audition and interpretation of songs within their cultural context.
The responses reveal that the voice tutors had some similar aspects while some differed. Those that were mentioned by at least three tutors were diction and breathing. Others, named by two were the performing of known songs and learning new ones. A component such as posture was named by one tutor only. This implies that voice tutors have different ideas on what constitutes voice tuition.

4.3.4 Analysis of Voice Tutors’ Expectations

The tutors were asked what they expected of their students. Their responses were as follows:

- Tutor 1 expected students to learn their music, words and interpret the pieces in terms of meaning and dynamics.

- Tutor 2 expected students to have aural training, read about the voice and take initiative to learn other pieces so as to extend their vocal repertoire.

- Tutor 3 expected students to practise vocal exercises to improve their singing and learn as many new songs as possible.

- Tutor 4 expected students to learn their music, their words and practise all that they had learnt during the lesson.

- Tutor 5 expected student to eventually interpret any classical piece and perform it.

From the responses, expectations of tutors were more or less similar. The only difference was the emphasis laid on certain expectations. All tutors expected students to learn their music – two tutors expected students to extend their vocal
repertoire beyond what was learned in class. One unique expectation was reading about the voice (Tutor_2).

The responses imply that students were expected to do more than was done in class. The element of practice is strongly suggested here.

4.3.5 Analysis of Sources, Adequacy and Updating of Repertoire

Sources:

The tutors were asked what the sources of their teaching material were, and they responded as follows:

Tutor_1 named the sources of her repertoire as:
- Borrowing from other tutors.
- Personal- those she had performed.
- Buying of songbooks.

Tutor_2 named the sources of her repertoire as:
- Borrowing from other tutors.
- Through performing and training elsewhere she was able to obtain pieces.
- Importing from abroad.

Tutor_3 named his sources as:
- Kenya Music Festival
- His own collections, from his college performances.

Tutor_4 named the sources of his repertoire as:
- Through performing and accompanying.
- Through asking the Head of Music Department.
- Through picking from various works.

Tutor_5 named the sources of her repertoire as:
- Through borrowing from other tutors.
- Through attendance of concerts and other performances.
Adequacy and Updating of Repertoire:

Four out of the five tutors thought they had adequate repertoire. However, the repertoire of Tutor3 did not contain a wide choice of songs. Tutor3 was newly appointed recently and was still building up her repertoire. Despite the adequacy of repertoire voice tutors had, they also noted that repertoire depended on the type of voice being trained, and the musical background of the students, as well as the objective of the teaching. Other points considered were capability of the student and their area of interest.

Lastly, the voice ranges of the students, their voice types, and the difficulty of the music were also mentioned.

Concerning the frequency of updating collections, the tutors responded as follows: The musical background of students kept fluctuating over the years. This necessitated updating of repertoire. After a while, the tutor felt a need to change songs if only to avoid monotony.

It was necessary to update repertoire so as to avoid having many students performing similar pieces. Sometimes some tutors sent for pieces from abroad when they needed to perform at some function.

Finally, those tutors who accompanied found that a helpful way of building repertoire.

4.3.6. Analysis of Limitations Faced by Voice Tutors

The tutors were asked whether they experienced any limitations to effective teaching. They responded as follows:
Tutor_1 gave as limitations, lack of adequate piano skills. This made accompanying difficult pieces a great challenge.

Low musicianship skills of the voice students was a second limitation. It, in turn, limited the choice of music they could perform.

The environment was also a limitation in terms of general attitudes toward voice.

A fourth limitation was the time allocated to voice tuition. It was not enough to enable the realisation of all lesson objectives.

Tutor_2 mentioned two limitations. These were inadequacy of the time allocated to voice tuition, and the large number of voice students. This was a great drawback to realising the objectives of teaching voice.

Tutor_3 also mentioned two limitations. Inadequate teaching time, and lack of piano skills. The latter was a hindrance to accompanying students.

Tutor_4 mentioned a number of limitations:
Time allocated to voice tuition was too short. Many pianos were out of tune. There were few books from which to obtain pieces for teaching. Practice rooms were also few. Lastly, the general attitude toward singing and enjoying music suggested some apathy.

Tutor_5 mentioned two limitations: inadequate teaching time and limited piano skills.

From their responses, it was clear that the greatest limitations all tutors faced was the contact time with students. It was too short. As a result, they were unable to fully realize their objectives for teaching. Secondly, three tutors mentioned piano skills. Two needed to build up on them while one needed to cultivate them. Piano skills are important for accompanying students. Other limitations such as attitude and resources, though named by one or two tutors, are worth noting.
CHAPTER FIVE

5.0 DISCUSSION OF FINDINGS

5.1 INTRODUCTION

In this section of the study, the analysed data from Chapter Four is discussed in the light of their implications on voice tuition. The discussion is carried out under the sub-topics:

5.2 Reasons why students choose voice as their major instrument.

5.3 Factors influencing the learning of voice

5.4 Identification of students’ desired goals in voice tuition, and

5.5 The extent to which voice tutors meet their set goals

5.2 Reasons Why Students Choose Voice For Their Major Instrument

The assumption underlying the choice of any instrument as a major is that the student favours it. If it is not his favourite instrument, it is close to that. However, according to the study’s findings, students chose voice for a number of different reasons.

According to Table 4.2.1, only about 20% of the whole group of forty four students chose voice because it was their best instrument. This group therefore showed positive inclinations towards it, as they were not looking for satisfaction
elsewhere. Ben-Tovim and Boyd (1985), noted that the right choice of instrument guarantees fulfillment for the student. The group in the above category seemed to experience fulfillment. They also expressed desires to realize as much potential as they possibly could through voice.

A different category of students chose voice because they studied it in secondary school. This group represents those who do not necessarily consider voice their best option, but decided to study it due to their background. Their choice may have been influenced by the recommendation of the department that students should continue with their previous instrument. A different possibility could be that they desired to venture into other instruments but discovered they could not meet their entry requirements. This group represents about 18% of the whole group. This group may or may not experience fulfillment in voice tuition depending on their reasons for taking it. The findings indicate that a number of them would have studied other instruments had they studied them in secondary school.

A third category is that of students who chose to take voice because of its availability. They represent about 14% of the total group. Their rationale is that voice is more available than any other instrument. Therefore, its study should be maximized. They also noted that in Kenya, musicians are expected to be good singers. Most students in this group considered themselves future teachers. They
reasoned that most schools were not well equipped with other musical instruments. However, even within the group were students who did not rate voice as their best instrument.

A fourth category of students chose voice because they thought it easier to study than other instruments. This group represents 11.4% of the total group. However, once they began to study voice, they found that it was not so easy. As a result, some of them developed a defeatist attitude towards it, while others began to take it more seriously. The mentality that voice is easy may have originated from the secondary school experiences in voice tuition where most students sang by rote. This particular category of students got into vocal tuition with the attitude that ‘anybody can sing’. Christy (1969) agrees that nearly everyone who has a normal speaking voice can sing. However, he goes on to say that beyond knowing how to sing, a person should know how to use the voice correctly. This can only be achieved through proper training.

The last group of students chose voice for ‘other’ reasons. This forms the largest of all categories (36.4%). One student had a genuine handicap, in that she lacked a tutor in the instrument she desired to take up. The other fifteen appear to have determined not to take up voice beyond secondary school. They all wanted to study piano. Their major handicap was that they had no prior experience of piano, and therefore failed to meet the required standards at the university.
These students adopted different attitudes toward voice: seven of them appreciated their handicap in piano, and began to consider voice as offering them some worthwhile experience. The other nine took voice but harboured their feelings of dissatisfaction throughout. They took up voice with a view that it would be the vehicle through which exams would be passed, but saw nothing beyond that.

Ben-Tovim and Boyd (Ibid), note that a wrong choice of instrument brings to the learner physical, mental and emotional handicaps. In considering the categories described above, the ones most in danger of experiencing these handicaps are those who have harboured feelings of dissatisfaction towards voice. However, since with correct training they can become competent voice students, they need encouragement from their tutors. Abeles et al (1984) state that people are more willing to consider changing attitudes if they like the person who is urging the change. The tutors of these students should make voice as attractive and pleasing in an encouraging atmosphere as they possibly can.

Although the students feel they have been denied a chance to learn piano, by starting right at the beginning in the university, they are in danger of experiencing frustration when they have to be compared with those who started piano much earlier.
5.3 Factors Influencing Learning Of Voice

5.3.1 Musical Background

Christy (1969:p.12) notes that, among other factors, a student’s musical background determines their strengths and weaknesses in voice. In view of this fact, an investigation of the musical background of students as far as voice tuition is concerned revealed that the majority of students had an opportunity to sing solo at secondary school. They represent 86.3% of the whole group. Earlier experiences were: before primary school (1 student), primary school (3) and one each for university and teacher training college, respectively.

Further investigations reveal that 27.3% received exposure to solo singing through Kenya Music Festivals and school events such as inter-house competitions and prize giving occasions besides the KCSE examination. The majority of these (70.4%) only experienced solo performance during KCSE examinations. They also reported that they learned the music quite close to the exam. They were grouped according to their voice categories (Soprano, Alto, Tenor and Bass), and asked to learn the songs together. Others were taught the music by rote.

Arising from such backgrounds, it is not surprising that most of the voice students have no love for the instrument. They did not have the opportunity to enjoy their experiences with the voice, and only associated it with passing examinations.
These students therefore wanted the satisfaction of studying a more ‘challenging’ instrument.

The only possible reason for a student from such a background to enjoy singing is a natural love for it. Therefore, among those who chose voice because they loved it, are students who had a poor musical background but rose above it due to their natural liking for singing.

Christy (Ibid) appreciates the diverse musical backgrounds students come from. However, he states that the students must face facts concerning their background realistically and set about correcting existing weaknesses intelligently. This is possible, especially with the support of an understanding voice tutor.

5.3.2 Students’ Opinions of Voice as a Major

Students’ opinions concerning voice were an eye-opener to their inherent attitudes toward it. According to Table 4.2.4, 61.4% saw the importance of studying voice as a major. Their reasons are also indicated on the table. This finding is further confirmed through matching each category listed in Table 4.2.1 against the opinion for or against voice as a major. Those who studied voice at secondary school had a balanced number for and against voice tuition (4 were for it, 4 against it). Those who considered its availability, had four out of six advocating for it as a major. Those who considered voice an easier option had a balanced number for
and against it as a major (2 for, 2 against) The ‘other’ group had seven advocating for voice as a major and nine against it.

Among those who thought voice should not be a major, there was a suggestion that it should be studied as a core unit. This means all students should take voice. Such a suggestion does not imply a negative attitude, rather, an appreciation for voice. Were it possible to implement it, it is a worthy suggestion, in view of the availability, versatility and uniqueness of the human voice. Others felt a need to have more skills beside voice. They felt that having studied voice for a long time, they also needed other instrumental skills to complement it.

All students who took voice as a second option intended to study piano instead. Apart from their lack of prior knowledge of the instrument, other drawbacks include:

Lack of sufficient pianos both at secondary school and the university. This means that only a limited number of students can study piano. Most institutions have few pianos, which restricts the number of students who can study the instrument. The consequences of this limitation are far reaching, as piano students graduating from colleges are in turn few. There will always be a shortfall of pianists, unless more students look for different avenues to learn the instrument.
However, students should also seize any opportunities to learn piano at the university. Through other courses, they can learn to play and eventually develop this asset.

5.2.3 Motivation

Motivation is key to any learning experience. Abeles et al (1984) recognize that different students are motivated by different factors. Identification of motivators for different students is a challenging task, but as important to voice tutors as any other teacher.

Table 4.2.5 records the greatest motivation for students to take voice as being the development of high performance skills. The least motivation is the requirement to take it as a major. The other motivators fall in between. Many authorities in voice tuition (Miller, 1986; Reid, 1971; Holcomb 1999) have stressed time and again that singing is hard work. It calls for intensive practice. Since students generally rate development of high performance skills as their greatest motivation, the question arises as to whether they appreciate what it takes to attain this goal.

The interview session revealed that most of the voice students (80%) consider a good singer one whose musicianship is almost faultless, and has good interpretation and expression. One answer was outstanding: a good singer was described as ‘one who produced sound freely, with proper resonance.’

Since most students favoured the first definition referred to above, their goal must be to develop their performance skills. What factors may hinder them?

From the interviews, the answers that recurred most were:

i) The music: most students considered music with chromatics, ornamentation and complex rhythmic patterns difficult. It took them a long time to learn these songs. Some students also cited discouragement due to the extremely high or low range of notes in some songs.

ii) The text: students noted that sometimes they could not identify with song texts because the themes seemed far removed from their experiences. The length of the songs also determined how fast they mastered it. Most students preferred short songs to long ones.

iii) The language: Songs in foreign languages such as Italian, French or German did not appeal to them unless the text was well interpreted.

Christy (1969) has stressed that whatever other objectives are laid down in voice tuition, they should lead to *expressive interpretation*. He suggests that for a start, students should be given easy songs, requiring the minimum of technique. However, persistent work and practice are the only answers to the development
and growth of technique. He also advocates for singing in foreign languages as a means of developing oneself.

In relation to the point concerning motivation, all voice tutors reported that they gave students music according to their capabilities. As food for thought, the question arising from these findings is: how soon should a tutor progress from easy to difficult songs? (Easy songs, in this case, are those requiring minimum technique such as uncomplicated rhythms, melodies within a short range and few chromatic notes). Secondly, when is the student ready for this? For, to develop high performance skills, it is mandatory that the student progresses higher after a given time.

Table 4.2.6 indicates that the most appreciated asset in a voice teacher is the ability to encourage students. This is evident, not only in that 16 students (36.3%) chose encouragement as their most appreciated asset but also in that no student chose it as his or her least appreciated asset.

From the findings of the study on the rather low background of the voice students in vocal tuition, each voice tutor should cultivate this asset to help the students. A few students cited change of attitude toward voice as a result of encouragement from their tutors.
The interviews also revealed that all students were willing to try out new ways of improving their voices if these were introduced in an encouraging atmosphere, and that most students were able to rise above their backgrounds due to encouragement from their tutors.

5.2.5 Practice

Without exception, all authorities on vocal tuition have stressed the importance of practice as a way of enhancing development in voice. Practice cuts across all instruments. Without it, one cannot achieve much.

Table 4.2.7 analyses the practice habits of voice students. Though 82% report that though they practise, most of them do so only two hours a week. Among them still, are those who practise irregularly.

The next Table (4.2.8) further reveals that some students embark on their songs without preparation. The findings also reveal that only 16% had a reasonable idea of what vocal exercises were for; 39% had a vague idea of them; 9.1% mentioned singing scales, while 27.3% just sang their songs.

Christy (1969) names the second principle for vocal success as intelligent, regular, practice habits. Practice is important in developing the voice if correctly and
effectively done. It can also break the voice if poorly done. He gives a few helpful tips on building practice:

1. Before beginning any practice, a **clear** idea of objective must be established.
2. Practice should be **enjoyed**.
3. The students should sing in their **most comfortable range** for a considerable length of time.
4. **Varying of activities** in practice is another tip.
5. **Memorization** of the text of songs. Students should be encouraged and challenged to memorize songs as soon as possible in order to make ensuing practice effective.

Since practice is the road to achieving high performance skills, total enjoyment of the voice, et cetera, students and voice tutors should pay great attention to it. Interviews with the tutors revealed that the greatest possible reason behind poor practice habits is that most students have not quite mastered the concept and importance of practice. This also came out strongly in the students’ responses on their activities during practice. It is the onus of the tutors to highlight the importance of practice to the students and follow them up, monitoring their progress.
The interviews revealed that students could memorize their songs within as short a time as two days, or as long as a week. Factors influencing memorization were cited as:

- Length of the song, the appeal the text held for the student and the difficulty of the music. Songs in the major mode were generally preferred.

### 5.2.6 Performance

Table 4.2.9 indicates that more than half the voice students have never performed before an audience. Abeles et al (1984) stress that one cannot have a musical experience without performance of music of some kind. Performance should be a means of learning music, rather than an end, for those students who are not aiming at full-fledged performance. From the findings of the study, students’ first attempt at performance resulted in nervousness, but this reduced with subsequent performances. Christy (1969) recommends public performances as often as possible to reduce fear.

Other reasons cited by them for not performing were:

- Opportunities arising when they were unprepared
- Insufficient opportunities (especially the second years)
- Lack of confidence in their abilities
- Lack of motivation as a result of the kind of songs they were given
• A few students also cited the absence of vibrato in their singing. This suggested that many students are self-conscious and inhibited, or have some false notion that vibrato characterises a good voice.

A remedy to this situation may be increasing of opportunities for performance, with the objectives for the performances clearly laid out to the students. On the issue of vibrato, all voice tutors agreed that it is an asset to singing, not a requirement for success. They all agreed to tell students this.

One student, during the interview, suggested that examinations in practicals be carried out in recital contexts rather than before a panel of examiners. This may enhance performance practices among students. One voice tutor also echoed the thought.

5.4 Identification of Students' Goals

This section draws to a close the section on findings of the study relating to voice students. Tables 4.2.9 and 4.2.10 reveal that the majority of voice students have a healthy self-concept as far as their singing abilities are concerned. Further, they have expressed a desire to improve, according to Table 4.2.11. Despite the different reasons students have for taking voice, they seem to want to make the best out of it. Table 4.2.12 indicates that 66% of students participate in music
making activities outside college. These include training and conducting of choirs, as well as directing performances.

Table 4.2.13 summarizes the changes students would like in vocal tuition. These suggestions should be taken up by voice tutors, and those that can be implemented, should be put into practice. One outstanding recommendation by about 68% was that the contact time with tutors be increased. This is a challenge, because, as the next section will reveal, tutors do have much on their hands. However, it may become a possibility in future.

The same group suggested that more emphasis be laid on teaching voice as an instrument (vocal pedagogy). A small percentage (6%) of students suggested external exams and training as professional singers. The study’s findings on external exams revealed that only two of the forty-four students had actually sat for the ABRSM exams at some stage.

Most of the changes suggested held much weight. They revealed that students were asking for more in voice tuition. One more suggestion called for diversified training in voice. The particular student who raised the point aspires to sing like her favourite popular song star.

The end result of any learning experience should be that both tutor and learner become better people. Christy (1969) states that whether one becomes a great
singer is not so nearly important as whether or not they become great, sensitive and understanding, appreciating beauty and mankind. This is a paramount objective of education.

5.5 The Extent to Which Voice Tutors Meet Their Set Goals:

5.50 Introduction

Miller (1986) notes that almost no successful singer has acquired this status without the help of a good teacher in the course of his training. Considering this fact, it is necessary for every voice tutor to be aware of his or her influence on students to either good or bad ends.

5.5.1. Tutors’ Training in Voice:

As a background to this section, the five voice tutors who were respondents in the study were asked to give their training in voice.

Paragraph 4.2.1 revealed that the majority of voice tutors (three out of the five) majored in voice at university. One did not major in it, but studied it alongside another instrument. Finally, one of the tutors majored in voice throughout her education. These findings imply that after university, most of the tutors had no other formal vocal training.
No tutor underwent studies on the teaching of voice. As a result of this, the content of their teaching came from their own experiences. Two tutors reported that they attended a few workshops on teaching some aspects of voice.

5.5.2 Principal Aim of Teaching Voice

In order to ascertain the extent to which the voice tutors met their set goals, it was necessary to establish their principal aim in teaching voice. Paragraph 4.2.2 reveals their responses. Most of the voice tutors gave their objectives of teaching. It is possible that they had not yet established their principal aim in teaching voice. According to Reid (1971), the principal aim in teaching voice should be to attain functional freedom of the voice. He refutes the common belief that the purpose of training is beauty of tone quality. This is because 'no one can know the true textural quality of a given voice until functional freedom has been attained' (Ibid,p.12). Success in achieving pure tone quality comes as a result of vocal freedom.

Reid further defines vocal freedom as correctness of function. It is therefore necessary for voice teachers to know the type of actions involved in singing, such as:

i) The vocal cords – which vibrate to produce pitch;

ii) The throat and mouth cavities whose shape and position determine resonant efficiency and purity of the vowel.
Christy (1969), in agreement with Reid, notes that although the vocal cords control the ‘beginning’ of tone, their action is involuntary, based upon the stimuli of sound desired and the clarity of the mental concept of pitch. The whole concept behind vocal tuition is therefore the process of achieving volitional control over involuntary muscular processes. This is a paradox.

The ideal voice teacher is therefore one who understands the various vocal organs involved in the process of singing, and how to bring about proper co-ordination of the muscles involved in this process. The teacher should also communicate this process to the students.

Many factors determine the extent to which a voice teacher can accomplish these tasks. One major factor is time. Most tutors expressed that thirty minutes a week, which is the time allocated for tuition, did not enable them attain their goals.

Another factor was the tutors’ own initiative to explore the intricacies of vocal pedagogy. So far, the main way of gaining information on the voice is through reading. To this end, voice tutors at Kenyatta University are interested in knowing what the whole process of singing involves.
5.5.3 Components of Voice Tuition

The next factor was the establishment of the components of voice tuition. Each tutor named the components as revealed in Paragraph 4.2.3. Most of the given components are in agreement with Christy (1969) and Manen (1974), who name them as **good posture, breathing, resonance** and **diction**. Applied correctly, the components of voice tuition lead to vocal freedom as opposed to vocal suicide. Each voice tutor should, however, take note of and help the students observe all the named components. Each of them influences the other to some extent.

**Posture**, according to Christy, is the third fundamental principle of singing after enthusiastic attitude and intelligent, regular practice habits. Good posture is not only vital for singing, but for attractive personality and sound health. Only one tutor mentioned posture as a component of voice tuition. Since the first step in playing any instrument is learning how to hold it, posture is important to a voice student. However, it does not require many sessions of teaching to master it. Possibly, the tutors had already taught it.

On **breathing**, both Reid (1971) and Christy (1969) advocate for costal (taking breath into the body by expanding the lower lung area or abdominal space) and thoracic/intercostal (creating a feeling of expansion around the entire middle part of the body) breathing. Throughout this process, the chest and shoulders should remain intact. All the five tutors gave 'breathing' as one component of voice
tuition they addressed. This appears to be one of the most wanting among many voice students. It is necessary to address it. On resonance, Christy (1969) notes that it is achieved when the throat is free, relaxed and open. An accompanying sensation of loose relaxation in the cheeks, lips, tongue and jaw should also be felt. Finally, on diction, after noting that words elevate the singer above the instrumentalist, Christy (Ibid) recommends mastery of clear, correct and beautiful diction as another fundamental in singing.

The first step in learning any song should be to read its text loudly and dramatically, giving full attention to meaning and mood. Three out of the five tutors named diction as a component of voice tuition. However, there appears to be some lack of understanding among a few voice students as to its importance. They have not understood the difference between diction in speech and that of song. This section is a pointer toward the great responsibility of the voice tutor. To what extent they are able to achieve this will be discussed later.
5.5.4 Musical Independence

Hoffer (1964) names an asset a voice student should be guided toward. This is musical independence. Paragraph 4.2.4 gives findings on expectations each voice tutor has of their students. The expectation running across all responses is that of learning songs. However, the student, with time, should also be able to train himself on all components of good voice practice. To this end, Tutor 2 gave an important aspect of her teaching as that of preparing students for their lives as teachers. This is very necessary, so as to ensure that the principles learned will be passed on to other students in future. All tutors should greatly consider this aspect. Voice students at Kenyatta University need to cultivate musical independence. The nature of voice tuition demands much personal input, which is largely achieved through independence. The evidence of this asset would manifest itself through improved practice habits, more performance and quality singers.

5.5.5 Repertoire

The importance of repertoire to a voice teacher cannot be underscored. Repertoire is the tool with which he or she accomplishes the goal of vocal freedom. Each tutor was asked about the sources, adequacy and updating of repertoire. The findings are varied, depending on the following:

- **Length of time one has taught:** in this case, the longer one has taught, the wider their repertoire.
Exposure: a few of the tutors have traveled abroad for various reasons. They have been able to collect more songs for their repertoire in this way.

Exposure through attendance and participation in concerts and other performances. This is a very key avenue to the access of more music for the voice tutor’s repertoire.

Kenya Music Festival also provides a channel to obtain pieces.

Buying of books was another way of obtaining collections for repertoire.

Through performing and accompanying students, voice tutors were able to build their repertoire.

One other aspect that came out of the discussion on repertoire was the willingness of voice tutors to exchange pieces. This is a positive exercise that unites them.

On repertoire, Christy (1969) advocates for the ‘Song Approach’, which emphasizes the teaching of as many songs as possible, after which technique is tackled. The Kenyatta University voice tutors embrace this approach. This was noted in the expressions of at least two of them, who encourage students to build their vocal libraries. On building of repertoire, the five tutors gave their guidelines. Put together, they come up as:

- Consideration of musical background of students
- Objective of the teaching
- Vocal range of the music
• Level of difficulty of the pieces

• Level of interest of the students: for students of low musical background, the use of folksongs and Broadway musicals was suggested.

• Capability of the student.

Christy (1969) adds some guidelines to the list such as:

• Songs with attractive musical accompaniment

• Many songs that highly appeal to the male sex for the male students. This point came up during the interview. One male student expressed that most of his class songs were more suited to the female voice.

Some challenges that came up on repertoire are that some students prefer popular music to classical music. Tutors had different views on the use of songs other than art music in vocal tuition. Abeles et al (1984) are of the view that tutors ought to strike a balance between being too interested in currently popular music and totally ignoring it. Perhaps tutors could discuss this point to greater detail and come with a consensus on what to do.

5.5.6 Limitations of Teaching Voice

Finally, the limitations voice tutors face were addressed. This is also important in order to establish the extent to which they meet their set goals. Paragraph 4.2.6 reveals that a major limitation experienced by two tutors is that they are not
pianists. Another expressed that her piano skills were inadequate for difficult pieces. Piano skills are a priceless asset to a voice tutor. Not only do they enable him or her to give the student a realistic experience of the music, they also help him or her build a repertoire. Through accompanying others, one voice tutor got good exposure to many pieces. All the tutors appreciated the need for piano skills.

The most common limitation was time. The time allocated to voice tuition was not enough to accomplish the goals of the tutors. Not only is the time short for teaching aspects of the voice, but also many of the voice students have low musicianship skills. The tutors are therefore compelled to utilize a part of the tuition time teaching aspects of the song not yet mastered by the student.

In conclusion, all voice tutors agreed that:-

- Their attitude toward voice greatly determined students' attitude towards it.
- In line with this, they should practise what they preach.
- They should also perform more often so that students emulate them.
- They should display all they expect students to do.
5.6 The Ideal Situation in Voice Tuition:

This section explores the basics of voice tuition as outlined by Vennard (1967). It gives a standard by which voice tutors and students can gauge their performance. Each component of voice tuition is discussed with regard to the parts of the body, which aid in its achievement. This creates a better understanding of the voice as an instrument.

Breathing

The voice tutor should discuss habits of breathing with all beginners in an early lesson, and should be continually watching advanced students to notice cases where the subject should be reviewed. Vennard (1967) suggests that breath management be taught after the student has gone through some singing (like after one lesson). By then he or she will have what the progressive educator calls 'readiness. Breathing should be explained in detail, and its importance stressed. Then the tutor should encourage the student to form the correct habits by practising on his own. All muscles involved in respiration can be consciously controlled. The only involuntary reaction is the necessity of taking a new breath when the oxygen content of the lungs runs low. Five minutes of the beginning of each practice session spent doing breathing exercises can result in rapid progress.
Correct Posture

Before trying to play any instrument, one should learn how to hold it. Vocally, this means correct posture. The head, chest and pelvis should be supported by the spine in such a way that they align themselves one under the other - head erect, chest high, pelvis tipped so that the 'tail is tucked in'. The position of the head should allow the jaw to be free, not pulled back into the throat. This liberates the organs in the neck. The shoulders should relax and be comfortable. The abdominal muscles should have some tonicity to keep the pelvis upright, but this should not be in excess to hinder deep breathing. One should stand well supported, leaning perhaps a little forward. Hands should be inconspicuous, hanging at the side or lightly clasped.

Christy (1969) and Manen (1974) have also cited the above parts of the body as being key to good posture. (See section 2.3.4). Their discussions fully agree with the one above.

Breathing For Singing

The most efficient breathing for singing is a combination of rib and diaphragmatic breathing. (See section 5.5.3). The most important rib muscles are the intercostals, so called because they are between the ribs. There are two sets of intercostals: external and internal. The formers are inspiratory, since they pull the
ribs upward, toward the backbone. Following that process, the internal intercostals pull the ribs down again, producing exhalation (appendix 5).

Among the belly muscles, the diaphragm is the most important. When it exerts itself, the capacity of the air chamber is increased, because its floor is dropped. This action coordinates itself with the expanding of the ribs, to which it is attached at its circumference. The costal or rib breathing coordinates with the diaphragmatic-abdominal breathing, and this combination gives the best way if breathing for singing. For this coordination to take place, muscular antagonism occurs between the internal and external intercostals. The contraction of the diaphragm causes it to lower and partly flatten, increasing the capacity of the thorax. It is the muscle of inhalation.

The contraction of the abdominal muscle decreases the capacity of the entire trunk, including the thorax except in certain functions. They are the muscles of exhalation. The diaphragm resists and steadies their action. The role of the diaphragm is therefore to steady, not support tone in singing.

The basic principles of breathing for singing to be considered are:

- Enough breath should be got with the inhalation. The principles of correct inspiration become very vital in this process:
  - the chest must be high at the outset.
  - There must be sideward costal expansion.
  - The abdomen must relax to allow the full descent of the diaphragm.
• No breath should be wasted. Exhalation should be slow and subconscious. The intercostals and diaphragm should resist the abdominals so that exhalation will be slow and steady, hardly felt. (Breath control should only be taught after the student has mastered production of a free flowing tone).

• The purity of the air around the singer also determines the taking in of breath. In singing, the lungs burn oxygen faster. The solution to this is practice to master the singing of long phrases by gradually increasing the length of the phrase or learning it backwards.

Exercises For Breath Control

Inhale slowly, while counting five.

Hold the breath while counting ten.

Exhale slowly while counting five. Repeat indefinitely.

Attack

Breathing alone, even with proper mastery, will not insure good singing. The important point is coordinating the breath pressure with the vibrator. This is epitomized in the attack. A lesson in breathing should always be followed by practice in correct attack. The singer’s problem is to make the most efficient balance between the contraction of the muscles of breathing and the tension of the muscles of the valve at the top of the trachea (windpipe), through which air passes
into the lungs. The two extremes of incorrect balance, which must be moderated, are breathiness of tone and tightness of the throat.

The answer is to flood the tone with as much breath as possible and to keep from actually making it breathy by offering it as firm a resistance as necessary in the valve. This is referred to as flow of breath ahead of glottal closure. The inverse of it whereby the glottis closes first is not advocated for. In extreme cases it can result in contact ulcers between the vocal folds.

Exercise

Staccato exercises help achieve this coordination. Think of the glottis as closing smartly over the breath stream, producing a clear, clean stroke. Make four staccato attacks, all on the same pitch and follow with a sustained tone. If done with the same abandon of breath and the same firmness of the glottis as the staccato strokes, it will be full and free.

Registration:

The ideal concept of registration is that the voice, if possible, should produce all the pitches of which it is capable smoothly and consistently, without 'breaks' or 'holes,' or radical change of technique.
Realistically, one recognises distinct qualities of tone, produced by distinct adjustments of the larynx, without recourse to which the full potential of the voice cannot be sung. In men’s voices, the three registers are normally called chest (normal), head and falsetto. In women’s voices they are chest, middle and head. The registers are referred to as light and heavy. Both of these should always be used. A great help is through developing the ‘unused’ register. This involves achieving a dynamic balance in which the best elements of both registers are functioning. The ‘flooding of the tone with the breath’ is most useful in this process. Such tone makes it possible to vary colour without stopping the production.

**Exercise**

The yawn-sigh exercise is useful in coordinating vocal registers. The yawn lowers the voice box, while the sigh results in phonation without strain. At first the student should yawn then sigh, regardless of the pitch. Next, he should do it on a five-tone descending scale: s, f, m, r, d. It should be light both in volume and in registration on top, and heavy and loud in the bottom. A more advanced level of the exercise is to do it as above, then come back up, in one breath and reversing the dynamics and registration.
Resonance

Resonators are cavities within the body in which air is free to vibrate. The resonators of the human voice are:

- The larynx. When sound is rightly produced, meaning it has proper vibration as well as resonance, it should 'ring' at around 2800 cycles.
- The pharynx. This is situated immediately above the larynx and extends upward behind the mouth. When it is large enough, it strengthens the lower partials of the voice, giving it mellowness and fullness.
- The mouth/oral cavity: It shapes the tone into words. The skill one must acquire is that of articulating without spoiling the tone quality generated in the larynx and resonated by the pharynx.

Two requirements must be met for tone to resonate well.

- It must have the quality usually called a ring, which seems to mean frequency '2800.' This means some small resonator, possibly the collar of the larynx, must function properly, and that there will be nothing about the shaping of the air passages that would muffle and destroy this brilliance.
- At the same time, we must strengthen as many of the low partials in the tone as possible, to keep it from being shrill. The high partials alone would make the voice 'reedy' like an oboe, but low partials add 'mellowness' such as is found in the tone of a horn. Low frequencies need large resonators, therefore the opening of the pharynx is essential to mellowness of tone. The voice, to be
well produced, needs both of these qualities. Tone should have both ‘focus’ in front and ‘roundness and depth in back’. Every vowel one sings should be both ‘pointed and round’, ‘forward and back’, ‘high and deep’, ‘cool and warm’, ‘bright and dark’, ‘gleeful and gloomy’. The use depends on the requirements of the song.

Articulation

A song should be both words and music, not one or the other, nor a compromise at the expense of both. The tone should be as beautiful as possible, superimposed with as audible consonants as possible. The consonants, rather than spoiling the vowels, should bring them out. Consonants are used in vocalises with two different objectives. They may be simply a practice in articulation itself, to improve the diction, or they may be used to ‘place’ the vowels, to improve tone production. The latter use of the consonants is more helpful.

Exercises

Exercises to help improve diction are numerous, and can be easily improvised according to a particular student’s weakness in pronunciation. Examples are singing a series of syllables with the same vowel: la, la, la, or the whole vowel series: lay, lee, lah, loo, lah.
Exercises in articulation can also address placement of vowels. An example is the ‘guide’ whereby in gliding from one syllable to the other, the vowels are opened and the jaw is exercised. An example is yee, yay, (gliding through the singing). They open the vowels and exercise the jaw. The glottal fricative (aspirant) [h] is used to adjust the vibrator to the breath stream. The consonant picked for exercises must fit the student.

**Coordination**

Knowledge of the various processes involved in singing is like a disjointed skeleton until their interrelation is understood. The one thing all voice students must achieve is coordination. The main purpose of the lesson time is to practise training in the coordination of the entire instrument – more than that, the entire personality. The National Association of Teachers of Singing lists the subject matter for the curriculum of a voice teacher in addition to musical courses, as:

- Anatomy and Physiology of the Vocal Tract.
- Physics and Acoustics of Musical Sound
- Terminology, and others.

From the above section, it is evident that voice tuition calls for a great understanding of the workings of the human body. Every voice tutor needs this knowledge. Physics and acoustics come into the picture as a background to
understanding resonance. Voice tuition is both an art and a science. It is clear that the process is not exhaustive. One can keep developing their vocal instrument as long as it is in good condition. Voice tuition is therefore an adventure, rewarding to the tutor and students who are willing to explore it.

6.1 Summary

This study is a case study conducted at Kwantua University, in terms of the impact of voice lessons on student’s learning outcomes, expectations and performance.

The following questions were investigated in this study:

- What are the expectations for the development of voice?
- What are the voice levels at these standards?
- How do the voice lessons meet these standards?
- To what extent do the students follow these processes?

In order to obtain valid information, both students and their voice teachers were involved. The emphasis in this study lay on the actual teaching and learning process and not on education. The sample for the study was obtained through purposeful sampling and various research techniques. Questionnaires and interviews were the primary method of data, through which information was obtained.
CHAPTER SIX

SUMMARY, CONCLUSIONS, RECOMMENDATIONS AND SUGGESTIONS FOR FURTHER RESEARCH

The following chapter brings the study on voice tuition to a close.

6.1 Summary

The study focused on voice tuition at Kenyatta University, in terms of the music students’ learning experiences, expectations and performance.

The following questions guided the entire study:

- What standards are set to enhance the development of voice
- Are the voice students aware of these standards?
- To what extent do the students achieve the standards?
- What is the role of the voice tutors in all this process?

In order to obtain vital information, both students and their voice tutors were consulted. The emphasis of the study lay in the actual teaching and learning process in voice tuition. The sample for the study was obtained through purposive and simple random techniques. Questionnaires and interviews were the primary research instruments through which information was obtained.
The investigation led to the following findings:

Although there are certain standards or expectations students should meet in voice tuition, they are not fully aware of them. Some of these standards are:

- Progressive development of the vocal instrument through unfailing attendance of tuition sessions.
- Practising concepts learned in class at their own time, before the next lesson.
- Exploiting their vocal instrument through participation in performances such as recital hour.
- Making efforts to build their vocal repertoire through learning as many songs as possible.

These standards are set by the voice tutors and the department, as laid down in the university calendar.

The extent to which voice students are aware of these standards largely depends on their tutors. The study revealed that most students have no background in voice tuition. It would therefore be unrealistic to expect them to set sound standards for themselves. The tutors have the responsibility of imparting the required standards to the students. It appears that most tutors, while having clear objectives for teaching voice, do not communicate them to their students. This has led to students' lack of focus in the tuition.
The findings so far suggest the outcome of the next question concerning how far students achieve the standards of voice tuition. Since most of them are not aware of the standards, they do not achieve much. This is quite clearly indicated in their responses on practice. Since they have no clear objectives in mind, they do not value practice, or they go about it vaguely. Similarly, many of them do not participate in performance.

The role of the voice tutors in vocal tuition is very central, as revealed and suggested by the findings. Since they deal with students of low background in voice tuition, they have the whole task of educating the students on all the study entails. They need to motivate the students to appreciate their voices. They also need to encourage students to develop their vocal skills. They are charged with the task of instilling good practice habits in the students. In addition to all these and more points, the tutors are also expected to be role models for the students to emulate.

6.2 Conclusions

The investigation on voice tuition at Kenyatta University revealed that there is some apathy towards voice. This is evident from the students’ general attitudes and practices in relation to voice tuition. Reasons behind the apathy were found to include the following:
- The students’ musical backgrounds did not expose them to enjoyment of the vocal instrument.
- The downplaying of voice tuition in their secondary schools resulted in negative attitudes towards voice tuition.
- Lack of clear direction in voice tuition resulted in disinterest and inhibitions, therefore discouraging good practices such as performance and more participation in music making activities.

There is much to be done by both tutors and students in order to realise improvements in voice tuition.

The students’ experiences indicate that they need to understand the voice as an instrument. They have high expectations, which can only be met with proper understanding of their vocal instrument. Their performance will also improve as a result of this understanding.

6.3 Recommendations

Based on the research findings, it appears that there is some apathy towards voice, hence the need to address it, in order to enrich the students’ learning experiences, and fulfill their expectations.
This study hence recommends

1. That vocal tuition be studied by only those students who are genuinely interested in it. These students should be given ample opportunity to develop, by being encouraged to join choirs or ensembles, and performing at any available opportunity. They should also be given opportunities to perform outside the university.

2. That any student aspiring to study voice should already have some piano skills, or be expected to develop them in the course of his or her study at the university. In addition to this they should utilize the resources in the music library, by listening to works by different composers in order to develop their auditory skills.

3. That the Music Department organises seminars and workshops on vocal pedagogy, for the voice tutors. These should address the details of teaching voice. The department should also introduce an undergraduate course on vocal pedagogy, preferably for final year students.

4. That voice tutors participate in performances, as role models for their students. They should also arrange to invite guest performers at intervals, to encourage the students to perform as well.
5. That the music department considers having undergraduate performance exams done in the context of a recital. This would serve as a means of encouraging students to view voice tuition as performance-oriented rather than exam-oriented.

6.4 Suggestions For Further Research

1. Comparative studies should be carried out on the teaching and learning of other major instruments offered at Kenyatta University, to determine whether students and tutors have similar experiences to those in this study.

2. Studies should be carried out on the use of genres of music such as popular and jazz, in the teaching of voice, and their effects on students’ attitudes towards voice tuition.

3. Research should be done on the possibility of developing a curriculum for voice tuition from the secondary school to the university.
BIBLIOGRAPHY


APPENDICES

APPENDIX 1

VOICE STUDENTS' QUESTIONNAIRE

The information given will be treated with utmost confidentiality.

1. Year of study___________________________________________

In Section A, Tick The Appropriate Response In The Box Provided Beside It.

SECTION A

2. What was your main reason for choosing voice as your major instrument?

a) I love it above all other instruments [  ]
b) I prefer it to the other options offered [  ]
c) I studied it in secondary school, so continued with it [  ]
d) It was the most available instrument [  ]
e) I considered it the easiest option to take up [  ]
f) Other reasons (specify below) [  ]
3.(a) Do you think voice should be studied as a major instrument?
   Yes [ ]
   No [ ]
(b) Explain__________________________________________________________
__________________________________________________________

4. How would you rate your ability in singing?
   Very good [ ]
   Fairly good [ ]
   Average [ ]
   Below Average [ ]

5. Do you desire to improve?
   Yes [ ]
   I am satisfied with my present ability [ ]

6. What is your greatest motivation to having voice as your major instrument?
   [Assign each response a number, (1-5), in order of preference: greatest 5-least 1]
   a) Attain high marks in exams [ ]
   b) Develop high performance skills [ ]
c) Improve on general musicianship [ ]

d) Enjoy myself [ ]

e) It is a requirement that I have a major instrument [ ]

7. Which of the following do you find useful in relation to voice tuition? [Tick the two most important].

Musicianship [ ]

Composition Studies [ ]

History and Analysis [ ]

Other (name it)________________________________________________________________________

8. What qualities would you consider important in a voice tutor? [Assign each response a number, in order of most important (5) to least important (1)].

Pleasant [ ]

Patient [ ]

Encouraging [ ]

Having high sense of humour [ ]

Confidence [ ]

9. Assign the attributes of a voice tutor listed below a number, beginning with the most appreciated (4) to the least appreciated (1).

a) Creativity (has many ways of doing one thing) [ ]

b) Imaginative (is able to help you express yourself well) [ ]

c) One you depend on in everything (learning song etc) [ ]
d) One who challenges you to improve

10. Summarize your experience in voice tuition so far

Very satisfactory [ ]
Satisfactory [ ]
Undecided [ ]
Unsatisfactory [ ]
Very unsatisfactory [ ]

11. Apart from learning your songs, do you have any regular weekly practice in voice?

Yes [ ]
No [ ]

12. If your answer is yes, approximately how much time per week do you spend practising?

3 hours and over [ ]
2 Hours [ ]
1 Hour [ ]
Less than 1 hour [ ]
SECTION B

In this section, you will be required to give details when answering questions. Be as brief and to the point as possible.

13. For those who practise (regularly or irregularly) what exactly do you do at that time?

14. Have you ever performed one of your songs from class to an audience? (Give approximately how many times you have done it).

   How was the experience?

15. If you have never performed one of your class songs to an audience give reasons for not doing so.

16. Have you ever attempted any external exams in singing? (Like Associated Board of The Royal Schools of Music)

   Yes  [  ]

   No  [  ]
If you have, give details on the level, and results achieved.

17. When were you introduced to solo singing?

[Form 1, 2, 3, 4]

If earlier, say so, and when this was.

18. Describe your overall experience of vocal tuition at secondary school.

19. What qualities did you appreciate most in your secondary school music teacher(s)?

20. Have you ever

Trained a choir? [ ]

Conducted a choir? [ ]

Directed a performance? [ ]

Give a brief description of what you did then.

21. What improvement, if any, would you desire to have in your vocal tuition experience?

Thank you for responding to the questions.
APPENDIX 2

VOICE TUTORS' QUESTIONNAIRE

In section A, Tick Appropriate Response In The Box Provided Beside it.

SECTION A.

1. How many voice students do you have (Give exact answer).

2. What is your Training in voice tuition?
   a) I majored in it at university/college [ ]
   b) I majored in it throughout my education [ ]
   c) I did not major in it but enjoy teaching [ ]
   d) I went through a voice course, so am using my skills [ ]
   e) Other (specify) [ ]

SECTION B

In this section, give your answers in detail, briefly and to the point.

3. How do you view your voice students of the past few years?
   What percentage are high achievers? [ ]
   What percentage are low achievers? [ ]
4. How do you motivate the low achievers?

5. What are the components of vocal tuition?

6. Do you consider 30 minutes a week adequate to achieving your lesson goals?

7. Do you encourage your students to take time and practise on their own? How do they respond to this?

8. What is your principal aim (in terms of teaching) as a voice tutor?

9. What are some expectations you have of your students in terms of what they should do on their own?

10. How would you honestly rate vocal tuition at the university for now?

Thank you for responding to the questions.
APPENDIX 3

Interview Schedule For Students

1. Who is a good singer in your opinion?

2. What is the purpose of having technical exercises? [Demonstrate one and state how it can help you improve on singing]

3. How long do you take to memorize your class songs? What factors affect the duration?

4. Think back to all the songs you have performed so far. Are they varied in terms of:
   Period they were composed
   Style (folksong, art song, piece from large works)
   What factors affect your either liking or not liking a song?

5. Describe your experience whenever you stand to perform at the end of semester exams.

6. When you encounter difficulties in a piece, what do you usually do?

7. How would you rate yourself in terms of willingness to try out new ways of training your voice?

8. a) Do you consider vocal tuition as having contributed to an important part of your entire university experience?
   b) How do you hope to use your knowledge or experiences in future?

9. Give an honest account of your personal experience in voice tuition so far.

Thank you.
APPENDIX 4

Interview Schedule For Voice Lecturers

1) Name.

2) Experience as voice tutor.

3) Do you enjoy teaching voice?

4) Have you taught voice at other levels?

5) In your opinion, what is the attitude of the students toward voice tuition?

6) How can poor attitudes (if there are any) be improved?

7) Do you have an adequate repertoire to select songs from?

8) What are the sources of your repertoire?

9) Do you update it, or do you use more or less the same pieces? (Why, if answer is the latter)

10) What general guidelines do you follow in building song repertoire?

11) Why do you think few voice students present class pieces at recital?

12) How can they be encouraged to perform more?

13) Do you face any limitations in teaching voice at the University?

14) Suggest any ways vocal tuition can be improved.
PART TWO

15) Do you have any particular approach to teaching voice (in terms of technique, and expression).

16) Have you received any training on vocal pedagogy?

17) Would you advocate for training (seminars, workshops etc?)

18) What specific areas would you like these forums to address?

Thank you for the time you have given me.
Diagram from 'Singing: The Mechanism and Technic' by Vennard, W.
Fig. 13. Coordination of Rib and Belly Breathing

C, clavicle; E, epigastrium; P, pelvis; R, first rib; S, scapula. Solid lines represent position of organs at completion of forced exhalation; broken lines, forced inhalation. Movement is exaggerated in side view, but not in front view. Diaphragm is lower on left side because of position of heart. Dot-and-dash line shows how simultaneous contraction of both diaphragm and lower abdominals produces bulge of epigastrium. Some singers make a fetish of this muscular development.

Diagram from 'Singing: The Mechanism and Technic' by Vennard.
# APPENDIX 6

## BUDGET FOR RESEARCH

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