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**THE IMPACT OF INSTRUCTIONAL MATERIALS ON
PERFORMANCE IN MUSIC IN SECONDARY SCHOOLS IN
BUNGOMA COUNTY**

BY

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E55/10245/2008

**A RESEARCH PROJECT SUBMITTED IN THE SCHOOL OF
EDUCATION IN PARTIAL REQUIREMENT FOR THE AWARD
OF MASTERS OF EDUCATION KENYATTA UNIVERSITY**

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DECLARATION

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

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DEDICATION

Dedicated to my husband Alex M. Walubengo and children, Allan, Ken, Nancy and Lavender for their unwavering patience and support.

ACKNOWLEDGEMENT

The researcher is especially indebted to DR. Nobert Ogeta and DR. Mary Otieno who devoted their time and patience to this research project. I am especially grateful for their advice and concern they accorded to me. Through their guidance and unwavering support, the researcher was able to complete the work in good time and without hitches. The researcher would also like to convey her sincere gratitude to Kenyatta University for the role it has played to make this project a success. Further, I would like to appreciate the cooperation of principals, teachers and students of the sampled schools for providing the information that was needed for my research .Finally; the researcher would also like to absolve all individuals and institutions mentioned above for any errors of omission and/or commission or any interpretational error/s. For these, the researcher remains sorely responsible.

ABSTRACT

Music in particular plays an important role in the achievement of national goals of education. However, performance in Music examinations at secondary school level in Bungoma District has been low and fluctuating. The current study investigated the impact of instructional materials on performance in music in secondary schools in Bungoma District, Kenya. The purpose of the study was to assess the available resource materials, their use and how they affect performance in music. The objectives of the study were to: establish the adequacy of music instructional materials in secondary schools, ascertain the extent to which music materials are utilized in the teaching and learning in secondary schools, analyze the performance of students in KCSE music examinations in the district and determine whether teacher qualification and commitment in secondary schools affect performance in music. The current study employed the descriptive survey design. The study population was all the teachers and students of music in the eleven schools in the District. To select the sample size, simple random sampling design was applied. A sample size of 117 students and teachers took part in the study. The study utilized a questionnaire and an observation schedule as tools for data collection. To test for reliability and validity of the research instruments, a pilot run was carried out to two schools in the District. Quantitative data were analyzed using descriptive analysis procedures by use of frequencies, percentages and presented using tables, pie charts and bar charts. Qualitative data were reported in form of texts. The findings of the study were: there were inadequate musical materials and text books for teaching music in secondary schools in the District. Instruments such as pianos were absent in majority of schools, Traditional music instruments such as Isilili, Litungu, Chivoti, ishukuti were very popular among a majority of schools, KCSE results in music have been plummeting. Factors for poor results are: inadequate instruments, high teacher turn over (transfers), inadequate text books, and shortage of music teachers, lazy students, teacher and students' absenteeism, lack of remedial teaching in music, methods used in teaching and inadequate time resource for practice, teachers were not academically qualified, teachers ill prepared practical lessons. Recommendations are: Address inadequacy of musical materials and text books for teaching music in schools in the District, teachers to prepare music practical lessons in advance in order to test the instruments before they are used for actual lessons and the government to recruit teachers who are academically and professionally qualified.

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ABBREVIATIONS AND ACRONYMS

- 8-4-4 : System of Education: Eight years in primary education, four years of secondary education and four years of university education.
- KCSE : Kenya Certificate of Secondary Education
- MOEST : Ministry of Education Science and Technology
- KIE : Kenya Institute of Education
- UNESCO : United Nations International Educational, Science and Cultural Organization.
- TSC : Teacher Service Commission
- EFA : Education for All
- KNEC : Kenya National Examination Council

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Education is the most accepted humanitarian obligation and internationally mandated human right. The benefits of education accrue when students obtain secondary education. Music is an important subject in the whole world for it makes life.

In the U.S.A, The GCSE music examination is the principal form of accredited study for students aged 15 plus. In this (GCSE) more students take the examination than previously took GCE, o-level and CSE examination combined. For this reason, music is thought of as a success.

Most North American and European Universities have some type of music ensembles in which students from various fields of study may participate such as choir, concert band, marching band orchestra. Many universities also offer degree programs in the field of music education, allowing their students to become certified educators of primary and secondary school ensembles as well as beginner music classes, private instructor e.t.c.

The study of Western art music is increasingly common in music education outside North America and Europe, including Asian nations such as South Korea, Japan and China. At the same time Western cultures e.g. music of Africa or Bali e.g. (gamelan music). Music education also takes place in individualized, life-long learning, and community contexts. Both amateur and professional musicians typically take music lessons, short private sessions with an individual teacher. Amateur musicians take lessons to learn music

rudiments. According to Anderson and Windham (1982), additional resource materials have minimal effect on pupil achievement in the developed countries. Small class size and longer teacher training programs are not always associated with higher pupil achievement.

Halushek (2001) supports this stand in his study of American schools concluding that measurable attributes of teachers and schools have no clear systematic relationship with students' performance.

However this is not the case in low income countries. An EFA monitoring report by UNESCO (2005) reports that, increasing spending to provide more textbooks, reduced class size, improved teacher education and school facilities have a cognitive achievement.

Psacharopoulos and Woodhall (1985) asserts that education resources that constantly and positively influence pupil performance in examinations in developing countries are; the

Teacher quality, the teaching and learning materials and physical facilities. Eshiwani (1983) supports these views by asserting that education resources account for scholastic differences between schools. A report by World Bank (1974) indicated that educational systems in most developing countries are insufficiently used and do not meet their quantitative and qualitative objectives. The ever increasing cost of education and the resultant financial strain on the government, parents and stakeholders call for efficiency in the use of the limited resources.

The three East African countries share similar experiences in the development of education and other opportunities for all were under colonial governments up to independence in (1961) for Tanzania,(1962) for Uganda and (1963) for Kenya. These

countries decided to Africanize their curricula and this led to the infusion of subjects that created African identity and personality in learners. This move towards cultural relevance ensured a place for music in the curriculum.

Uganda's major concern is to correct past wrongs, and to bring the population as much as possible to a stable, equal footing by providing education to all, hence the free and universal primary education. To this end the guiding principle that shapes education include equitable access to primary education, relevance of education [to the development needs], quality education and affordability of education [MOES, 2004].

From independence in [1961], Tanzania placed education at the centre of its development ideology seeing Africanisation and localization as being dependent on quick though training of indigenous people [Ministry of Education and Vocational Training Policy Issues]. In [1967], The Arusha Declaration [AD] paved way for the inclusion of traditional music through dance in the school. Though initially useful to propagate the country's socialist ideology, school dance featured in a lot of local and national functions, a tool for promoting culture.

The national vision 2025, a number of education related policies have been developed [ministry of education and vocational training policy issues].

Basic sciences and Mathematics are accorded great importance in keeping with the demands of the modern technological age without losing sight of humanities.

Access for poor communities is a major focus as it is the endeavor to create a well educated nation, sufficiently equipped with knowledge needed to completely and competitively solve the development challenges facing the nation.

Music education is provided at post secondary institutions of education that offer training in the performing arts. In 1979, it became an elective subject at secondary school level, but was not practiced due to lack of syllabus and personnel and lack of acknowledgement of its value in education. Bagamoyo College of arts has trained personnel for theatre for a long time. The University of Dar es salaam [UDSM] has had a bachelor's degree in performing arts including music.

These programs are not well supported as there are no adequate prior training opportunities that would bring in scholars.

Kenya education agenda has not developed differently from that of Tanzania and Uganda. Education provided by both missionaries and colonial planners was found inadequate at independence [1963] to propel the country forward in the march towards economic autonomy.

Music education in the three countries appears not to have been a major priority, yet all countries have provided for learning in the performing arts. In Kenya, there has been visible planning for music education at curriculum and co-curriculum levels.

The government of Kenya has tried as much as possible to plan for music in education. Much of the developments came after independence. The government policy on music was expanded and strengthened. The policy is spelt out in terms of the role music is expected to play in the achievement of the national goals of education i.e. national unity, social equity, respect and development of cultural heritage.

The Ominde Report (1964) recognizes the importance of music in the curriculum in the following statements:

“The pursuit of the arts and crafts ---- can provide for expression of tribal or racial identity ---- to make fuller use of art and music in the schools, it is necessary to inspire much more interest in these activities and understanding of their educational role among teachers than it is at present generally the case---- rebirth of traditional idiom is not only a work of artistic creation but also a result of scholarship (P. 40 -41)”.

President Moi (1982) declared his concern about the status of music education by appointing a national music commission to study and review the status of music and dance and also prepare detailed plans and recommendations for possible improvement of music and dance at all levels of learning (p.1481).

In the 8.4.4. System of education, music was emphasized even more. There was improvement in the curriculum where music as a subject became examinable at both primary and secondary schools. The purpose of the 8.4.4 system of education is to: “prepare and equip the youth with knowledge, skills and expertise necessary to enable them play an active role in the life of the nation as well as ensuring that opportunities are provided for the full development of individual talents and personality. (Report by: The Presidential Working Committee, Standard Newspaper, April 13, 1985)”.

The launch of the 844 system of education brought joy and stress, the latter due to scarcity of resources.

Despite provisions being put in place, a national curriculum review led to the removal of music from both primary and secondary schools in 2001. Music educators complained a lot and as a result, music was restored at primary level as a non-examinable subject and at secondary level as an elective in 2002.

Performance in music examinations in the past years has not been good. Chepkurui [2004] observed that education resources have an impact on pupils' performance. This is evident in the Table 1.1:

Table 1.1 KCSE National Results for Music

Mean Scores in Music KCSE Examinations				
2005	2006	2007	2008	2009
5.880	5.940	6.204	6.360	5.640

Source; MOEST (2008)

In the Table 1.1, it is evident that performance in music KCSE examination has only been average. A MOEST survey noted that this situation in examinations was as a result of the critical shortage of textbooks, equipment and physical facilities in most public schools. Further, there exists an inter and extra provincial resource variations in availability contributing directly to their performance in national examinations. Table 1.2 shows KCSE music examinations in Bungoma District:

Table 1.2 KCSE District Results for Music

2005	2006	2007	2008	2009
4.96	5.14	4.53	4.45	3.91

Source; Extracted from Bungoma District secondary school results analysis 2005-2009

In the Table 1.2, it is confirmed that performance in music in KCSE examinations in the District have continued to decline in the years under consideration.

1.2 Statement of the Problem

The launch of the 8-4-4 system of education in 1985 gave arts subjects which include music, art and craft prominence in the syllabus. Music in particular plays an important role in the achievement of national goals of education. One factor in the successful implementation of educational programs is the performance in examinations which is influenced by the adequacy and use of resource materials. According to Digolo (1997), effective use of resource materials in the teaching and learning process enhances students' understanding. However performance in Music examinations at secondary school level has been low and fluctuating as evident in the background (pg.4). Resource materials are inadequate and in some cases the available materials are irrelevant. Most schools which offer music don't have adequate basic resource materials which include; books and instruments. Music is a practical subject and therefore without instruments, students cannot do well in the practical paper. Books are also important if students have to do well in the theory paper. Therefore this study investigated the impact of instructional materials on performance in music in secondary schools in Bungoma District, Kenya.

1.3 Purpose of the Study

Based on the problem stated, the purpose of this study was to assess the available resource materials, their use and how they affect performance in music. This was due to the fact that education is considered as a basic right and a basic need for all Kenyans.

1.4 Objectives of the Study

The study sought to fulfill the following objectives:

- i. To establish the adequacy of music instructional materials in secondary schools in Bungoma district.
- ii. To ascertain the extent to which music materials are utilized in the teaching and learning in secondary schools in Bungoma district.
- iii. To analyze the performance of students in KCSE music examinations in the district.
- iv. To determine whether teacher qualification and commitment in secondary schools affect performance in music.

1.5 Research questions

The study was guided by the following questions:

- i. What is the current status of Music instructional materials in secondary schools in Bungoma district?
- ii. To what extent are the music instructional materials utilized in the teaching and learning of music in secondary schools in Bungoma district?
- iii. What are the major factors leading to poor performance in music examinations in the district?
- iv. What is the effect of teacher commitment and qualification on performance in the district?

1.6 Significance of the study

The study findings will help stakeholders to come up with strategies to solve the problem of inadequate and irrelevant instructional materials in music hence ensure improved performance in examinations.

The findings will be of great help to music educators at all levels because they will be sensitized on the problems of instructional resource utilization in the teaching of music. This will help them to be more innovative and creative in their teaching and therefore produce teachers of music who are more practical.

Farther more, this study will be an addition to the scarce documented research and thus will be a reference material. As such it will be used by other researchers.

1.7 Assumptions of the Study

For the curriculum to be implemented effectively, resource materials are required. Schools should make efforts to ensure that they acquire and make use of the teaching and learning materials. The assumptions made are as follows:

- i. That the teaching and learning of music in Bungoma district is supported by a wide range of resource materials.
- ii. That teachers of music in the district are qualified and therefore their experience with the available materials help impart knowledge to students.
- iii. That schools which lack instructional materials perform poorly in the music examinations.

1.8 Delimitation of the Study

The schools in Bungoma District were easily accessible due to a good network of roads. The schools taking music included: boarding and day schools, provincial and district schools. This made it easier to generalize the findings of the study. The researcher was

also quite familiar with the region covered by the study and was a teacher in one of the schools of the study brackets.

1.9 Limitation of the Study

The study was carried out in one District (Bungoma), the findings may not be applied with precision to other districts. Students whose KCSE results were used in the study were not interviewed. The researcher concentrated on only two independent variables - the quality of the teacher and the resource materials. It was not investigate other factors that may be contributing to the poor performance in KCSE. The research was limited to the KCSE results for the years 2005-2009.

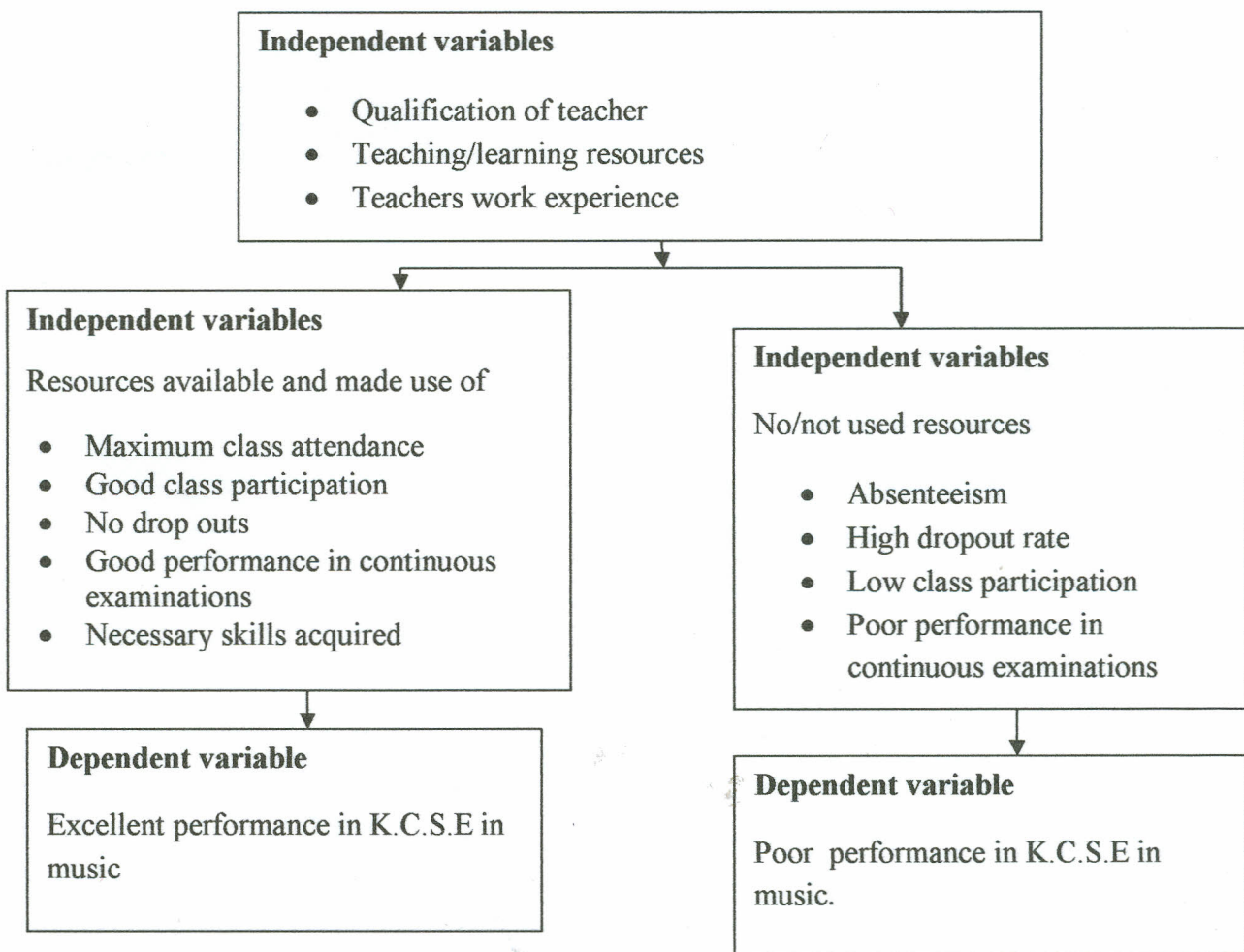
1.10 Theoretical Framework

The study was guided by the production function theory. This is the process by which inputs are converted into outputs. Hanushek (1995) affirms that the production function approach is the most appealing and useful in explaining determinants of students' achievements. The theory focuses on the relationship between school outcomes and measurable inputs into the educational process. Hanushek (2001) in applying the production function theory to education explains that education resources, the teaching and the learners' efforts go into schools and students' achievements in examinations. Okumbe (1998) equates a school to an industry which turn given inputs into required outputs. Therefore, the products functions theory fits in to this study in the sense that instructional materials, the teaching and other factors are the inputs in the education. The adequacy and the relevance of instructional materials and the quality of teaching determine the quality of the output. The output is the good or poor performance in the

examinations. A student who learns in the environment where resources are adequate and well made use of do well in examinations while a student who learns in an environment where resources are inadequate don't perform well in examinations, therefore in this study, the adequacy of instructional materials and the quality of teaching in secondary schools in Bungoma district were the inputs while KCSE examination results were the output.

1.11 The conceptual framework

Figure 1.1: Factors Influencing the Teaching of Music.



Source: Researcher,2011.

From the theory of Production Function discussed above, two constructs which are of particular interest in this study are considered; teacher quality and instructional materials. The researcher hypothesizes that teachers' quality and the adequacy of instructional materials influence the performance of students in examinations. While the Ministry of Education makes the policy, it is the teachers' and the learners' experience with the available instructional resources that determine the implementation success. A qualified teacher who has at his or her disposal adequate and relevant instructional materials has the capability of influencing performance of students in examinations.

1.12 Operational and Definition of Terms

Professionally trained teachers of music: Refers to music teachers who have undergone training in a teacher training college offering education courses on general principles of teaching and methodology.

Untrained music teacher: Refers to a teacher who has studied music but has not undergone training in general principles of teaching and methodology.

Learning: Gaining knowledge or skills in something by studying, practicing or being taught.

Teaching: Giving instructions or lessons in a subject to a person or imparting knowledge or skills to somebody.

Resource materials: These are the teaching/learning aids that assist the teacher when teaching or the pupil when they are learning.

Curriculum: A full body of courses or as a scope and sequence of instructions that result in ordering progressive learning.

Litungu: A seven stringed Luhya instrument

Ishiriri: A single stringed Luhya instrument

Chivoti: A wind instrument found in coastal region of Kenya.

Adeudeu: A Teso stringed instrument.

CHAPTER TWO

2.0 LITERATURE REVIEW

2.1 Introduction

This section reviews the literature related to the study. Orodho (2008) says that all available literature concerning the problem at hand must necessarily be surveyed and examined before a definition of a research problem is provided. Information regarding what various educators have expressed concerning the importance of teaching and learning resources in the instructional process in general and specifically in music education is provided.

The purpose of this study was to discover the relationship between resource materials and performance in music. The different sections of the literature review are discussed.

2.2 The Importance of Teaching and Learning Resource Materials in General

In any instructional process, resource materials are basic requirements. The advantages of the use of varied instructional materials in the teaching and learning process are outlined by Unwin and Mcaleese (1987). The two educators insist that ;

- Equal amount of learning is often accomplished in less time using the resources.
- Learning that involves interaction with various instructional materials is preferred by students when a companied with traditional instruction.
- Greater learning results when varied instructional resources are integrated into the traditional learning process.

Peters and Miller (1982 pg 119) insist that “learning is based on experience and cannot occur efficiently without the active involvement of the individual people who learn by undergoing and becoming involved in specific musical experiences and musical problem solving tasks. The order in which these tasks are presented is of crucial importance”

Piaget's theory of cognitive development (1953) indicates that, “intelligence = activity”. This indicates that the more the learners' take part/use the instructional materials, the more intelligent they become. Instructional materials in music include, instruments e.g. piano, recorders, guitars etc books and voice.

The critical point in this case is the phrase that, “activity produces cognitive growth”.

Bruner (1966) insists that the final goal for teaching is to promote the “general understanding of the structure of a subject matter”. When a student understands the structure of a subject, he/she sees it as a related whole so instructional materials boost understanding.

Bruner (1963:81), while supporting Piaget's theory, argues that “in order to grasp the underlying structures of a phenomenon, learners should be provided with devices for vicarious experiences”. Bruner (1963) advocates for the use of varieties of resources in the teaching and learning process.

As Nobel Herbert Simon (2001) wisely stated, the meaning of “knowledge” has shifted from being able to remember and repeat information to being able to find and use it. The sheer magnitude of human knowledge renders its coverage by educators an impossibility. The goal of education is better conceived as helping pupils develop the intellectual tools

and leaving strategies needed to acquire the knowledge that allows people to think productively.

According to MOEST [2004] textbooks and other instructional materials play a very important role in a child's learning. They help ensure that pupils receive a balanced and relevant curriculum to which they are entitled.

Angura [2003] asserts that schools with adequate textbooks, apparatus and other instructional materials are at an upper hand with regard to examination performance compared to those without.

Chepkurui [2004] on the impact of availability of education resources on pupils' performance confirmed that, among other factors, instructional materials influenced performance most with textbooks having the greatest impact. She concluded that more textbooks and proper utilization improve performance.

Saunders [1974:15] observed that experience is the solid foundation for much of the leaning process.

You remember 10% of what you hear.

You remember 50% of what you hear and see.

You remember 90% of what you hear, see and do.

In music, teaching and learning resources like music instruments are very important as they not only provide for aesthetic needs of the subject but also sustain learner's interest and motivate them to learn. Therefore every learning institution should strive to provide the necessary institutional resources to teachers and students. Hoffer [1964:6] recognizes

the need for instructional resources in music teaching by saying that, “the nature of the music curriculum demands that the students should explore every avenue of musical experiences. In order to uncover its infinity, variety and scope such a comprehensive goal requires the use of imaginative and varied tools.

2.3 The Role of the Teacher in the Classroom

Wolcott, (1982) says, ‘although effective teaching must be based on the academic ability of the teacher, the command of the subject matter and the ability to assess the learner’s academic achievements and social learning, there are other higher attributes required.

They include:

- i. Being knowledgeable on theory and practice of teaching and learning and using this information to practice.
- ii. Commanding a repertoire of best teaching model strategies and procedures and using them for classroom instruction and in interaction with other adult members of the school.
- iii. Having dispositions and skills to approach all aspects of your work in a reflective, collegial and problem solving manner.
- iv. Viewing learning and teaching as a lifelong process and having dispositions and skills for working towards improving your own teaching as well as improving schools.

According to miller and peters (1982, pg 24), a teacher who has no musical background has music activities which may result in poor training for the learners, even worse they

may develop a negative attitude towards the music gained indirectly through a reticent and ill prepared teacher.

As Nobel Harbert Simon (2001) stated, “ if the instructional materials are well organized, well constructed and presented properly, a successful teaching and learning can be achieved.”

The concept of a teacher as a builder of curriculum and content has its origins in the idea of knowledge by design Perkins (1986).

Swanwick (1994) says the teacher builds and interprets the learning context so that music meaning and knowledge might be both ‘taught and caught’. Teachers actively interpret a curriculum, create a psychological environment and structures and also interpret the physical environment so that it is designed to facilitate learning.

Bernstein (1981) says that a successful performance is the pinnacle of achievement in ones musical development. Performing entails a synthesis of thought, feeling and physical movements but in a broader sense, it is signifies a supreme act of artistic giving.

- Performers gain confidence
- Become cohesive which can arouse in others the desire to perform?

In skinner's theory of operant conditioning, he says that the teacher should use techniques that produce meaningful behavioral changes. He is against the use of punishment in the classroom because it may produce a host of negative emotional reactions which may prevent further learning and even further school attendance.

Bruner (1966) insists that the final goal of teaching is to promote the “general understanding of the structures of a subject matter” when the student understands the structure of a subject, he/she sees it as a related whole. Bruner tells classroom teachers to help promote conditions in which the student can perceive the structure of a given concept. Learning in this sense is more long lasting and less easily forgotten.

A teacher imparts knowledge and skills to the learners. There are rules and regulations as well as procedures set to be followed by learners.

Kombo [2005] observes that the learner regards the teachers as a source of power, knowledge and skills. In the classroom a teacher is expected to play multiple roles which include teaching, guidance and administration.

Shiundu and Omulando [1992] notes, that given their vital role in the implementation of the curriculum, teachers need appropriate and relevant training to be able to teach. The saying, “No education system is greater than its teacher”, should be utilized by curriculum specialists. In this regard Njoka [2007] observes that teachers must undergo a system of teacher training program in order to effectively deliver to students. A qualified teacher with appropriate training and experience is one of the higher assets a school can have.

Kwamboka [2007] insists that teachers have a responsibility to ensure that the textbooks and other learning materials are utilized properly.

Proper use of instructional materials helps students to be totally in a music lesson through performance, listening and composing activities.

Akuno [1997:64] says that in Kenya, performance in the context of the music lessons is lacking as teachers help pupils to solve theoretical problems. Time is spent reciting letter names of pitches on the staff and balancing rhythmic equations all in readiness for examinations. Pupils end up knowing about music but lack the skills that would enable them to benefit from music experiences.

An EFA monitoring report by UNESCO [2005] revealed that teachers form one of the key enabling inputs in the learning process and eventually outcomes. Also as part of the human resource inputs, their impact on pupils' achievements is greater than other human resource components such as managers, administrators and supervisors.

2.4 Insufficiency of the Resources for Music Education and In Appropriate Use of Available Ones

Kenya educators have expressed sentiments regarding resources for music in the country. They argue that music education is not well catered for in most schools. Teaching and learning resources are not well provided. The Omondi report (1984) named lack of equipment as being a major drawback to the implementation of the music curriculum in Kenya secondary schools. Trained music teachers have also not been enough to handle the music programmes; music equipment has also led to under use or no use of equipment at all.

A more recent study by Wanjala (2004) argues, "teachers who have done music at TTCs (where not aural training was given as part of their course) were promoted to teach in Secondary Schools as a result of their participation and good performance at the Kenya music festivals".

Mbeche (2004), observes that a good number of students who enroll to pursue music at the university perform poorly in aural musicianship classes. This is as a result of their lack of exposure to music practical musicianship in their learning.

A research conducted by Digolo (1997) on use of teaching/learning resources for music education also confirms the fact that resources are not enough yet they are important if students taking music have to perform well in their examinations.

Painter [1985:61] observes that, whereas with other practical subjects, the equipment is installed before any teaching can begin, with music, the reverse practice is commonly followed. The teacher begins with nothing and builds up slowly through the years with his equipment supplied by small grudging installments.

Brocklehurst (1971:2), points out that : “music continues to be one of the most neglected subjects of the school curriculum of all the practical subjects, it has the least satisfactory provisions very few schools have especially designed music rooms and most have none.”

Mbilinyi (2003) says that, “the issue of adequacy of materials is a serious one especially in countries where allocation of financial resources for education is very low. Such a situation usually co-exists with other related problems i.e. inadequacy of furniture, classrooms and other practical and visual equipment where such shortfalls prevail, learners have to stretch themselves to have access to the few available materials.

A MOEST [survey] concluded that there was a critical shortage of textbooks, equipments and physical facilities in most public schools. In addition to that, there existed an inter and extra provincial resource variations in availability contributing directly to their varied performance in national examinations.

“There is no tangible methodology that specifically addresses aural training nor are there well articulated strategies for teaching concepts and developing aural skills” Mbeche (2004)

Insufficiency of resources, lack of production and improper utilization of the available resources affect the teaching and learning process, which in turn affects students.

Makobi [1985] Kairu [2000] Moochi [2001] Digolo [1997] have observed that music education in many primary schools, secondary schools and even training institutions suffer from insufficiency of teaching/ learning facilities and under utilization of the available facilities. In this case, schools which are adequately equipped with music instructional resources and utilize the available resources properly in the teaching/ learning process, perform better than those which are insufficiently equipped.

2.5 The Teaching Methods and Techniques for Music

There are a variety of methods and techniques that the music teacher can employ during the teaching in order to make learners understand the lessons.

Fleck (1969), observed that individual pupils with individual differences must experience learning personally. She added that the learners must realize the five senses, seeing, hearing, speech, use of symbols and testing. The different methods of teaching take care of the individual differences.

Teachers make lessons a ‘dead bore’ sloboda in Mbeche (2004) agrees; “many teachers have little respect and understanding of the musical lives of those they teach.”

Muya (2007), says, "Most teachers prefer a dry approach to their teaching. They talk about music rather than teacher music". They tend to forget that music making is more important than musical information.

Painter (1982) observes that "children aware in an uncomplicated way that the sound of music is something they can get excited about in all its complex simultaneity if they open their ears to it, and sometimes allow their bodies to move it."

Manford (1988, pp.15) argues that music teaching should aim at the comprehensive musicianship approach which stresses that music should be learned through involvement in the application of concepts with emphasis on, "doing" rather the "knowing", emphasis should therefore be put on discovering rather than on learning by routine memorization.

Studies commissioned by the World Bank on schooling in sub-Saharan [Colcough, 1980, Fuller, 1985, Psacharopoulos,1970] suggest among other things that emphasis on education should be shifted from school expansion to improving school quality and effectiveness. Education being a major factor influencing human life, it is important that the quality of instruction be increased through the use of new innovations in teaching to improve students' performance. Higher students' achievement can be realised through the use of modern and creative instructional methods which are likely to capture the learners' interests and imaginations.

Mbeche (2004), states that "the musical materials on which a syllabus is based plays an important role in the whole system of school musical education". The materials must be artistic and attractive for pupils and must be suited to the teachers.

Recent studies show that the use of variety of instructional methods form the basis for achieving the goals of education and promotes its growth through the learning process [Odundo 1999]. He also stresses that though there is continued expansion of schooling at all tiers of the 8-4-4 system in Kenya; the quality of teaching has been on downward trend in Kenya and students' performance at KCSE in all subject areas has been generally poor. There is a decline in the level of performance in education in Kenya and very little resources are directed to raise quality of instruction in the school system.

[Odundo 1999], observes that the complex nature of the teaching profession demands that all practicing teachers have a thorough knowledge of instructional methods of teaching skills as they relate to different learning outcomes.

2.6 Summary

The literature review has established that teaching behavior is a phenomenon that can be developed and changed through formal and informal study.

The literature has also shown that effective teaching in music is acquired if the learning is based on experience with music. The experience is achieved through playing of instruments, singing and listening to music. The literature has shown the importance of instructional materials. The fact that materials enhance learning and hence good performance.

The review of literature has also shown the fact that music as a subject suffers from insufficient resource materials and that some available materials are not adequately used. The study therefore will investigate the availability of resource materials in secondary schools, their use and how they affect performance in K.C.S.E

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter explains the procedures that were used in carrying out the study. Specifically it describes the research design, study location and population sampling procedures and sample instrumentation data collection and data analysis procedures.

3.2 Research Design

The current study employed the descriptive survey design. This design has been chosen because the variables of interest such as instructional materials and performance in music were not manipulated. Gay (1992) notes that descriptive survey research method of study is used to investigate educational problems and to determine and report the way things are or were. Similarly, according to Lockesh (1984), descriptive survey studies are designed to obtain pertinent and precise information concerning the current status of phenomenon and wherever possible to draw valid general conclusions from the factors obtained. Bell (1993) on the other hand notes that surveys aim at obtaining information which is analyzed, patterns extracted and comparisons made.

3.3 The Study Locale

The study was carried out in Bungoma district, Western province. To the North is Tranzoia district, to the East is Kakamega district and to the West is the Kenya Uganda boarder. Bungoma is an industrial district and therefore attracts people from all over the country. It has a fairly maintained road network. The economic activities of the district

include: sugarcane, maize, coffee, dairy farming and horticulture. Singleton (1993) notes that, the ideal setting for any study should be easily accessible to the researcher and should be that which permits instant rapport with the informants. Bungoma District was chosen because of its poor performance in music as shown in the performance at the District and national levels on page 6 in the background and no similar research has been carried out in the District.

3.4 Target Population

The study population was all the teachers and students of music in the eleven schools in the district. There were eleven secondary schools which offer music with a population of 618 students, 11 teachers. Table 3.1 shows the target population.

Table 3.1 Target Population for the Study

Secondary schools	No. of students	No. of teachers
1. Lugulu girls	82	1
2. Kamusinga girls	120	1
3. Kamusinga boys	68	1
4. Kibabii boys	55	1
5. Sirakaru mixed	30	1
6. Ndivisi girls	23	1
7. Chesamisi boys	28	1
8. Chwele girls	82	1
9. St Teresa sirisia mixed	34	1
10. Misikhu girls	61	1
11. Eluuya mixed	35	1
Total	618	11

Source Bungoma District Education Office

3.5 Sample and Sampling Procedures

Since the research could not cover the whole population of 629, a total sample of 117 was selected to take part in the study. Nine schools were used in the study. From each of the nine schools, simple random sampling was employed to select 12 students (four each from forms one and two, and two each from forms three and four). In mixed gender schools; the researcher employed stratified random sampling to select students, with the sampling strata being student's gender. Students in each class were stratified into boys and girls, and then randomly sampled to select two boys and two girls in forms one and two and one boy, one girl in forms three and four. Together with that, all the nine teachers of music from the nine schools took part in the study. The sampling matrix is shown in Table 3.2.

Table 3.2 The Sampling Matrix Table

	Population	Sample Size	%	Technique Used
No. of Students	618	108	17	Stratified and Simple Random
No. of Teachers	11	9	82	Census Survey
Total	629	117	19	

3.6 Research instruments

3.6.1 The Questionnaire

The study used questionnaire which were designed by the researcher to collect information from teachers and students of music. This is because it is the most commonly

used method when respondents can be reached and are willing to cooperate. This method can reach a large number of subjects who are able to read and write independently, (Orodho, 2008).

3.6.1.1 Students' Questionnaire

The questionnaires for students were divided into two sections. Section one collected demographic data of the students including age, gender and class. Section two collected data on the learner's experience with music.

3.6.1.2 Teachers' Questionnaire

The questionnaire for teachers was also divided into two. Section one collected demographic data on the teachers' age and section two collected data on the teachers' experience with the subject.

3.6.2 Observation Guide

The researcher utilized the observation checklist to record what was observed in schools studied. This method implies the collection of information by way of own investigation. The information obtained relates to what is currently happening and not complicated by either past behavior or future intentions or attitudes of respondents, Orodho (2008).

The checklist was used to collect data on availability, state and quality of instructional materials. The sole purpose of using this instrument was to minimize the variations that arise from data, based on individual perceptions of events and situations.

3.7 Pilot study

Prior to visiting the schools for collection, the researcher pre-tested the questionnaire using two schools in the district. The schools included; Misikhu girls and Eluuya girls' secondary schools. The purpose of the pilot study was to enable the researcher to improve the reliability and validity of the instrument and to familiarize with its administration.

3.8 Validity of the instruments

Mugenda and Mugenda (1999) define validity as the accuracy and meaningfulness of inferences, which are based on the research results. According to Borg and Gall (1989), validity of an instrument is improved through expert judgment. As such, the researcher sought assistance from the supervisor, in order to help improve content validity of the instrument.

3.9 Reliability of the Instrument

Borg and Gall (1989) define reliability of a research instrument as its level of internal consistency or stability over time. A reliable instrument therefore is one which constantly produces the expected results when used more than once to collect data from two samples randomly drawn from the same population. A reliability of a standard test is usually expressed as a correlation coefficient which measures the strength of association between variables. Such coefficients vary between 0.00 and 1.00 with the former showing that there is no reliability whereas the later showing perfect reliability which is very difficult to achieve in practice. Reliability coefficient shows the extent to which an instrument is free of error variance. The research instruments were tested in order to assess their reliability. These were the teachers and students questionnaires. Two schools in the

district were selected for piloting the instruments. The questionnaires were given to teachers and students to fill in, and then after one week, the same questionnaires were again administered to the same respondents. To test the reliability of the instruments, test retest method was used.

The scores of each administration were recorded separately. Pearson's Product Moment Formula was used to calculate the correlation coefficient between the tests. The formula for calculating Pearson's Coefficient of Correlation Coefficient is as given below:

$$r = \frac{N \sum xy - \sum x \sum y}{\sqrt{[N \sum x^2 - (\sum x)^2][N \sum y^2 - (\sum y)^2]}}$$

Where r = Pearson's Coefficient of Correlation Coefficient

N = the number of respondents completing the questionnaires

x = the scores of the first administration

y = the scores of second administration after one week

The researcher's value of correlation coefficient was 0.8 for teachers' questionnaire and 0.71 for students' questionnaire and hence the instruments were considered reliable for data collection as allowed by Kiess and Bloomquist (1985).

3.10 Data Collection Procedure

After the approval of the proposal, the researcher got a letter of introduction from the university and then visited the ministry of education offices in Nairobi, from where a permit to conduct the research was issued. After that, the researcher then visited the sampled schools and booked for appointments with head teachers to administer the

questionnaires. On the day of appointment the researcher visited each of the sampled schools and with the assistance of class teachers carried out sampling. The researcher then administered the questionnaires to the sampled students and teachers and attended classes as well.

3.11 Data Analysis

After data collection, it was grouped into quantitative and qualitative data. The grouping was important since it determined the way data was utilized. Quantitative data is reliable and easier to utilize by use of statistical techniques. Qualitative data is also important, for it assists in the interpretation of numerical data and its' neglect could lead to an incomplete description of the reality Orodho (2005). The researcher coded all the data and enter it in the computer for analysis using the Statistical Package for the Social Sciences (SPSS). Quantitative data comprised answers to close ended questions. Numbers were assigned to numerical answers. Quantitative data were analyzed using descriptive statistics. The descriptive analysis procedures employed include frequencies, percentages and means. The results were reported in summary form using frequency tables, pie charts and bar charts. Qualitative data in form of words was subjected to content analysis. The results were then tabulated. Responses on similar themes or objectives, emanating from different respondents were compared to find out if the various respondents concurred on various issues and if not, the possible reasons for the observed discrepancies.

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND INTERPRETATION

4.1 Introduction

Chapter four presents findings from the study that was attained by use of the methodology described in chapter three. The findings were presented, interpreted and discussed in connection to an assessment of the available resource materials, their use and how they affect performance in music in Bungoma District. The findings have been presented in sections as guided by the objectives of the study and that mainly answer the research questions. The study sought information from teachers and students using questionnaires.

Finally, the result of the findings was discussed in the light of the reviewed literature related to an assessment of the available resource materials, their use and how they affect performance in music in Bungoma District.

Data analysis, presentation of results and discussion of the findings were guided by the following objectives:

- a. To establish the adequacy of music instructional materials in secondary schools in Bungoma District.
- b. To ascertain the extent to which music materials are utilized in the teaching and learning in secondary schools in Bungoma District.
- c. To analyze the performance of students in KCSE music examinations in the District.
- d. To determine whether teacher qualification and commitment in secondary schools affect performance in music.

4.2 Demographic Information of the Respondents

Data regarding the demographic information of the respondents was drawn from the sample population that comprised of learners and music teachers. Even though the study sampled 108 learners studying music and nine music teachers, only 81 (75%) learners and eight (89%) teachers responded to questionnaires which sought information about gender, age and the Number of years teachers have served in respective schools.

The questionnaires utilized with teachers and learners sought to establish the age of the learners and teachers in the sampled schools. Data regarding the age of teachers and learners is presented in Table 4.1.

Table 4.1 Ages of Students and Teachers

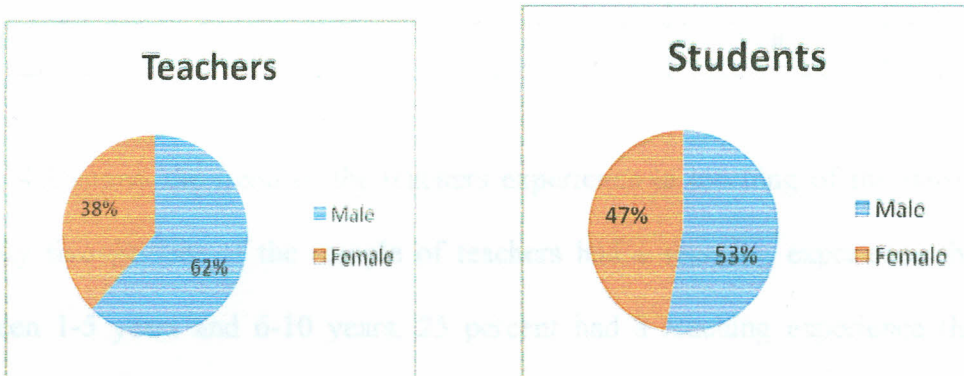
Age Brackets	Teachers		Students	
	f	%	f	%
10-15	0	0	36	44
16-20	0	0	45	56
26-30	1	12	0	0
31-35	2	25	0	0
36-40	2	25	0	0
41+	3	38	0	0
Total	8	100	81	100

Table 4.1 shows that majority of students (56%) were of ages between 16 and 20 years. However .44% of students were of ages between 10 and 15 years. From the same Table,

majority of teachers (38%) had attained 40 years and above. It can also be noted from Table 4.1 that 88% of teachers were aged 31 years and above.

Gender characteristics of teachers and students were collected and presented in Figure 4.1.

Figure 4.1: Gender Information of Teachers and Students



The results presented in Figure 4.1 indicate that majority of the sampled students (53% and teachers (62%) were males. However, 47% of students and 38% of teachers were females. The disparity in enrolment for music by students could be partly explained by their preference in the subject.

Questionnaires utilized with teachers sought information on the number of years they have stayed in their current stations. Information regarding teaching experience is presented in Table 4.2.

Table 4.2 Number of Years Music Teachers have Served

Duration for Service	f	%
1-5 years	2	25
6-10 years	2	25
11-15	1	12.5
16-20	1	12.5
21+	2	25
Total	8	100

Table 4.2 shows the trend of the teachers experience in teaching of the music subject. Twenty five percent of the sample of teachers had a teaching experience that ranged between 1-5 years and 6-10 years, 25 percent had a teaching experience that ranged between 11-15 years and 16-20 years and 25 percent of the teachers had an experience 41 years and above. These findings show that half (60 percent) of the sampled population among teachers had a teaching experience of 10 and below 10 years while 50 percent had taught for between 11 years and 41 years. This means that teachers in the study area had enough experience in teaching music.

4.3 The Adequacy of Music Instructional Materials in Secondary Schools in Bungoma District

The first research objective sought for information on the adequacy of music instructional materials in secondary schools. Learning resources and materials are basic requirements for education and must be available to learners in adequate quantity and quality at the time they are required for proper implementation of the curriculum.

Bruner (1963:81) argues that “in order to grasp the underlying structures of a phenomenon, learners should be provided with devices for vicarious experiences”.

Bruner (1963) advocates for the use of varieties of resources in the teaching and learning process. Mobisa (2003) found out that teaching learning resources play a vital role in the learning process and are proven to have several inherent advantages when used. Resources help reduce the amount of time required for instruction.

The research instruments utilized with teachers sought information on the music

instructional materials used in schools. The information on this is presented in Table 4.3.

Table 4.3 Music Instructional Resources in Schools

Instructional Resources	Teachers		Students	
	f	%	f	%
Piano	1	12	17	21
Drums, ishukuti	7	88	73	90
Radio cassette and DVD player, Recorder, Descant records	3	38	39	48
Isilili , Litungu,Chivot	5	62	66	81
Music keyboard	7	88	65	80
Accordion	2	25	18	22
Guitar	4	25	31	38
Text books	8	100	79	78
Melodica	2	25	19	23
Trumpet ,flutes	2	25	55	68

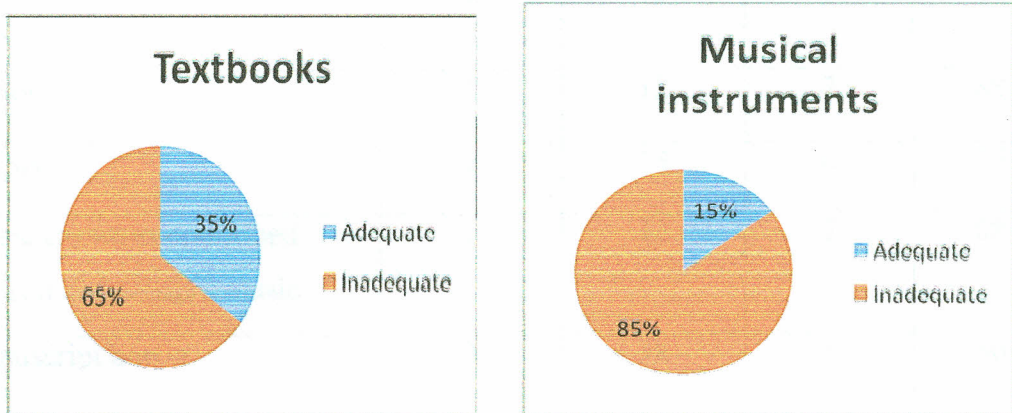
From Table 4.3, it can be noted that only 12 percent of the teachers and 21 percent of students indicated that there was piano in their schools, while 88 percent of teachers and 79 percent of students said the piano was not used. As concerns text books, 100 percent of the teachers and 78 percent of students said there were text books in their schools though the teachers further gave an explanation in the open ended question that even

though the reference books are available, some are outdated since the syllabus keeps changing while some are shallow in content. Majority of teachers (88%) and students (90%) in the sample said that there were drums and Ishukuti in their schools. Further when asked on keyboards, 88% of teachers and 80 % of students showed their schools had these materials. Other materials used in varying proportions are: recorders, Trumpet, flutes, Accordion, Isilili, Litungu, Chivoti, Guitar and Melodica.

It was evident from the current study that traditional music instruments Isilili, Litungu, Chivoti , isukuti were very popular among a majority of the schools. One of the major explanations given to this situation is that they are readily available from the immediate locality and hence cheaper to acquire.

The researcher sought information from students on the adequacy of books and musical instruments in schools. The information on the adequacy of books and musical instruments in schools is presented in figure 4.2.

Figure 4.2 Students' Opinions on Adequacy of Books and Musical Instruments



The general trend of the distribution of the books and music instruments shows that the books and instruments are available though not enough in some of the schools in the sample schools. This means that there are schools in Bungoma District that do not have enough books and music instruments. For example 65% of learners indicated that text books are not adequate. Findings from the study showed that 85 percent of the learners said that music instruments were not adequate. From this data it is clear that even though resources were available some of these resources were not adequate as seen in Table 4.5. In such a situation, the implementation of the curriculum becomes hard therefore making it ineffective and this could have contributed to poor results in music examinations in KCSE. Angura [2003] concurs and asserts that schools with adequate textbooks, apparatus and other instructional materials are at an upper hand with regard to examination performance compared to those without.

To confirm the opinions of students on the adequacy of resources used in teaching music in schools, teachers were required to indicate their opinions on the adequacy of music instruments. This information is presented in Table 4.4.

Table 4.4 Teachers' Response on the Adequacy of Music Resources

Resources	Adequate		Inadequate	
	f	%	f	%
Pianos	1	12	7	88
Drums	2	25	6	75
Music cassettes prescribed African and western music	1	12	7	88
Manuscript books	3	38	4	50
African string instruments	4	50	4	50
Western string instrument	1	12	7	88
Western wind instruments	1	12	7	88
African wind instruments	3	38	5	63
Vocal music sheets	2	25	6	75
KCSE past papers School test past papers	7	88	1	12

According to Table 4.4, teachers felt that except for KCSE past paper in which a majority of teachers (88%) indicated that they were adequate, all other music resources shown in Table 4.6 were inadequate. Therefore there is need for the various schools to ensure that they have provided their learners with adequate music materials in order to expose them to a variety of these resources that will assist in the motivation of the learners into learning the subject.

Hoffer [1964:6] recognizes the need for instructional resources in music teaching by saying that, “the nature of the music curriculum demands that the students should explore every avenue of musical experience

The researcher sought information from teachers on the extent to which books are adequate.

Data collected through the questionnaires are presented in Table 4.5.

Table 4.5 Extent to which Music Books are Adequate

Text Books	Adequate		Inadequate	
	f	%	f	%
Basic music knowledge by A. Warburton	2	25	6	75
Music cassettes prescribed African Folk music of Kenya by G. S. Zake	1	12	7	88
Rudiments and theory of music (ABRSM)	1	12	7	88
Graded music course by A. Warburton	1	12	7	88
KIE music test books	2	25	6	75

According to Table 4.5, majority of teachers (75%) indicated that the Basic Music Knowledge books by A. Warburton were not enough. However, in some schools (25%) these types of books were adequate. On music cassettes prescribed African Folk Music of Kenya by G. S. Zake, Rudiments and Theory of Music (ABRSM and Graded music course by A. Warburton, majority of teachers (88%) also indicated that these books were inadequate.

4.3.1 Observation Report on Adequacy of Music Instructional Materials

The observation schedule sought to establish the adequacy of music instructional materials. The findings are shown in Table 4.6.

Table 4.6: The Adequacy of Music Instructional Materials in Schools

Type of Resources	Adequate		Not Adequate	
	f	%	f	%
BOOKS				
Form one books	3	38	5	62
Form two books	3	38	5	62
Form three books	2	25	6	76
Form four books	3	38	5	62
WESTRN INSTRUMENTS				
Piano	2	25	6	75
Recorders	4	50	4	50
Drums	1	13	7	87
AFRICAN TRADITIONAL INSTRUMENTS				
Litungu	2	25	6	75
Isilili	2	25	6	75
Drums	6	75	2	25
AUDIO-VISUAL MATERIALS				
Radio Cassettes	4	50	4	50
Tape cassettes	3	38	5	62

The data in Table 4.6 reveals the situation in the adequacy of books, western instruments, African traditional instruments and audio-visual materials. According to 62 % of teachers, form one, form two and form four books were not adequate. Similarly, 76% of teachers indicated that form three books were not adequate.

On western instruments, majority of teachers (87%) were of the opinion that drums were not adequate. In addition, 75% of teachers had similar opinions. But half of teachers indicated that western recorders were adequate.

Whereas 75 % of teachers felt that Litungu and Isilili were not adequate, 75% of them felt that African drums were adequate.

Finally, there was conflicting opinions from teachers on the adequacy of audio-visual materials.

Whereas half of teachers in the sampled schools indicated that radio cassettes were adequate 62% of them felt that tape cassettes were inadequate. Psacharopoulos and Woodhall (1985) assert that education resources that constantly and positively influence pupil performance in examinations in developing countries are the teaching and learning materials. Eshiwani (1983) supports these views by asserting that education resources account for scholastic differences between schools.

4.4 The Extent to which Music Materials are Utilized in the Teaching and Learning in Secondary Schools in Bungoma District

The second research objective sought for information on the extent to which music materials are utilized in the teaching and learning in secondary schools in Bungoma District.

The availability and the use of teaching and learning resources could contribute to high level of quality of education and performance of students. However, schools with abundant teaching and learning resources may not always effectively utilize them and this may also result in student poor performance.

First the researcher gathered data on the lists of books used by teachers in teaching music. Data on books used by teachers in teaching music were collected, analyzed and presented in Table 4.7.

Table 4.7 List of Books used by Teachers in Schools

Responses	f	%
Basic music knowledge by A. Warburton	6	75
Music cassettes prescribed African Folk music of Kenya by G. S. Zake	2	25
Rudiments and theory of music (ABRSM)	3	38
Graded music course by A. Warburton	3	38
KIE music test books	8	100
1 st of Harmony	1	12
Dictionary of Music	2	25
Foundation of Music	1	12
In Tune with music	1	12

It is evident from Table 4.7 that teachers used different books when implementing music curriculum. According to Table 4.8, KIE music text books were the most popular among teachers in schools as attested by all the sampled teachers (100%). According to Kenya Institute of Education, there are only six Orange Books recommended for secondary

schools curriculum: some of these are Oxford Press, Macmillan Publishers, Kenya Literature Bureau, Longhorn Publishers and KIE. This explains why the KIE music book was the most popular among the teachers. Other books that were used are: Foundation of Music (12%), 1st of Harmony (12%), Dictionary of Music (25%), and Basic music knowledge by A. Warburton (75%) Music cassettes, prescribed African Folk music of Kenya by G. S. Zake (25%) and Graded music course by A. Warburton (38%).

Teachers and students were required to indicate what instruments apart from using chalkboard teachers were using in teaching music. This information is presented in Table 4.8.

Table 4.8 Teachers' Response on the Use of Other Teaching-Learning Materials

Instruments Used by Teaches in Teaching Music	Teachers		Students	
	f	%	f	%
Piano	2	25	15	19
Drums, ishukuti	7	88	58	72
Radio cassette and DVD player, Recorder, Descant records	4	50	72	89
Isilili , Litungu, Chivot	6	75	67	83
Music keyboard, Melodica	8	100	76	94
The teacher sings	1	12	12	15

Teachers and students revealed that their schools had other teaching and learning materials that supplemented the use of chalkboards. These materials included pianos ,Drums, ishukuti, Radio cassette and DVD player, Recorder, Descant records, Isilili , Litungu, Chivot , Music keyboard, Melodica .From this data it is clear that there are other resource materials in the schools except that in some cases the schools could not be

having all the types of resources. The most common instruments among teachers were wind instruments and string instruments. Therefore there is need for the various schools to ensure that they have provided their learners with other relevant reading materials in order to expose them to a variety of these resources that will assist in the motivation of the learners into learning the subject.

To establish the extent to which students were exposed to practical music lessons, teachers and students were asked to respond to how often teachers used instruments in teaching music.

Findings collected by use of questionnaires were presented in Table 4.9.

Table 4.9 Teachers' and Students' Responses on how often Teachers use Instruments in Teaching Music

Responses	How often Teachers Use Instruments in Teaching Music											
	Every Lesson		Once a Week		Once a Month		Once a Term		Never Used		Total	
	f	%	f	%	f	%	f	%	f	%	No.	%
Teachers	1	12	4	39	2	25	1	12	1	12	9	100
Students	11	14	7	9	34	42	16	20	13	15	81	100

When the students and teachers were asked on how often teachers use instruments in teaching music, 12 % of teachers and 14 % of students indicated that teachers used instruments in every lesson, 38 % of teachers and 9 % of students on a weekly basis, 25% of teachers and 42 % of students once a month, 12 % of teachers and 20% of students

once a term and 12% of teachers and 15% of students said that teachers did not use instruments at all. The majority of those teachers and students who said that teachers did not use instruments in teaching music can be explained to have come from those schools that did not have music instruments at all in their schools. The implication from these findings is that, students from such schools did not have frequent interactions with music instruments. A research conducted by Digolo (1997) on use of teaching/learning resources for music education also confirms the fact that resources are not enough yet they are important if students taking music have to perform well in their examinations

The research instruments used with teachers and students sought information on music instruments that are available in schools but are never used by teachers or students. Data collected and analyzed are presented in Table 4.10.

Table 4.10 Instruments Available in School but are not in Use

Instruments Available In School And But Never Used	Teachers		Students	
	f	%	f	%
Piano which is defective	1	12	0	0
Guitar	2	25	6	7
Trumpet	1	12	7	9
None	4	50	53	65
Recorder	0	0	8	10
Isilili	0	0	7	9
Total	8	100	81	100

According to Table 4.10, majority of teachers (50%) and students (53%) said that there were no instruments available in schools and which were never used in teaching music.

However, some students and teachers concurred that trumpets and guitars which were available in schools were never used in teaching music.

4.5 The Performance of Students in KCSE Music Examinations in the District

The third research objective sought for information on the performance of students in KCSE music examinations in the District.

First, the researcher sought to analyze KCSE music results between the years 2005 and 2009 in schools in the District. This information is presented in Table 4.11.

Table 4.11 KCSE Music Results Analysis for 2005-2009

Years	Enrollments	Total Score	Mean Scores
2005	44	400.4	4.99
2006	21	153.3	5.21
2007	17	125.46	4.51
2008	51	308.55	4.45
2009	63	372.96	4.01

Information gathered by the researcher through document analysis as per Table 4.11 shows the KCSE music results analysis in the years 2005-2009 for schools in the District. It is evident from the Table that results in music were highest in year 2006 with a mean score of 5.21. In the subsequent year, there was a huge drop in performance. A further drop in performance was recorded in the years 2008 and 2009. This trend in performance warranted immediate attention. An analysis of the data obtained from DEO's office gave similar figures in the period under study (2005-2009).

Based on information in Table 4.11, the researcher plotted line graphs as shown in Figure 4.3 to depict the trends in music performances in schools.

Figure 4.3 KCSE Music Results Analysis for 2005-2009



Figure 4.3 shows the trends in performance for the years 2005-2009. The data show that results in music has continued to plummet in the years under consideration.

Many factors were responsible for poor results in music subject in the District. This motivated the researcher to gather information from students on the factors that are responsible for poor results in music KCSE examinations. Information gathered is presented in Table 4.12.

Table 4.12 Factors Responsible for Poor Performance in Music in Schools

Responses	f	%
Inadequate instruments	77	95
High teacher turn over (transfers)- lessons unattended	54	67
Inadequate text books	69	85
Shortage of music teachers	65	80
Lazy students	31	38
Teacher and students absenteeism	49	60
Lack of remedial teaching in music	36	44
Methods used –lecture versus practical methods	65	80
Inadequate time resource for practice	57	70

Table 4.12 gives a summary of the factors that are responsible for poor results in music examinations. According to Table 4.12, 95% of students identified inadequate instruments as a major factor for poor results in music. Angura [2003] asserts that schools with adequate textbooks, apparatus and other instructional materials are at an upper hand with regard to examination performance compared to those without. In addition, Chepkurui [2004] on the impact of availability of education resources on pupils' performance confirmed that, among other factors, instructional materials influenced performance most with textbooks having the greatest impact. The Omondi report (1984) named lack of equipment as being a major drawback to the implementation of the music curriculum in Kenya secondary schools. Trained music teachers have also not been enough to handle the music programmes; music equipment has also led to under use or no use of equipment at all.

Shortage of teachers in the District also influenced the results of music examinations. This assertion was made by 67% of students. According to students, when the music

teacher is away or has been transferred, no other teachers are available to assist in teaching music as happens in other subjects with more teachers.

UNESCO Report (1981) states that the problem of shortage of human resources particularly teaching personnel are factors influencing provision of education. Raju (1973) concurs that most schools lack properly trained teachers and have to accept untrained teachers who may not be aware of the modern trends in the teaching strategies and curriculum.

Methods of delivering the content of music curriculum can have an effect on performance. There are a variety of methods and techniques that the music teacher can employ during the teaching in order to make learners understand the lessons. Odundo (1999) observes that the complex nature of the teaching profession demands that all practicing teachers have a thorough knowledge of instructional methods of teaching skills as they relate to different learning outcomes. This fact was supported by students (80%) who indicated that the teaching methods applied by teachers in the study area were responsible for poor music results in the District.

Other factors that were identified by students as having an effect on performance are: inadequate text books (85%), teachers' and students' absenteeism (60%), lack of remedial teaching in music (44%) and lazy students (38%).

The current research looked into the opinions of the teachers concerning major factors responsible for poor performance in music. Information concerning the teachers' opinion is presented in Table 4.13.

Table 4.13 Teachers' Opinions on Factors Responsible for Poor Performance in Music

Statements	SA		A		U		D		SD	
	f	%	f	%	f	%	f	%	f	%
Taught music using chalkboard only and learners understood the concept	1	12	1	12	1	12	1	12	4	50
Type of learners rather than use of teaching /learning resources affect performance	0	0	1	12	1	12	1	12	5	62
Heavy teaching load affect the use of variety of learning resources	3	38	2	25	1	12	1	12	1	12
Lack of training in use of music instruments inhibit their use in teaching	1	12	5	62	0	0	0	0	2	25
Teaching/learning resources in music department not relevant to the music syllabus	0	0	0	0	1	12	4	50	3	38

Information gathered by the researcher as per Table 4.13 indicates that 50 percent of the teachers strongly disagreed that they taught music by use of chalkboard only. However, 24 % of them said they used chalkboard only to teach music. 74 % of teachers disagreed that the nature of students and not the availability of teaching/learning resources was responsible for poor performance in music. Teachers agreed (63%) that heavy teaching loads forced the teachers to use lecture method instead of practical methods. However, 24 % of teachers strongly disagreed that heavy teaching load affect the use of variety of learning resources. 88% of teachers strongly disagreed that teaching/learning resources in music department was not relevant to the music syllabus.

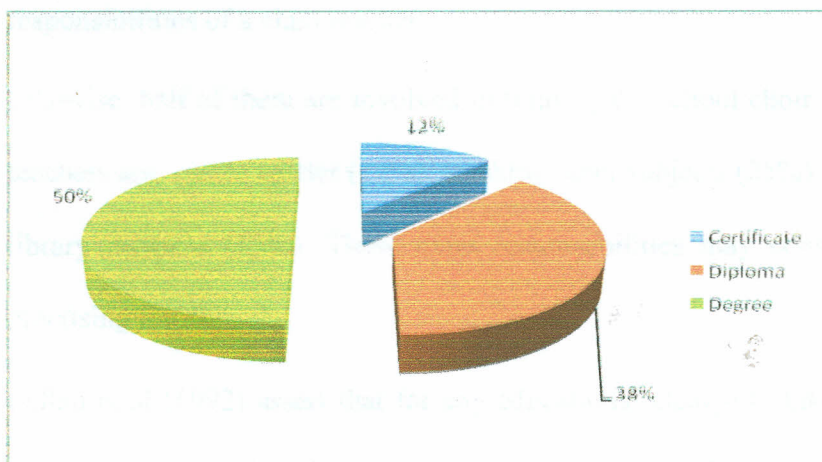
4.6 Teacher Qualification and Commitment in Secondary Schools and how they Affect Performance in Music

The fourth research objective sought for information on teacher qualification and commitment in secondary schools and how they affect performance in music.

Sifuna (1990) found out that the distribution of qualified teachers in the education system in Kenya was the important determining factor of the quality of education offered in school. He further sighted that there was uneven distribution of qualified teachers between the main urban centre and rural districts. Lack of qualified teachers poses a great threat to effective implementation of any curriculum. Professional qualification of the teacher enables them to understand the learners, content, resources to be used and the objectives of a given educational program.

First, the questionnaires utilized with teachers sought for the information on the highest professional qualification of teachers. This data were presented in Figure 4.4

Figure 4.4 Professional Qualifications of Teachers



According to Figure 4.4, half of teachers had attained a bachelor's degree in music. However, 50% of teachers had only attained a diploma and below level of education.

This situation was pathetic in regard to Sifuna who notes that qualified teachers in the education system in Kenya were important determinants of the quality of education.

Teachers were also required to indicate other roles they play in school apart from teaching music.

Data on other responsibilities is presented in Table 4.14.

Table 4.14 Other Responsibilities for Teachers apart from Teaching Music

Responses	f	%
Career master	1	12
Training school choir	4	50
Teaching other subjects	2	25
Class teacher	8	100
House master	2	25
Library mistress	1	12

According to Table 4.14, teachers played other important roles apart from teaching music. All the sampled teachers indicated that they have been assigned the responsibilities of a class teacher.

Likewise, half of them are involved in training the school choir. Other roles bestowed to teachers are: career master (12%), teaching other subjects (25%), house master (25%) and library mistress (12%). These extra responsibilities may consume teachers' time for practising music.

Fullan et al (1992) assert that for any educational change to take place there is need for more time, since time is a key issue in every analysis of school educational change. Gerald et al (2001) support this by stating that time is an invaluable asset that determines the pace and the effectiveness of curriculum implementation. They further assert that

when time allocated to a subject is used effectively and efficiently, it improves the learner's achievement.

There are two important methods of teaching music. These are lecture and practical methods. Fuller (1985) and Psacharopoulos (1970) suggest among other things that emphasis on education be increased through the use of new innovations in teaching to improve students' performance. Higher students' achievement can be realised through the use of modern and creative instructional methods which are likely to capture the learners' interests and imaginations.

The researcher sought information from teachers on what time they prepare practical lessons. This information is presented in Table 4.15.

Table 4.15 Teachers' Views on Time Used to Prepare Practical Lessons

Responses	f	%
During the lesson	3	38
During the teachers' free time	3	38
No preparations made	2	24
Total	8	100

It was noted from Table 4.15 that some teachers (38%) were preparing practical lessons during the lesson time. This means that teachers were not testing the instruments to be used in the lesson before they are used by the students. 24 % of teachers were not giving any importance to practical lessons since they confided openly of not making any preparations. Odundo (1999) observes that the complex nature of the teaching music demands that all teachers have a thorough knowledge of instructional methods of teaching skills as they relate to different learning outcomes.

However, 38 % of teachers said they prepared the practical lessons during their free times.

Teachers also provided data on various ways they employed to handle areas they felt not sufficient or inadequate. The findings are shown in Table 4.16.

Table 4.16 Teachers’ Responses on Ways used to Handle Inadequate Sections

Responses	f	%
Invite resource persons as guest speaker	7	88
Discussions to enrich knowledge	4	50
Carry out more research on the area	3	38
Use audio-visual materials	3	38
Team teaching	5	63

When teachers encountered areas they felt inadequate to handle according to Table 4.16, they employed varying methods and tactics to reach their learners. Majority of teachers (88%) who took part in the research said they invited resource persons as guest speakers during their lessons. A further 50% of teachers engaged in discussions with fellow teachers in order to gain confidence and skills in those weak areas. According to 63 % of teachers, majority of them engaged their mates to take certain lessons on their behalf. Use of audio-visual materials was also popular among the teachers in supplementing inadequate lessons. This assertion was made by 38% of teachers.

In order assess the extent to which learners can operate and utilize musical instruments, students were asked to state the instruments they can be able to play. Data on the instruments students are able to play are presented in Table 4.17.

Table 4.17 Students' Responses on Instruments they are Able to Play

Responses	f	%
Piano	12	15
Drums	34	42
Recorder	16	20
Litungu	32	40
Keyboard	34	42
Isilili	29	36
Accordion	32	40
None	57	70

Information shown in Table 4.17 indicates that there were students (70%) in schools who can not operate any instruments. This state of affairs is dangerous since practical lessons have a bearing on performance. Manford (1988, pp.15) argues that music teaching should aim at the comprehensive musicianship approach which stresses that music should be learned through involvement in the application of concepts with emphasis on, “doing” rather than “knowing”. Emphasis should therefore be put on discovering rather than on learning by routine memorization.

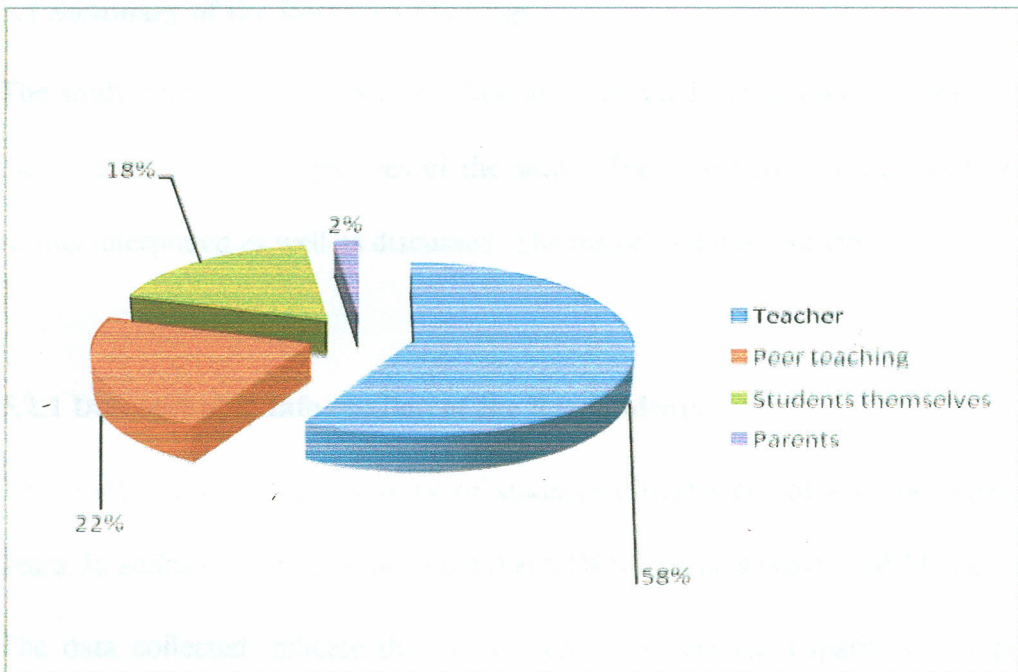
According to Table 4.17, only 15% of students in schools are able to play piano. This can be explained by the fact that not all schools are able to purchase piano for practice in music lessons, meaning that few students are exposed to the use of pianos.

Students should be exposed to instruments that are readily available in the immediate environments. These are the instruments that can be improvised by both the teachers and students for use in practical lessons. However, results in Table 4.17 did not concur with such a view since students in the study area could not play even the simple traditional instruments such as drums, Litungu and Isilili. On the other hand, only 40% of students

can play accordion and another 42% can play keyboard. This means that majority of students can not play musical instruments.

Those students who indicated that they knew how to play music instruments were asked to state how they acquired skills in playing such instruments. Data on how students learnt playing musical instruments is presented in Figure 4.5.

Figure 4.5 Students' Responses on how they Learnt Playing Musical Instruments



Majority of learners (58%) indicated that they learnt to operate music instruments through the help of their teachers. However, 22 % of students were of the opinion that they learnt how to use these instruments through their peers. Other ways that students used are individual practice and through their parents.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Introduction

This chapter gives a summary of the findings, conclusion and recommendations drawn from the findings in connection to an assessment of the available resource materials, their use and how they affect performance in music in Bungoma District.

5.2 Summary of the Research Findings

The study findings from analyzed data are presented below under themes derived from the demography and objectives of the study. The collected data was analysed and then results interpreted as well as discussed. The major findings include: -

5.2.1 Demographic Information of the Respondents

The study revealed that majority of students (56%) were of ages between 10 and 20 years. In addition it can also be noted that 88% of teachers were aged 31 years and above. The data collected indicate that there were some gender disparities in representation. Majority of the students (53% and teachers (62%) were males. On experience, the study showed that teachers in the study area had enough experience in teaching music. This is because 50% of teachers had taught for between 11 years and 41 years.

5.2.2 The Adequacy of Music Instructional Materials in Secondary Schools in Bungoma District

The research showed that some instruments used in teaching and learning of music was inadequate. This assertion was supported by 88 percent of teachers and 79 percent of students who said that the piano was not used. However, 100 percent of the teachers and 78 percent of students were of the opinion that books were adequate. Other materials noted as adequate were drums, Ishukuti and keyboards. Other materials used in varying proportions are: recorders, Trumpet, flutes, Accordion, Isilili, Litungu, Chivot, Guitar and Melodica. The study also revealed that traditional music instruments Isilili, Litungu, Chivot, ishukuti were very popular among a majority of the schools.

It was also noted from general trend of the distribution of the books and music instruments that books and instruments are available though not enough in some of the schools in the sample.

For example 65% of learners indicated that text books are not adequate. From the study, it was noted that the Basic Music Knowledge books and Graded music course by A. Warburton were not enough. Most specifically, form one; form two and form four books were not adequate.

On western instruments, teachers and students indicated that drums were not adequate but western recorders were adequate.

5.2.3 The Extent to which Music Materials are Utilized in the Teaching and Learning in Secondary Schools in Bungoma District

It was evident from the study that teachers used different books when implementing music curriculum. However, KIE music text books were the most popular among teachers in schools. Other books that were used are: Foundation of Music, 1st of Harmony Dictionary of Music, and Basic music knowledge by A. Warburton, Music cassettes prescribed African Folk music of Kenya by G. S. Zake and Graded music course by A. Warburton.

To supplement the use of the chalkboards, schools had other teaching and learning materials. These materials included pianos, Drums, ishukuti, Radio cassette and DVD player, Recorder, Descant records, Isilili, Litungu, Chivot, Music keyboard, Melodica.

On how often teachers use instruments in teaching music, teachers and students said that some teachers did not use instruments at all.

Majority of teachers (50%) and students (53%) said that there were no instruments available in schools and which were never used in teaching music. However, students and teachers concurred that trumpets and guitars which were available in schools were never used in teaching music.

5.2.4 The Performance of Students in KCSE Music Examinations in the District

The study showed that results in music dropped continuously from the years 2007-2009.

The mean score dropped from 9.1 in the year 2005 to a mean score of 5.9 in 2009.

Factors responsible for poor results in music subject in the District are: inadequate instruments, high teacher turn over (transfers), inadequate text books, and shortage of

music teachers, lazy students, teacher and students' absenteeism, lack of remedial teaching in music, methods used in teaching and inadequate time resource for practice.

5.2.5 Teacher Qualification and Commitment in Secondary Schools and how they Affect Performance in Music

Fifty percent of teachers Bungoma District were not academically qualified. These are teachers who had only attained a diploma and below in music. Teachers were also required to indicate other roles they play in school apart from teaching music. According to the study, teachers played other important roles apart from teaching music. These roles are: a class teacher, training the school choir, career masters, teaching other subjects, house masters and library mistress.

It was noted from the study that majority of teachers prepared practical lessons during the lesson time. This means that teachers were not testing the instruments to be used in the lesson before they are used by the students and some other teachers were not giving any importance to practical lessons since they confided openly of not making any preparations.

It was also evident from the study that team teaching was used in most schools. Teachers employed varied ways to handle areas they felt inadequate. These are: invite resource persons as guest speaker, initiate discussions to enrich knowledge, carry out more research on this area, and use audio-visual materials and team teaching.

The study showed that majority of students in schools in the study area cannot play music instruments.

Majority of learners according to this research learnt how to operate music instruments through the help of their teachers, peers and parents.

5.3 Conclusion

Based on the results of the findings, the following conclusions have been made:

- a) There were inadequate musical materials and text books for teaching music in schools in the District. Instruments such as pianos were absent in majority of schools.
- b) . Traditional music instruments such as Isilili, Litungu, Chivot , ishukuti were very popular among a majority of the schools. Books and instruments are available though not enough in some of the schools in the sample. Music Knowledge books and Graded music course by A. Warburton were not enough for all forms. Among the text books used to teach music, KIE music text books were the most popular among teachers in schools. Some teachers did not use instruments at all during music lessons.
- c) There were no instruments available in schools and which were never used in teaching music.
- d) KCSE results in music have been dropping from the years 2007-2009. Factors responsible for poor results in music subject the District are: inadequate instruments, high teacher turn over (transfers), inadequate text books, and shortage of music teachers, lazy students, teacher and students' absenteeism, lack of

remedial teaching in music, methods used in teaching and inadequate time resource for practice.

- e) Fifty percent of teachers in Bungoma District were not academically qualified. Half of teachers had only attained a diploma and below in music education.
- f) Majority of teachers prepared practical lessons during the lesson time which means that teachers were not testing the instruments to be used in the lesson before they are used by the students while some other teachers were not giving any importance to practical lessons since they confided openly of not making any preparations.
- g) Majority of students in schools in the study area cannot play music instruments.

5.4 Recommendations

The current research made the following recommendations depending on the findings from the study.

- a) The study noted that there are inadequate musical materials and text books for teaching music in schools in the District. The study recommends that principals in those schools initiate income generating activities to raise funds to purchase music resources. Help should also be sought from CDF.
- b) KCSE results in music have been dropping in the years 2007-2009. To improve KCSE results in music, the study recommends that more instruments and books be

provided in schools. In addition more teachers should be employed to fill the shortage of teachers in music.

- c) Teachers should prepare music practical lessons in advance in order test the instruments before they are used for actual lessons.
- d) Teachers in the study area are not academically and professionally trained. For teachers to be able to deliver the adult education curriculum effectively, the research recommends that the government recruit teachers who are academically and professionally and posted to adult centres.

5.5 Further Research

Based on the findings and recommendations of the study, the researcher suggests that another study be carried out to assess the effectiveness of traditional instruments in teaching music in secondary schools in Kenya.

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Section 2: Music experience

I. CURRENT STATUS OF MUSIC INSTRUCTIONAL MATERIALS

1. List below the music instructional resources present in your school.

i. _____

ii. _____

iii. _____

iv. _____

v. _____

vi. _____

vii. _____

viii. _____

2. Indicate by a tick (✓) whether in your opinion the music text books are enough.

More than adequate []

Adequate []

Inadequate []

3. Indicate by a tick (✓) whether the musical instruments that you use are enough.

More than adequate []

Adequate []

Inadequate []

II. THE EXTENT TO WHICH MUSIC INSTRUCTIONAL MATERIALS ARE USED

1. A part from teaching using the chalkboard, which instruments does your teacher use?

- i. _____
- ii. _____
- iii. _____
- iv. _____
- v. _____

2. How often does your teacher use instruments in teaching music?

- i. Every lesson []
- ii. Once a week []
- iii. Once a month []
- iv. Once a term []
- v. Never []
- vi. Any other []

3. List below the instruments that are available in the school but are never used.

- i. _____
- ii. _____
- iii. _____
- iv. _____

III. MAJOR FACTORS LEADING TO POOR PERFORMANCE IN MUSIC

1. What in your opinion are the major factors leading to poor/average performance in music in your school?

Introduction

IV. THE EFFECT OF THE TEACHER COMMITMENT AND QUALIFICATION

1. Which instruments can you play?

i. _____

ii. _____

iii. _____

iv. _____

v. _____

2. How did you learn how to play them?

Thank you for your participation.

APPENDIX II

QUESTIONNAIRE FOR TEACHERS

Introduction

This questionnaire is designed to gather information about the teaching of music in schools and the state of resource materials. Kindly respond by ticking the appropriate responses to the questions or information needed. All your responses and information in this questionnaire will be confidential and will be used by the researcher for the purpose of this study only. Please give us truthful information as possible, and respond to all the items.

Section A: Background information

1. Gender: Male [] Female []

2. Age: 18-25 years [] 26 -30 years []
 31-35 years [] 36-40 years []
 41 -45 years [] 46+ years []

3. How long have you been teaching music?

Section B:

I. CURRENT STATUS OF MUSIC INSTRUCTIONAL MATERIALS

1. List below the music instructional resources present in your school

- i. _____
- ii. _____
- iii. _____
- iv. _____
- v. _____
- vi. _____
- vii. _____
- viii. _____

2. Indicate by a tick whether in your opinion the following resources are adequate, more than adequate or inadequate in your school.

Instructional resources	More than adequate	Adequate	Inadequate
<ul style="list-style-type: none"> - Pianos - Drums - Music cassettes prescribed African and western music - Manuscript books - African string instruments - Western string 			

instruments			
- Western wind instruments			
- African wind instruments			
- Vocal music sheets			
- KCSE past papers			
- School test past papers			

1. List below the books used

3. Indicate by a tick (✓) to what extent the books listed below are adequate

Book title	More than adequate	Adequate	inadequate
1. Basic music knowledge by A. Warburton			
2. Folk music of Kenya by G. S. Zake			
3. Rudiments			

<p>and theory of music (ABRSM)</p> <p>4. Graded music course by A. Warburton</p> <p>5. KIE music test books</p>			
---	--	--	--

II. THE EXTENT TO WHICH MUSIC INSTRUCTIONAL RESOURCES ARE USED

1. List below the books that you use in teaching music.

i. _____

ii. _____

iii. _____

iv. _____

v. _____

vi. _____

vii. _____

viii. _____

2. List below the instruments that you use in teaching music.

i. _____

ii. _____

iii. _____

iv. _____

v. _____

vi. _____

3. How often do you use instructional resources in teaching music?

i. Every lesson

ii. Once a week

iii. Once a month

iv. Once a term

v. Never

vi. Any other

4. List below the instructional resources that are available but are never used for teaching music.

i. _____

ii. _____

iii. _____

iv. _____

v. _____

III. MAJOR FACTORS LEADING TO POOR PERFORMANCE IN MUSIC

In this section you are given a series of statements with five possible answers: strongly agree (SA), Agree (A), Undecided (U), Disagree (D), Strongly disagree (SD). You are expected to tick (✓) any of these which closely approximate your opinion regarding each statement.

1. I have always taught music using chalkboard only and the learners understand all the concepts well

SA [] A [] U [] D [] SD []

2. It is the type of learners, (i.e. bright, or poor) rather than the use of teaching and learning resources that matters in music.

SA [] A [] U [] D [] SD []

3. Heavy teaching load makes it hard for me to organize and use variety of learning resources

SA [] A [] U [] D [] SD []

4. I am not able to make use of some of the music instruments because my training did not prepare me for their use

SA [] A [] U [] D [] SD []

5. The teaching/learning resources available in the music department are not relevant to requirements of the new syllabus.

SA [] A [] U [] D [] SD []

IV. THE EFFECT OF THE TEACHER COMMITMENT AND QUALIFICATION

1. What is your highest professional qualification?

Certificate []

Diploma []

Degree []

MED []

Any other []

2. Apart from teaching music, what other commitments do you have in the school?

i. _____

ii. _____

iii. _____

iv. _____

v. _____

3. When do you prepare for your practical lessons?

- During the lesson []

- During my own free time []

- I don't prepare []

4. How do you handle areas you feel you are not competent in?

Thank you for your participation.

APPENDIX III

OBSERVATION CHECKLIST

SCHOOL _____

SUBJECT _____

TYPE OF RESOURCE	INADEQUATE	ADEQUATE	EXCESSIVE
Books			
Form 1			
Form 2			
Form 3			
Form 4			
Western instruments			
Piano			
Recorders			
Drums			
African traditional instruments			
Litungu			
Silili			
Drums			
Audio visual materials			
Radio cassettes			
Tape recorders			