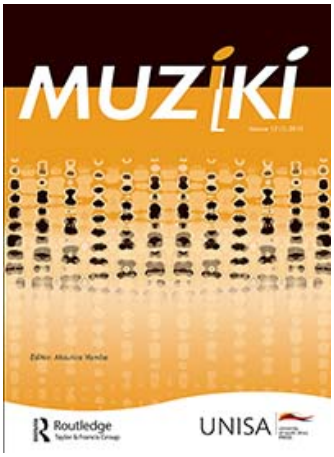

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MORE THAN JUST GOOD FEELINGS: ADVOCACY FOR MUSIC AMONG MAINSTREAM SUBJECTS

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MORE THAN JUST GOOD FEELINGS: ADVOCACY FOR MUSIC AMONG MAINSTREAM SUBJECTS

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ABSTRACT

In many world cultures music plays a central role in life's activities (from birth to death) of the communities and in some instances it is said to be inseparable from daily activities. In Kenya these attributes of music hold true not just for rural communities (where traditional music dominates) but in urban communities as well. In modern society, if one considers the place and role of music in daily life activities, it becomes increasingly clear that music experience is more than just good feelings, socially and emotionally; rather it is fundamentally meaningful in our daily lives whether it is for soothing children to sleep, maintaining work tempo, providing sound structure for television commercials, creating intensity and meaning in movies, playing supporting role(s) in funerals, singing, or simply for its aesthetic purposes. I would argue that for a commodity such as music, which is so meaningful to us whether old or young, a good deal of investment in time is required to ensure that it (music) remains part of our social structure, such as training of instructors, learning and practising music, utilising and formalising its use in formal learning. These ideals ought to occupy important national and regional consideration and attention.

Keywords: music education, culture, commission reports, curriculum, music meaning, functions of music, music testing

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This paper was initially motivated by a current annual decrease in the number of student enrolments in music as a subject at the Kenyan Certificate of Secondary Education (KCSE)level (Kenya National Examinations Council, KNEC report 2012) − a fairly worrying trend at a time when the popularity of the subject should be increasing. Secondly, it was also prompted by the prevalent casual approach and perception (by some professionals, policy makers and the public) of the subject of music as not warranting inclusion among mainstream subjects such as reading, mathematics, medicine and science. To drive the message, this paper sets out to activate public dialogue on the following issues: (i) The place and role of music in society; (ii) Context of Kenyan education commissions and their implications on the implementation of music; (iii) Advocacy for music education in our curriculum; (iv) Curriculum (secondary school) coverage comparison between South Africa and Kenya; (v) Conclusions and remarks drawn from the discourse on the subject matter.

Modern research documents incredible benefits for those who participate in music activities, such as learning to read, composition, performance, listening, and dancing. There are many mental, physical and social benefits that accrue to those who take part in music activities. To deny ourselves the experience of the arts such as music leaves us poorer and denies us an important part of overall human development. Following the same argument, policies that exclude music from the curriculum create instructional imbalance, which even though it may not be measurable in physical terms, could have far reaching implications towards "total education" for the students. In his book "*Music and the mind*" Storr (1964) reflects on several interesting views why music is important to the development of the total person. These benefits include complex personal and group communication, providing in us intense emotions, its use for therapeutic purposes, breaking cultural insulation, and allowing us entry into "aesthetic ways of knowing".

> Music has the ability to facilitate language acquisition, reading readiness, and general intellectual development; to foster positive attitudes and to lower truancy in middle and high school; to enhance creativity; and to promote social development, personality adjustment, and self-worth (Hanshumaker 1980).

INTRODUCTION AND CONTEXT

Some 49 years ago anthropologist Merriam (1964) identified ten (10) functions of music, including: (i) Emotional expression; (ii) Aesthetic enjoyment; (iii) Entertainment; (iv) Communication; (v) Symbolic representation; (vi) Physical response; (vii) Enforcement of conformity to social norms; (viii) Validation of social institutions and religious rituals; (ix) Contribution to the continuity and stability of culture; and (x) Contribution to the integration of society. While the list is not exhaustive (based on new research horizons), Merriam (1964) makes a strong case for multiple roles of music in our lives, as music pervades our daily activities. In

terms of history, music is said to be as old as human beings have been in existence. It is recorded in many instances in the Bible (one of the oldest books− for example the story of David and his musical prowess; songs sung until the walls of Jericho fell down) and other religious books. European and Western recorded history shows that music occupied an important part of social and daily lives from pre-medieval times to the twenty-first century. There are authoritative books on the history of music and society, significant composers and their music, dominant musical styles and other related subjects. The discussion in the present paper was motivated by current dwindling numbers of student enrolment in music as a subject at KCSE level − a fairly worrying trend. The paper was also prompted by the prevalent casual approach and perception (by some professionals, policy makers and the public) of the subject of music as not warranting inclusion among mainstream subjects such as reading, mathematics, medicine and science. To drive the message, this paper provides dialogue for the following issues: (i)The place and role of music in society; (ii) Context of Kenyan education commissions and their implications on the implementation of music; (iii) Advocacy for music education in our curriculum; (iv) Curriculum (secondary school) coverage comparison between South Africa and Kenya; (v) Concluding remarks/thoughts.

In many world cultures music plays a central role in life's activities (from birth to death) of the communities and in some instances it is said to be inseparable from daily activities. In Kenya these attributes of music hold true not just for rural communities (where traditional music dominates) but in urban communities as well. In modern society, if one considers the place and role of music in the contemporary society, it becomes increasingly clear that *music is more than just a good feeling, socially and emotionally*; rather it is fundamentally meaningful in our daily lives − be it for providing sound structure for television commercials, creating intensity and meaning in movies, playing supporting role(s) in funerals, singing lullabies to the young ones, or simply for its aesthetic purposes. I would argue that for a commodity such as music, which is so meaningful to us whether old or young, a good deal of investment in time is required in training, practising music, utilising and formalising its use, and it ought to occupy important consideration and attention. Part of the investment would be to require that our institutions take time to instruct, provide structure and expose learners to music with all its attributes as early as possible, in order to maximise the naturally occurring window of developmental (mental) opportunity for the arts and other subjects. There is probably no greater investment than to ensure that the national curriculum upholds appropriate premium in learning music and the arts along with other subjects such as mathematics, reading, medicine and science. In Kenya, music as a discipline has undergone some turbulent times leading to rejection and lack of focus as a subject discipline for our learners. To provide a context for the state of affairs (in Kenya) this study will firstly provide a short historical framework of national commissions and reports that directly or

indirectly affected the level of attention (or lack of it) that the discipline of music has been experiencing for the last two (or more) decades.

Kenya has had her own share of educational commissions and resultant reports such as Ominde (1964), Gachathi (1976) and the Mackay Commission (1981), which introduced the current 8-4-4 system (8 years in primary, 4 years in secondary school and 4 years at university) of education (Kamunge 1988).The trend (as is the case for several national commissions) has been that these appointed commissions' objectives were to address issues and concerns arising from the public, discipline experts and other stakeholders. Generated from a recent national report, one of the most puzzling curriculum issues in Kenya was the down-ranking of music from subjects to be offered as examinable subjects in the high school educational cycle, though the subject remained as optional subject. Recommendations by the Koech (1998) report were that music should no longer be offered as examinable subject at the end of the high school cycle. It is important to note that when it comes to national examinations in Kenya, the attention and treatment of examinations attract extreme public attention in terms of individual and specific schools' performance in the KCSE and Kenya Primary Education (KPE). The subjects identified for national examinations take the lion's share of time allocation, as teachers and administration (not to mention parents' demands and wishes) demand instructional time allocation on the timetable. The result is that often instructional time of any subjects not identified as examinable is taken away, exchanged or donated to the so-called examinable subjects.

For a number of years since independence (1963) music remained an examinable subject, but only in private schools which had the facility and teacher resources to provide relevant instructional requirements. These schools were relatively few and tended to be among traditionally high cost institutions. However, when the 8-4-4 system of education was introduced in 1987 to replace what was previously known as the 7-4-2-3 system (7 years in primary, 4 years in high school, 2 years in advanced high school, and 3 years in university), new developments (after 1987) were that many new subjects (including music) were introduced in the national curriculum, and many of them rose to the level of examinable subjects at national level. One of the negative side effects was that with the introduction of above average subject areas, schools experienced numerous instructional challenges such as lack of appropriately trained teachers, constraints for instructional space, timetable demands for scheduling all the subjects, study time demands on students, and shortage of relevant text books. Sadly, some of these identified problems lack appropriate solutions even today, partly due to limited resources, but also as a result of inadequate interest and policy focus.

As expected, the removal of music from the core subjects triggered aggressive public and private debate on the positive and negative effects of such a policy decision. Several studies have addressed the issues concerning music education status in Kenya (Akuno 2012, Mbeche 2010, Mushira 2010, Ngige-Nguo 1990,

Njoora 2000, 2005, Adan'go 2000, Otoyo 2009, Monte 2009, Wamunyu 1999, Wanjala 2004, and Digolo 1997). The overriding concern in these studies was a call for the return of music (among the arts subjects) as an examinable subject (along with mathematics, science, reading and writing) because denying Kenyan learners this group of subjects would essentially lock them out of learning principles and mind development attributes, whose effects have been validated by scientific research. The reality in Kenya is that music and youth are really inseparable, at least in social settings, and the clamour for music continues to be one of the current demands at many learning levels. Paradoxically, while the introduction of the new system of education had some positive results, the move presented many challenges at the same time. The public too had their views on the matter of system education for Kenyan students:

> The controversial 8-4-4 education system is to be replaced with a new school program by January 2001 … based on recommendations from the Education Commission of Inquiry … report were not released, but the commission is believed to have recommended radical changes to the 8-4-4 system, which has been widely criticised by parents and teachers for its excessive workload. Presentations to the commission almost unanimously called for an overhaul of the program, possibly reverting to the old 7-4-2-3 system (*Daily Nation News Paper*1999).

However, this reference (of excessive workload on the students) was not specific to music, but the public concern was rather based on subject loading for the students in general, especially regarding the total number of subjects for which the students would be held accountable at the end of a learning cycle (primary and secondary). It is important to note that music as a subject was removed from the curriculum under public pressure with the introduction of the new educational system (8-4-4). While public and private discourse on the matter goes on, it is not clear when there would be a policy review or reversal leading to the full re-introduction of music into the national curriculum.

GENERAL FUNCTIONS OF MUSIC

The traditional notion that music is "principally" to be enjoyed may characterise Western art music, however, many world cultures perceive music differently as it has purposes far beyond enjoyment. In some societies music provides communal solidarity, identifies clans, is used for religious purposes, expresses communication from the supernatural, is used to exorcise evil spirits and cures the sick. It has been argued that music and the musical life of any society is a complex phenomenon that can be analysed from many perspectives − it is indeed a cultural phenomenon. Therefore, to understand each culture's ideas of what music is, what its powers are, how it relates to various aspects of life, how people interact with the music, how it reflects important facts about its people and their view of the world, requires deeper

engagement with the culture and its music. In a series of studies on the benefits of music, Francis (2008) argues that:

> Music is a very powerful medium and in some societies there have been attempts to control its use. It is powerful at the level of the social group because it facilitates communication which goes beyond words, enables meanings to be shared, and promotes the development and maintenance of individual, group, cultural and national identities. It is powerful at the individual level because it can induce multiple responses – physiological, movement, mood, emotional, cognitive and behavioural. Few other stimuli have effects on such a wide range of human functions. The brain's multiple processing of music can make it difficult to predict the particular effects of any piece of music on any individual (p.4).

In traditional cultures and even in modern medicine, music is used for therapeutic purposes whereby well-selected types of music play a major role in contributing to wellness and better health. Other studies have shown that there exist positive results for foetuses when mothers are exposed to music during their pregnancies. Anthropological studies describe multiple functions and the power of music has been recognised in many world cultures. With regard to the power of music in defining our humanity and being, Njoora (2000) contends that:

> …music plays a major role in defining national solidarity; it informs our sense of 'place' whether that refers to the physical setting of social activity as situated geographically or a philosophical/stylistic space … The 'places' constructed through music involve notions of differences and social boundary, help to organize hierarchies of a moral and political order. Music is socially meaningful not entirely but largely because it provides means by which people recognize identities and places, and the boundaries which separate them (p.7).

While it is true that each society has its own character and music, there are several universals or attributes common to most cultures as follows:

a. Cultures distinguish music-making activities from ordinary speech.
b. Many people recognise melodies and distinguish them from other musical aspects such as rhythm and texture.
c. Often music experiences are used for transforming ordinary experience into deeper personal/collective responses.

It is no mystery that music has many functions, including child naming ceremonies, entertainment, construction of personal and collective meaning, facilitation of healing, heightening of engagement in worship, ceremonial march of queens and kings, deep academic, emotional and aesthetic connections. It is also a very powerful tool for multicultural education, construction of regional and group identities, and the development of local and world citizenry. For so many in the world, music is a life-time profession, a livelihood, an escape and solace from worries, and a window

of expression. In their discussion of how music can and has been used to make "peace", Hassler and Greenwald(2009) argue that:

> Musicians have long been the allies of activists and peacemakers. From the American peace and civil rights movements of the 1960s and 70s, to the anti-apartheid struggle in South Africa, to the 'Singing Revolution' that led to Estonian independence in1991, music, whether performed by professionals lending their names and talents to a cause, or sung spontaneously by masses of ordinary people demonstrating for their rights, has often played a major role in effecting social change (p. 9–11).

These findings are part of the outgrowth of several "Global Reports on Music Projects" sponsored by the European Music Council. In these first-hand accounts, the authors provide persuasive arguments of how music has been used as tools for initiating peace activities in several volatile world regions with extremely positive results for local communities. Locally, we have fresh memories as Kenya went through horrific tribal clashes and people displacement experienced after the 2007/2008 national Presidential elections. At the height of these troubled times, selected music played over the radio and on television stations helped a great deal to calm the citizens and bring calm to the country.

ADVOCACY FOR MUSIC IN EDUCATION

In terms of music for academic purposes, it would seem that at a time when the world's nations are focused on prioritising a diverse number of subjects in the curriculum, including the arts (music included), it is eminently difficult to understand the rationale of current Kenyan policy where music is relegated to merely an optional subject at secondary school level, and apparently absent at primary school level (when it comes to examinable subject). It is no surprise therefore that music enrolments in secondary schools continue to decrease, and the general trend towards the subject can be summarised with descriptors such as apathy, lack of interest and modest attention. In contrast, music as a subject in many world nations is considered among mainstream subjects at least in terms of instructional allocation of time, curriculum exposure, implementation requirements, the training of teachers, school appliances and equipment for instruction. For example, the purpose and objectives of the South African music curriculum state the following:

> Music contributes to the holistic development of learners. It develops creative, interpretative and analytical skills. It contributes towards personal growth, cultural affirmation of African and South African musical practices, and the economic development of the country. Musicians are central to the development of the music industry that contributes to the national economy (South Africa 1997: 19).

However, it is important to note that in a study by Vermeulen (2009) on issues regarding the implementation of the music curriculum in South Africa, some of the

challenges observed in Kenya (such as misallocation of instructional time, teachers feeling inadequate in some music areas, the need for re-training and in-service training for teachers) are also observed in South Africa. This begs the question: What is the relationship of official policy documents such as curriculum statements, national guidelines and real practices in the classrooms nationally? I raise this issue based on how articulate national objectives are (see the quote above which is comparable to Kenyan objectives), and how these objectives seem contradictory to actual classroom practice. In Nova Scotia, Canada, music training begins in kindergarten and progresses into primary school where pupils are expected to explore learning in language skills, writing, numeracy and the arts. Research will show that with such an early introduction to music the learner will be fairly well equipped with musical knowledge for higher grades. Similar or even more elevated attention and focus define the study of music in countries such as Japan, the United States of America, England, Finland, Sweden, Norway, Germany, Brazil and other countries. In (1999-2103) activities and its advocacy for music for all children, one of the tenets of Texas Essential Knowledge and Skills (TEKS) posits that:

> The process of educating children is much like building a house. The TEKS (Texas Essential Knowledge and Skills) provide a solid foundation, and…curriculum framework constructs the frame. It is up to each district to complete the house in a manner that meets the particular needs of its students. Districts are encouraged to exceed the minimum requirements of law and State Board of Education rules, supplementing curricula with meaningful activities, resources, and instructional materials (P. 5).

Apparently in order to make inclusive decisions about the national curriculum and what ought to be taught to students, it is important to bring on board and involve essential stakeholders, and to recognise lessons from modern-day research and world educational trends. Discussing curriculum development (with specific reference to music) Abeles, Hoffer and Klotman (1984) contend that the process involves understanding the fundamental nature of the art of music, which is a necessary component because selected units of study and curriculum guides should pay attention to organising and developing experiences that lead students to acquire the essence of this art form. They should also be able to articulate appropriate educational philosophy in support of the art of music. The students who will be affected by this curriculum must be ensured an in-depth understanding of each musical experience that is commensurate with their individual growth and development. Speaking on similar sentiments and in a presentation based on "The value of music in our schools", Martinez (2005) argues that:

> Music is the common language of the world. It transcends the cultures ... the ages. It's the way in which we understand, communicate and share our emotions. As with all subjects; math, science, languages, art, the greater the study, the more profound the understanding. Music connects us and promotes empathy among people of all cultures, genders and ages in our increasingly shrinking world (p. 1).

Addressing the critical issue of means of instruction, Doerksen (1990) observes that curriculum is something that should be done with the teachers in mind, instead of developing and handing it down to the teachers. It should be simple, user-friendly, a resource rather than burden, and it should be accessible. He goes on to say that some of the important issues to be taken into consideration are: (a) The means, that is what is essential for effective instructional delivery; (b) End-results, outcome of learning experience; (c) Rationale for curriculum material; (d) Philosophy and approaches; (e) Learning goals; (f) Programme development and evaluation. Furthermore he contends that the following three simple questions should serve as a guide in the curriculum process:(a) Where am I going? (b) How do I get there? (c) How do I know when I have arrived? These three questions are synonymous with the following curriculum components: (a) What are the goals and objectives of the intended curriculum? (b) What instructional tools are appropriate for the curriculum? (c) What evaluative structures can help in finding out if the stated/desired objectives have been achieved?

Regarding the curriculum development process, Sidnell (1973) observes that in the 1960s (USA) curriculum development underwent several important changes in terms of emphasis. There was more emphasis on behavioural objectives to such an extent that it was technically referred to as "behavioural engineering" (Sidnell 1973: 21). In the early days the great contributors to this movement were thinkers such as Tyler, Hendrick and later on Mager, Yelon, Taba and Banathy who contributed significantly to the curriculum development. Sidnell (1973) asserts that the issue of long-term music goals poses the following important question:

> What is to be musically educated? A musically educated person can be defined as one who has the ability to perceive, assimilate and sort out musical stimuli intelligently and to participate independently in a musical experience. This individual usually finds ways to use music in his/her life functionally, either as an active participant or as an intellectually active listener. He/she demonstrates approach behaviour to music, thus seeking music involvement for himself and for those close to him (Sidnell 1973: 22).

It is clear that to be musically educated goes beyond the dictates of examinations to utilising/perceiving music in our daily lives. In many Kenyan communities music interacts with social activities at every stage of life, from birth to death. Traditionally, there was music to celebrate the birth of a child, marriages, the inauguration of chiefs and other leaders, the marking of important events in the community, and festivals. Music pervades our daily lives, it is part of our social and intellectual structure, it is a necessary spice in our lives. In an unpublished paper on "Music in our lives: Basis for total education that embraces music in the core curriculum", Njoora (2000) argues that in traditional settings music was (and still remains) a tool for social/ cultural identity. In many world cultures, traditional music is practised as a way of bonding, maintaining solidarity and communal identity. Furthermore, beyond these traditional settings, in academic terms the arts (among them music) have the

potential to play a distinct and unique role in bringing the ideals of quality education into practice. They are in the realm of the creative medium, they stimulate cognitive development, encourage innovative thinking and creativity, varied understanding of the importance of cultural diversity and reinforce behavioural patterns underlying social tolerance, peace building and understanding of other people.

A curriculum document is a testament of commitments and modus operation of the learning process for the student, the teacher, the administrator, and in many ways the parent and the community. Among some of the most important considerations for well-constructed curriculum objectives are the ability to maintain accurate communication, clearly defined terminal goals and behaviour, conditions of observation, and "acceptable criteria level" (Sidnell 1973: 59). In discussing objectives (which constitute some the most important considerations) the following points articulated by Sidnell (1973) should be taken into consideration:

1. Are the objectives clear and do they delineate teachers' learning intentions and students' learning activities?
2. Do the objectives specify observable, attainable goals?
3. Are the goals related to the learning objectives?
4. Do the objectives specify behavioural components such as observable, measurable terminal behaviour, conditions under which the behaviour can be evaluated, and a minimum level of acceptable performance.
5. Are the objectives clear and free of ambiguity?
6. Are behavioural objectives relevant to the students' beyond school expectations?

In organising and determining instructional goals, Sidnell (1973) identifies a three-level hierarchical classification which very well summarises learning expectations and objectives:

a. **Terminal goals:** Dealing with learners' capability upon completing the school music programme.

b. **Programme objectives:** Desirable outcomes of specific music courses or blocks of experiences such as elementary grades, high school and so on.

c. **Instructional objectives:** Describing the learners' capabilities in daily, weekly, or unit achievement.

Based on the national treatment and curriculum expectations of music examination in the last two years of secondary school (specifically grades 11 and 12 and Form three and four in the case of Kenya) this study made comparisons between South African and Kenyan examination emphasis areas. There are more similarities than

there are differences in terms of expected learning outcomes. Looking through the South African music curriculum and emphasised areas the curriculum identifies *four* outcomes as shown below (grade 10 to 12) of *Further Educational Training (FET)* as follows (South Africa 1997: 15);

1. **Music performance and presentation**
   - Proficiency in the use of instrument(s).
   - Sound production.
   - Acoustic principles applied to performance.
   - Group and solo performances, expansion of repertoire.
   - Informative programme notes.

2. **Improvisation, arrangement and composition**
   - Apply musical knowledge, skills and technology to communicate musical ideas.
   - Ability to improvise, arrange and compose to reflect personal, socio-economic and other issues.
   - Use recording technology to present pieces.

3. **Music literacy**
   - Apply knowledge and skills in music theory, reading, writing and understanding.
   - Develop competencies in aural, visual and writing skills which are used for performance, transcription, reading and writing music, analysis and documentation of music.

4. **Critical reflection**
   - Respond critically to music through research, review, appraising and participating in African and global process, practices.
   - Develop insight into music as a social, historical and creative expression.
   - Understanding of compositional techniques, forms in music and interpretation of different styles and genre of music.
   - Understand basic research of music practice and present critical reports.
   - Understand the functions of the music industry.
   - Apply the principles of contractual practice to demonstrate protection of artists and composers.

In terms of curriculum testing areas the same (South African) curriculum identifies the following areas:

1. **Theory of music**: Scales, intervals, clefs, transposition, key and time signatures, rhythmic patterns and analysis, cords and harmonisation, harmonic analysis.

2. **Music comprehension**: Listening tests for identification of genre, form, instrumentation, mood, character and style.
3. **Form and compositional techniques**: Musical form such as binary, ternary, strophic, rondo, verse/chorus, theme and variations, jazz/blues structures.
4. **Style periods**: Four historical periods − baroque, classical, romantic and twentieth-century, characteristics, main composers, styles that defined various periods, harmony and texture, historical time lines.
5. **Genre**: Musical styles such as opera, musicals, choral music, band/symphony music, character pieces, dance music, styles covering the four historical periods, popular music, South African artists and popular music, South African genres/ composers.
6. **Instruments:** Classification of orchestral instruments, types of instruments, African/Indian instruments, construction of instruments, sound production, visual recognition of instruments, following orchestral score.
7. **Music industry and music rights**: Origin of musical idea with the composer or performer, notation and arranging/performing and recording of music, designing of and selling of musical compact disks (cds), marketing and designing CD (Compact Disc) covers, cutting and publishing of cds, production of music videos**(**adopted following National Syllabus and Documentation by Pekka/ Jorristma 2008).

This is a rather curious situation where the areas identified as important for high school music candidates are quite identical in the two countries, and yet it seems the national focus for the subject is not as comparative. Final testing areas for the Kenyan music curriculum are documented as follows:

1. **Rhythmic dictation tests and practical work in:**
    - Rhythm on monotone (to recognise value and grouping of notes, time signature, anacrusic beginning, repetitive rhythmic pattern, passage of eight to 10 bars notated on monotone, passage played on melodic instrument for transcription).
    - Melody of up to eight bars (skill in note values, pitch, key and simple/ compound time signature, intervals, cadences, modulation, knowledge of major/minor keys, clefs, tonic key).
    - Intervals testing skill on interval of two notes played harmonically, description of these intervals as major, minor, or perfect in major/minor keys.
    - Cadences designed to demonstrate recognition of various cadences such as plagal, perfect, interrupted, recognising the order in which the cadences were played.

- Modulation: Use of 16-bar melodies to test knowledge on tonic key, naming of modulation to related keys and recognising return to tonic key.

2. **Basic skills**: Melody, harmony.
3. **History and analysis**: African and Western music, prescribed African and Western music.
4. **General music knowledge**: Covering basic skills such as melody writing or setting given words to music, note values and grouping, modulation to closely related keys, four-part harmony, understanding of various types of cadences in major and minor keys.
5. **History and analysis:** Performance aspects of African music such as organisation, role of the performer, preparation of performance, role of leader/ ensemble of instruments, music analysis. questions on different historical composers of Western music, contribution to music by selected composers, examples of choral/instrumental music, various forms of music such as binary, ternary, rondo, knowledge of specific composers selected from baroque, classical, romantic and twentieth-century.
6. **Prescribed Western music:** Knowledge and skills of musical form, orchestration, rhythmic structure, phrasing, modulation, cadences, transposition, knowledge of clefs, ornaments, terms and signs. Good understanding of music scores of set works (different scores usually prescribed each year).
7. **General musical knowledge:** Understanding of African music, folk songs, role and place of costumes/make-up and ornaments. In Western music understanding of musical instruments such as voice, woodwinds, brass, use of ornaments, role of music in society, the place of music industry (National Music Curriculum, Kenya:). (http://www.elimu.net/Secondary/Kenya/KCSE_Student/Music/Form4/Form-four.htm).

Based on how similar the expectations are between the two countries, it seems fair to expect comparable results, but while this paper cannot make a claim of having carried such comparative studies, observations based on several visits to South Africa raise some concerns in terms of focus and implementation activities associated with music education in the schools. As part of our national consciousness it seems that we need to take a well-reasoned stand regarding the arts and their contribution to our well-being. The arts are disciplines well worth of our intellectual pursuit, because indeed denying ourselves and our children these cultural treasures leaves us poorer, and risks making irrelevant the deep traditional knowledge base that preceded formal learning. What is nationally valued receives proportionate attention as opposed to what is treated as appendix/periphery.

In addressing the value of general education and learning tendencies, Krathwol, Bloom and Masia (1964) developed a taxonomy based on the affective domain, where music is appropriately located. According to this taxonomy there are five levels graduated from the earliest level of *receiving***,** at which stage the mind is simply made aware of information but no judgment is attached to information at this level, one is simply aware but is unwilling to react to the information. Perhaps this would be synonymous to a time in the 8-4-4 system of education when music was introduced as examinable subject on national level. How we received such information and how we located the place of music would impact our relationship with the subject matter at a later stage. These universal threads were noticed by early developmental psychologists who carried out studies to account for human behaviour. From the findings of these fundamental researchers, several human development models were advanced based on biological, emotional, moral and ego needs. The developmental models were postulated by first, second and third force psychologists. Research findings by early developmental psychologists such as Freud (1856-1939), Pavlov (1849–1936) and Skinner (1904–1990) assist us today in matters of education, information processing mode by various learners, information transmission, music appreciation, aptitude, enjoyment, the role of our ego in development and so on.

At the next level (called *responding*) the mind can respond to information when asked to do so (willingness to respond), but such response will be based on information rather than public or politically driven declarations. Level three is entitled *valuing*, which means that the individual recognises the importance of the information and attaches appropriate focus.

The last two levels have finer qualities and they are labelled as *organisation* and *characterisation of a value* respectively. In these two levels values are extensively tested and adopted by the individual, one identifies with those characteristics which are typical of the individual in this scenario (the issue at hand being the subject-music). Krathwol et al (1964) capture the essence of what it means to have developed **v***alues and teaching* related to classroom setting. Three levels were identified, namely: (i) *choosing*, (ii) *prioritizing* and (iii) *acting*. It is apparent that the learning process is very complex. Even a simple matter such as deciding what to have for dinner involves a complex chain of events:(i) choosing, (ii) prioritising, (iii) borrowing experiences from an already existing information tree before eventually deciding on the most relevant reaction. In as far as instructional activities are concerned, teachers are called upon to know that each learner is an individual endowed with unique cognitive styles and capabilities (such as native talent in music, art) and teachers would do well to understand the learning need of their students, diversity and career modelling (stories of success in the discipline) so that they can set in motion appropriate learning strategies.

CONCLUDING THOUGHTS

Modern research documents incredible benefits that result from those who participate in music activities, such as learning to read, music composition, performance, listening and dancing. To deny ourselves the experience of the arts such as music, leaves us poorer and denies us an important part of holistic human development. Following the same argument, policies that exclude music from the curriculum create instructional imbalance, which may not be measurable in physical terms, but will nevertheless have far-reaching implications towards "total education" for the students. In his book "*Music and the mind*" Storr (1964) reflects on several interesting views why music is important to the development of the total person. The main points are that:

a. Music activities of a people are intricately woven into the fabric of daily activities and cannot easily be separated.
b. Music is a form of constant communication between people from many walks of life, but what it communicates is not obvious, neither can it be quickly discerned.
c. Music can penetrate the core of our physical being, making us weep, angry, move physically, give intense pleasure and so on. It temporarily transforms our whole existence to allow us expression of specific feelings.
d. Music may have originated in ritualised verbal prosodic exchanges between mother and child during the early stages of life.
e. Music has been used for therapeutic purposes with remarkable success.
f. Music modes (particular ones) may produce various emotional effects, for example sadness, happiness, tragedy.
g. Music education which includes music from other cultures is useful in breaking insularity.
h. Music is an independent and powerful art − it attains its ends entirely from its own resources.
i. Music allows us to employ the aesthetic way of knowing where we are, temporarily removed from the tyranny of hopes and fears, of desire, of personal striving, to enjoy music.
j. Music from great craftsmanship both arouses our emotions and also provides a framework with which our passions enjoy themselves through such experience.

CONCLUSION

> Music is your own experience, your own thoughts, your wisdom. If you don't live it, it won't come out of your horn. They teach you there's a boundary line to music. But, man, there's no boundary line to art (Parker, C. Jr. American jazz saxophonist and composer).

Consistent with the old adage regarding the complexity of life, human development cannot be described by one adjective because it is complex to the point of defying definition. Nevertheless, there are common threads which characterise human beings.

The search for answers continues today as more issues confront both the teacher and the learner who seek to find effective ways of learning. Curriculum specialists, educators, psychologists, doctors, law officers and so forth constantly seek to understand human behaviour. Since the arts are part of this crucial human behaviour, studies or approaches that ignore their contribution to human development fundamentally fail to capture the essence of our humanity.

> There is so much music in the world that it is reasonable to suppose that music, like language, and possibly religion, is a species-specific trait of man (John Blacking, ethnomusicologist in "*Music for every child, every child for music*" (p. 50).

This paper argues that in traditional cultures, music was inseparable from daily activities as a means of defining our social identity, group solidarity and social cohesion. While our modern society has moved beyond such characterisation of the rural setting, I do believe that music experiences continue to colour our social landscape, continue to define who we are as a people in the world community. I would then argue that we need more, not less music in our lives, including the lives of our learners. Some of the logical conclusions and the way forward would be to re-think the introduction of music as a subject, not as an optional subject (as is the case currently) but as a mainstream subject with all the rights and privileges of other mainstream subjects. This approach is what many of the so-called developed nations continue to follow, and while this paper does not in any way suggest blind following or embracing the very negative idea of a "captive mind", it is important to note that Kenya's Vision 2030 development agenda identifies culture (including music, art) as one of the important social pillars. In order to realise identified development ideals, including identification and development of talent, such efforts cannot be left to chance; rather the process, the product and the means must be well sought and planned for, based on research and best practice. To quote one of the famous advocates for music education:

> Music is the manifestation of the human spirit, similar to language. Its greatest practitioners have conveyed to mankind things not possible to say in any other language. If we do not want these things to remain dead treasures, we must do our utmost to make the greatest possible number of people understand their Abeles. (H.F., Hoffer, CR. & Klotman, RH. (1984). *Foundations of music education*. NY: Schirmer Books idiom (Kodaly1974:130)).

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