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**MUSIC INSTRUCTIONAL METHODS AND THEIR IMPACT ON
CURRICULUM IMPLEMENTATION: A CASE OF SELECTED
SECONDARY SCHOOLS IN NAIROBI COUNTY (KENYA)**

A RESEARCH PROJECT SUBMITTED TO THE SCHOOL OF VISUAL AND
PERFORMING ARTS IN FULFILMENT OF THE REQUIREMENTS FOR THE
AWARD OF THE DEGREE OF MASTER OF MUSIC EDUCATION OF KENYATTA
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BY

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DEDICATION

This research project is dedicated, mostly to my God the supreme giver of wisdom, knowledge, and understanding for giving me sufficient grace and resource to complete this project. Secondly it is dedicated, to my dear husband, James Mochere Ondieki whose prayers, moral and financial support, enabled me to continue with the journey and to my precious daughters Shalline Nyaboke Mochere and Cindy Bosibori Mochere for their sacrifices, prayers and encouragement to keep on keeping on to the finish. Last but not least, to my late son, Dennis Matunda Mochere whose memories and inspiration to think big will never leave me.

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ABBREVIATIONS AND ACRONYMS

The following abbreviations and acronyms will be used in the study:

K.C.S.E: Kenya Certificate of Secondary Education

K.N.E.C: Kenya National Examinations Council

M0EST: Ministry of Education Science and Technology

K.I.E: Kenya Institute of Education

K.I.C.D: Kenya Institute of Curriculum Development

F.G. D: Focus Group Discussion

OPERATIONAL DEFINITION OF TERMS

For the purpose of the current study the following terms will be used in the context ascribed to them below:

8-4-4 system: is the national system of education in Kenya consisting of eight years of primary school of education, four years of secondary education, and four years of higher (university) education

Musicianship: is the exhibition of music qualities/knowledge by music students in listening to, responding to, performing, and composing music or competent music making which engages ones entire system of conscious powers: attention, awareness, cognition, emotion, intention, and memory.

Contemporary Music: refers to the current popular music that is played in the media.

Experiential learning: is that which engages the learner in musical experiences or activities in the classroom.

Curriculum implementation: is the teaching of music concepts stated in the music syllabus to achieve the objectives of the music curriculum in the 8-4-4 system of education in Kenya.

Pedagogy: the art of teaching specific music concepts outlined in the music syllabus with the aim of achieving the objectives of the music curriculum in the 8-4-4 system of education in Kenya.

Instructional Methods: are established, systematic practices in the teaching and learning process to achieve objectives in the music curriculum of the 8-4-4 system of Kenya with accuracy and efficiency.

Strategy: is a plan or means that a music teacher adapts in disseminating music knowledge to the students to achieve the given objectives in the Kenyan 8-4-4 system of education.

Technique: the way a music teacher handles the different aspects or phases of music instructional methods.

Repertoire: includes all the skills or capabilities acquired by a music student at the end of a course in music education and music artifacts (e.g. compositions and recordings).

Structured Course: this is in reference to the music curriculum in Kenya that has known goals and objectives to be approached systematically.

Access in Music Education: means being able to attain music resources, being exposed to the inherent properties of music through creating, performing and listening to different types of music, and the connection to music courses in higher institutions.

Practicals: refers to music performances of African and Western songs or instrumental music as stipulated in the music curriculum of the 8-4-4 system of education in Kenya.

Traditional Folk Song: is music from the diverse Kenyan ethnic communities.

Set Works: are music set pieces that have been selected by K.N.E.C for performance by the K.C.S.E candidates.

Cultural Expectation: is in respect to the diverse Kenyan cultural musical practices that enhance cohesion as portrayed in the goals of the music curriculum.

Abstract

The study was designed as an assessment of the impact of music instructional methods on music curriculum implementation in the classroom in Kenyan secondary schools in Nairobi County. Music instructional methods are perceived to affect the performance of music content areas at Kenya Certificate of Secondary Education (KCSE) level as documented by several Kenya National Examination Council (KNEC) national reports essentially documenting below average music performance (KNEC, 2007-2012). Despite Ministry of Education Science and Technology's (MOEST) efforts to improve on instructional material including examination performances through Kenya Institute of Education (KIE) which is now Kenya Institute of Curriculum Development (KICD) and (KNEC) to provide comprehensive documents on instructional direction, music candidates continue to perform below average in KCSE. The purpose of the study was to assess the impact of instructional methods on music curriculum implementation by focusing on the teachers' and students' practices and experiences in the classroom. It was envisioned that this would unveil the drawbacks to quality music education and offer guidance on high achievement in the dissemination and evaluation of the music curriculum. In line with this, the study proposed to address the following: (a) investigate pedagogical issues that music teachers face in the implementation of the music curriculum content in the classroom, (b) determine strategies undertaken by music teachers to implement music in the classroom, (c) investigate contributing factors towards music students' performance in examinations, (d) to propose, with reference to available literature on instructional methods, guided teaching activities that would enhance classroom teaching in the future. Target population of the study was Form three music teachers and students in Nairobi County (Kenya). A descriptive survey was conducted to both groups (students and teachers) to collect views, facts, and suggestions on pedagogical issues affecting the teaching and learning of music. Purposive sampling was used to select 23 schools that offer music and 23 music teachers that teach music in Nairobi County. Music students were selected using simple random sampling. A total number of 180 out of 360 Form three music students and 23 teachers participated in the study. Data was collected using three research instruments: questionnaires, classroom observation schedule and focus group discussions. For validity in data analysis, triangulation was used in data collection and presentation. Data was coded considering the interrelatedness of responses. Emerging patterns were then recorded, classified and interpreted as per the objectives of the study. Data was then analyzed using descriptive statistics and presented in tabular form containing the number of responses per item (frequency) and the percentage of each response via graphs and pie charts. The statistical package for the social sciences (SPSS) was used to compute the empirical data for data processing and analysis. Pedagogical issues faced by Music teachers in the implementation of the music curriculum included: Theoretical instructional methods, inadequate pre-service training in specific content areas, negative attitude towards music, students' ineptitude in aurals, limited support by administration and parents, limited

resources, wide syllabus, limited time in teaching, and work overload. Recommendations included: KICD to organize in-service courses to sensitize school heads on the significance of Music subject, KICD to organize in-service courses for the teachers, policy makers and curriculum developers to restructure the music curriculum to meet the learners' needs, school heads to relieve music teachers of a second subject to create time for concentrating on practical aspects of music, and equipping music departments fully to facilitate effective learning. The conclusion was that the dismal performance in content areas (melody writing, harmony, western music analysis, African music, sight reading and aural) at KCSE is consistently below average due to poor music instructional methods, physical and socio-economic factors that impact on the implementation of music curriculum in Nairobi County.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

The recommendations of Mackay Report in 1981 led to the implementation of the 8-4-4 system of education in 1985. The change ushered in an entirely new structure which is technically and practically oriented. Music was included and tested in the new end-of primary examination after which the secondary cycle of the 8-4-4 system of education was introduced in 1986 (Odwar, 2005). Since then Kenya Institute of Education (KIE), now Kenya Institute of Curriculum Development (KICD) as from January, 2013 is mandated with developing, researching, and reviewing the music curriculum. KICD works in close consultation with other stakeholders, like teachers, in music curriculum matters through subject panels. The secondary music curriculum has been revised twice; in 1992 and 2002 and the revised edition of 2002, which is operational to date, was introduced in 2003. It consists of four units namely: Basic Skills, History and Analysis, Practicals and Project. Each unit is further subdivided into topics and subtopics with specific objectives for each. The objectives have been clearly defined and the content spelt out more specifically to give guidance to users. The re-organization of the syllabus has been done in such a way that mastery of the knowledge, skills and attitudes required at the end of the secondary cycle is ensured. Most resources can be improvised, obtained locally, or acquired at fairly low costs (KIE, 2006). It is expected that with consistent and resourceful use of study approaches such as visits, participation in music activities, projects and use of resource persons the syllabus should lead to vibrant class discourse (KIE, 2002).

In reference to classroom instruction of the music subject, KIE (2006) has crafted a 'Teacher's Handbook for Secondary Music' which facilitates the interpretation of the syllabus as well as guidelines on time management. It also presents modes of assessment for various domains. The handbook provides a guide on concepts to be taught in secondary schools and guides music teachers in tackling all topics offered in terms of content and methodology. Suggested methods of approach to various identified topics are clearly outlined. Teachers are, however, encouraged to use their innovativeness and creativity in organizing the teaching and learning process, KIE (2002). Apart from the music syllabus (2002) and the 'Teachers' Handbook for secondary Music' (2006), Kenya National Examinations Council (KNEC) provides an 'Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination' on a yearly basis

which is prepared by the department of Test Development in KNEC. The KNEC syllabus captures the council mission, 'To objectively evaluate learning achievements so as to enhance and continuously safeguard nationally and internationally acceptable certification standards' (KNEC, 2011, p.1).

Given the detailed account in the 'Teacher's Handbook for Secondary Music (2006)', KIE Syllabus (2002) and the KNEC yearly reports and syllabi, it is not clear why most of the music candidates in Kenyan secondary schools exhibit diverse inadequacies in most aspects of musicianship at the end of the four year program as reflected in KCSE. Akuno (1997), reports that most music candidates are unable to behave musically be it in the area of performing, listening or composing. This is in sharp contrast with the ultimate goals of music education, which can be summarized from the music general objectives as being able to: read and write music, create or compose music, listen to /appreciate music, and perform music vocally and instrumentally. Curriculum is based on the premise that effective teaching is supported by an aligned curriculum. An aligned curriculum requires: clear learning outcomes, learning experiences designed to assist student achievement of those outcomes and carefully designed assessment tasks that allow students to demonstrate achievement of those outcomes (Biggs, 1999). This is exactly what KIE has endeavored to do to enable both the teacher and the learner to succeed in music curriculum implementation, yet according to the KCSE reports over the years; music has perennially performed below average (KNEC, 2005).

A study of KNEC reports on music performance since 2007 to 2011, however, depict that both papers 1 and 2 and in general the whole paper consistently recorded a decline in performance. Slight improvements, though, are noted in 2009 and 2011 but the 2010 performance was the lowest in five years. Table 1.1 on the next page presents data from KNEC showing the average mark achieved in each paper in KCSE in the years 2007-2011:

Table 1.1: Performance in KCSE Music, 2007-2012

Year	Paper	Candidature	Maximum Mark	Mean Score	Standard Deviation
2007	1		100	55.54	13.87
	2		100	50.57	13.33
	Overall	1301	200	106.12	24.00
2008	1		100	46.06	10.80
	2		100	47.39	16.55
	Overall	1452	200	93.70	24.77
2009	1		100	46.82	11.05
	2		100	47.04	14.85
	Overall	1487	200	93.83	23.38
2010	1		100	45.70	11.07
	2		100	39.41	14.00
	Overall	–	200	84.97	23.07
2011	1	1251	100	58.77	15.92
	2		100	50.32	13.09
	Combined		200	109.08	26.51
2012	1	1242	50	35.44	07.33
	2		50	22.95	11.64
	3		100	43.52	11.96
	Combined		200	101.59	27.29

Source: The Kenya National Examination Council Music Reports for 2007-2012

Table 1.1 is a summary by KNEC of the candidates' general performance in KCSE music (511) examination for the past six years (2007-2012). Practical performance (511/1) and Aural Skills (511/2) have been combined as paper 1 (Practical Paper) while paper 2 remains the theory paper consisting of Basic Skills, History, Analysis and General Music Knowledge. However in 2012, each paper was treated and awarded independently. The KNEC reports generally reveal that music students lacked proper guidance in developing their musical skills (KNEC Report, 2008). Music students have perennially performed below average in concept areas like Aurals, Melody Writing, Harmony and Analysis of Western music and some sections of African music in paper 2. "These areas seem difficult to a number of candidates" (KNEC Report, 2011, p.230). Although the general performance in music posted a fairly good mean 'some areas of the examination posed challenges to candidates' (KNEC Report 2012). A close study of the reports reveals that the challenges could be attributed to the methods undertaken by music teachers in music instruction.

According to the Nairobi County KCSE Music results analysis, a scrutiny of individual school performances expose significant weaknesses in the performance of specific subjects like Music. The following table 1.2 presents KCSE Music results analysis data from the Nairobi provincial director of education in conjunction with Kenya Secondary Schools Heads Association, Nairobi branch, showing the mean mark achieved in KCSE in the years 2003-2012:

Table 1.2: Nairobi County Performance in KCSE music, 2003-2012

Year	No. of Schools	Maximum Score	Mean	Mean Score
2003	20	12		8.146
2004	19	12		7.860
2005	19	12		8.453
2006	19	12		8.710
2007	19	12		9.100
2008	19	12		6.670
2009	20	12		7.603
2010	19	12		8.954
2011	20	12		9.803
2012	19	12		8.556

Source: Nairobi County Results Analysis Booklets for 2003-2012

The statistics given in table 1.2 above show that the performance of music in Nairobi County has been fluctuating over the last ten years, the lowest decline being in the year 2008. Considering the small number of students that are handled by music teachers, it is expected that the performance would be excellent. Nacino-Brown, Oke and Brown (1982) hold the belief that a high failure rate in a course is more often due to poor teaching than to the lack of intelligence of the students. They propose that:

The way one teaches is very important. With the right methods and techniques students can grasp concepts and ideas they never believed possible. Poor methodology resulting in bad teaching not only frustrates students but minimizes their chances of success in the future (Nacino-Brown et al, 1982, p. 11).

In this regard, the music teacher is expected to be creative in bringing about desirable changes, some skill, attitude, knowledge, appreciation in his/ her students. It is believed that the teacher is the kingpin of the educational situation and can make or break a program. Campbell (1991) states that the making of a performing musician in the West is the result of events that transpire between a student and teacher in the privacy of the studio lesson. In this sense, teachers are the musical agents, the models, and the motivating forces for their

students. Their instructional methods and techniques will determine the achievement of music curriculum objectives. Moreover, from a global perspective, Wiggins and Wiggins (2008) note that there have been exceedingly few studies in Australia reporting on what is actually happening at a classroom level in music education. The study seems to wonder what teachers in classrooms actually do in relation to teaching music or what the nature of classroom practice of music education is because it is understood that the heart of curriculum transfer and transformation is in the classroom.

In Kenya the music education curriculum prepared by K.I.C.D identifies grounded aims and objectives of the national music curriculum with the aim of ensuring that teachers are clear about what is expected of them, and in turn teachers should do their best to effect good practice in teaching and follow the stated aims and objectives. If the goals of music education are not fully realized then the music students will either be denied the chance of pursuing music education at higher levels or lack of music proficiency would limit their pursuance of music careers.

1.2 Statement of the Problem

For a number of years, reports from KNEC have indicated that the results of music at national level have consistently been lower than average (KNEC, 2005) with the worst performance recorded in 2010 (KNEC, 2011). The KNEC reports reveal that students lacked proper guidance in developing their musical skills (KNEC Report, 2008). Digolo (1997) observes that teachers generally focus upon examinations and in the process compromise deeper understanding of concepts.

Despite the perennial dismal performance in music at KCSE and the continual admission by KNEC that the major contributor to the below average performance may be methodology, little has been done to analyze the impact of music instructional methods on music curriculum implementation. Akuno (2005) reports that in secondary schools, efficient teaching and learning remain elusive due to challenges that include relevance, choice of learning materials, and teacher preparation among others.

Trained music teachers should be able to effect good practice in teaching, considering the evidence that the Kenyan music curriculum contains sufficient instructional information. However it is not clear why music performance in content areas (melody writing, harmony,

western music analysis, African music, sight reading and aurals) at KCSE is consistently below average. It is in the view of the consistent dismal performance of music candidates in KCSE as alluded to in the preceding paragraphs that the study sought to investigate the impact of music instructional methods on the implementation of music curriculum in Nairobi County.

1.3 Objectives of the Study

The study addressed the following objectives:

- i. To investigate pedagogical issues that music teachers face in the implementation of music curriculum content.
- ii. To determine the strategies undertaken by music teachers in implementing music in the classroom.
- iii. To investigate any contributing factors towards music students' performance in examinations.
- iv. To propose, with reference to available literature on instructional methods, guided teaching activities that would enhance classroom teaching in the future.

1.4 Research Questions

The study sought to answer the following questions:

- i. What were the pedagogical issues that teachers faced in the implementation of the music curriculum content?
- ii. What were the strategies undertaken by music teachers to implement music in the classroom?
- iii. What were the contributing factors towards music students' performance in examinations?
- iv. Considering future approaches, what were proposed teaching activities that would enhance classroom teaching?

1.5 Research Assumptions

The study was guided by the assumptions that:

- i. Most secondary schools in Kenya that offer music as a subject in the 8-4-4 curriculum use both the KIE and KNEC music curriculum.
- ii. Instructional methods are paramount in achieving the objectives of the music curriculum.

- iii. Appropriate implementation of the music curriculum improves music students' overall musicianship/ achievement.
- iv. The selected class sample has had a considerable learning experience in terms of subject content and will reflect relatively accurate research findings.

1.6 Rationale and Significance of the Study

KNEC reports (2005-2012) have cited instructional methods as one of the possible drawbacks to the performance of music in KCSE while classroom implementation has been cited as the most crucial stage in determining the desired outcome in music education (Wiggins and Wiggins, 2008). In response to the given concern, therefore, this study seeks to dissect the classroom implementation process and identify the impact of music instructional methods on music curriculum implementation. The study is based on the understanding that instructional methods are key in all educational programs. In this regard, this study is pertinent in unveiling the drawbacks to quality music education and offering guidance on high achievement. Currently, Kenya exists in a very competitive global environment that offers a wide range of opportunities which include greater employment opportunities for music graduates. High quality education as recommended by UNESCO (2000) is necessary to produce requisite skills, competencies and attitudes to realize the Kenya Vision 2030's great emphasis on the link between education and the labor market. The study therefore is crucial in the contemporary Kenyan society as there is a clamor for music and technology, creative and cultural products in all spheres of life. 'Music is increasingly being appreciated more on the basis of its functional, aesthetic as well as economic worth, rather than on a purely scholastic perspective', (Wanjala 2004, p. 105).

Given that the heart of curriculum transfer and transformation is in the classroom, the study will be relevant to the stakeholders of music education. It is envisioned that the findings will serve as a basis for assisting the stakeholders in a number of ways. Firstly, the findings will enlighten curriculum designers and policy makers on the achievement of music education goals, give feedback to the curriculum developers and provide a rationale for reviewing the scope and content and instructional methods of the music curriculum in the Kenyan 8-4-4 system of education. Secondly, K.I.C.D and MOEST will be prompted to in-service music teachers in Kenyan secondary schools that undertake the 8-4-4 music curriculum, for effective implementation. Thirdly, music teachers will get insight on proposed strategies that would enhance effective implementation of the music curriculum and the development of

music as a subject in general. The findings will also sensitize music teachers on the need to explore the methods and techniques advocated in the 'K.I.E Music Syllabus, 2002' and the 'Teacher's Handbook for Secondary Music'. It is also hoped that this study will add to the existing knowledge in this area and will form a bank of information for other music scholars who may want to conduct similar studies in different environments.

1.7 Scope of the Study

The study concentrated on the implementation of the music curriculum in the classroom as it assumed it is the most crucial level that determines the achievement of the music curriculum objectives. Specifically, the study closely investigated pedagogical issues affecting the teaching and learning of the four units (Basic skills, History and analysis, Aurals and Project) of music outlined in the syllabus of the Kenyan 8-4-4 system of education.

Nairobi County was selected for study since it is diversified in terms of the categories of schools that cut across the whole nation of Kenya and offer music curriculum in the 8-4-4 system of education. These include: district, provincial, national, and private schools that provided a rich background for conducting the study. The respondents included Form three teachers and students who were expected to have covered a considerable area of the music syllabus. The form four students did not participate in the study because it was a candidate class and the school administration was likely to be hesitant to allow their participation in the research since this would have put much pressure on the candidates.

1.8 Limitation of the Study

The study was anticipated to have several limitations. Firstly, the study was conducted in selected schools in Nairobi County and the data was from Form three music classes excluding the Form one, two and four classes. However, considering Nairobi County is diversified in school categories that cut across Kenya and that Form three music students were considered to have covered a considerable amount of the music syllabus, the findings of the study could be generalized to other parts of the country and music students in other forms. Secondly, it was not possible to cover the opinions of all the stakeholders that affect the implementation of the music curriculum because involving them would require considerable time, resources and other logistics which could have not been achieved within the limited time frame of the

project. Moreover the study was focused on classroom interactions that directly involved teachers and students.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

The literature was drawn from empirical and theoretical literature: government publications (government reports, sessional papers, and culture policy), refereed journals, master and PhD thesis, conference abstracts/papers, encyclopedias, academic books, and the internet. This chapter reviews literature related to music instructional methods and curriculum implementation as follows: curriculum implementation, global view of music curriculum implementation, music curriculum implementation in Kenya, pedagogical problems faced by music teachers in implementing music curriculum, strategies undertaken by music teachers in implementing music curriculum, contributing factors toward music students' performance in examinations, proposed teaching activities, review of local literature, summary of reviewed literature, theoretical framework and conceptual framework.

2.1.0 Curriculum Implementation

The process of curriculum implementation involves helping the learner, who is central in curriculum implementation, acquire knowledge or experience. Implementation takes place as the learner acquires the planned experiences, knowledge, skills, ideas and attitudes that are aimed at enabling the same learner to function effectively in a society (Delpont & Dhlomo, 2010). However, the KNEC reports (2005-2012) reveal that a number of the music candidates perform dismally and it may be inferred that they cannot function effectively in the music career. In producing proficient musicians that can be absorbed in the labor market, teachers are identified as agents in curriculum implementation process. According to Abeles, Hoffer, and Klotman (1995) attitudes of teachers, curriculum specialists, administrators, and the public as well as facilitators and obstacles will have an impact on the quality of a program being offered. The proposed study investigated the impact of instructional methods on the implementation of music curriculum and pedagogical problems that music teachers faced in the implementation of music curriculum content.

The University of Zimbabwe (1995) explains that, implementation takes place when the teacher constructed syllabus, the teacher personality, the teaching materials, and the teaching environment interact with the learner. However, without subsequent progress monitoring goals will be difficult to achieve. Walker (1998) contends that far too often, worthwhile and well thought out objectives fail because no monitoring process was used and that a means of

progress needs to be established. Assessment monitors goals and one of the purposes of assessment is to provide feedback of effectiveness of teaching. The objective of this study was to investigate the impact of music instructional methods on music curriculum implementation with a view of enhancing the instruction and evaluation of the music curriculum.

2.1.1 Music Curriculum Implementation Globally

Developing standards in education and maintaining the desired quality remains a major challenge across education systems throughout the world. Quality in Education is the degree to which education can be said to be of high standard, satisfies basic learning needs, and enriches the lives of learners and their overall experience of living (UNESCO, 2000). It is in this light that the study sought to examine the impact of instructional methods on the quality of music education in Nairobi County.

Despite the importance of music in Australia, Klopper and Power (2011) bemoan the fact that compulsory subjects are given a longer period of study than music, among other arts subjects. This translates into prospective student's experiences in arts education being distant and in many cases sporadic. In agreement, Wiggins & Wiggins (2008) observe that, when prospective teachers enter pre-service education in the United States they have had approximately twelve years of comprehensive and sequential instruction in Mathematics, English, and Science, while their last formal music instruction in schools may have occurred at the age of twelve or earlier. As reported by Dhomo & Delport (ibid) on the status of music curriculum implementation in South Africa, very few schools today hold general music classes in elementary schools. There is a constant struggle for the survival of music education in the schools because music has not been considered to be part of the core of education. The scenario of music curriculum implementation presented globally is a replica of the Kenyan situation and portrays the status of music curriculum implementation in secondary schools. One of the objectives of the study was to investigate pedagogical problems that music teachers faced in the implementation of the music curriculum content and therefore the studies reviewed under this section will help to understand why there seems to exist pedagogical problems in the implementation of the music curriculum in Kenyan secondary schools.

2.1.2 Music Curriculum Implementation in Kenya

In Kenya, music education is disseminated in a clearly structured context of the 8-4-4 education system. A detailed analysis of the Kenyan 8-4-4 music curriculum objectives depicts that at the end of the four year course a learner should exhibit change in the three domains of knowledge namely: cognitive, affective, and psychomotor. The objectives of the Kenyan music curriculum are geared toward developing proficient musicians who appreciate and value music as life enhancing art. Yet this does not appear to be the case as most music candidates are unable to behave musically, be it in the area of performing, listening or composing (Akuno, 1997). Among other factors, the current practices in the teaching of music in Kenyan schools can be traced back to factors arising from cultural, missionary and colonial influences (Akuno, 2005). With the launching of the 8-4-4 system of education in 1985, music became a career subject at primary level, but from 1999 with the recommendations of the Koech report in regard to music education, primary level teachers did not find it necessary to teach music as a subject. Shitandi (2005) adds that the emphasis shifted to basically singing during pastoral programs and on other occasions.

In regard to teaching music in secondary school, Digolo (1997) indicates that teachers teach with a focus upon examinations and in the process compromise the understanding of the concept. In regard to this, the study undertook to determine the strategies undertaken by music teachers to implement music in the classroom. At the same time contributing factors towards music students' performance in examinations were investigated. Other than preparing pupils for the national examination, the objectives of the music syllabus are to ensure that pupils are exposed to a variety of musical activities including sight singing, participation in music festivals, making and playing musical instruments, dancing, making costumes as well as music appreciation (Wanjala, 1991). This study was intended to dissect the teaching and learning process in the classroom that entails methodology and learning activities in secondary schools. As a result a proposal of guided teaching activities that would enhance classroom teaching in the future was made.

2.3 Issues Faced by Music Teachers in Implementing Music Curriculum

Teachers, their commitment and attitudes, competences, and interaction patterns make up crucial factors for implementation. Akuno (2012) observes that in Kenya the music teacher is an undefined entity. In classroom instruction the teacher is expected to be well-trained and

competent, supported by academic certificates and validated by students' examination results but when it comes to choir training qualifications in music appear not to matter. This is witnessed in the hiring of non-music teachers, most of them being untrained in music, to train choir. Yet to impart knowledge and skills to learners through music, teachers need an understanding of how music works and the nature and concept of music. Music teaching requires the ability to communicate these attributes of music, and to employ music in diverse circumstances to facilitate learning. The study investigated the teachers' music qualifications and determined the strategies undertaken by music teachers to implement music in the classroom.

A music teacher requires ample time to disseminate knowledge. This is evidenced in Campbell's and Scott-kassner's, (2010, p. 321) statement that often music teachers feel pressured to 'try to do everything' or to 'cover curriculum'. The result of trying to do a little bit of everything can be that learners receive a superficial experience, rather than an in-depth experience. The length of instructional time is a matter of considerable significance and a strong indicator of students' access to learning opportunities. Consequently the study assessed the time available for the study of music and the approaches adopted to utilize the given time during class instruction. Shitandi (2005) opines that apart from the shortage of staff at the African academy, the lecturers are unable to demonstrate practical musicianship in teaching African music. After conducting an investigation into the teaching and learning approaches used in Kenyan universities, he reports that lecture delivery method is employed in the theory of African music while the practical aspect is left to instrumentalist/vocalists who are recruited from various Kenyan ethnic communities. These instructors lack proper communication skills and have limited course content. Adedeji (2011) asserts that, would be teachers and practitioners of school music in Africa are to be thoroughly taught and skillful in creative process to be active practicing musicians adequately groomed in African culture. The question, therefore, is: are these pre-service teachers fully equipped to teach the practical bit of African music? On this basis the study investigated pedagogical problems facing music teachers in implementing the music curriculum in secondary schools.

2.4 Strategies Undertaken by Music Teachers in Implementing Music Curriculum

The teacher's methodology in teaching music is central in disseminating music knowledge effectively. The selection of a method of instruction is, in most cases, influenced by personal and environmental factors such as objectives of a particular lesson, group sizes, and

availability of resources, entering behavior of learners, teacher preferences and dislikes among others (Quist, 2000). The task of developing effective music teacher traits usually begins with the undergraduate teacher training program. Among the responsibilities music education programs have is to ensure pre-service students develop sufficient subject matter, expertise, appropriate instructional techniques and adequate classroom management (Kelly, 2008).

In quoting Soler and Miller (2008), Andang'o (2009), agrees that progressive curriculum advocates for de-centering of the power of the teacher, so that the teacher is often seen as a facilitator rather than controller of curriculum activities. Mbeche (2000) on the other hand, observes that some music teachers are uncertain about which methodology to use in aural training. The study will endeavor to propose guided teaching activities that would enhance classroom teaching in the future. To be effective in the classroom, Delany (2011) maintains that, music educators must develop artistry, not only in music but also in teaching. Music teachers may describe effective teaching as more art or craft than science. This study determined the strategies undertaken by music teachers to implement music in the classroom.

In conclusion, methods in teaching music depend on the nature of the subject matter, the objectives of instruction, the nature of the learning process, the maturational level, experiential background and present needs of students, teacher competencies, and such physical conditions as: material available, time available, and class size. The practice of each teacher is oriented by their own principles; adapted to the situations they face and permeated by their own conceptions, particular beliefs and social determinants that guide their professional actions (Lehmann, Sloboda, & Woody, 2007). The study intends to investigate the impact of instructional methods on music curriculum implementation in regard to the given issues.

2.5 Contributing Factors towards Music Students' Performance in Examinations

Students play a crucial role in the successful implementation of the music curriculum. Fatuma, (1990) contends that students are limited in the areas of composition as they are obliged to compose in specific styles of western music. This implies that they cannot freely express their own experiences as reflected in the changing trends of the music world. Ongati (2011) adds that, at KCSE level learners are supposed to either perform a traditional dance, folksong or play an instrument. Yet the students are not taught techniques of manipulating the

instrument to achieve some level of adeptness and virtuosity in the performance of the instrument. This beats the intentionality of playing an instrument which is to accompany an African song on the instrument. The education system in Kenya is dominated by exam-oriented teaching where passing examinations is the only benchmark of performance (Digolo, 1997). In practice teachers tend to disregard aspects that are not examined despite their importance for learners' holistic development. This kind of approach disadvantages learners in that they do not fully comprehend the pertinent concepts of music. The study intended to unearth the pedagogical issues that music teachers faced in implementing music and answer the question on what strategies are employed in teaching music in the classroom.

In teaching music, the teachers ought to strive to transform the students in terms of the cognitive, psychomotor and affective domains. Nacino-Brown, Oke & Brown (1982) define teaching as an attempt to help someone acquire or change: some skill, attitude, knowledge, ideal or appreciation. Therefore the teacher's task is to create or influence desirable changes in behavior or tendencies towards behavior in his or her student. The aim of the study was to evaluate the impact of instructional methods on music curriculum classroom implementation.

2.6 Proposed Teaching Activities

Teaching activities or classroom activities include: review, drill, practice, assignment and questioning, (Nacino-Brown et al., *ibid*). The success of the teaching-learning process depends, to a considerable extent, on how well these activities are performed. Nzewi's (2001) philosophy regarding African music education in modern music education discourse is that formal system of music education should be based on indigenous African model and resources in generating the content and the pedagogy. This will bring about a method that reflects the pragmatic approach which helps the young people to understand their immediate environment with a great view of their social-cultural base. In support of this view Ongati (2011) describes two pedagogical methods that have been used for learning African music in formal institutions namely: imitation which promotes creativity and learning by and through performance which enhances learning by doing. In addition, Leonhard and House (1959) advance basic patterns for teaching procedures in music education which are still applicable in the teaching of music in secondary schools today. These include teaching procedures useful in teaching performance skills, appreciation, knowledge and understanding and

attitudes. The study investigated and proposed such guided teaching activities that would enhance classroom teaching in future.

2.7 Review of Local Literature

Monte (2009) investigated how resourceful the secondary music teacher is in instructional delivery in central province of Kenya. Findings of the study revealed that resources were inadequately used, shortage of teachers and instructional methods employed by music teachers were 'irrelevant' for resourceful instruction in music. It is in this light that the current research sought to investigate if the same problems were faced by music teachers in Nairobi County. In similar vein Nambafu (2011) investigated the impact of instructional materials on performance in music in secondary schools in Bungoma County and found out that inadequate resource and professional issues were causes of poor performance in music. The current study found out pedagogical issues experienced by music teachers in the music curriculum implementation that result in consistently below average examination performances at KCSE level.

Mushira (2000) investigated factors affecting the teaching of indigenous Kenyan music in Nairobi secondary schools. The findings of the study showed, among others, that inadequate time is allocated for the teaching of Kenyan indigenous music and that teaching and learning activities are predominantly theoretical hence experiential learning found to be lacking. Mushira's study was predominantly on indigenous Kenyan music in Nairobi secondary schools while this study focused on the teaching of music as a whole, and proposed guided teaching activities that could enhance classroom teaching in the future, in Nairobi County. Andang'o (2000) investigated on voice tuition in regard to students' learning experiences, expectations and performance at Kenyatta University. The conclusion made was that there is some apathy towards voice due to lack of exposure and guidance. The implication of the given study is that voice tuition which is part of unit 3 in the secondary school music curriculum syllabus (2002) is not given due attention and this is translated to higher levels of music education. This is why the current study sets out to establish issues experienced by music students in Kenyan secondary schools with a view of providing remedies. Mbeche's (2000) study on factors affecting music performance of aural skills at KCSE in Nairobi secondary schools reveals that lack of proper teacher training acted as an impediment to

effective teaching of aural. Consequently the current study concerns itself with pedagogical issues music teachers face in implementing music curriculum in the classroom.

In his study on the relationship between attitudes toward music and achievement among standard seven pupils in Kanduyi Division, Bungoma District, Wanjala (1991) concluded that: pupils most prevalent positive attitudes were centered on the teachers' methodology adopted in music teaching while pupils' most prevalent negative attitudes touched on the teacher's self concept as well as his/her attitude toward the pupils, ability to play music instruments also seemed to be an issue that created negative attitude basically because of lack of adequate exposure. Wanjala (ibid) recommended further research to establish the existence of other variables that seemed to contribute to the achievement in music in addition to attitude. It is in this breath the current study sought to determine the music teaching strategies adopted by secondary music teachers and their contribution to achievement.

2.8 Summary of Reviewed Literature

The literature reviewed defines parameters of the concept of music curriculum and examines principles that underlie teaching and learning of music. The review also discusses the practical nature of music education and the need for experiential learning. Music educators worldwide advocate for methods that allow for discovery learning and hence nurture creativity. Findings of other studies reveal a state of apathy toward music in Kenya and majority of teachers are handicapped in handling music in general. These studies also reveal a weakness in methodologies of teaching music and under-utilization of available resources in music teaching. In all cases, it is conceptualized that music is dismally performed due to the perennial challenges in the curriculum implementation.

2.9 Theoretical Framework

The study was guided by Cambourne's Natural Learning Theory (1988) which is significant in gauging the instructional and learning process.

2.9.1 Cambourne's Natural Learning Theory (1988)

This theory was formulated as a result of Cambourne's quest for an exemplar of highly successful complex learning and what made it successful. He developed a model of natural learning on how children acquire speech. It is based on observing what children do as they

learn to talk. Lent (2006) reports that teachers who use this model are able to cater more effectively for the full range of children's needs because their classrooms encourage every child to participate and learn in the most holistic ways. Children in the classroom become independent learners who are motivated to seek out and embrace new learning without fear as there are no penalties for trying. After research, Cambourne (1988) identified a set of conditions that always seem to be present when language is learned namely: Immersion, demonstration, engagement, expectation, responsibility, approximation, use and response. Four of Cambourne's conditions found to be most relevant for the study are discussed and related specifically to music education. The development of teaching strategies and learning experiences which emulate the natural way in which children acquire oral language has had major impact not only on the ways in which literary skills are taught, but also affected changes and ways in which learning and teaching are regarded in other curriculum areas (Berret, 1992).

The first attribute is demonstration. Children in language rich environments receive demonstrations of language in functional ways. This means that children see language used by their parents and siblings as well as the actions that go with it, and the results. The implication in music is that teachers should employ demonstrations in the process of teaching and learning music in the classroom. After a demonstration the learners should be involved as participants by being engaged in the task so that they see themselves as musicians just like the teacher. This condition refers to the ability to observe actions and artifacts (compositions or recordings). Learners may select, interpret, organize and re-orient their thinking through engagement with demonstration, e.g. imitating a teacher or peers playing techniques or compositional styles. The demonstration condition will be used to gauge whether the teachers involve music students in musical activities and also expose them to audio-visual (non- print) and print materials.

The second condition is expectations. 'Expectations are essential messages that significant others communicate to learners. They are also subtle and powerful coercers of behavior' (Cambourne, 1995, p.185). In music these are messages provided by the teacher and have far-reaching effects in the development of the learner's self esteem. The teacher's belief and confidence in the learner and their communication about the importance of music in the learner's life encourages the learner to value the music subject. The teacher should have faith in the natural learning abilities of the learner and expect that every child can learn, identify

what the learners can do better and perfect it, expect that learners can improve on their present condition and eliminate fear in learning situations as it affects instructional strategies. The condition of expectation will be used to determine music teachers' commitment and attitudes, competences, strategies and interaction patterns. Both individual and collegial aspects are important in motivating learners. The effective music teacher serves as the live model for the music to be learned hence proficiency in performance skills is critical. Model musicianship can be observed, absorbed, and reinterpreted by music students in their performance.

The third condition is employment/use. Children learn to speak by using their language skills continuously. Similarly, in music learners must continuously practice to perfect their musical skills. Good teaching therefore demands that learners are engaged in real whole learning tasks with hands-on experience as composers, performers and problem solvers. Within music education, use may encompass the development of an original composition, the practicing of a piece of music for sharing, the performance itself or listening to music for a variety of purposes. Hence learning should be meaningful and purposeful and done within an atmosphere of trust. An opportunity and time is needed by the learners for presentations of project works to an audience and feedback. Moreover, music teachers should allow students to process time to construct new knowledge based on meaningful experiences and discussions. Ample time is required to implement the newly acquired practices and knowledge. The condition of use will be appropriate in assessing the time allocated for learning and practicing music inside and outside classroom.

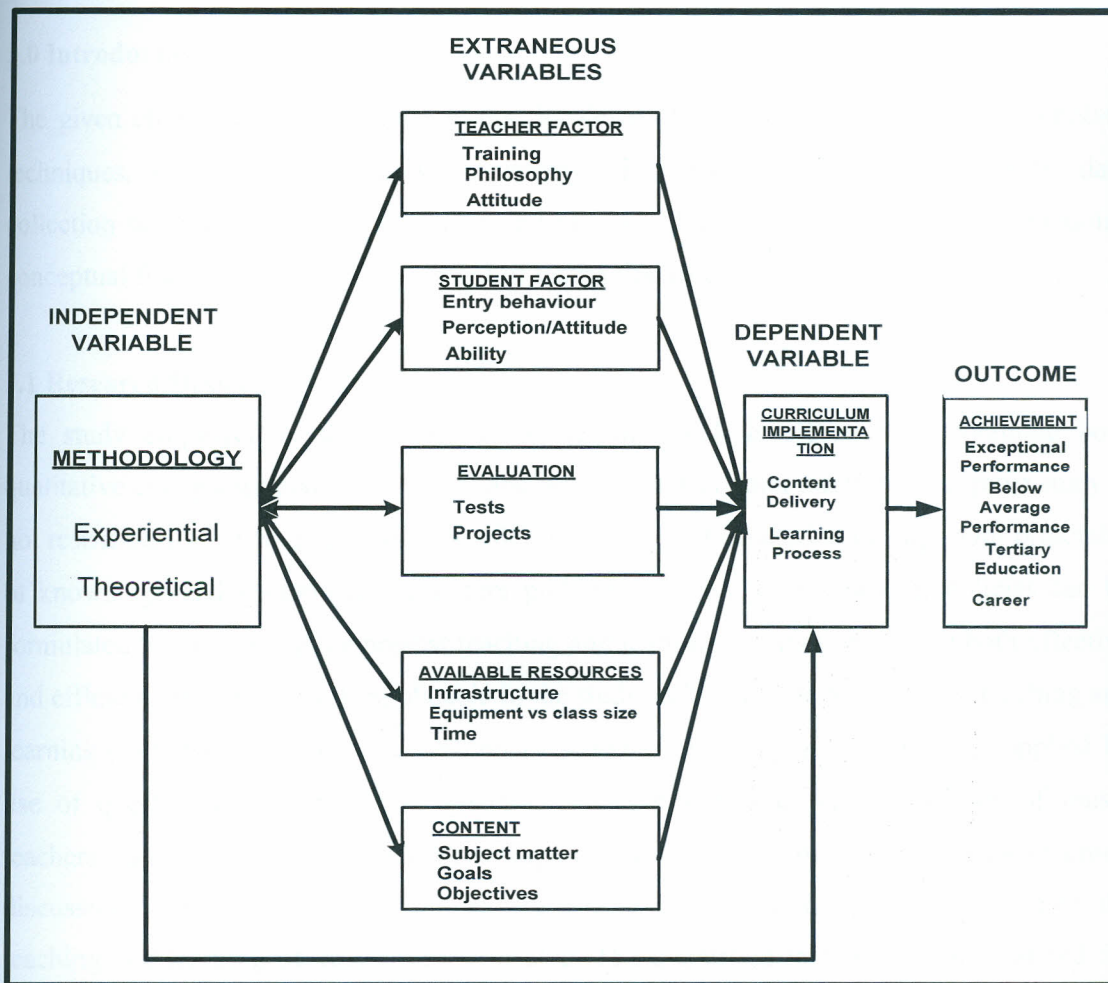
Finally, response/feedback is very central in the learning process. Feedback is the message the learner-talkers receive from the significant others in the learners life e.g their parents, as a consequence of using and developing language knowledge and skills. In this case parents encourage the child who may not pronounce a word accurately by supplying missing bits of the child's approximation. The parent, therefore, demonstrates the conventional version of what he/she thinks was intended and leaves the responsibility for deciding what is salient in this demonstration to the learner. In music education, the teachers, peers, or other musicians and composers may provide feedback to the students. Responses provided by the teachers or the expert should be relevant, appropriately timed, readily available and, above all, non-threatening. This condition will be critical in examining the extent to which music teachers evaluate and provide feedback to music students in the four units outlined in the music

syllabus namely: Basic Skills, History and Analysis, Practicals, and Project. Evaluations enable music teachers to understand music students' work hence diagnosing their needs. As a result, music teachers make more informed decisions about the most suitable help needed by the students.

2.10 Conceptual Framework and Measurement of Instructional-Related Variables

The conceptual framework on the next page depicts the impact of music instructional methods on curriculum implementation. The framework has four levels that include: methodology (independent variable); teacher factor, student factor, evaluation, available resources and content (extraneous variables); curriculum implementation (dependent variable) and achievement (outcome). The methodology employed in music instruction can be experiential or theoretical. The teacher factor encompasses training which determines musical competence; music teaching philosophy which refers to a teacher's beliefs about the subject and how it should be approached; and a teacher's attitude towards music and the students. The student factor entails the student's entry behavior or his/her musical background; their perception or attitude towards music; and their ability to comprehend music. Evaluation refers to the tests and projects given to assess music. Available resources include infrastructure (music room) and music equipment versus class size and instructional time. Content is defined by the nature of subject matter and music curriculum goals and objectives. Curriculum implementation (dependent variable) involves content delivery and the learning process. The outcome is defined in terms of achievement which refers to exceptional or below average performance; and the opportunity of the student to access tertiary education or a music career. The conceptual framework shows that the kind of instructional methods employed in music instruction (whether experiential or theoretical) can bring forth exceptional or below average performance in music which will determine whether the music students will access higher education or music careers. On the other hand, extraneous variables affect the kind of instructional methods used in curriculum implementation and vice versa. At the same time methodology and extraneous variables affect curriculum implementation and the outcome is either positive or negative when the given factors are favorable or unfavorable respectively.

Figure 2.10.1: Conceptual Framework: Impact of music instructional methods on curriculum implementation



Created by Joyce M. Mochere: 2013

CHAPTER THREE

METHODOLOGY

3.0 Introduction

The given chapter entails research design, locale of the study, target population, sampling techniques, sample size, research instruments, pilot study, validity and reliability, data collection techniques, data presentation and analysis, logistical and ethical considerations, conceptual frame work and measurement of instructional-related variables.

3.1 Research Design

The study employed a descriptive survey design which is effective in obtaining both qualitative and quantitative data. Cohen and Manion (2002) point out that descriptive study is not restricted to fact findings, but may often result in the formulation of important principles of knowledge and solution to significant problems. In the given research, policies can be formulated for improving the present teaching and learning situation making it both effective and efficient. This design was applicable in the study as it sought to describe the teaching and learning phenomenon of music in secondary schools. Quantitative approach was applied by use of questionnaires, classroom lesson observation schedule for the number of music teachers and students while qualitative approach was applied by the use of focus group discussion. Views, facts, attitudes, and suggestions on pedagogical issues influencing the teaching and learning of music were collected. The quantified information summarized the results and complemented the qualitative data.

3.2 Locale of the Study

The study was carried out in Nairobi County. The area was selected because of its wide sampling strata that is conveniently available and enabled the researcher to promptly administer the instruments and receive feedback.

3.3 Target Population

The study's target population included all music teachers and students in form three in public and private schools offering Music within the 8-4-4 system of education in Nairobi County. According to the Quality Assurance and Standards Officer (QUASO) Nairobi County, there

was a total of 213 secondary schools in Nairobi County out of which 24 were teaching music as per the time of the current study. It was confirmed from the Nairobi County KNEC music examination schedule 2103 that there were 24 music schools and an average of one teacher per school. The study targeted all the 24 music schools with about 24 music teachers and 400 Form three music students in Nairobi County. Therefore the total population for the study was 424 respondents. However, one school was set apart for pilot study leaving a balance of 380 students and 23 teachers, hence target population of 403.

3.4 Sampling Techniques

Under the positivist paradigm, the subjects are sampled from the accessible population which is that part of the target population that the researcher can practically reach (Mugenda, 2008). Purposive sampling technique which involves selecting a sample that is believed to be representative of a given population, using expert judgment (Gay, 1992) was utilized. It allows for the usage of cases that have the required information with respect to objectives of a study. In this regard music teachers, students and schools were purposively sampled. From the Quality Assurance and Standards Officer (QUASO) report there are few music schools and teachers in Nairobi County; 24 schools and an average of one music teacher in each school, hence the whole population of teachers except for one teacher who participated in the pilot study was considered for the study.

To obtain the accessible number of students, simple random sampling was done. The method of proportional allocation was used to decide what number of students was to be selected from each school, and was to be represented in the sample in proportion to their numbers in the population itself. A sampling fraction was calculated from the population size of Form three music students which was 380 and the desired sample size was 180 students. That is $180/380$. Therefore, sampling fraction (f) = 0.5 which is equal to the probability of any member of the population being selected for the sample. Each number of students in a school was multiplied by this fraction to obtain the sample. The names of students in each school were written on pieces of paper (of equal size colour and texture) folded into equal size and shape, placed in a container, and mixed well. After thoroughly shuffling the folded pieces of paper in the container, each name was blindly picked up, one at a time, until the required number of students was obtained. According to Gray (1992), a large sample minimizes the sampling error although a minimum sample of 20% is adequate for educational research. In

the study 180 students were adequate since they formed 50% of 380 which is more than the minimum number.

3.4.1 Sample Size

Nairobi County had a total of 213 secondary schools. Out of these schools, 24 schools which included district, provincial, private, and national schools were offering music under the 8-4-4 system of education in Nairobi County. Since the music schools were few, the study selected the 24 schools which was a 100% of the sample. However, one school was set apart for pilot study leaving a total of 23 schools. In each of the 23 schools, there was one music teacher hence a total of 23 teachers was picked for the study. There were a total of 380 Form three music students in Nairobi County out of which 180 (50%) music students were selected for the study; hence the total sample size of the teachers and students was 203.

3.5 Research Instruments

The study used three instruments namely: Questionnaire, classroom observation and focus group discussion.

3.5.1 Questionnaire

A questionnaire for music teachers and students was prepared in reference to the research objectives (See Appendices I &II). Both open and closed-ended items were utilized. The instrument is advantageous because it avoids bias and only the views of the respondents are recorded. It also gives respondents ample time for reflection before answering questions hence avoiding hasty answers and assists in gathering much information in the shortest time possible. The questionnaires were divided into different sections, whereby each section addressed questions to achieve each of the specific objectives of the study.

3.5.2 Focus Group Discussion

The purpose of focus groups was to direct discussion on a particular issue. In this case the focus groups were music teachers from Nairobi County who share the same professional concern about (and the knowledge of) instructional methods in the implementation of the music curriculum. A structured focus group discussion was employed whereby prepared

questions were used (See Appendix IV). The instrument is appropriate as it provides in-depth information about how teachers think about music curriculum implementation, their reasoning of how things are the way they are and why they hold such views (Bell, 2005). It is also advantageous because it is low-cost and chances of non-response are reduced to about zero. However, it requires a considerable amount of cooperation and enthusiasm from participants (Gray, 2009)

3.5.3 Classroom Lesson Observation Schedule

The researcher observed lessons in progress to find out the teaching and learning strategies, activities and resources used during the delivery of content. The given instrument is central in obtaining first hand information on teaching and learning activities during the lesson. In developing the observation schedule, the study defined specific terms that would be observed. Notes taken were utilized to analyze teaching techniques and their impact on the implementation of the music curriculum in secondary schools (See Appendix III).

3.6 Pilot Study

Pilot study was conducted in one secondary school in Nairobi County with similar characteristics but outside the actual schools that participated in the study. The essence of piloting was to establish the validity and reliability of the instruments. The significance of pre-testing the instruments was to identify the vague questions and rephrase them. Corrections were made to deficiencies like clustered questions, under-directions, insufficient spacing for writing responses and wrong phrasing (Orodho, 2008). Constant consultation with the supervisors and other professionals assisted the researcher to refine the instruments prior to the administration during the main phase of data collection.

3.7.0 Validity and Reliability

Validity aims at ascertaining the extent to which the research instruments collect the necessary information while reliability aims at ascertaining consistency of responses collected by the instruments.

3.7.1 Validity

All data gathering instruments were piloted to establish the recipients' duration to complete them, to check that all questions and instructions were clear and to enable the researcher to

remove any items which did not yield usable data. To determine whether the items in the questionnaires were representative of the full content of what was to be measured, content validity was adopted. A table of specification which systematically specified the content and objectives was constructed. This ensured the possibility of obtaining an adequate sample of test items. Thereafter the expertise of supervisors was sought in assessing the relevance of the content used in the instruments. This helped to ascertain whether the whole content area was well covered by the items and to avoid the likelihood of over-testing or under-testing one content area. Construct validity was used to relate the instruments for data collection to the theoretical framework. This was done to determine whether or not the particular instrument or tool did correlate with all with all the concepts that comprised the theory.

3.7.2 Reliability

The study used Test-retest reliability to assess the reliability of the instruments. In this case the developed questionnaires were administered to the pilot school twice at an interval of one week. Using Spearman rank order correlation, a correlation coefficient was computed to establish whether the questionnaires were reliable and this is when similar responses are obtained in the two instances.

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

Where: r = Pearson's Coefficient or correlation coefficient

N = the no. of respondents completing the questionnaire

x = the scores of the first administration

y = the scores of the second administration after one week

A correlation of 0.8 was arrived at indicating that the instruments were reliable. A correlation coefficient (r) of 0.75 onwards is considered high enough to judge the reliability of an instrument (Orodho, 2009).

3.8 Data Collection Techniques

Both primary and secondary data was collected. Secondary data was gathered from: Kenyatta University Postmodern Library, Jomo Kenyatta Memorial Library at the University of Nairobi, United States International University Library and Kenya National Archives. Triangulation was used as the main data collection procedure. According to Mugenda & Mugenda (2012), triangulation is a systematic collection analysis and comparison of data

from the same group of participants using multiple techniques, tools and procedures. It is commonly used in qualitative studies where data from multiple techniques is used to validate each other. The exercise was carried out using already prepared questionnaires, classroom lesson observation schedule and focus group discussion to gather primary data. Specific data was collected for each objective.

A Semi-structured interview (See Appendix IV) where 8 music teachers were interviewed at a time using a predetermined list of open-ended questions arranged in a natural logical sequence. With the consent of interviewees, the responses were recorded on an audiocassette recorder and then transcribed later. These transcripts were significant in content analysis of the responses of the teachers' views and opinions. The data collected enabled the researcher to corroborate the information given in questionnaires and classroom observation. Music teachers were interviewed based on their experiences in music curriculum implementation in regard to issues faced and the teaching strategies.

A Structured questionnaire for music teachers (See Appendix I) and students (See Appendix II) utilizing open and closed-ended items was prepared. Questionnaires were personally administered to both Form three music teachers and students. Structured-observation (See Appendix III) was utilized to observe lessons in progress to find out the teaching and learning strategies, activities and resources used during the delivery of content. It served as a method of triangulating the responses made by the teachers in the questionnaires.

3.9 Data Presentation and Analysis

Data analysis involves working with data, organizing them, breaking them into manageable units, synthesizing them, and searching for patterns (Orodho, 2009). The main analysis started with checking the raw data for completeness of the research instruments, accuracy of answers and usefulness and uniformity in interpretation of questions. Responses from the three instruments were coded, stored and analyzed both quantitatively and qualitatively using Statistical Package for Social Sciences (SPSS) Software. This is efficient as it handles a great deal of data, and has a wide spectrum of statistical procedures purposively designed for social sciences.

Quantitative data was analyzed using descriptive statistics which include measures of central tendency, measures of dispersion and measures of association. Questionnaire and classroom

observation data was examined for mean, frequency counts and percentages of reported issues in music curriculum implementation and strategies used by music teachers. The results of data analysis were presented using frequency tables, pie charts and bar graphs. Qualitative data obtained from open-ended questions and interview schedule were analyzed by employing systematical content analysis based on meanings and implications from the response. This technique improves the reliability of observations and interpretations as it examines the intensity with which certain words, points of view, and emotionally laden words are used. The focus group discussion data was subjected to content analysis to investigate any useful insights relating to strategies used in teaching and issues faced by music teachers. The depth interview data was coded for emerging themes, and points of similarity and differences were noted. Descriptive statistics relating to the themes emerging from the qualitative analysis were produced using SPSS.

3.10 Logistical and Ethical Considerations

An authorization letter from Kenyatta University graduate school was obtained which facilitated the issuance of a research permit from the National Commission for Science, Technology and Innovation (NACOSTI) authorizing the conducting of the research in Nairobi County. The researcher sought the consent of the County Commissioner and the County Director of Education in Nairobi County before embarking on the research project. The rights of the music teachers and students participating were put in to consideration. It was ensured that all respondents participated voluntarily by obtaining their consent and an explanation was given on the need for data collection and the purpose of carrying out the research. Letters requesting for permission to conduct the study were also sent to the heads of the sampled schools, with whose permission this study was conducted. Convincing answers to questions that were likely to arise from head teachers were prepared. Written, informed consent to use the data for analysis and public dissemination was sought from each participant. Potential risks and benefits of participating in the research were discussed and strict anonymity of the participants ensured.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This chapter analyzes the results of the data collected for the descriptive survey that investigated the impact of instructional methods on music curriculum implementation in selected secondary schools in Nairobi County (Kenya). Questionnaires, classroom lesson observation schedule and a focus group discussion schedule were used as the primary tools for data collection. To facilitate presentation and analysis of data, tabular layouts, graphs and pie charts were used. The Statistical Package for Social Sciences (SPSS) computer program version 20.0 was used to analyze quantitative data. Some analysis was presented in form of descriptive notes and for comparisons, frequencies and percentages were used. The objectives of the study were:

- i. To investigate pedagogical issues that music teachers face in the implementation of music curriculum content.
- ii. To determine the strategies undertaken by music teachers in implementing music in the classroom.
- iii. To investigate any contributing factors towards music students' performance in examinations.
- iv. To propose, with reference to available literature on instructional methods, guided teaching activities that would enhance classroom teaching in the future.

The chapter presents the findings of the study based on primary data from 23 Form three music teachers and 180 students. Data analysis is presented in the following format:

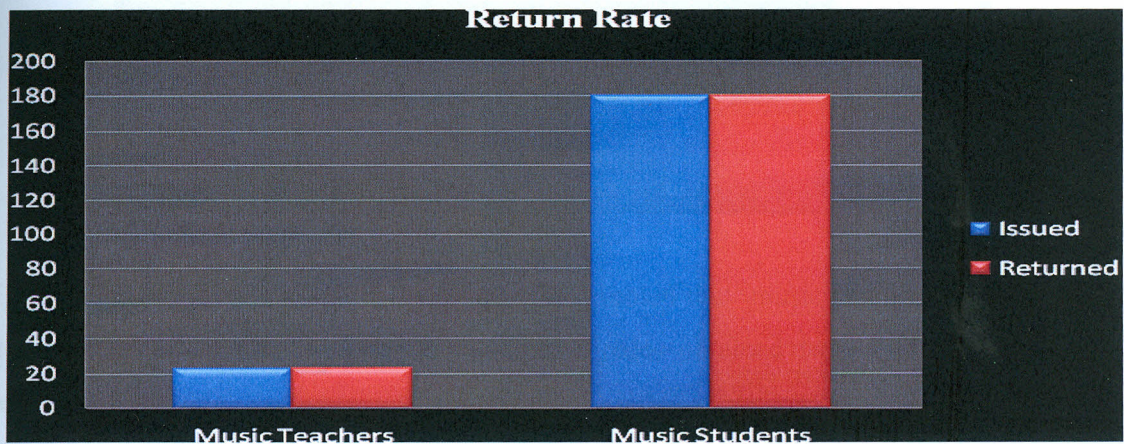
- (i) Preliminary Details
- (ii) Demographic Characteristics of the Teachers
- (iii) Form Three Music Teachers' Questionnaires
- (iv) Form Three Music Students' Questionnaires
- (v) Classroom Lesson Observation Schedule

(vi) Information Obtained from Focus Group Discussion

4.1.0 Preliminary Details

The preliminary data provides details on the questionnaire return rate. Selected music teachers and students were served with questionnaires which they filled and returned as shown in figure 4.1:

Figure 4.1: Questionnaire Return Rate as per Category of Respondents



As it can be observed in the figure 4.1 the return rate was 100% for teachers and 100% for students. This is above the return rate recommended by Mugenda & Mugenda (2009) as acceptable for data analysis to be done in educational and social sciences, hence valid.

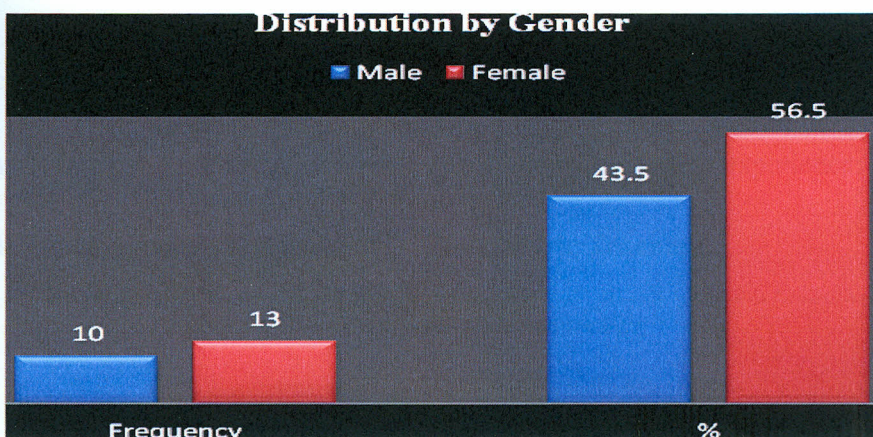
4.1.1 Demographic Characteristics of Teachers

This section presents the teachers' distribution by gender, age, teaching experience, and professional qualifications. The demographic characteristics are significant in providing an in-depth understanding of the respondents which may have influenced the results based on the objectives of the study. Questionnaires designed to gather information on pedagogical issues that influence instruction of music content and teaching strategies employed in the classroom were personally administered to 23 music teachers in selected secondary schools in Nairobi County (Kenya). In the questionnaire, the teachers' background was sought as follows:

4.1.2 Distribution of Music Gender

The following figure 4.2 presents the distribution of Form three music teacher respondents by gender:

Figure 4.2: Distribution of Music Teachers by Gender

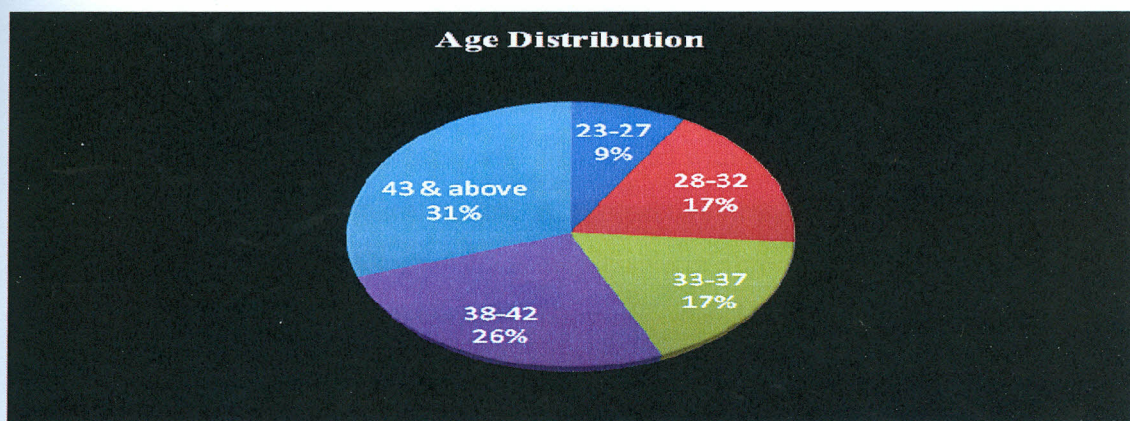


From the responses in the given figure 4.2 it is revealed that music teachers teaching Form three comprised of 56.5% females and 43.5% males obtained from total number of 23 respondents.

4.1.3 Distribution of Respondents by Age

The following figure 4.3 presents the distribution of the respondents' age:

Figure 4.3: Age of Form Three Music Teachers

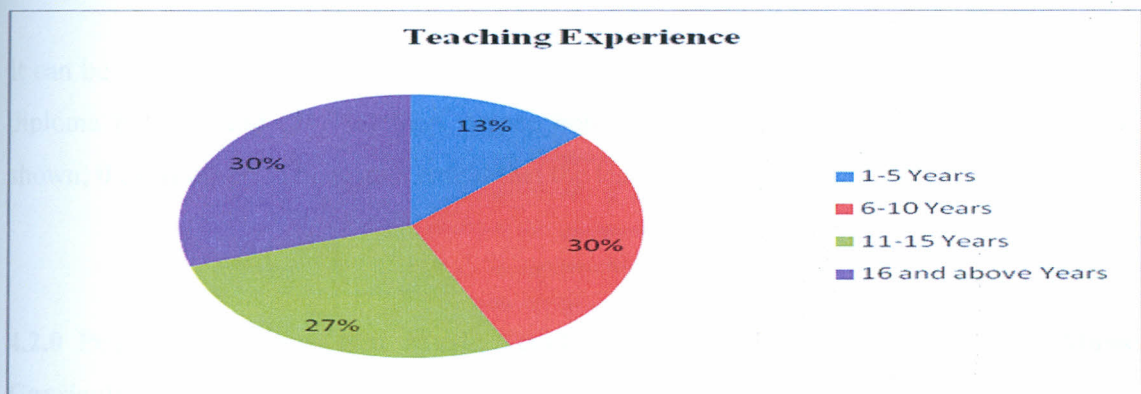


The figure above shows that majority music teachers 30.4%, were aged 43 and above; 26.1% were aged between 38-42 years; 17.4% were aged between 33-37 years; 17.4% were aged between 28 and 32 while 8.7% were aged between 23 and 27 years. The results show that most teachers were hence experienced in regard to age.

4.1.4 Teaching Experience of Respondents

The following figure 4.4 presents Form three music teachers teaching experience:

Figure 4.4: Teaching Experience of Form Three Music Teachers

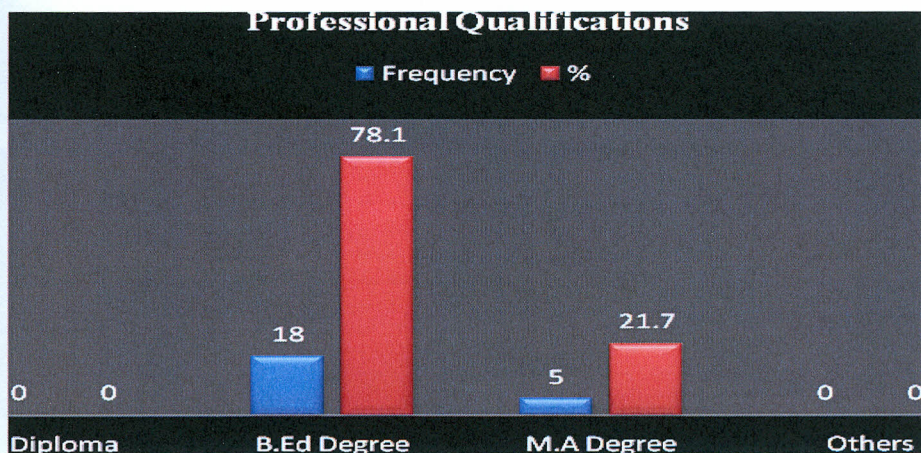


According to the findings shown in figure 4.4, 13% teachers had 1-5 years teaching experience 30% had 6-10 years, 27% had 11-15 years while 30% had 16 and above teaching experience. The findings reveal that a large percentage of teachers were experienced.

4.1.5 Professional Qualifications

Tum (1996) states that for effective curriculum implementation there is need to consider the quality of the implementers (teachers) who are charged with the responsibility of interpreting the new curricular into practical terms. A prospective teacher must have the required knowledge, skill and methodology for any impressive performance which majorly depends on one's academic and professional qualifications. (Reimer (1989) points out that a qualified teacher needs to be functionally literate. In regard to Form three music teachers' professional qualifications, the findings are presented in figure 4.5 below:

Figure 4.5: Form Three Music Teachers' Professional Qualifications



It can be noted from figure 4.5 that 18(78.1%) music teachers were B. Ed graduates, 0 (0%) diploma holders, and (21.7%) M.A degree holders. There were no other qualifications as shown; 0 (0%) others. The results reveal that the teachers were qualified in teaching music.

4.2.0 Pedagogical Issues that Music Teachers Face in the Implementation of Music Curriculum Content

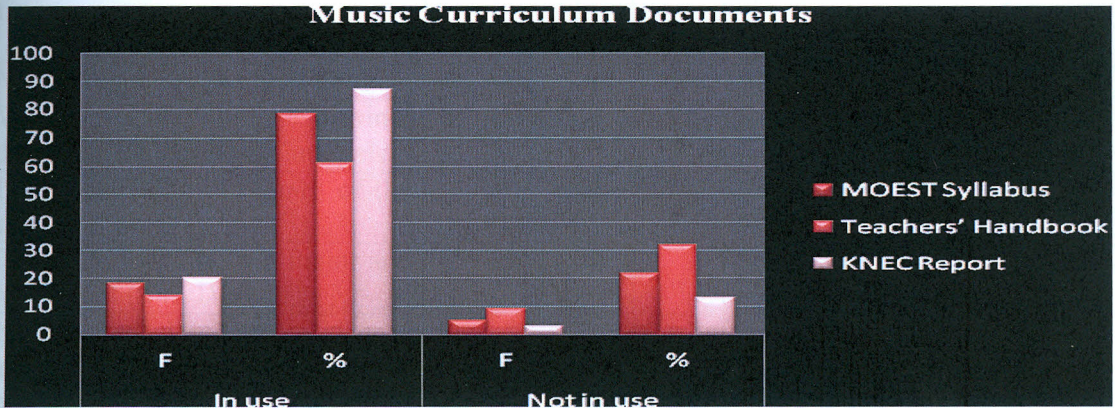
The items under the given objective sought to investigate a number of issues including: content and objectives, music skills development (reading skills, practical skills, history and analysis, project), types of resources used in teaching music, teaching strategies and activities of implementing music curriculum in the classroom, evaluation of music units in a term, challenging music skills to teach, reasons for challenges, methods used to overcome challenges, Form three music performance over the last three years, other pedagogical issues faced by teachers in the implementation of the music curriculum, recommendations of solving pedagogical issues faced by teachers in implementing the music curriculum.

4.2.1 Content and Objectives

The research question sought to find out whether Form three music teachers referred to the three music documents; 'KIE (2002) Republic of Kenya MOEST Syllabus Vol. 4 Subjects: Art & Design, Computer Studies & Music' and 'Teachers' Handbook for Secondary Music

(2006)', and 'Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination'. The following figure 4.6:

Figure 4.6: Music Curriculum Documents



In regard to the use of 'KIE (2002) Republic of Kenya MOEST Syllabus Vol. 4 Subjects: Art & Design, Computer Studies & Music', table 4.6 shows that 18(78.3%) teachers indicated that they used it for music curriculum implementation, but 5(21.7%) did not have it. 14(60.9%) indicated that they had no access to 'Teachers' Handbook for Secondary Music (2006)' and had not heard of it, while 9(39.1%) used it for music curriculum implementation. Majority 20(87%)of teachers revealed that they did not use the 'Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination' while 3(13%) used it in curriculum implementation. This implies that the percentage of teachers who did not have or use the given documents were not fully aware of the requirements of the music curriculum as stipulated in the KIE (2002; 2006) and KNEC yearly reports.

4.2.2 Music Skills Development

In order to realize its objective on pedagogical issues that music teachers face in the implementation of the music curriculum content, the study sought to investigate the extent to which Form three music teachers developed music skills in the students' as stipulated in the music syllabus. The teachers were asked to indicate how frequently they taught specific content areas by ticking in the table provided as: **Never**, **Rarely**, **Occasionally**, and **Frequently**. The information is contained in the following Table 4.1:

Table 4.1: Music Skills Development 1

Music Skills	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
1. Basic skills/Reading skills								
Rhythmic dictation in simple time	0	0	0	0	7	30.4	16	69.6
Rhythmic dictation in compound time	0	0	4	17.4	5	21.7	14	60.9
Melodic dictation in minor keys	0	0	6	26.1	11	47.8	6	26.1
Writing intervals, hearing, describing the harmonic intervals	0	0	5	21.7	8	34.8	10	43.5
Use of the technical names of the scale	0	0	4	17.4	5	21.7	14	60.9
Description of chords in major and minor keys (I, II, IV, V, VI)	0	0	0	0	9	39.1	14	60.9
Naming and describing cadences as perfect, imperfect, plagal, interrupted	0	0	6	26.1	8	34.8	9	39.9
Composition of melodies by continuing a given melody up to 16 bars	0	0	0	0	11	47.8	12	52.1
Composition of a melody to given words	11	47.8	7	30.4	2	8.7	3	13.0
Transposition of a melody to different keys using different clefs	0	0	3	13.0	9	39.1	11	47.8
Ornaments	0	0	6	26.1	14	60.9	3	13.0
Modulation	2	8.7	2	8.7	9	39.1	10	43.5
Interpretation of musical terms and signs	2	8.7	0	0	11	47.8	10	43.5

In the above table 4.1 it is evident that in developing basic skills/reading skills most teachers 16(69.6%) frequently taught rhythmic dictation in simple time while 7(30.4%) taught it occasionally; followed by rhythmic dictation in compound time, technical names of the scale, description of chords in major and minor keys which all constituted 14(60.9); 12(52.1%) frequently taught composition of a melody by continuing a given melody up to 16 bars while 11(47.8%) taught it occasionally; 10(43.5%) frequently taught interpretation of musical terms and signs while 11(47.8%) occasionally taught it; 11(47.8%) frequently taught transposition of a melody to different keys using different clefs while 9(39.1%) occasionally taught it; 10(43.5%) frequently taught intervals, hearing and describing harmonic intervals while 8(34.8%) taught it occasionally; 10(43.5%) frequently taught modulation while 9(39.9%) taught it occasionally; 14(60.9%) occasionally taught ornaments while 6(26.1%) rarely taught it; 11(47.8%) occasionally taught melodic dictation in minor keys while

6(26.1%) taught it rarely; 9(39.9%) frequently taught naming and describing cadences 8(34.8%) occasionally taught it while 6(26.1%) taught it rarely; 11(47.8%) never taught composition of a melody to given words while 7(30.4%) rarely taught it. It can be deduced from the results that topics like melodic dictation in minor keys, ornaments and naming and describing cadences was given little attention in teaching. Of great concern was the large percentage of teachers 11(47.8%) who rarely or taught composition of a melody to given words.

Table 4.2: Music Skills Development2

Music Skills	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
2.Practical skills								
Sing/play major and minor scales	0	0	0	0	9	39.1	14	60.9
Sing/play arpeggios both major and minor scales	0	0	3	13	9	39.1	11	47.8
Sight singing/playing at sight	0	0	0	0	11	47.8	12	52.2
Performing African folksongs and dances	0	0	0	0	16	69.6	7	30.4
Performing African instruments	5	21.7	12	52.2	4	17.4	2	8.7
Singing/playing Western set pieces	0	0	2	8.7	8	34.8	13	56.5

In relation to practical skills, as shown in table 4.2 above, majority of teachers 14(60.9%) frequently taught singing or playing minor scales while 14(39.1%) occasionally taught it; 11(47.8%) frequently taught singing and playing arpeggios in both major and minor scales while 9(39.1%) occasionally taught it; 12(52.2%) rarely taught students to perform on African instruments while 5(21.7%) never taught it; 12(52.2%) frequently taught sight singing or playing at sight while 11(47.8%) occasionally taught it; 7(30.4%) frequently taught students to perform African folksongs and dances while 16(69.6%) occasionally taught it. The given findings reflect that although some aspects of practical skills were given prominence in teaching, performance of African instruments and singing/playing arpeggios both major and minor were hardly taught.

Table 4.3: Music Skills Development3

Music Skills	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
3. History and analysis								
Listening to African recorded music	2	8.7	6	26.1	10	43.5	5	21.7
Observation of live African performance	3	13	9	39.1	7	30.4	4	17.4
Observation of live Western performance	12	52.2	3	13	2	8.7	6	26.1
Listening to western recorded music	0	0	3	13	15	65.2	5	21.7
Score reading of Western music-techniques of following a score	3	13	3	13	13	56.5	4	17.4
Writing music in open/closed score	0	0	4	17.4	14	60.9	5	21.7
Memory skills- to identify repeated sections	5	21.7	8	34.8	8	34.8	2	8.7

In regard to history and analysis skills, table 4.3 indicates that most teachers 15(65.2%) occasionally involved students in listening to western recorded music followed by 14(60.9%) who occasionally taught writing music in open and closed score; 13(56.5%) occasionally taught score reading of western music; 10(43.5%) occasionally engaged students in listening to recorded African music; 9(39.1%) rarely exposed students to live African music while 7(30.4%) occasionally did; 12(52.2%) never exposed students to live western performance while; 8(34.8%) occasionally taught memory skills while 8(34.8%) rarely taught it. The findings reflect that history and analysis skills were in most cases taught occasionally. A large percentage of teachers rarely exposed students to live African music and taught memory skills. Of great concern was the high percentage of teachers that never exposed students to live Western music.

Table 4.4: Music Development Skills 4

Music Skills	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
4. Project								
Listening to various kinds of music	0	0	4	17.4	14	60.9	5	21.7
Composition of topical songs	7	30.4	13	56.5	3	13	0	0
Sight singing music from different genres (African and Western)	0	0	5	21.7	13	56.5	5	21.7
Performing African traditional dances	3	13	8	34.8	9	39.1	3	13
Analysis of different genres of music (African and Western)	6	26.1	9	39.1	3	13	5	21.7
Preservation/maintenance of traditional African instruments	6	26.1	9	39.1	8	34.8	0	0

Table 4.4 indicates the frequency at which project skills were developed in the music class. A great number of teachers, 14(60.9%) occasionally facilitated listening to various kinds of music while 5(21.7%) frequently did; 13(56.5%) occasionally engaged students in sight singing music from different genres (African and Western) while 5(21.7%) rarely did; 9(39.1%) occasionally engaged students in performing African traditional dances while 8(34.8%) rarely did; a large number of students 13(56.5%) rarely engaged students in composition of topical songs while 7(30.4%) never did; 9(39.1%) rarely engaged students in analysis of different genres of music (African and Western) while 6(26.1%) never did; 9(39.1%) rarely engaged students in preservation of traditional African instruments while 8(34.8%) and 6(26.1%) occasionally and never did respectively. It can be observed from the table that the bulk of the percentage of the frequency with which the teachers engaged the students in project exercises falls under occasionally, rarely and never. This depicts that projects were never taken seriously by teachers in music curriculum implementation.

4.2.3 Types of Resources Used in Teaching Music

‘Materials and physical facilities are vital for both teachers and pupils in the teaching-learning situations. Any trace of inadequacy leads directly to frustration and the motivating factor in terms of comfort of work diminishes. But unequal supply of educational facilities in Kenya is prevalent,’ Tum (1996, p.65). The item sought to find out the resources utilized in the music classroom as they are likely to affect the choice of teaching and learning strategies. The study used teachers’, students’ questionnaires and classroom observation schedule. In the teachers’ questionnaire, the question regarding teaching- learning resources used was asked and teachers were to indicate whether they **never**, **rarely**, **occasionally** and **frequently** utilized the given materials. This was to establish how the availability or lack of resources influenced choice of strategy as illustrated in table 4.10 below:

Table 4.5: Types of Resources Used in Teaching Music

Materials	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
I. Print Materials								
Scores/Song sheets	3	13	14	60.7	3	13	3	13
Textbooks	0	0	0	0	5	21.7	18	78.3
Music extracts	2	8.7	5	21.7	10	43.5	6	26.1
Internet	0	0	14	60.7	4	17.4	5	21.7
Music dictionaries	3	13	7	30.4	6	26.1	7	30.4
II. Non-projected materials								
Live performances	0	0	10	43.5	9	39.1	4	17.4
Resource persons	0	0	10	43.5	2	8.7	5	21.7
Music centers	9	39.1	12	52.2	0	0	2	8.7
Recording studios	16	69.6	7	30.4	0	0	0	0
Cultural and music festivals	0	0	4	17.4	13	56.5	6	26.1
Bands	9	39.1	9	39.1	0	0	5	21.7
African music instruments	5	21.7	6	26.1	10	43.5	2	8.7
Western music instruments	0	0	2	8.7	13	56.5	8	34.8
Flash cards	20	87	1	4.3	2	8.7	0	0
Cassette/CD/DVD recording	0	0	0	0	5	21.7	18	78.3
Radio cassette/Computer	0	0	0	0	7	30.4	16	69.6
Diagrams/charts	0	0	8	34.8	10	43.5	5	21.7
Pictures /Photographs	2	8.7	6	26.1	7	30.4	8	34.8
Costumes and décor	0	0	5	21.7	10	43.5	8	34.8

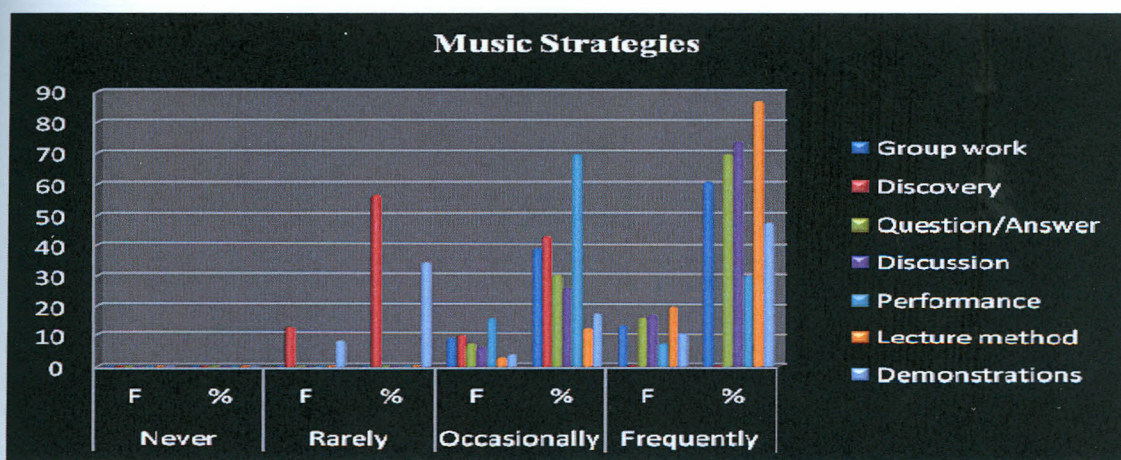
The table 4.5 above gives a summary of frequency and percentage distribution of resources used in the implementation of the music curriculum. It is observed that 18(78.3%) music teachers used Course textbooks and cassette/CD/DVD recording frequently followed by 16(69.6%) that used radio cassettes, and 8(34.8%) that used pictures and photographs. On the other hand, some resources were utilized occasionally the highest being western music instruments and cultural music festivals 13(56.7%), followed by music extracts, African music instruments, diagrams and charts and costumes and décor that all constituted 10(43.5%). But on the extreme side, 14(60.7%) rarely and 3(13%) never used scores/song sheets, 14(60.7%) rarely used internet, 12(52.2%) and 9(39.1%) rarely and never visited music centers respectively, an equal proportion of teachers 10(43.5%) rarely utilized live performances and resource persons, 7(30.4%) rarely and 16(69.6%) never visited recording studios, an equal proportion of teachers 9(39.1%) rarely and never used bands, 6(26.1%) rarely and 5(21.7%) never used African instruments, 20(87%) rarely used flash cards, 8(34.8%) rarely used diagrams and charts and 5(21.1%) rarely used costumes and décor in their presentations. As reflected in the result, non-projected materials like music centers,

recording studios, bands, African music instruments, flash cards, pictures/photographs, and costumes and décor were in most cases rarely or never used. A large percentage of print material like scores/song sheets, music extracts, and internet and music dictionaries was hardly utilized.

4.2.4 Teaching Strategies

This section presents findings on strategies used in the teaching of music. The respondents were expected to tick the frequency of use of the given number of strategies in the implementation of the music curriculum in the classroom as **frequently**, **occasionally**, **rarely**, and **never**. Data regarding the strategies is summarized in the following figure 4.7:

Figure 4.7: Teaching Strategies



From figure 4.7, majority of the respondents 20(87%) reported that lecture method was frequently used, followed by giving of exercises 19(82.6%), discussion 17(73.9%), question and answer 16(69.6%), group work 14(60.9%), demonstrations 11(47.8%), and 7(30.4%) frequently engaged students in performances. However, 16(69.6%) occasionally engaged them in performances and 4(17.4%) occasionally used demonstrations. On the other hand, discovery method was not used to a great deal since (56.5%) rarely used it and only (43.5%) occasionally used it; 8(34.8%) rarely used demonstrations. The findings reveal that quite a number of teachers used a variety of teaching strategies but lecture method was predominant while the least used was discovery method and demonstration method.

4.2.5 Teaching Activities

The given question endeavored to establish the frequency with which the given music activities were utilized in the classroom by indicating **frequently**, **occasionally**, **rarely** and **never** in the table provided. Information on the findings is contained in table 4.6:

Table 4.6: Teaching Activities

Activity	Frequency							
	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
Clapping & tapping rhythms	0	0	0	0	14	60.9	9	39.1
Writing rhythms	0	0	4	17.4	15	65.2	4	17.4
Singing scales	0	0	3	13	13	56.5	7	30.4
Writing melodies	0	0	8	34.8	6	26.1	9	39.1
Describing intervals, triads, vocal techniques	0	0	3	13	3	13	17	73.9
Playing melodies, intervals, triads	2	8.7	6	26.1	5	21.7	10	43.5
Listening & imitating given melodies	7	30.4	7	30.4	7	30.4	2	8.7
Sight singing/playing	1	4.3	4	17.4	5	21.7	13	56.5
Describing cadences	0	0	0	0	18	78.3	5	21.7
Composing melodies	18	78.3	5	21.7	0	0	0	0
Visiting music centers & participating in music activities	16	69.6	3	13	4	17.4	0	0
Voice training	4	17.4	2	8.7	7	30.4	10	43.5
Dancing	12	52.2	11	47.8	0	0	0	0
Listening to a variety of African music	8	34.8	15	65.2	0	0	0	0
Giving explanations on composers, works & historical periods	0	0	0	0	3	13	20	87
Listening to Western music	0	0	7	30.4	6	26.1	10	43.5
Discussion	0	0	0	0	2	8.7	21	91.3

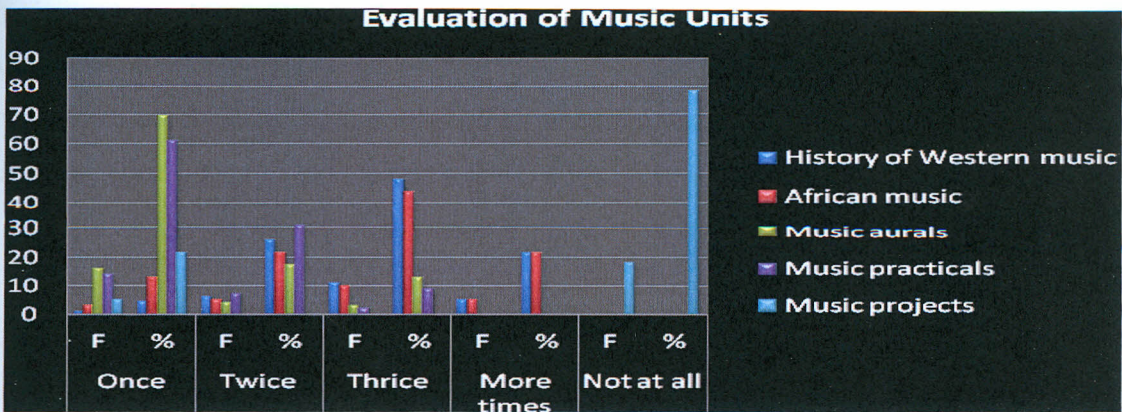
The information in table 4.6 indicates that the most frequently utilized activity was discussion 21(91.3%) followed by giving explanations on composers, works, and historical periods 20(87%), describing intervals, triads, and vocal techniques 17(73.9%), sight singing or playing instruments 13(56.5%), voice training, listening to western music and playing melodies intervals and triads which constituted 10(43.5%). The activities which were occasionally utilized included; describing cadences 18(78.3%), writing rhythms 15(65.2%),

clapping and tapping rhythms 14(60.9%), and singing scales 13(56.5%). It was of great concern that some activities were never utilized and this included; composing melodies 18(78.3%), visiting music centers and participating in music activities 16(69.6%), dancing 12(52.2%), and listening to a variety of African music which constituted 8(34.8%) but 15(65.2%) was rarely utilized. Generally, it was observed that majority of teachers engaged Form three music students in a variety of activities. However, it was noted that a number of activities were never utilized. These included: composing melodies, visiting music centers and participating in music activities, listening to a variety of African music and dancing.

4.2.6 The Frequency of Evaluating Given Music Units in a Term

The question was geared towards establishing how often the given music units were tested in a term. Evaluations enable music teachers to understand music students' work hence diagnosing their needs. As a result, music teachers make more informed decisions about the most suitable help needed by the students. The respondents were to indicate whether the given units were evaluated **once, twice, thrice, more times** or **not at all**. The findings are recorded in figure 4.8 below:

Figure 4.8: Frequency of Evaluating Music Units



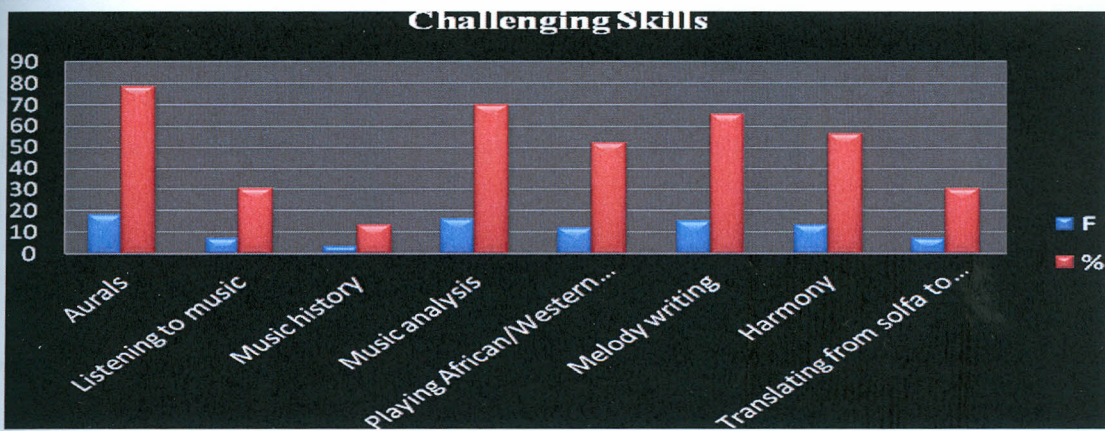
Results in figure 4.8 showed that the units that were evaluated most times (that is, ranging from twice to more times) were history of Western music 22(95.7%) and African music 20(87%); those units evaluated least times included music aural 16(69.6%) and music practicals 14(60.8%). Of great concern was the high percentage of music projects that were

not evaluated at all 18(78.3%). This reveals that teachers did not test the students adequately in aural, practicals and projects.

4.2.7 Music Skills Found Challenging to Teach

The item sought to find out which skills of music Form three teachers found challenging to teach. The response was recorded in figure 4.9 as follows:

Figure 4.9: Challenging Music Skills to Teach



It is evident from figure 4.9 that the most challenging units to teach were aural 18(78.3%), music analysis 16(69.6%), melody writing 15(65.2%), harmony 13(56.5%), playing of African/Western instruments 12(52.2%), and an equal proportion of teachers 7(30.4%) indicated that translating from solfa to staff notation and listening to music. On the other hand, the less challenging skill to teach was history of music 3(13%).

4.2.8 Reasons Given for Challenging Units

In the analysis of reasons given for the challenges of teaching the given skills the following themes were identified: methodology and resources, teacher competence, attitudes.

In line with methodology and resources, there was lack of or inadequate materials e.g computers, videos/ audio visuals in teaching history and analysis. Moreover lack of resources limited the instructional methods teachers would employ in teaching. Some teachers indicated

that students had varying capabilities hence a need to employ a variety of teaching strategies to attend to individual students but they were forced to employ one type of method like lecture method due to lack of or limited resources.

In regard to issues of competence, a high percentage of teachers indicated that some skills like aural, harmony, solfa notation and playing of African and Western instruments were not tackled in depth during pre-service training hence limited knowledge in the given areas.

Concerning attitudes, a number of teachers indicated that, students perceived aural as difficult and had a fixed mind that harmony was difficult. They reported that students find it difficult to internalize the concept of rhythm and melody at the same time when required to write a given melody in aural. Actualization of sound was viewed as very difficult by most students hence they lacked confidence in tackling aural and harmony and melody writing. The students' attitude to Western classical music was also negative as they lacked interest in listening to it.

4.2.9 Strategies used to overcome the challenges

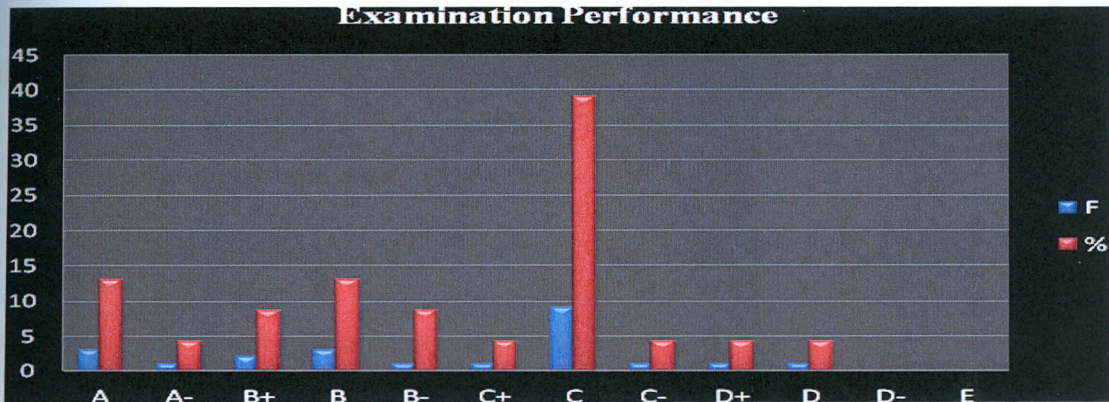
In the open ended questions the teachers suggested the use of internet in teaching history and analysis and playing of African and Western instruments and a lot of demonstration should be employed by significant others. Furthermore the services of resource persons could be sought and students could be exposed to live performances. In regard to aural, they suggested that aural should be introduced in Form one and systematically taught in small units for four years. Moreover, melody and rhythm should be taught separately and simple pieces should be used. At the same time recorded tests should be introduced as early as Form two. Concerning harmony, frequent practices could be employed by giving a lot of exercises plus the utilization of group work.

4.2.10 Performance of Form Threes in Music over the Last Three Years (2010-2012)

The question was to determine the performance of Form three music students in end-term examinations for the last three years. Toward this end, teachers were requested to avail a

record from the examination departments on the mean scores for Form three in music end term examination for the last three years. The findings were as follows:

Figure 4.10: Performance of Form Threes in Music for Three Years (2010-2012)



Source: Schools' examination departments

Figure 4.10 above reflects the Form three students' performance in music for the last three years in Nairobi County. It is clear as recorded that a big number of schools attained below grade C+ 12(52.1%) while 11(47.8%) attained C+ and above. The mean grade for the 23 schools was a C+ (7.6). It can be concluded that the mean score was above average. Although the mean score was above average, individual grades reflect that more than a half of the schools scored grade C and below. This indicated that music was performed dimly at school level and this could be what was extended to the national level in KCSE.

4.3 Students' Questionnaire

The students' questionnaire was used to triangulate the teachers' questionnaire and the focus group discussion. It was geared toward investigating the contributing factors toward music students' performance in examinations. Questions were asked in regard to the teaching-learning issues faced by students that would contribute to their performance and proficiency in music and these included: learners' entry behavior, introduction of the music subject in Form one, music skills development (reading skills, practical skills, history and analysis, project), types of resources used in teaching music, teaching strategies, music activities in the

classroom, evaluation of music units in a term, challenging music concepts, reasons why music concepts are challenging, and strategies to overcome the challenges.

4.3.1 Learners' Entry Behavior

The question was intended to find out what category of primary school the students had gone through and whether the students had been exposed to music as a subject in primary school. Majority of the music students 76.9% indicated that they had not been exposed to music at all while 24.1% had been taught some basics of music.

4.3.2 Introduction of Music subject in Form One

In this question the students were required to state in which week they started learning music in Form one. A number of students (87 %) responded that they started in week six of the term (i.e. week two after reporting to school) while (13%) responded they started in week seven (i.e. week three after reporting to school). This implies that the music teachers have a backlog of approximately five to six weeks to cover the music syllabus which is already 'too wide'. Coupled with this is the students' poor background of music as they have not been taught music in primary school. This is as a result of the Koech report which advocated for the non-examination of music in primary school although it was to remain a teaching subject. However, primary teachers did not find it necessary to teach music as a subject as they concentrated on examinable subjects. Music in primary school, therefore, has mainly been considered for co-curricular activities and singing during pastoral programs (Shitandi, 2005).

4.3.3 Music Skills Development

In order to realize its objective on contributing factors toward the music students' performance in examinations, the study sought to investigate the extent to which the music skills in each unit were developed. The music students were asked to indicate how frequently the given topics were taught by ticking in the table provided as: **Never**, **Rarely**, **Occasionally**, and **Frequently**. The information is contained in the following Table 4.7:

Table 4.7: Music Skills Development 1

Music Skills	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
1. Basic skills/Reading skills								
Rhythmic dictation in simple time	10	5.6	120	66.7	20	11.1	30	16.7
Rhythmic dictation in compound time	15	8.3	115	63.9	25	13.9	25	13.9
Melodic dictation in minor keys	45	25	90	50	11	35	19.4	5.6
Writing intervals, hearing, describing the harmonic intervals	14	7.8	66	36.7	50	27.8	50	27.8
Use of the technical names of the scale	0	0	15	8.3	20	11.1	145	80.6
Description of chords in major and minor keys (I, II, IV, V,VI)	2	1.1	20	11.1	30	16.7	128	71.1
Naming and describing cadences as perfect, imperfect, plagal, interrupted	5	2.8	39	21.7	46	25.6	90	50
Composition of melodies by continuing a given melody up to 16 bars	0	0	46	25.6	54	30	80	44.4
Composition of a melody to given words	105	58.3	50	27.8	10	5.6	15	8.3
Transposition of a melody to different keys using different clefs	10	5.5	65	36.1	35	19.4	70	38.9
Ornaments	75	41.7	50	27.8	55	30.6	20	11.1
Modulation	25	8.7	87	48.3	34	18.9	58	32.2
Interpretation of musical terms and signs	0	0	37	20.6	68	37.8	75	41.7

In the above table 4.7 it is evident that in developing basic skills/reading skills most students 120(66.7%) were rarely taught rhythmic dictation in simple time; 115(63.9%) were rarely taught rhythmic dictation in compound time; 50(50%) were rarely taught melodic dictation in minor keys; 66(36.7%) were frequently taught intervals, hearing and describing harmonic intervals; 145(80.6%) were frequently taught technical names of the scale; 128(71.1%) were frequently taught description of chords in major and minor keys; 90(50%) frequently taught naming and describing cadences; 80(44.4%) were frequently taught composition of a melody by continuing a given melody up to 16 bars; 105(58.3%) were never taught composition of a melody to given words; 70(38.9%) were frequently taught transposition of a melody to different keys using different clefs while 65(30.6%) were rarely taught; 75(41.7%) were never taught ornaments while 55(26.1%) were occasionally taught and 50(27.8%) were rarely taught; 87(48.3%) were rarely taught modulation while 58(32.2%) were taught frequently;

75(41.1%) were frequently taught interpretation of musical terms and signs while 68(37.8%) were occasionally taught. It can, therefore, be concluded that while some Form three students received frequent tuition in certain concepts some were rarely taught or not taught at all. Development skills that stand out as receiving the least attention include rhythmic dictation in simple and compound time, melodic dictation in minor keys, modulation, and transposition of a melody to different keys. The result also shows that a high percentage of students were never taught composition of a melody to given words and ornaments. This finding concurs with the teachers' response in terms of the concepts that were given the least attention or no attention at all.

Table: 4.8 Music Skills Development2

Music Skills	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
2.Practical skills								
Sing/play major and minor scales	0	0	49	27.2	69	38.3	62	34.4
Sing/play arpeggios both major and minor scales	0	0	70	38.9	74	41.1	36	20
Sight singing/playing at sight	0	0	60	33.3	45	25	75	41.7
Performing African folksongs and dances	0	0	125	69.4	27	15	28	15.6
Performing African instruments	45	25	135	75	0	0	0	0
Singing/playing Western set pieces	0	0	35	19.5	65	36.1	80	44.4

In relation to practical skills, as shown in table 4.8 above, majority of students 80(44%) were frequently taught singing or playing western set pieces while 65(36.1%) were occasionally taught; 75(41.7%) were frequently taught sight singing or playing at sight while 60(33.3%) were rarely taught ; 74(41.1%) were frequently taught singing and playing arpeggios in both major and minor scales while 70(38.9%) were rarely taught; 62(34.4%) were frequently taught singing or playing minor scales while 69(38.3%) were occasionally taught and 49(27.2%) were rarely taught; 135(75%) were rarely taught to perform on African instruments; 125(69.4%) were rarely taught to perform African folksongs and dances. It can be observed that, although practical skills were taught to some extent, performing African instruments and African folk songs and dances was given the least attention followed by singing and playing arpeggios both major and minor, sight singing and playing at sight and singing and playing major and minor scales. The observation was in tandem with the teachers' response in regard to performance of African music and instruments and singing and playing arpeggios both major and minor except for the rest.

Table 4.9: Music Skills Development3

Music Skills	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
3. History and analysis								
Listening to African recorded music	70	38.8	46	25.6	45	25	19	10.5
Observation of live African performance	69	38.3	60	33.3	35	19.4	16	8.9
Observation of live Western performance	100	55.6	40	22.2	15	8.3	25	15.6
Listening to western recorded music	0	0	42	23.3	95	52.8	43	23.9
Score reading of Western music- techniques of following a score	70	38.8	30	16.7	55	30.6	25	15.6
Writing music in open/closed score	0	0	43	23.9	100	55.6	37	20.6
Memory skills- to identify repeated sections	75	41.7	39	21.6	50	27.8	16	8.9

Table 4.9 above reveals findings on the development of history and analysis skills. In regard to history and analysis skills, most students 100(55.6%) were occasionally taught writing music in open and closed score; 95(52.8%) were occasionally involved in listening to western recorded music while 43(23.9%) were frequently involved; 100(55.6%) students were never exposed to live western music performance while 40(22.2%) were rarely exposed; 75(41.7%) were never taught memory skills while 50(27.8%) were frequently taught; 70(38.8%) indicated that they were never engaged in listening to recorded African music while 46(25.6%) were rarely engaged; 70(38.8%) were never taught score reading of western music while 55(30.6%) were occasionally taught; 69(38.3%) were never exposed to live African music while 60(33.3%) were rarely exposed. The findings reveal that quite a number of Form three music students were never taught music analysis skills e.g. live Western music performance, memory skills, listening to recorded African music, score reading of western music, observation of live African music, and score of Western music. This is in contrast with the teachers' response which revealed that only history and analysis, live western music performance and memory skills were least attended to.

Table 4.10: Music Development Skills 4

Music Skills	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
4. Project								
Listening to various kinds of music	0	0	32	17.8	112	62.2	36	20
Composition of topical songs	150	83.3	30	16.7	0	0	0	0
Sight singing music from different genres (African and Western)	0	0	23.3	21.7	98	54.4	40	22.2
Performing African traditional dances	90	50	50	27.8	30	16.7	10	5.6
Analysis of different genres of music (African and Western)	100	55.6	30	16.7	15	8.3	15	8.3
Preservation/maintenance of traditional African instruments	160	88.9	20	11.1	0	0	0	0

Table 4.10 indicates the frequency at which project skills were developed in the music class. A great number of students 112(62.2%) indicated that they were occasionally facilitated in listening to various kinds of music; 98(54.4%) were occasionally engaged in sight singing music from different genres (African and Western) while 40(22.2%) were frequently engaged; 160(88.9%) were never engaged in preservation of traditional African instruments; 150(83.3%) were never engaged in composition of topical songs; 100(55.6%) were never taught analysis of different genres of music (African and Western); 90(50%) were never engaged in performing African traditional dances while 50(27.8%) were rarely engaged. The results reveal that generally projects were not taken seriously because a high percentage of students were never engaged in it. This is in agreement with the teachers' response that projects were hardly considered.

4.3.4 Types of Resources Used in Teaching Music

The item sought to find out how often the given resources were utilized in the classroom. The study used the students' questionnaire to corroborate the teachers' questionnaire and focus group discussion. In the students' questionnaire, the question regarding teaching- learning resources used was asked and students were to indicate whether they **Never**, **Rarely**, **Occasionally** or **Frequently** utilized the given materials. The findings are illustrated in table 4.11 below:

Table: 4.11 Types of Resources Used in Teaching Music

Materials	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
I. Print Materials								
Scores/Song sheets	95	52.8	30	16.7	30	16.7	25	13.9
Textbooks	0	0	5	2.8	50	27.8	125	69.4
Music extracts	15	8.3	58	32.2	67	37.2	40	22.2
Internet	146	81.1	14	7.8	20	11.1	0	0
Music dictionaries	3	1.7	55	30.6	52	28.9	70	38.9
II. Non-projected materials								
Live performances	115	63.9	45	25	20	11.1	0	0
Resource persons	72	40	10	5.6	68	37.8	30	16.7
Music centers	100	55.5	35	19.4	25	13.9	20	11.1
Recording studios	155	86.1	25	13.1	0	0	0	0
Kenya music festivals	0	0	20	11.1	30	16.7	130	72.2
Bands	100	55.5	0	0	30	16.7	50	27.8
African music instruments	81	45	40	22.2	24	13.3	35	19.4
Western music instruments	47	26.1	100	55.5	60	33.3	87	48.3
Flash cards	177	98.3	3	1.7	0	0	0	0
Cassette/CD/DVD recording	0	0	16	8.9	85	47.2	79	43.9
Radio cassette/Computer	21	11.7	36	20	95	52.8	28	15.6
Diagrams/charts	0	0	70	38.9	80	44.4	30	16.7
Pictures/photographs	13	7.2	116	64.4	51	28.3	0	0
Costumes and décor	0	0	22	12.2	83	46.1	75	41.7

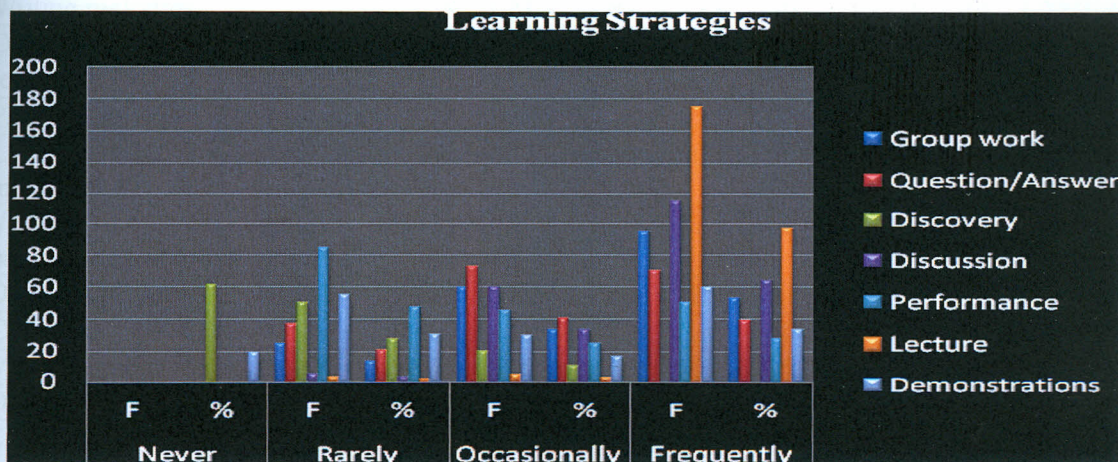
The table 4.11 above gives a summary of frequency and percentage distribution of resources used in the implementation of the music curriculum. Majority of Form three music students 130(72.2%) indicated that they participated in Kenya music festivals frequently; 125(69.4%) music students used Course textbooks frequently and 70(38.9%) frequently used music dictionaries. On the other hand, majority of the music students 95(52.8%) occasionally used radio cassette or computer; 85(47.2%) used cassette/CD/DVD recording occasionally; 83(46.1%) occasionally used costumes and decor; 80(44.4%) occasionally used diagrams and charts and 67(37.2%) used music extracts occasionally. A great deal of music students 116(64.4%) rarely used pictures or photographs and 100(55.5%) rarely used western music instruments. On the extreme side, Form three music students indicated that a number music of resources were never utilized. A great number of them 177(98.3%) indicated that their teachers never utilized flash cards in teaching; 155(86.1%) never visited recording studios; 146(81.1%) never used the internet; 115(63.9%) were never exposed to live performance of music; 100(55.5%) were never engaged in group bands and never visited music centers; 95(52.8%) never utilized music scores or song sheets; 81(45%) never utilized African

musical instruments and 72(40%) never utilized resource persons. As reflected in the result, non-projected materials like music centers, recording studios, bands, African music instruments, flash cards, pictures/photographs, and costumes and décor were in most cases rarely or never used. A large percentage of print material like scores/song sheets, music extracts, and internet and music dictionaries was hardly utilized. This is in agreement with the teachers' response.

4.3.5 Teaching Strategies

This section presents findings on strategies used in the teaching-learning of music. The respondents were expected to tick the frequency of use of the given number of techniques in the implementation of the music curriculum in the classroom. Data regarding the strategies is summarized in the following figure 4.11:

Figure 4.11: Teaching Strategies



The information contained in figure 4.11 indicates that the most frequently utilized strategy was lecture 175(97.2%) followed by discussion 115(63.9%), and group work 95(52.8%). The strategy which was occasionally utilized to a high extent was question and answer. A number of music students 85(47.2%) were rarely engaged in music performance and 55(30.6%) indicated music teachers rarely demonstrated practical concepts. The strategy of discovery 110(61.1%) was never utilized. The results show that a variety of teaching strategies were utilized but the least utilized strategies were discovery and demonstrations while the most

utilized was lecture method. This is in line with the teachers' response except for the use of demonstrations.

4.3.6 Music Activities in the Classroom

The given question endeavored to establish the frequency with which the given music activities were utilized in the classroom. Information on the findings is contained in table 4.12:

Table 4.12 Activities Used during the Music Lesson

Activity	Frequency							
	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
Clapping & tapping rhythms	0	0	25	13.9	98	54.4	57	31.7
Writing rhythms	5	2.8	60	33.3	69	38.3	46	25.6
Singing scales	0	0	42	23.3	88	48.9	50	27.8
Writing melodies	38	21.1	82	45.6	20	11.1	40	22.2
Describing intervals, triads, vocal techniques	0	0	41	22.8	48	26.7	111	61.7
Playing melodies, intervals, triads	13	7.2	24	13.3	65	36.1	78	43.3
Listening & imitating given melodies	40	22.2	55	30.6	50	27.8	35	19.4
Visiting music centers & participating in music activities	100	55.6	20	11.1	60	33.3	0	0
Describing cadences	10	5.6	20	11.1	84	46.7	66	36.7
Composing melodies	160	88.9	10	5.6	10	5.6	0	0
Voice training	65	36.1	55	30.6	20	11.1	40	22.2
Dancing	120	66.7	60	33.3	0	0	0	0
Listening to a variety of African music	115	63.9	65	36.1	0	0	0	0
Giving explanations on composers, works & historical periods	0	0	6	3.3	35	19.4	139	77.2
Listening to Western music	12	6.7	30	16.7	70	38.9	68	37.8

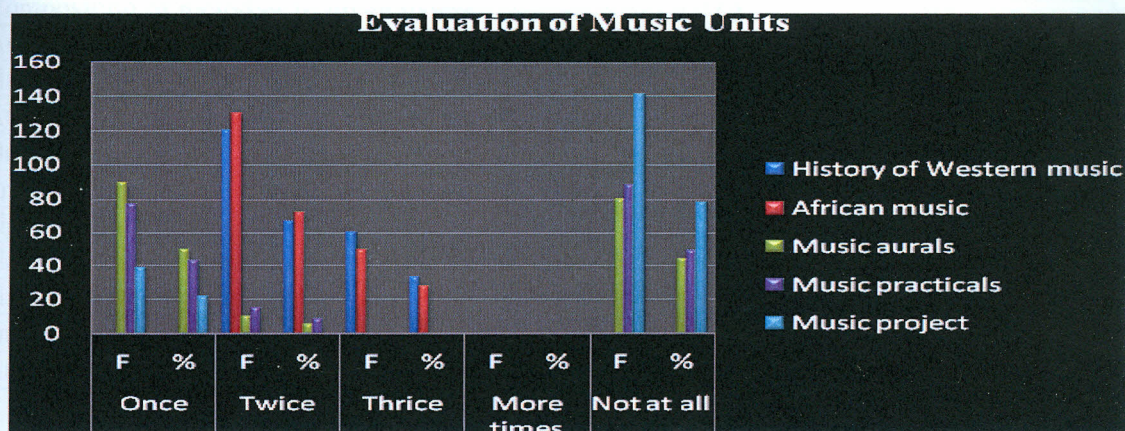
The information in table 4.12 indicates that 139(77.2%) frequently engaged in giving explanation on composers, works and historical periods, 111(61.7%) engaged in describing intervals, triads and vocal techniques and 78(43.3%) were engaged in playing melodies, intervals and triads. In regard to activities that the music students were occasionally engaged

in, clapping and tapping rhythms ranked first 98(54.4%) followed by singing scales 88(48.9), sight singing or playing music 85(47.2%), describing cadences 84(47.7%), and listening to western music 70(38.9%). In relation to activities that were rarely put in practice, writing melodies ranked first, and listening and imitating given melodies ranked second. It was indicated that some activities were never practiced in class. These included: composing melodies 160(88.9%), dancing 120(66.7%), listening to a variety of African music 115(63.9%), Visiting music centers & participating in music activities 100(55.6%) and voice training 65(36.1%). Generally, it was observed that majority of Form three music students were engaged in a variety of activities. However, it was noted that a number of activities were never utilized. These included: composing melodies, visiting music centers and participating in music activities, listening to a variety of African music, dancing, writing melodies, listening and imitating given melodies and voice training. These were in tandem with the teachers' response except for the last three.

4.3.7 The Frequency of Evaluating Given Music Units in a Term

The question was geared towards establishing how often the given music units were tested in a term. Evaluations enable music teachers to understand music students' work hence diagnosing their needs. As a result, music teachers make more informed decisions about the most suitable help needed by the students. Figure 4.12 reflects the findings:

Figure 4.12: Frequency of Evaluating Music Units



Results as reflected in figure 4.12 shows that majority of Form three music students 130(72.2%) indicated African music was mainly assessed twice in a term while 50(27.8%) indicated it was assessed thrice; as for history of western music and analysis, 120(66.7%) indicated it was assessed twice while 60(33.3%) indicated it was assessed thrice; some students indicated that there were units that were assessed once or not at all in a term and these included: music aurals which 90(50%) students indicated was assessed once a term while 80(44.4%) indicated it was not assessed at all; music practicals, which 77(42.8%) students indicated was it was assessed once a term while 88(48.9%) indicated it was not assessed at all; 39(21.7%) students indicated that music projects were assessed once a term while 141(78.3%) indicated they were not assessed at all. As revealed in the findings, a number of Form three students were assessed in music aurals and practicals once indicating they were not exposed to adequate testing. On the other hand projects were never assessed. This was a replica of the teachers' responses.

4.3.8 Challenging Music Concepts

The question sought to find out challenging topics in learning music and the reasons why they were challenging. The following table 4.13 indicates responses given on the music topics found most challenging:

Table 4.13: Challenging Music Concepts

Challenging music concepts	Frequency	Percentage
Continuation of melodies in simple and compound time	135	75
Composition of melodies to given words	162	90
Analysis of Western music aurally and visually	156	86.7
Harmonizing a melody in S.A.T.B	140	77.8
Aural skills	174	96.7
Ornaments	113	62.8
Transposition	84	46.7
Sight singing/playing	99	55
Playing African instruments	120	66.7
Playing Western instruments	57	31.7
Singing minor keys	123	68
Singing in major keys	35	19

The table 4.13 above gives a summary of the frequency and percentage the distribution of music topics learners found to be challenging. Students were asked which music skills they found challenging. The above table shows that the most challenging topic was aural skills 174(96.7%), followed by composition of melodies to given words 162(90%), analysis of Western music aurally and visually 156(86.7%), harmonizing a melody in S.A.T.B 140(77.8), continuation of melodies in simple and compound time 135(75%), singing minor keys 123(68%), playing African instruments 120(66.7%), ornaments 113(62.8%), sight singing/playing 99(55%), transposition 84(46.7%), playing Western instruments 57(31.7%), and singing in major keys 35(19%).

4.3.9 Reasons Why the Music Concepts are Challenging

The open-ended item sought to find out from Form three music students why they found the given topics challenging. The views that emerged from a majority of students were categorized under several themes which included: methodology, limited time due starting some units late, frequency of practice, wide scope, teacher absenteeism due to co-curricular activities in Kenya Music Festivals (KMF), little attention given to some units, teacher's attitude, resources, and syllabus relevance.

In regard to methodology, a number of students indicated that the Style of teaching aural skills was not satisfactory. The students indicated that 'when we are left to listen to the radio cassette and a marking scheme to refer to, it does not help'. This implies that they needed the teacher's guidance. In reference to music analysis, students complained that they were given notes got from symposiums to read. Following the music score and listening to the music together with the students was rarely done by the teacher.

Another theme that emerged was limited time. Music concepts like aural skills needed much time for practice yet the forty minutes allocated on the timetable were not adequate. The students also indicated that the time allocated for music aural skills in exams is inadequate. They thought that the fifty minutes allocated did not allow them to internalize the various concepts tested and then write them down.

In addition, the theme of frequency of practice emerged. It was indicated that, there was inadequate practice of music aural skills which was hardly taught in class and was rarely practiced

till Form four. Other students indicated that they started learning aural in Form three, yet aural required a lot of time to practice and there was hardly time to practice due to a very busy schedule. Some students indicated that 'last minute rush approach to music aural and practical makes it impossible to master concepts'. African music practicals were only taken seriously in Form three third term hence they hardly had enough time to practice and master the music by KCSE.

Moreover, a great number of students reported that the scope of some units was too wide. They indicated that history of Western music involves mastery of a lot of very hard terminologies, characteristics and dates which makes it hard to grasp. The students went further to report that the wide variety of African instruments and traditional dances made it difficult to classify and identify respectively. Furthermore naming the varied communities was challenging. They indicated that history of Western music was broad and different books gave varied information hence making it confusing to internalize the concepts.

Teacher absenteeism due to co-curricular activities especially in second term every year contributed to late syllabus coverage, omitting or 'brushing over' some topics. In most cases teachers were not available to offer individual tuition after 4.00 p.m since they were involved in other school duties.

Some concept areas were given little attention. The students reported African music was taught on rare cases and mostly revised after tests. In most cases students were either given notes to read or asked to make their own notes.

Other challenges were due to teacher or student attitudes. A number of students reported that music was often taken lightly by students as it was considered an optional subject and not popular in school. One of the students expressed her negative attitude toward music by stating that, 'There is a lot of bias in this class, I regret my decision of taking music since I didn't know what to expect. The teacher shouldn't think that since you don't know you shouldn't know'. This implies that the weaker students were ignored in some cases hence discouraging the students.

Other students claimed that the type of music taught was not interesting and was not market-oriented in the Kenyan music industry: 'Classical music is mainly boring and irrelevant in our context'. Other students stated that if they were given a choice they would do contemporary

music which includes popular music. This implied that students found the music syllabus irrelevant to some extent.

Last but not least, the issue of resources was brought out. Some students said the music subject had no revision materials or books like in other subjects. This made it very difficult to revise for various topics.

4.3.10 Suggested Strategies to Overcome the Challenges

The study sought out to determine strategies of countering the challenges of grasping the given music concepts. The results that were yielded from the open-ended questions were summarized in the following themes:

In regard to methodology the respondents suggested that it would do good for music students to encourage and help each other by holding more discussions/group work. They also suggested that the teachers should have practical approach in teaching music. A number of respondents complained that in most cases the teachers gave them a lecture on a music concept and asked them to make notes. They found such lessons to be boring and uninvolving, 'the teachers should make the lesson lively, I mean music is life, we should feel it!' They preferred to have discussions of African and Western music done more often: 'we should be given more exercises on analysis of both African and Western music on a daily basis.' In addition they needed to be given homework in music daily to test them on each topic learnt and music CATS were to be done once or twice a week. Most students felt that the use of repetition for mastery of content was key as practice makes perfect. Others suggested individual tuition as expressed in the statement: 'Teachers should pay more attention to us and meet us at a more personal level'. Moreover, Form three music students suggested that they needed more practical lessons and the teacher was to be there to guide and correct them when they went wrong. In addition, they needed qualified teachers to teach different instruments: 'Most of us are limited to singing or playing the recorder because the teacher cannot play certain instruments'. Many students suggested that a day should be set apart in every month for playing instruments, singing and dancing after which marks should be awarded so as to make the exercises serious and competitive.

In line with limited time to study concepts, they suggested increased time allotment of lessons on the music timetable to provide more time for the wide syllabus: 'Music is given few lessons. Music lessons should be given more consideration like any other subject. More emphasis should be given to music as a subject.' Music practicals were to commence as early as form one, especially the playing of African instruments so as to avoid the rush to practice in Form four.

In relation to frequency of practice, it was suggested that aural tapes ought to be listened to frequently with the teachers' help. Music projects should be frequently given to improve musical skills as students would be motivated to practice frequently for presentation. The respondents suggested that they should have more than one teacher for music to curtail teacher absenteeism especially during the Kenya Music Festivals.

In reference to the wide scope of the music syllabus and little attention given to some music units, the respondents suggested a review of the music curriculum so as to determine the scope of units like history of western and African music. As for the music the classical music that they termed as boring irrelevant in their context, the respondents suggested that the syllabus should be reviewed to include Western and Kenyan contemporary music. It was also suggested that more time should be allocated to Paper Three which constitutes, music theory, history and analysis, and general music knowledge as it is too broad. More opportunities for practice were to be given for music practicals.

Regarding established attitude, the respondents suggested that parents should be made aware of the importance of music so that they can stop discouraging them to study music. Some indicated that school administration and other teachers should value music and allow them to practice more freely instead of restricting them during prep time. Majority suggested that it would be encouraging for the school to give positive comments about the music subject than to always condemn and demean it. In reference to the music subject teachers, Form three students suggested that the teachers should be free and concerned with every student and 'should be more patient with us if we don't understand'.

Most students suggested that schools should consider equipping music rooms with computers to enable them to research frequently on the internet in regard to music history, listening to music and music practicals. Others suggested going to music symposiums and learning from

other people, exposure through visiting various music centers, music conservatoires, attending music concerts, use of visual aids for African music; actual instruments, photographs/drawings, videos of various dances and folk songs and having practical music activities, providing more music textbooks, provision of music theory revision books, and writing revision materials for the music subject. Others suggested interacting with practicing musicians, buying music instruments for practicals, and exposure to real situations e.g. to see different instruments learnt, to watch African dance performances at Bomas, to watch live concerts of music forms learnt. Some students emphasized that they should be given access to CD and cassette players: ‘Teachers should be letting us have access to the radio and aural cassettes without restriction.’

4.4 Classroom Lesson Observation Schedule

This was employed to authenticate the findings of the questionnaires. Classroom lesson observation schedule was designed to find out existing teaching and learning strategies, activities, resources used and evaluation strategies used during the delivery of content. Observations were objectively recorded. In this regard the following tables are a summary of the findings:

4.4.1 Teacher’s Preparation

Specific questions were formulated to obtain information regarding teacher preparation in teaching music in the classroom. The observer was required to tick **YES** or **NO** against the given questions. Table 4.14 shows the findings:

Table 4.14: Teacher Preparation

Question	Yes		No	
	F	%	F	%
1. Is the teacher adequately prepared?	15	65.2	8	34.8
2. Was adequate time allocated to the content?	10	43.5	13	56.5
3. Is the content related to the subject curriculum?	20	87	3	13
4. Are the teaching /learning resources available?	14	60.9	4	17.4
5. Is the lesson developed systematically?	18	78.3	5	21.7

From the findings presented in the table 4.14, most of the teachers 20(87%) taught content that was related to the subject matter; 18(78.3%) of the teachers developed the lesson systematically; 15(65.2%) were adequately prepared and clarified on the lesson objectives and stated the teaching procedures in simple and clear language though they did not have written lesson plans; in 14(60.9%) classrooms the teaching and learning resources were available; however it was noted that in 13(56.5%) cases adequate time was not allocated to the content. The results show the teachers were adequately prepared for the lesson. The findings show that although most teaches were prepared in teaching the music classroom, time allocation to content received the least attention. This implies that the content was not covered in depth.

4.4.2 Lesson Introduction and Presentation

Specific questions were formulated to guide in the observation of how the teacher introduced and presented the music lesson. The observer was required to tick **Yes** or **NO** against the given questions. Table 4.15 shows the results:

Table 4.15 Lesson Introduction and Presentation

Question	Yes		No	
	F	%	F	%
1. Did the teacher link current lesson with the previous lesson?	21	91.3	2	8.7
2. Was the introduction of the content based on learner's experience?	19	82.6	4	17.4
3. Was lesson introduction motivating and interesting to learners?	17	73.9	6	26.1
4. Were teaching and learning resources used during the lesson?	14	60.9	9	39.1

It was observed a number of teachers 21(91.3%) linked current lesson with the previous one but a few 2(8.7%) did not; 19(82.6%) teachers introduced content based on the learners experience while 4(17.4%) did not; 17(73.9%) teachers had a motivating and interesting introduction to the lesson while 6(26.1%) did not; 14(60.9%) used teaching and learning resources during the lesson while 9(39.1) did not. It can be concluded that the teachers introduction and presentation of the music lesson was well done except for the few 'NO' cases. These reflect that there were teachers who did not use learning resources during the

lesson and some who did not motivate the learners in the introduction of the lesson. This explains why some students found the music lesson boring.

4.4.3 Teaching Strategies Used during the Lesson

To authenticate the findings on teaching strategies from the teachers' questionnaires and focus group discussion and students' questionnaires, a classroom observation schedule was formulated. The observer was required to tick **YES** or **NO** against the given questions as shown in table 4.16 below:

Table 4.16: Strategies Used during the Lesson

Strategy	Yes		No	
	F	%	F	%
Group work/Discussion	22	95.7	1	4.3
Discovery	5	21.7	18	78.3
Lecture	12	52.2	11	47.8
Demonstration	10	43.5	13	56.5
Question/Answer	16	69.6	7	30.4
Assignments/ Exercises	17	73.9	6	26.1

During the lesson observation, the researcher sought the strategies used by the teachers. The findings are shown in the table 4.16. Majority of teachers 22(95.7%) used group work or discussion; 17(73.9%) used assignments or exercises while 6(26.1%) did not; 16(69.6%) teachers used question and answer while 7(30.4%) did not; 12(52.2%) teachers used lecture method while 11(47.8%) did not; however it was evident that 18(78.3%) did not use discovery method; 13(56.5%) did not use demonstration method while 10(43.5%) did. The results show that the main teaching strategies included: group work/discussion, discovery, lecture, demonstration, question and answer, assignments or exercises. However, it was observed that a large percentage of teachers did not use the discovery, demonstration, question and answers and assignments/exercises.

4.4.4 Learning Activities during the Lesson

The questions were designed to get information on learning activities during the lesson. The observer was expected to tick **YES** or **NO** against the given questions. The findings are reflected in table 4.17 below:

Table 4.17: Learning Activities

Activity	Yes		No	
	F	%	F	%
Singing	21	93.3	2	8.7
Dancing	4	17.4	19	82.6
Playing an instrument	15	65.2	8	34.8
Listening to Music	13	56.5	10	43.5
Clapping and tapping rhythm	11	47.8	12	52.2
Writing	23	100	0	0

Table 4.17 shows that majority teachers 23(100%) engaged students in writing notes; 21(93.3%) engaged them in singing activities; 15(65.2%) engaged students in playing instruments while 8(34.8%) did not; 13(56.5%) engaged students in listening to music while 10(43.5) did not. It was noted that a high number of teachers 19(82.6%) did not engage Form three students in dancing activities during music classroom instruction and 12(52.2%) did not engage students in clapping and tapping rhythm while 11(47.8%) did. It can be deduced that a variety of learning activities were used in the music classroom although, at the same time, a big percentage of teachers did not engage music students in, dancing, playing of instruments, listening to music, clapping and tapping rhythm.

4.4.5 Teaching/Learning Resources used during Classroom Instruction

The question was designed to establish the availability of resources in the music class. The observer was supposed to tick **Yes** or **No** against the given questions. The results are shown in table 4.18 on the next page:

Table 4.18 Resources used during the Lesson

Materials	Yes		No	
	F	%	F	%
I. Print Materials				
Score /song sheets	17	73.9	6	26.1
Text books	23	100	0	0
Music extracts	12	52.1	11	48
Dictionaries	10	43.5	13	56.5
Reference books	18	78.2	5	21.7
Internet	7	30.4	16	69.6
II. Non-projected materials				
African music instruments	15	65.2	8	34.8
Western music instruments	18	78.2	5	21.7
Flash cards	6	26	17	73.9
Cassette/Cd/Dvd recording	23	100	0	0
Radio cassette player	23	100	0	0
Computers	7	30.4	16	69.6
Diagrams/charts	19	82.6	4	17.4
Pictures	9	39.1	14	60.9
Photographs	6	26.1	17	73.9
Costumes and décor	8	34.8	15	65.2

As indicated in table 4.18, official print materials were available in most schools except in some. Dictionaries 13(56.5%) and music extracts 11(48%) were very scarce in schools. Similarly, non-projected materials like photographs 17(73.9%), flash cards 17(73.9%), computers 16(69.6%), costumes and décor 15(65.2%) and pictures 14(60.9%) were not available in most schools. Although African and Western musical instruments were available, they were mostly one type except few schools where there was a variety. It was also noted that most of the instruments were non-functional.

4.5 Focus Group Discussion

Focus group discussion was used to clarify closed ended questions in the questionnaires. A total of 12 teachers from the participating schools were interviewed to corroborate information given in the questionnaires. The main aim of the questions was to investigate substantive pedagogical issues faced in the implementation of the music curriculum and the instructional methods used in implementing the music curriculum.

4.5.1 Pedagogical Issues Faced in the Implementation of the Music Curriculum

Emerging themes captured included: time to introduce given music concepts, content coverage, scope of music curriculum, challenging content areas, reasons for challenges in content areas, other issues faced in implementing the music curriculum, recommendations on solving given issues faced by teachers in implementing the music curriculum, instructional methods employed in implementing music curriculum, evaluation strategies. In the following section these emerging themes are discussed.

4.5.2 Time to Introduce Given Music Concepts

Music teachers were interviewed on the appropriate time in terms of what class to introduce the following music concepts: aural, melody writing/ composition, harmony, analysis, practical. It emerged from most of them that melody writing and practicals should start in Form 1, while aural, harmony, and analysis should start in Form 3. The reasons advanced for this were that the latter topics required much time and maturity on the part of students and introduction to a lot of music theory in order to grasp them fully.

4.5.3 Content Coverage

In regard to content coverage, music teachers were asked to respond to specific questions. The questions included whether: the syllabus was covered in time, all the concept areas in the syllabus were covered and if not why, and in what way the syllabus could be covered adequately.

Most teachers indicated that not all areas were covered. The areas that were given the least attention included: analysis, melody writing to given words, voice training, playing of western instruments, ornaments, and harmony. Most teachers claimed that overloaded syllabus and limited time was the main reason for the syllabus incompleteness while others attributed it to incompetence in the given areas. A few reported that the areas were deliberately ignored as they were hardly examined in KCSE.

With reference to ways of ensuring syllabus coverage, a number of teachers suggested that music should be taught in primary schools, and those incompetent in given areas should seek the assistance of their proficient colleagues or be required to undergo further subject training.

4.5.4 Challenging Music Concepts to Teach

The question was meant to investigate competence of teachers in teaching music concepts. The teachers were asked to state whether there were any areas in music they found challenging to teach and the reasons for the challenges. Some teachers indicated that they found aurals, music analysis, playing of African and Western instruments, composition of music to given words and harmony challenging to teach. The main reason that was given for the challenges was that most of them had either not been taught well or not taught at all during the pre-service training.

4.5.5 Other Issues Faced in Implementing the Music Curriculum in the Classroom

Teachers were required to give their views on issues encountered in teaching music in their schools. Comprehensive data on issues facing music teachers in implementing music in the classroom was collected from the views given by twelve music teachers. The following are the themes that emerged:

The teachers indicated that they were overwhelmed by statutory instructional work. A music teacher had two subjects to teach which constituted at least twenty eight lessons, notwithstanding having other responsibilities including all music activities in the school. In their responses most teachers exuded discouragement due to the large amount of work, 'I feel so overwhelmed with too many lessons that at the end of the day I do not feel like engaging in another activity'. This implies that such teachers would not be able to provide extra tuition for music practicals and would not be energetic and motivating in lesson presentation.

Furthermore teachers were of the view that music was allocated very little time on the time table. The lower classes (Form one and two) were allocated three lessons per week while the upper ones (Form three and four) had four lessons per week. This was hardly enough for the music teachers to complete the wide syllabus in time and have ample time to guide students in practical work, aural and projects. This meant that the teachers were to source for extra time outside class. 'This is very overwhelming considering that we have other subjects to teach!' said one teacher dejectedly. As a result music teachers resorted to drilling students to pass examinations.

It also emerged from the teachers' discourse that there was low opinion of the music subject by colleagues, administration, parents, and students hence they lacked support. 'In most cases students don't take music because the parents, teachers and school administration say it does not take anybody anywhere.' In this way music teachers were demoralized as they lacked physical and emotional support. Teachers had low morale due to lack of motivation and instead they were blamed for engaging students in the music activities which took most of the students' time hence affecting their academic performance. Some felt unappreciated yet they did so much for the school. One of the teachers retorted, 'I work so hard yet the comment I hear from the school is that music does not get anyone far!' It was also evident that some institutions felt that music was uneconomical since the subject had few students taking it. One music teacher said, 'The principal cannot look at my music budget twice. All he says is that it is too expensive for five student.'

It was revealed from discussions that some teachers had limited training in college which affected their teaching of certain concepts like practicals and aural. 'In College we were not thoroughly taught the playing of African instruments and Western instruments.' The reason that came out clearly is that there were limited resources for training and also the trainers were not well versed in teaching all instruments. 'Some of us are greatly affected by our trainers' incompetency in playing most of the instruments. Moreover many kinds of instruments were not even there,' revealed some teachers.

Another theme that came out clearly was the wide syllabus with topics that are rarely evaluated in KCSE. Music teachers complained that the music syllabus was quite wide, especially history of music and analysis of western music. Some teachers were of the view that they were subjected to very high pressure to complete the syllabus and students did not have ample time to process and practice what they had learnt. 'When does a student digest the much content that is shoved in their brain?' retorted a teacher vehemently. 'We teach so much and yet some topics are never assessed!' lamented another teacher. They felt that units like projects were never assessed in KCSE yet they consumed a lot of time. In addition, some said that the students chose music thinking that they would study the music they listen to in the media and sing along. They soon got disappointed and bored when they found out it was not the case and instead got to listen to what they termed as strange music and composers that they could not identify with. This implied that the some sections of the syllabus were irrelevant to the current students.

The issue of inadequate facilities and materials emerged strongly. 'It is a shame that a school of this calibre lacks music instruments and a proper music room,' commented one teacher. 'You will be surprised that we teach music in an old dilapidated building with a piano that is off tune and most of the keys are missing!' Without adequate and functional music resources, it was very difficult to teach music effectively.

It came out that most music students had a poor background in music. One teacher reported that, 'Most of the students who take music are very weak. To make matters worse they have not studied music in primary school. How are we expected to transform such students into musicians within a span of less than four years before KCSE?' It was also revealed that most of the students who are obliged to take music have an already formed attitude which is injected in them by their parents, peers, and the teachers who do not understand what music entails. The music teacher was then forced to drill such students to pass exams.

4.5.6 Recommendations on Solving Pedagogical Issues Faced by Teachers in Implementing the Music Curriculum

A majority of Form three music teachers gave the following recommendations:

- Music teachers should be relieved of the teaching load of the second subject to enable them cater for individual needs of the students in practical work, aurals and project.
- More lessons should be allocated for music on the school timetable to complete the wide syllabus in time.
- Sensitize parents, non-music teachers, Administrators and policy makers on the importance of music in order to change their attitude toward music.
- Music should be taught in primary school to create knowledge foundation in secondary school.
- MOEST should be more proactive in getting music teachers together to discuss challenging areas/train in workshops.
- In-service or refresher courses should be organized for music teachers by KICD annually.
- Frequent forums should be created for music teachers to share ideas on teaching various areas
- Own initiatives of organizing workshops where examiners are invited as facilitators

- Building and equipping music rooms so as to have adequate resources
- Review the syllabus content to make it manageable within the four years of study
- Include music that appeals to students' taste in the syllabus to encourage to take music and to enjoy music lessons
- Motivating teachers and learners to encourage effective teaching and learning

4.5.7 Instructional Methods Employed in Implementing the Music Curriculum

A question was administered which sought to establish the methods employed in teaching music in the classroom with specific reference to: music theory, history and analysis, aurals and practicals. The responses were as follows:

- Music theory involved mainly definition of terms and construction different aspects e.g. scale intervals, triads and melodies.
- Mainly teachers used lecture method and singing. Lecture method, question and answer and discussion was employed in teaching history and analysis.
- In aurals there was a lot of singing and playing the keyboard for those who had access to it.
- In teaching practicals, a lot of demonstration was employed.

4.5.8 Evaluation Strategies

Concerning the issue of evaluation strategies, Form three music teachers were asked to give their views on how best to evaluate the performance of students in the different units of music i.e. music theory, history and analysis, aurals and practicals. The following were their views:

- Question and answer during classroom instruction is appropriate in evaluating the understanding of music concepts in music theory and history and analysis
- Essay presentations can be very effective in assessing cognitive skills
- Quizzes or tests are appropriate in evaluation every topic to diagnose the students' needs

- Home work exercises are the most commonly used to give students more practice
- For practical works, regular performance presentations are the most effective
- Frequent aural dictations are necessary for practice and in depth understanding of aural skills

CHAPTER FIVE

DISCUSSION OF FINDINGS

5.0 Introduction

In this chapter a discussion of the research findings is given in relation to the objectives of the study (refer to pg. 4). Data from Form three music teachers' and music students' responses to the questionnaires, form three teachers' responses to focus group discussion and classroom observations were evaluated and compared. Reference was made to other research findings by various scholars to establish validity. The study addressed the objectives as reflected on page 4.

5.1 Pedagogical Issues Faced by Music Teachers in the Implementation of Music Curriculum Content

This study focused on the experiences of teachers and students in the implementation of the music curriculum in the classroom. Curriculum implementation, however, 'is a multidimensional process which involves aspects such as the availability of materials, the structure or grouping of course content, the philosophy or conception underpinning the curriculum, the beliefs of the implementers, and their teaching strategies,'(Fullan 1998, p.65). In most cases, a small portion of dimensions are attended to and Fullan cautions that the most critical dimensions are often neglected or ignored. In order to ensure maximum implementation, all forms of obstacles should be minimized and preferably removed. Hence the study considered the extraneous variables apart from the independent and dependent variables.

5.1.2 Demographic Characteristics of the Respondents

Although the variables under 5.1.3 and 5.1.4 were not the main focus of the study, it was felt to some extent they affected the manner in which music teachers taught. They could therefore facilitate in generating answers to questions not captured in the research instruments yet yield key information

5.1.3 Distribution of respondents by Gender

In regard to gender there were more female teachers (56.5%) than male teachers (43%) in Nairobi County obtained from total number of 23 respondents. This distribution may be peculiar to Nairobi County but this study makes no claims in other parts of the country.

5.1.4 Distribution of Respondents by Age

The results revealed that most teachers were mature in age with (73.9%) above the age of thirty three. The results imply that most teachers had stayed long in teaching music hence experienced in teaching music. This could also suggest that they were conversant with requirements of the music syllabus and KNEC yearly reports. Classroom observations and FGD however revealed that age neither determined a teacher's competency nor their awareness of the MOEST requirements. A teacher's training and their quest for information and knowledge and upgrading in music knowledge would more meaningfully determine ones experience.

5.1.5 Teaching Experience of Respondents

Traditionally, teaching experience is an asset whose beneficiaries are the learners. Experienced music teachers are competent in instruction since it is expected that in the course of their teaching they acquire new knowledge, skills and abilities. The findings revealed that a great percentage of teachers (87%) had an experiences more than of six years. McNergney and Herbert (2001) affirm that experienced teachers have better strategies to apply at any given situation and disseminating the subject matter. With time, teachers learn through successful and unsuccessful practice to be creative and technically proficient.

5.1.6 Academic and Professional Qualifications

The issue of academic and professional qualification aspect was an important consideration in this study because teaching involves dissemination of knowledge and skills from a competent teacher to a learner. The competence of a teacher enables him/her to use their abilities and experiences to manipulate their teaching and learning environment for successful delivery of

content which leads to higher achievement on the part of the learner. Focus Group Discussion was used to clarify the closed ended questions in the questionnaires. Data elicited from this instrument revealed that the educational level of music teachers was appropriate because a majority of music teachers had a B.Ed degree in the subject area. This was a strong characteristic for effectively handling students' learning needs. McNergney and Herbert (ibid) confirm that professional teachers know about teaching, about students, about learning, and about content so they can improve their chances for successful practice.

In support of this, Elliot (1995), in quoting Gardner, asserts that teachers must serve as role models of the most important skills and attitudes and must in a sense embody the practices that are sought. Students value the guidance and feedback of a musically proficient teachers and this goes a long way in developing them psychologically and practically. Elliot (ibid) goes on to emphasize that students easily bond with a teacher who has expertise and are highly motivated by the feedback they receive from such a teacher. The enjoyment of music and the growth of students as well as teachers can only be realized when the music goals and standards are clear and when teachers and students know they are meeting important musical challenges.

Campbell and Scott-Kassner (2010) posit that the teacher as a transmitter of knowledge should:

(i) Know the subject matter; know well the music, concept, or technique to be taught. Knowing the music requires preparation; without it, the lesson will fail, e.g. the teacher should be able to sing, play or even move the music selected for lessons with ease and refinement. As the teacher transmits the music, his/her enjoyment and love for it is also passed onto the children. Music concepts must be clearly understood in terms of their critical perceptual qualities so activities can be chosen to highlight those qualities.

(ii) Model desirable music behaviors; Performance skills are learnt by children who imitate or are otherwise influenced by the behavior and comment of their teacher. Verbal comments are far less effective than demonstration. The teacher who performs is critical to the students' well being.

(iii) Present with energy and enthusiasm; (enthusiasm is conveyed in many ways): a broad spectrum of vocal inflections and facial expressions, steady eye contact, varied gestures and

demonstrative movements of the body, and descriptive vocabulary with quick changes of experiences and approaches to a musical concept. High energy and vitality most successfully convey ideas. A teacher's enthusiasm is also related to job satisfaction as well as his or her interest in the music selected for the lesson.

In the same vein, Reimer (1989) points out that a qualified teacher needs to be functionally literate. A person would be considered literate about music who understood a great deal about the art of music; its history, its techniques, its many styles, its major practitioners, where to find good examples of it, how to make discerning judgments about it, how to respond to it appropriately and sensitively. Such a person would be considered musically literate or educated, perceptive, and knowledgeable about music. The prospective teacher must have the required knowledge, skill and methodology for any impressive performance which majorly depends on one's academic and professional qualifications.

However, Akuno (2012) on teacher training and qualifications reveals that the general consensus is that teacher education in Kenya has not kept pace with developments that have occurred throughout most developed countries. A policy framework for teacher education is lacking, while at the same time teacher education and the teaching profession are not well defined as few teachers have a clearly defined career. A music teacher's individual and collegial aspects are very important in the implementation of the music curriculum development plan.

In her study that sought to gauge school head teachers' and music teachers' perception of the latter's preparedness for such a role, Akuno (ibid) observes that music in the public (government) schools in Kenya is a paradox. In early childhood education, music means singing at various intervals of the school day. In primary school, it is combined with fine art as a non-examinable subject called creative arts. In secondary school, it is an elective subject, presenting relatively few students for the Kenya Certificate of Secondary Education (KCSE), a national examination that comes at the end of the secondary school cycle. The teacher training colleges (TTCs) have music in the timetable, with a singing content in the curriculum. At university, only two of the seven government institutions provide music as a subject. There is no middle-level music college. Yet song, dance and instrument playing characterize a range of activities in learning institutions. These include participation in the annual Kenya Music Festival competitions that involve thousands of pupils from nursery school to university.

In this environment, the music teacher is an undefined entity. Where music is taught, the teacher is expected to be well-trained and competent, supported by academic certificates and validated by students' examination results. Elsewhere, the music teacher is a choir trainer whose qualifications in music appear not to matter. Yet if music teachers were to impart knowledge and skills to learners through music, they would presumably require an understanding of how music works and the nature and concept of music. They would need to be familiar with diverse music types and have the ability to create and interpret music. Music teaching requires the ability to communicate these attributes of music, and to employ music in diverse circumstances to facilitate learning. The theoretical approach characterized by content- focused instruction, leaves little room for reflection or engagement with gathered information. This is compounded by examination based assessment that demands recall, Akuno (2012, p. 278).

Wanjala (2004), on the other hand, points out that what is more beneficial in a teacher's pedagogy is mainly a facilitative competence and not necessarily the virtuoso ability. He further postulates that possession of instrumental skills would equip music teachers with more resourceful and exemplary techniques in their endeavor to model musicianship for students.

The realization that instrumental techniques are requisites for a great range of functions including accompanying class singing, articulating voice parts and intervals in harmony lesson and analysis of rhythm in traditional dances is an important insight for music teachers (Wanjala, 2004, p.126)

Wanjala (ibid) concludes that a music teacher is a more sensitive musician who seeks to develop the art through a wide spectrum of musicianship by letting his/her learners perform research, analyse/critique, study and compose music. It is understandable that every individual requires a form of self-expression and music meets this through sound. A performance in music can be expressed on an individual basis as a solo performance or it can be expressed through a collective as in an ensemble. To deny children the opportunity to express themselves through music is to deny them an important facet of self expression.

Music teacher training seems to be a priority in dealing with students' underperformances in music. Continuing education facilitated by in-service courses and workshops would give music teachers the means and impetus to explore a lifelong path in their profession. It is a framework where one shares pedagogical and artistic experience and constitutes effective means to upgrade the music teacher but unfortunately it is lacking. It is important to work on each specific area of expertise in music. Whereas, the achievement of music objectives requires an emphasis on the cognitive, psychomotor and affective domain, curriculum

implementation in schools is biased toward the cognitive domain resulting in rote learning. The emphasis of theory has hindered the inculcation of practical skills necessary for self reliance and the country's economic development (MOEST, 2010).

5.1.7 Content and Objectives

Good teachers typically plan for teaching and interacting with the students during the course of instruction. Planning involves a variety of ideas: selecting appropriate content, designing activities that maximize opportunities for students to succeed; arranging the classroom and organizing necessary material; providing for student motivation and reinforcement of good work, and management of people, ideas and resources. Good plans well implemented can inspire students to do their best work.

In regard to the use of 'KIE (2002) Republic of Kenya MOEST Syllabus Vol. 4 Subjects: Art & Design, Computer Studies & Music', table 4.5 shows that 18(78.3%) teachers indicated that they used it for music curriculum implementation, 14(60.9%) indicated that they had no access to "Teachers' Handbook for Secondary Music (2006)" and had not heard of it, while 9(39.1%) used it for music curriculum implementation. Majority 20(87%) of teachers revealed that they did not use the "Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination" in curriculum implementation. This implies that the percentage of teachers who did not have or use the given documents were not fully aware of the requirements of the music curriculum as stipulated in the KIE (2002; 2006) and KNEC yearly reports.

This result explains a majority of teachers do not refer to the key document especially 'Teachers' Handbook for Secondary Music (2006) and 'Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination'. According to Ayot (1984), the role of the music curriculum in teaching music is to: inform the teacher of the goals and objectives of music; dictate the standards students are expected to attain, and define what the teachers and students must focus their attention on. In a nut shell, the music curriculum prescribes what may appear in the examination and dictates the teaching and learning activities. Hence it is important for a music teacher to have access to and use the given documents otherwise the music students affected are disadvantaged and will fail to meet the expected standards in music by KNEC and the current KICD.

A professional teacher needs to communicate effectively to relay subject matter; establish, negotiate and help students set reasonable goals for learning. Goals typically relate to the development of students' knowledge, skills and attitudes. Communicating expectations for success and reinforcing success when it occurs is key in the teachers' service. Teachers must state their expectations clearly so that students perceive their intent. In summary, a successful teacher needs planning and organizational skills, time and resource management skills, communication and human relations skills, critical thinking and problem-solving skills, instructional delivery and assessment skills. These skills underlie teachers' abilities to understand students, set goals, create learning environments, evaluate student learning, and communicate.

However, it clearly came out from FGD that the scope of the music syllabus is wide with topics that are rarely evaluated in KCSE. Music teachers complained that the music syllabus was quite wide, especially history of music and analysis of western music. Some teachers were of the view that they were subjected to very high pressure to complete the syllabus and students did not have ample time to process and practice what they had learnt. 'When does a student digest the much content that is shoved in their brain?' retorted a teacher vehemently. 'We teach so much and yet some topics are never assessed!' lamented another teacher. They felt that units like projects were never assessed in KCSE yet they consumed a lot of time. In addition, some said that the students chose music thinking that they would study the music they listen to in the media and sing along. They soon got disappointed and bored when they found out it was not the case and instead got to listen to what they termed as strange music and composers that they could not identify with. This implied that the some sections of the syllabus were irrelevant to the current students and in this case the MOEST should consider reviewing the music syllabus to harmonize with the students' interests in the contemporary society. Secondly, the scope of the subject should be reduced to fit into the limited hours that music is allocated on the time table in the four years of secondary school or the hours allocated to music should be increased on the timetable.

5.1.8 Development of Musical Skills

As shown in table 4.6 (p.41), most of the teachers indicated that they taught concepts on Basic Skills/reading skills frequently the highest being 16(69.6%) rhythmic dictation in

simple time and rhythmic dictation in compound time. It can be deduced from the results that topics like melodic dictation in minor keys, ornaments and naming and describing cadences were given little attention in teaching. Of great concern was the large percentage of teachers 11(47.8%) who rarely taught composition of a melody to given words. However, the students' response in the questionnaire seemed to differ with the teachers' in some cases. From students' questionnaire in table 4.15 (p.61), it is evident that in developing basic skills/reading skills most students 120(66.7%) were rarely taught rhythmic dictation in simple time; 115(63.9%) were rarely taught rhythmic dictation in compound time. But the teachers' response indicates otherwise. However on learning some skills, the finding concurs with the teachers' response in terms of the concepts that were given the least attention or no attention at all. Development skills that stand out as receiving the least attention include rhythmic dictation in simple (66.7%) and compound time (63.9%), melodic dictation in minor keys (50%), modulation (48.3%), and transposition of a melody to different keys (65%). The result also shows that a high percentage of students were never taught composition of a melody to given words (58.3%) and ornaments (75%). It can, therefore, be concluded that while some Form three students received frequent tuition on certain concepts some were rarely taught or not taught at all.

These results are a pointer to the reason why music students do not perform well in these areas as indicated by KNEC in "Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination". In regard to content coverage, teachers' Focus Group Discussion (FGD) revealed that not all areas were covered. The areas that were given the least attention included: analysis, melody writing to given words, voice training, playing of western instruments, ornaments, and harmony. Most teachers claimed that wide syllabus and limited time was the main reason for the syllabus incompleteness while others attributed it to incompetence in the given areas. A few reported that the areas were deliberately ignored as they were hardly examined in KCSE. In reference to ways of ensuring syllabus coverage, a number of teachers suggested that music should be taught in primary schools and those incompetent in given areas should seek the assistance of their proficient colleagues.

FGD further revealed that teaching of two subjects was a challenge as it stretched the teacher's work load. Most teachers stated that the teaching workload and co-curricular activities were overwhelming hence very limited time for studying and examining musical

aspects in a practical way. They complained that it was very difficult for them to prepare adequately for lessons as a result. This implies that poor methodology was employed in teaching music as there was limited time to examine and chose the most appropriate activities and strategies.

It was also revealed from discussions that some teachers had limited training in college which affected their teaching of certain concepts like practicals and aural. 'In College we were not thoroughly taught playing of African instruments and Western instruments.' The reason that came out clearly is that there were limited resources for training and also the trainers were not well versed in teaching all instruments. 'Some of us are greatly affected by our trainers' incompetency in playing most of the instruments. Moreover many kinds of instruments were not even there,' revealed some teachers. These limitations call for the MOEST to be more proactive in getting music teachers together to discuss challenging areas and have them trained in workshops. In-service or refresher courses should be organized for music teachers by KICD annually. Frequent forums should be created for music teachers to share ideas on teaching various areas, for instance teachers can have own initiatives of organizing workshops where examiners are invited as facilitators and those incompetent in given areas can seek the assistance of their proficient colleagues.

Teachers' response in regard to lack of in-service opportunities in the teaching of music indicated that (78.3%) had not attended in-service courses in music. This confirmed the response from Ruth Agesa in charge of the music curriculum in MOEST that in-service courses had not been held for several years due to lack of finances. This implied that most music teachers were oblivious of the new developments in teaching strategies and content in music. It is necessary to have in-service courses for professional guidance in the teaching profession e.g. in teaching problematic areas like aural, melody writing, harmony, and music analysis. In pre-service training teachers could have not comprehended certain areas hence professional guidance through in-service courses would improve efficiency. Mwonga (2007) concurs with this as she states that teachers can be involved through organized interactive in-service courses and seminars, which offer opportunities for them to interact with education managers and other experts. Through these forums they get to share experiences and gain more awareness and clarity about the various implementation issues.

In regard to history and analysis skills, the findings in table 4.8 (p.48) indicate that history and analysis skills were in most cases taught occasionally. A large percentage of teachers

rarely exposed students to live African music 9(39.1%) and rarely taught memory skills 8(34.8%). Of great concern was the high percentage of teachers that never exposed students to live Western music 12(52.2%). To some extent these findings were in tandem with the students' responses. Table 4.17 (p.63), reveals findings on the development of history and analysis skills. In regard to history and analysis skills, the findings reveal that quite a number of Form three music students were never taught music analysis skills e.g. live Western music performance (55.6%), memory skills (41.7%), listening to recorded African music (38.8%), score reading of western music (38.8%), and observation of live African music (38.3%). This is in contrast with the teachers' response which revealed that only history and analysis, live western music performance and memory skills were least attended to.

FGD revealed that music was allocated very little time on the time table. The lower classes (Form one and two) were allocated three lessons per week while the upper ones (Form three and four) had four lessons per week. This was hardly enough for the music teachers to complete the wide syllabus in time and have ample time to guide students in practical work, aurals and projects. This meant that the teachers were to look for extra time outside class. 'This is very overwhelming considering that we have other subjects to teach!' said one teacher dejectedly. As a result music teachers resorted to drilling students to pass examinations. Music teachers should be relieved of the teaching load of the second subject to enable them cater for individual needs of the students in practical work, aurals and project.

The findings in table 4.7 (p.47), on practical skills from the teachers' response reflect that although some music concepts of Practical Skills were given prominence in teaching, performance of African instruments (52.2%) was hardly taught. The observation was in tandem with the students' response in regard to performance of African music and instruments except for the rest. The students' response in relation to practical skills, as shown in table 4.16 (p.62), reveals that although practical skills were taught to some extent, performing African instruments (75%) and African folk songs and dances (69.4%) was given the least attention followed by singing and playing arpeggios both major and minor (38.9%), sight singing and playing at sight and singing and playing major and minor scales (33.3%).

The given results depict that there is a gap between what is laid down in the music curriculum and what is taught in the classroom. This concurs with Bishop's notion (1985) that a curriculum design can only become actualized when it is adopted in the classroom. However, there is a mismatch between the 'official' curriculum and the 'actual' curriculum of the

classroom. Actual classroom activities differ from the ones stated in the National curriculum document and in spite of the nice jargon in curriculum documents', teaching remains traditional, teacher-centered and content driven, (Chisholm, 2000). Ogula (1990) posits that there is a big gap between the planned curriculum and the curriculum as translated and taught by teachers. This is because teachers were required to implement a curriculum most of them did not understand. Conway (2002) argues that, there will be a disconnect between the written document and what is taught if teachers are not part of the curriculum development process and if they're not given adequate time and in-service for trying new ideas suggested by the curriculum. It is important for the music teacher to participate in curriculum development to adhere to the structured course provided by the ministry of education science and technology (MOEST) so as to achieve the stipulated objectives and cover the content in the Kenyan music curriculum.

During FGD music teachers were interviewed on the appropriate time in terms of what class to introduce the following music concepts: aural, melody writing/ composition, harmony, analysis, practicals. It emerged from most of them that melody writing and practicals should start in Form 1, while aural, harmony, and analysis should start in Form 3. The reasons advanced for this were that the latter topics required much time and maturity on the part of students and introduction to a lot of music theory in order to grasp them fully. This could explain why there was dismal performance at the end of four years as there was inadequate time to tackle them if they were introduced late. According to the music syllabus (2002), these concepts are supposed to be introduced as early as Form one and taught systematically to Form four.

It can be observed from the given table 4.9 (p.49), that most teachers did not engage students in Music projects as reflected by the percentages. The table depicts that the bulk of the percentage of the frequency with which the teachers engaged the students in project exercises falls under occasionally, rarely and never. A large number of teachers hardly engaged students in composition of topical songs 20(87%), analysis of different genres of music (African and Western) 15(65%) and preservation of traditional African instruments 15(65%). This depicts that projects were never taken seriously by teachers in music curriculum implementation. This concurred with the students' response as reflected in table 4.18 (p.64), where 160(88.9%) were never engaged in preservation of traditional African instruments; 150(83.3%) were never engaged in composition of topical songs; 100(55.6%) were never

taught analysis of different genres of music (African and Western); 90(50%) were never engaged in performing African traditional dances while 50(27.8%) were rarely engaged. The results reveal that generally projects were not taken seriously because a high percentage of students were never engaged in it. This is in agreement with the teachers' response that projects were hardly considered.

Elliot (1995) opines that music students should be inducted into musical practices which depend on selecting significant musical challenges that confront students with genuine musical problems to solve in context in relation to the demands and traditions of carefully selected musical practices. This includes an authentic and engaging musical work (or project) to be performed (improvised, composed, arranged, or conducted). Teachers and students work together to meet the musical challenges involved in realistic musical projects through reflective musical performing with frequent opportunities for related forms of music making.

Although a big portion of the teachers regarded project work as useful in enhancing learning, this strategy was rarely used. FGD revealed that teachers did not see project work as being useful. This was probably due to the attitude that projects required too much time than was available and were not examinable at the end of the course, in KCSE. In general, it was clear that involvement of learners in hands-on activities was limited. The teaching and learning strategy such as projects, music excursions, and demonstrations help the learner to comprehend content and retain it in their memory much longer. If these strategies would be varied according to content and learners' abilities, the performance would be improved from its current state. When teaching and learning strategies are used properly, they make teaching and learning activities interesting motivating and more real and they enhance understanding.

McNergney and Herbert (2001), content that good teachers learn about their students so that they can teach in ways that are culturally and developmentally appropriate. They maintain that teachers use a variety of methods to understand the influences of students' ages, abilities, and cultural backgrounds to find out what students know, what they can do, how they think, what they value, and what gets in the way of their learning. Teachers can shape their skill of understanding students formally by reading and studying students' artifacts such as tests and projects. They can informally observe, talk with, and listen to students and their parents.

It came out from FGD that most music students had a poor background in music. One teacher vehemently said, 'Most of the students who take music are very weak. To make matters

worse they have not studied music in primary school. How are we expected to transform such students into musicians within a span of less than four years before KCSE?' It was also revealed that most of the students who are obliged to take music have an already formed attitude which is injected in them by their parents, peers, and the teachers who do not understand what music entails. The music teacher was then forced to drill such students to pass exams. Music should be taught in primary school to ease the load in secondary school. Furthermore the issue of admitting weak students in the music class implies that music does not require aptness. 'In most cases, the very weak students are dumped in the music class,' lamented one teacher. To some extent this kills the morale of music teachers as they see their subject as a 'dumping ground' for the incapable students. This coupled with many more challenges makes it difficult to process such students to music proficiency within the four years of learning. It was noted that most music students had a poor music background which curtailed their effective learning. The breakdown in the teaching of music in primary schools contributed to a great deal in this.

5.1.9 Music Resources

Table 4.10 (p.50), gives a summary of frequency and percentage distribution of resources used in the implementation of the music curriculum. It was observed that although music teachers used course textbooks and cassette/CD/DVD recording, radio cassettes, frequently, other key resource that would enhance teaching of music were hardly utilized. As reflected in the result, non-projected materials like music centers, recording studios, bands, African music instruments, flash cards, pictures/photographs, and costumes and décor, were in most cases rarely or never used. A large percentage of print material like scores/song sheets, music extracts, and internet and music dictionaries was hardly utilized. This was in agreement with the students' response in regard to the utilization of resources.

In 14(60.9%) classrooms the teaching and learning resources were available while in 9(39.1%) they were unavailable. Similarly in 14(60.9%) classrooms the teaching and learning resources were used during the lesson while 9(39.1%) indicated that they were not used. From the study, classroom observation indicated that the availability or unavailability of resources influenced the teacher's choice of teaching-learning strategy. A teacher could for instance, be forced to use a teacher-centered method for lack of non-print materials. It was

observed that textbooks constituted the highest percentage that was utilized in the implementation of the music curriculum. It was of great concern, however, to note that a minimal percentage of teachers used non-print materials. The current study confirmed Monte's (2009) conclusion that underutilization of resources impacts negatively on music curriculum implementation. In this case it limited the acquisition of psychomotor and affective skills hence a possible factor leading to below average performance in skills like music aurals, practicals history and analysis.

From FGD the issue of inadequate facilities and materials emerged strongly. 'It is a shame that a school of this calibre lacks music instruments and a proper music room,' commented one teacher. 'You will be surprised that we teach music in an old dilapidated building with a piano that is off tune and most of the keys are missing!' Without adequate and functional music resources, it is very difficult to teach music effectively. Therefore schools should consider building and equipping music rooms so as to have adequate resources. Music teachers and learners ought to be motivated to encourage effective teaching and learning. Campbell and Scott-Kassner (2010) believe that a teacher's enthusiasm is also related to job satisfaction as well as his or her interest in the music selected for the lesson.

Cambourne's Natural Theory, on which the current study draws its principles, advocates for the ability to observe actions and artifacts (compositions or recordings). Learners may select, interpret, organize and re-orient their thinking through engagement with demonstration, e.g. imitating a teacher or peers playing techniques or compositional styles. It was realized from the study that the demonstration condition was not applicable in a considerable number of classes hence music teachers failed to involve music students in musical activities and also expose them to audio-visual (non- print) and print materials. During the theoretical sessions a small portion of the teachers could make effort to use teaching aids. This probably made visualization difficult and hindered exercise and development of power of imagination. It therefore limited learners' practice of the skills and could lead to low acquisition of the same. Campbell and Scott-Kassner (ibid) explicitly project that performance skills are learnt by learners who imitate or are otherwise influenced by the behavior and comment of their teacher. Verbal comments are far less effective than demonstration. The teacher who performs is critical to the students' well being.

Lack of music instruments and proper music classrooms was reported as one of the major issues faced by teachers in teaching music. The issue was due to lack of finances. Most music instruments were considered to be very expensive and most school heads did not find it economical or viable to spend so much money on such instrument considering the small number of students that take music as a subject. Limited support from school administration as reported by (73.9%) respondent teachers led to unavailability of teaching-learning resources. Most teachers reported that it was difficult to go for music excursions like in music symposiums and also participate in Kenya Music Festivals which enhance the music students' musical knowledge as recommended by the MOEST in the music curriculum. Engaging skilled instrumentalist (African and Western) in providing extra tuition to music students was a very big issue. Yet music teachers were expected to produce proficient learners at the end of the four years which would be gauged by the high performance in KCSE. Supporting music teachers to take students to music excursions will ensure depth and breadth coverage of content.

This observation confirms that learning in the given schools is theoretical as learners are denied experiential learning due to unavailability of key resources. Bishop (1993) observes that proper use of resources can extend education beyond the four walls of the school and embrace a wider spectrum of people. Uses of Audio-visuals (radios, computers, projectors etc) are vital as they vary the stimuli in a classroom. This enhances retention of content as they are powerful in holding the learner's attention and interest for they involve more than one sensory channel which can in the long run be translated into better performance.

Richards and Rodgers (1986) concur with the fact that resource materials need to be varied so as to realize teaching and learning objectives. They ascertain that participatory (experiential learning) should be employed for effective teaching and learning. They go on to assert that:

The role of instructional materials within a method or instructional system will reflect decisions concerning the primary goal of materials (e.g to present content, to practice content, to facilitate communication between learners, or to enable the learners to practice content without the teacher's help), the form of materials (e.g text book, audio visual, computer software), the relation of material to other sources of input (i.e whether they serve as a major source of input or only as a minor component of it), and the abilities of the teachers (e.g their competence or degree of training and experience), Richards and Rodgers (1986, p.25).

In addition, Glassgow & Hicks (2009) say that students find the use of the internet and telecollaborative environments engaging and motivating. The use of the internet is an emerging technology. For instance, Noodle Tools, at <http://www.noodletools.com>, is a free suite of interactive tools designed to aid students and professionals with their online research. Although technology provides an attractive and often motivating alternative to conventional hands-on experience, the evaluation and preparation time remains the same. The idea that the internet can provide serious instruction sometimes requires an adjustment in perception and context change with both students and parents.

In agreement to the same, Campbel & Scott-Kassner (ibid) propose that computers for independent and small group projects can be set up in one corner of the room, to which a Musical Instrument Digital Interface (MIDI) station can be attached. A high-quality sound system with the capacity to play compact discs (CDs), and cassette tapes is basic to any successful instruction. Overhead transparency projectors and video cassette recorder (VCR) and digital video disc (DVD) equipment are also critical. A table with chairs, on which cassette tape players with headphones can be set, can make for an ideal independent listening and ear-training lab. A teacher's desk, a personal computer, files, and storage cabinets complete the list necessary furniture. Visual appeal- chalk board with staff lines, attractive posters and color photographs of performers, composers, dancers, instruments, maps, and timely announcements. Campbell and Scott-Kassner (ibid) advocate for a music teacher to have a personal collection of recordings, videotapes, and DVDs, books, and basal series textbooks which can stimulate the design of successful lessons and expose students to audio-visual and print materials (recordings, video tapes, digital video discs, slides, colour transparencies, photographs and websites, basal series textbooks that feature attractive recordings and sometimes video sources, posters, and computer-assisted instruction programs).

5.2 Instructional Methods/Strategies undertaken by Music Teachers to Implement Music in the Classroom

Strategies or instructional methods are paramount in ensuring that music skills, content, attitudes and values are taught in a systematic or orderly manner. Data regarding the strategies undertaken by music teachers to implement music in the classroom elicited varying responses from teachers and students, observation schedule and Focus Group Discussion. It is

expected to have the given variations as the students and teachers are bound to have conflicting perspectives toward issues that regard curriculum implementation. Class observation, however corroborated the responses.

The students' report as contained in figure 4.11 (p.52), indicates that the most frequently utilized strategy was lecture 175(97.2%) followed by discussion 115(63.9%), and group work 95(52.8%). The strategy which was occasionally utilized to a high extent was question and answer. A number of music students 85(47.2%) were rarely engaged in music performance and 55(30.6%) indicated music teachers rarely utilized demonstrations and 35(19.4%) never demonstrated practical concepts. The strategy of discovery 110(61.1%) was never utilized. The results show that a variety of teaching strategies were utilized but the least utilized strategies were discovery and demonstrations while the most utilized was lecture method. This is in line with the teachers' response except for the use of demonstrations. The teachers' response as per the findings, in figure 4.7 (p.40), reveal that quite a number of teachers used a variety of teaching strategies; giving of exercises, discussion, question and answer, group work, demonstrations, performances, but lecture method (87%) was predominant while the least used was discovery method (56.5%) and demonstration method 8(34.8%).

Similarly, it was realized from classroom observation that the main teaching strategies included: lecture, and question and answer. However, it was observed that a large percentage of teachers did not use discovery method 18(78.3%), demonstration 13(56.2%), and to some extent, question and answer 7(30.4%) and assignments/exercises 6(26.1%). Classroom observation showed that instruction took the form of expositions in which theoretical work was dominant. Although as per the findings students were, to some extent, given opportunity to participate in practical activities, it is only a small percentage of music teachers that engaged learners in practical activities. The study considered practical activities to be adequate if learners were consistently engaged in learning activities at least during the one double lesson that was indicated on the timetable. Demonstrations which allow the student to observe and imitate the teacher were to a great deal ignored.

As observed from the findings elicited by the three instruments; questionnaires, classroom observation schedule and Focus Group Discussion, a large percentage of the respondents used the lecture method which is teacher centered. Only a small percentage used learner centered methods the least used being discovery 18(78.3%), demonstration 13(56.2%), question and answers 7(30.4%) and assignments/exercises 6(26.1%). Given that teachers may

practice their best teaching skills when an observer is in class, it reinforces the fact that other strategies not observed might not be in practice at all. It is evident from the findings that teachers dominate lessons and this indicates an emphasis on content and knowledge acquisition. This makes students in a number of schools passive learners with little participation, which could possibly have a negative impact on their understanding of the music curriculum content. This re-affirms Digolo's observation (1997) in regard to teaching music in secondary school that teachers teach with a focus upon examinations and in the process compromise the understanding of the concept. This, however, is contrary to the music syllabus requirements which emphasize learner –centered approaches to teaching music.

This finding is important because it shows that the mode of instruction in most classrooms is still very controlling, direct and undemocratic. Teachers must develop teaching strategies that not only transmit information but also encourage learners to learn independently for instance using the discovery method. An analysis of the findings presented in figure 4.7 (p.40) and 4.16 (p.62), show that there is a sharp contrast between what teachers claimed to be doing and what they did in class. This discrepancy could be interpreted as a gap existing between the objective meaning by curriculum developers and the subjective meaning by music teachers given that they implement the syllabus depending on their understanding.

It was revealed in Focus Group Discussion that the methods employed in teaching music in the classroom in specific reference to: music theory, history and analysis, aurals and practicals. The responses were as follows: lecture method, question and answer, discussion and demonstration. The results depict that, learner –centered strategies in learning music like question and answer, group work, discussion, demonstration were to some extent utilized in certain schools. Lecture method, which is teacher centered on the other hand was used to a great deal. The results were consistent with Mushira's (2000) study that inadequate time is allocated for the teaching of Kenyan indigenous music and that teaching and learning activities are predominantly theoretical hence experiential learning found to be lacking. Student-centered approaches assist the students to answer questions, discuss, explain, and argue out points in class. Students can corporately work in groups under conditions that assure both positive interdependence and individual accountability. Student-centered methods also help to make the teaching and learning experience interesting to students because student involvement enables the learners to understand and contribute fully during the learning

process. They also encourage independent and discovery learning. This view on student centered methods is in tandem with the MOEST (1992, 2002).

In regard to mastery of skills, few practice sessions are inadequate for mastery of skills, and mastery is enhanced when students are given multiple opportunities to work in different content areas and contexts. In teaching music both the expository (explanation) and heuristic (experimental) approaches of teaching are required. This is voiced in 'The Kenya Education commission' report by Ominde (1964) where he discourages the drill method of teaching that negates activity and learner participation. Drill method which is one of the teacher centered methods is one of the contributing factors to low achievement in education as advanced by Ominde (ibid). He encourages teachers to use instructional methods that are activity oriented learner-centered. In the same vein Gachathi's report (1976) advocates for learner centered methods like the discovery method. He observes that one of the basic requirements in making education relevant to the common challenges experienced by learners is to enable them to observe phenomena of the environment, gather data about them, interpret the data and then use them to solve problems. This is applicable to the teaching of music in units like practicals (African and Western music).

Piaget's developmental psychology implies that a music teacher ought to present the subject matter sequentially and in a logical and integrated manner. Teaching of new skills must be built on the previously acquired skills. This is in line with Bloom's taxonomy of knowledge acquisition which demonstrates that acquisition of knowledge is hierarchical beginning with lowest level, knowledge, comprehension, application, analysis, synthesis up to the highest skill which is evaluation. He identified three domains of educational activities; Cognitive-mental skills (knowledge), affective (growth in feelings or emotional areas (attitude) and psychomotor (manual or physical skills). Taxonomy of learning behaviors can be thought of as the goals of the learning process. That is, after a learning episode, the learner should have acquired new skills, knowledge and attitudes. In the same vein Kodaly believes in progressive attainment of music skill and sequencing of what is to be learnt. Suzuki on the other hand advocates for individualized instruction.

The syllabus in the Kenyan music curriculum is divided into four areas, namely Basic skills, History and analysis, practical and project. Despite the clearly stipulated objectives, it appears that most music teachers have clung to the traditional methodologies in teaching music. Akuno (2012) states that:

The teaching of music has been pro-western and rather theoretical in Kenya. The current syllabus, though stated in such practical terms, is still a victim of the traditions set by the early teachers. The mode of delivery has remained theoretical..... Teaching is so heavily examination focused, that the commutative nature of music learning, as aptly reflected in the syllabus, is of no use to the students. Since not much focused learning really goes on, musicianship is barely developed (p.278)

Akuno (ibid) further elaborates that in Kenya, the theoretical approach characterized by content-focused instruction, leaves little room for reflection or engagement with gathered information. This is compounded by examination based assessment that demands recall. Richards and Rogers (2000) contend that for goals and objectives to be achieved educational practices should be well applied and that the effectiveness of teaching and learning is determined by the type of teaching techniques, approaches and methods applied. In most cases music teachers tend to use teacher-centered approach (expository) where the teacher exposes knowledge to the learners and the Learner-centered (Heuristic Approach) where learners are encouraged to find information on their own. The methods may not apply to all the areas of music knowledge hence the music teacher needs to be innovative to choose methods that are logically sequential and provide for sequential learning.

5.2.1 Teaching/Learning Activities

The information in table 4.6 (p.41) generally, depicts that majority of teachers engaged Form three music students in a variety of activities. However, it was noted that a number of activities were never utilized. These included: composing melodies 18(78.35%), visiting music centers 16(69.6%) and participating in music activities 16(69.6%), listening to a variety of African 8(34.8%) music and dancing 12(52.2%). This was similar with the information obtained from the students' questionnaire in table 4.21 in regard to activities that were frequently utilized. However, in relation to activities that were rarely put into practice, writing melodies, listening and imitating given melodies were outstanding. Generally, it was observed that majority of Form three music students were engaged in a variety of activities. However, it was noted that a number of activities were never utilized. These included: composing melodies 160(88.9%), dancing 120(66.7%), visiting music centers and participating in music activities 100(55.6%), listening to a variety of African music 115(63.9%), dancing, writing melodies, listening and imitating given melodies and voice training 65(36.1%). These were in tandem with the teachers' response except for the last three. From classroom observation as reflected in table 4.17 (p.63), it was deduced that a

variety of learning activities were used in the music classroom. However, a big percentage of teachers did not engage music students in, dancing 19(82.6%), playing of instruments 8(34.8%), listening to music 10(43.5%), clapping and tapping rhythm 12(52.2.8%).

Composition includes all activities directed toward the creation of music. Composition is thought to include creativity relating to many aspects of music other than just composing songs; for instance, interpretation in performance, improvisation, and determining phrases. Performance includes singing or playing an instrument. Musical performance involves developing neuro-muscular responses in relation to aural discriminations. Listening concerns attending to musical performances; it can lead to exposure to diverse musical styles and the development of discriminative listening skills. Listening can be passive but it also includes knowledge of musical elements. Listening might include discriminations concerning the way music is put together (theory and style) as well as aspects of dealing with sophisticated aural discernments such as instrumentation, form and rhythm. Listening may even include acoustics. Musical discussions necessitate a vocabulary of musical terms and expressions which people can use to label and talk about the musical phenomena. Formal words or terms are needed to describe music occurring in time and to allow communication of the effect music has on listeners.

From the given findings it is clear that, although some teachers employed a variety of activities in teaching music, a quite a number did not engage students in composing melodies, listening to a variety of African music, dancing, writing melodies, listening and imitating given melodies, voice training, playing instruments, clapping and tapping rhythms and visiting music centers. Research reveals that the greater the involvement in class, the greater the acquisition of knowledge and skills. In general it was confirmed that, composition, performance, listening, musical discussion, aesthetic sensitivity were to a large extent ignored.

Reimer (1989) contents that the goal of interacting with music is to experience it. Instruction in music must help that experience to be as powerful and satisfying as possible. He asserts that the objectives of general music education are to improve musical perception, to encourage musical reaction, to enhance musical creativity through more expert and sensitive performing, composing, and improvising; to increase the depth and breadth of concepts about the art of music and how it works; to develop analytical abilities; and to promote more refined evaluations of music. To the extent that these foundational objectives are being met

successfully, students are likely to achieve a desired outcome which is to value music intrinsically.

Additionally, Reimer (ibid) gives four basic means for achieving heightened aesthetic experiences of music in addition to listening to it. These include:

- Creating which gives direct access to musical experience because it requires that artistic decisions be made about sounds as in composing, performing and conducting, improvising and intensive listening.
- Conceptualizing; Concepts about music give a logical, developmental, artistically focused medium by which to build progressively more challenging experiences of music.
- Analysis which is a mode of conceptualizing which focuses on the internal conditions that make sounds expressive.
- Evaluation which is the making of judgments about the quality of pieces of music and their performance is a necessary means for illuminating the inner workings of music and exploring its effective power.

In support of this, Madsen & Kuhn (1978) advocate that the student experience all aspects of music within a lesson since music involves numerous activities: composition, performance, listening, musical discussion, aesthetic sensitivity. That is, students should create, engage in rhythmic bodily activities, listen, discuss, read notation and perform. Learners are the main recipients of a curriculum and it all depends on how they perceive it, what value they attach to the subject so that they can commit themselves to all the instruction given by teachers, the assignments and even going a mile further to read extra materials in that subject. In the schools studied, the observation schedule indicated that majority of the learners were not meaningfully engaged in learning activities and the activities were hardly planned to arouse and sustain learners' interest. During the FGD teachers indicated that they were overwhelmed by work. A music teacher had two subjects to teach which constituted at least twenty eight lessons, notwithstanding having other responsibilities including all music activities in the school. In their responses most teachers exuded discouragement due to the large amount of work, 'I feel so overwhelmed with too many lessons that at the end of the day I do not feel like engaging in another activity'. This implies that such teachers would not be able to provide extra tuition for music practicals and would not be energetic and motivating in lesson

presentation. It is prudent that music teachers be relieved of two subjects and more lessons be allocated for music on the school timetable to complete the wide syllabus in time.

From the findings presented in the table 4.14 (p.60), most of the teachers 20(87%) taught content that was related to the subject matter; 18(78.3%) of the teachers developed the lesson systematically; 15(65.2%) were adequately prepared and clarified on the lesson objectives and stated the teaching procedures in simple and clear language. It was however noted that in 13(56.5%) cases adequate time was not allocated to the content. The findings show that although most teachers were prepared in teaching the music classroom, time allocation to content received the least attention. This implies that the content was not covered in depth. Classroom observation showed that a number of teachers 21(91.3%) linked current lesson with the previous one but a few 2(8.7%) did not; 19(82.6%) teachers introduced content based on the learners experience while 4(17.4%) did not; 17(73.9%) teachers had a motivating and interesting introduction to the lesson while 6(26.1%) did not.

It can be concluded from the given findings that the teachers introduction and presentation of the music lesson was well done except for the few 'NO' cases. These reflect that there were teachers who did not use learning resources during the lesson and some who did not motivate the learners in the introduction of the lesson. This explains why some students found the music lesson boring. While a minority of schools had materials and demonstrations appropriate for the purpose, a majority scored fair. In a few of the schools the teacher appeared to be enjoying the teaching and was seen to be sympathetic to the needs and problems of the learners. In addition, a number of the teachers tended to exercise patience with the learners. However, improvisation in majority of the lessons observed was low.

It also emerged from the teachers' discourse that there was low opinion of the music subject by colleagues, administration, parents, and students hence they lacked support. 'In most cases students don't take music because the parents, teachers and school administration say it does not take anybody anywhere.' In this way music teachers were demoralized as they lacked physical and emotional support. Teachers had low morale due to lack of motivation and instead they were blamed for engaging students in the music activities which took most of the students' time hence affecting their academic performance. Some felt unappreciated yet they did so much for the school. One of the teachers retorted, 'I work so hard yet the comment I hear from the school is that music does not get anyone far!' It was also evident that some institutions felt that music was uneconomical since the subject had few students taking it.

One music teacher said, 'The principal cannot look at my music budget twice. All he says is that this is too expensive for five students.' This situation calls for urgent sensitization of parents, non-music teachers, administrators and policy makers on the importance of music in order to change their attitude toward music.

The table on classroom observation further shows that majority of schools did not have good time management in the work plan and the execution of time during the lesson. In addition, majority of the schools did not have very good class control where the teacher failed to ensure that all students were engaged in relevant learning activities. It was observed that this was due to lack of or inadequate music resources. However, majority of teachers were good at handling disruptive behavior appropriately. Most of the teachers were good at relating students' ideas to the content being taught and discussing students' misconceptions. As evidenced by Focus Group Discussion, teachers who preferred teacher centered methods confirmed that such approaches enabled them to tackle a wide area of the music syllabus within a short time as opposed to learner centered methods which were time consuming. Some teachers noted that teacher-centered methods enabled them to explain facts easily to students. Other teachers however highlighted that varied application of the methods of teaching led to effective teaching of music although this was rarely used in the classroom.

Borich (2011) points out key behaviors contributing to effective teaching. Approximately ten teacher behaviors have been identified that show promising relationships to desirable student performance, primarily as measured by classroom assessments and standardized tests. They have been categorized into key behaviors and helping behaviors. Key behaviors are considered essential for effective teaching and include:

- Lesson clarity which refers to how a teacher's presentation is to the class in terms of clarity of ideas, logical explanation of concepts; direct, audible non-distracting oral delivery.
- Instructional variety which refers to the teacher's variability or flexibility of delivery during the presentation of a lesson e.g. asking questions, using learning materials, equipment, displays, and space in the classroom. The physical texture and visual variety of the classroom can contribute to instructional variety. This in turn influences student achievement on end-of-unit tests, performance assessments, and student engagement in the learning process.

- Teacher task orientation refers to how much time the teacher devotes to teaching an academic subject. Most researchers agree that classrooms in which teacher-student interactions focus primarily on subject-matter content, which allows students the maximum opportunity to learn and practice what was taught, are more likely to have higher rates of achievement. The achievement is enhanced where the relationship between the teacher and the learners provides the energy to motivate and challenge learners to reach increasingly higher levels of understanding.
- Engagement in the learning process/engaged learning time refers to the amount time students devote learning in the classroom. The time students are actively engaged with the instructional materials, and benefiting from the activities being presented.
- Student success rate refers to the rate at which students understand and correctly complete exercises and assignments.

Helping behaviors can be used in combination to implement the key behaviors and include:

- Using student ideas and contribution/reasoning, problem solving, independent thinking achieved through teacher-mediated dialogue that helps learners restructure what is being learned using their own ideas experiences and thought patterns.
- Structuring; are teacher comments made for the purpose of organizing what is to come or summarizing what has gone through before. Ways of structuring include: signaling, emphasis, advance organizer, verbal markers, and activity structure.
- Questioning includes content and process questions. Content questions are posed to have students deal directly with the content taught. Process questions are meant to encourage different mental processes; to problem solve, to guide, to arouse curiosity, to encourage creativity, to analyze, to synthesize and to judge also goals of instruction that should be reflected in the questioning strategies.
- Probing refers to teacher statements that encourage students to elaborate on the answer, either their own or another student's.
- Teacher affect; effective teachers provide warm and encouraging classroom climate by letting students know help is available. A teacher who is excited about the subject being taught and shows it by facial expression, voice inflection, gesture, and movement – thus communicating respect and caring for the learner – is more likely to hold the attention of students and motivate them to higher levels of achievement than one who does not exhibit these behaviors.

However, Reimer (1989) argues that there is simply no way to fill in the theory-practice gap completely. Individuals are so diverse in their belief systems, their orientations to their subjects and to learners, their knowledge and understandings, their motivations; that no two people are likely to interpret something as complicated as curriculum plan identically. Curriculum phases get funneled through the personality, values, beliefs, human potentials, and human limitations of that person who is a teacher. To ensure that teachers are competent to make interpretations that are professionally sound even if individual, pre-service and in-service teacher education must be keenly taken into consideration. Both teachers in training and in service need to be steeped in:

- A valid philosophy of music education and new developments in philosophy
- An understanding of the relevance of related fields to the music curriculum including new developments in those fields
- Knowledge of valid bases for sequence decisions and changes in that knowledge as they occur

In addition, Walker (1998) maintains that good classroom discipline is a critical element affecting a music educator's success or failure. A teacher may have all the necessary musical skills to succeed but lack expertise in important non-instructional skills: motivation and classroom discipline. A music teacher is required to arouse students' interest, promote eager involvement, kindle group spirit, and encourage student action in his/her attempt to motivate them. Good discipline is evident in situations in which students exert an optimal amount of energy in trying to learn what a teacher is attempting to teach rather than wasting energy on other unproductive activities. A teacher may be considered a good disciplinarian if he/she has learned to use force of motivation to keep students moving toward their academic goals. College and university instructors in music education methods must accept the responsibility of classroom leadership in this important aspect of teaching training.

Walker (ibid) proposes that music educators can motivate students by developing an association between music and the type of person that students admire, thus appealing to teenagers' need for a positive self-image. Through their own actions and external influences they can establish role models to serve as motivating forces. External influences could include such things as pictures and stories of famous people who are exceptional musicians but who are equally known for other accomplishments. Teachers must base their classroom

motivation on the intrinsic needs of the students. Motivational factors include: internal and external factors namely:

- Fear and desire; fear of failure strongly affects behavior especially of preteen and teenage students; when students are motivated by desire which is genuine interest in achieving a goal, limits are removed and a whole new level of creativity is opened to them. Building a desire to learn holds long lasting and far reaching benefits for students, teachers and entire music education programs.
- Music contests; competitive and non-competitive music contests contain the motivational elements of both fear and desire and affects both teachers and students.
- Award; awards or rewards are meant for accomplishment of a specific set of objectives. Awards provide an opportunity to recognize students who achieve some degree of excellence in their work and provide extra incentive for students who can be considered underachievers.
- Testing and grading; tests and grades hold some potential for motivating students toward musical success.
- Performances; Young people are natural exhibitionists and they should be placed in group and solo performances as often as the practical limits of the music program permit. Inviting alumni to participate in a performance upon occasion can be a source of motivation for student participants, as well as a positive public relations effort. Concert programs listing the names of all student participants are another motivational aid.
- Photographs/recordings; video tapes of concerts can serve as an incentive for excellence as students like to see and hear themselves in performance. A cassette or CD recording of their own performance can provide a lasting sense of pride for student participants. That sense of pride translates into motivation for the future.
- Group spirit; group activities appeal to students' need for sense of belonging.
- Complements; successful teachers can motivate learning through their positive and friendly attitudes, as well as through their personalities. It is up to the teacher to set the example and create an educational environment in which students feel good about themselves. When students feel good about themselves, they perform accordingly.

5.2.2 Challenging Music Concepts/Units

It is evident from table 4.14 that the most challenging units to teach were aural skills 18(78.3%), music analysis 16(69.6%), melody writing 15(65.2%), harmony 13(56.5%), playing of African/Western instruments 12(52.2%), and an equal proportion of teachers 7(30.4%) indicated that translating from solfa to staff notation and listening to music was challenging to teach. On the other hand, the less challenging skill to teach was history of music 3(13%).

On the other hand, table 4.23 gives a summary of the frequency and percentage of the distribution of music topics learners found to be challenging. The response revealed that the most challenging topic was aural skills 174(96.7%), followed by composition of melodies to given words 162(90%), analysis of Western music aurally and visually 156(86.7%), harmonizing a melody in S.A.T.B 140(77.8), continuation of melodies in simple and compound time 135(75%), singing minor keys 123(68%), playing African instruments 120(66.7%), ornaments 113(62.8%), sight singing/playing 99(55%), transposition 84(46.7%), playing Western instruments 57(31.7%), and singing in major keys 35(19%). These results are synonymous with the ones elicited from the students' and teachers' questionnaire.

5.2.3 Reasons for Challenges in Given Music Concepts

Data elicited from the open ended questions by teachers and students was varying in response. It was found out from the students' and the teachers' questionnaire that some topics of music were challenging to some teachers to present to students during the teaching learning process. In the analysis of reasons given by teachers for the challenges of teaching the given skills the following themes were identified: methodology and resources, teacher competence, and student attitudes.

In line with methodology and resources, there was lack of or inadequate materials e.g computers, videos/ audio visuals in teaching history and analysis. Moreover lack of resources limited the instructional methods teachers would employ in teaching. Some teachers indicated that students had varying capabilities hence a need to employ a variety of teaching strategies to attend to individual students but they were forced to employ one type of method like lecture method due to lack of or limited resources.

In regard to issues of competence, a high percentage of teachers indicated that some skills like aural, harmony, solfa notation and playing of African and Western instruments were not tackled in depth during pre-service training hence limited knowledge in the given areas. During the FGD some teachers acknowledged that 'nobody is good in all content areas.' Therefore if they did not find time to approach colleagues who were well versed in these content areas they omitted them in their teaching. These content areas were identified as, melody writing to given words, harmony, singing in minor keys, modulation, playing African instruments, playing western instrument aural and analysis. This implied most teachers leaned towards their areas of specialization and interest thus the music syllabus was not taught holistically.

Concerning attitudes, a number of teachers indicated that, students perceived aural as difficult and had a fixed mind that harmony was difficult. They reported that students find it difficult to internalize the concept of rhythm and melody at the same time when required to write a given melody in aural. Actualization of sound was viewed as very difficult by most students hence they lacked confidence in tackling aural and harmony and melody writing. The students' attitude to Western classical music was negative as they lacked interest in listening to it.

On the other hand, Form three music students gave conflicting reasons why they found the given topics challenging. The views that emerged from a majority of students were categorized under several themes which included: methodology, limited time due starting some units late, frequency of practice, wide scope, teacher absenteeism due to co-curricular activities in Kenya Music Festivals (KMF), little attention given to some units, teacher's attitude, resources, and syllabus relevance.

In regard to methodology, a number of students indicated that the Style of teaching aural was not satisfactory. The students indicated that 'when we are left to listen to the radio cassette and a marking scheme to refer to, it does not help much'. This implies that they needed the teacher's guidance. In reference to music analysis, students complained that they were given notes got from symposiums which they found difficult to comprehend to read. Following the music score and listening to the music together with the students was rarely done by the teacher.

Another theme that emerged was limited time. Music concepts like aurals needed much time for practice yet the forty minutes allocated on the timetable were not adequate. The students also indicated that the time allocated for music aurals in exams is inadequate. They thought that the fifty minutes allocated did not allow them to internalize the various concepts tested and then write them down.

In addition, the theme of frequency of practice emerged. It was indicated that, there was inadequate practice of music aurals which was hardly taught in class and was rarely practiced till Form four. Other students indicated that they started learning aurals in Form three, yet aurals required a lot of time to practice and there was hardly time to practice due to a very busy schedule. Some students indicated that 'last minute rush approach to music aurals and practicals makes it impossible to master concepts'. African music practicals were only taken seriously in Form three third term hence they hardly had enough time to practice and master the music by KCSE.

A great number of students reported that the scope of some units was too wide. They indicated that history of Western music involves mastery of a lot of very hard terminologies, characteristics and dates which makes it hard to grasp. The students went further to report that the wide variety of African instruments and traditional dances made it difficult to classify and identify respectively. Furthermore naming the varied communities was challenging. They indicated that history of Western music was broad and different books gave varied information hence making it confusing to internalize the concepts.

Teacher absenteeism due to co-curricular activities especially in second term every year contributed to late syllabus coverage, omitting or 'brushing over' some topics. In most cases teachers were not available to offer individual tuition after 4.00 pm since they were involved in other school duties.

Some concept areas were given little attention. The students reported African music was taught on rare cases and mostly revised after tests. In most cases students were either given notes to read or asked to make their own notes.

Other challenges were due to teacher or student attitudes. A number of students reported that music was often taken lightly by students as it was considered an optional subject and not popular in school. One of the students expressed her negative attitude toward music by stating that, 'There is a lot of bias in this class, I regret my decision of taking music since I

didn't know what to expect. The teacher shouldn't think that since you don't know you shouldn't know'. This implies that the weaker students were ignored in some cases hence discouraging the students.

Other students claimed that the type of music taught was not interesting and was not market-oriented in the Kenyan music industry: 'Classical music is mainly boring and irrelevant in our context'. Other students stated that if they were given a choice they would do contemporary music which includes popular music. This implied that students found the music syllabus irrelevant to some extent. There is a need to review the syllabus content to make it manageable within the four years of study. Include music that appeals at students' taste in the syllabus to encourage to take music and to enjoy music lessons.

Last but not least, the issue of resources was brought out. Some students said the music subject had no revision materials or books like in other subjects. This made it very difficult to revise for various topics.

5.2.4 Strategies Used to Overcome the Challenges

In the open ended questions the teachers suggested the use of internet in teaching history and analysis and playing of African and Western instruments and a lot of demonstration should be employed by significant others. Furthermore the services of resource persons could be sought and students could be exposed to live performances. In regard to aurals, they suggested that aurals should be introduced in Form one and systematically taught in small units for four years. Moreover, melody and rhythm should be taught separately and simple pieces should be used. At the same time recorded tests should be introduced as early as Form two. Concerning harmony, frequent practices could be employed by giving a lot of exercises plus the utilization of group work.

On the other hand, Form three music students suggested strategies of countering the challenges of grasping the given music concepts. The results that were yielded from the open-ended questions were summarized in the following themes:

In regard to methodology the respondents suggested that it would be appropriate for music students to encourage and help each other by holding more discussions/group work. They

also suggested that the teachers should have a practical approach in teaching music. A number of respondents complained that in most cases the teachers gave them a lecture on a music concept and asked them to make notes. They found such lessons to be boring and uninvolved, 'the teachers should make the lesson lively, I mean music is life, we should feel it!' They preferred to have a discussion of African and Western music done more often: 'we should be given more exercises on analysis of both African and Western music on a daily basis.' In addition they needed to be given homework in music daily to test them on each topic learnt and music CATs were to be done once or twice a week. Most students felt that the use of repetition for mastery of content was key as practice makes perfect. Others suggested individual tuition as expressed in the statement: 'Teachers should pay more attention to us and meet us at a more personal level'. The Form three music students also suggested that they needed more practical lessons and the teacher was to be there to guide and correct them when they went wrong. In addition, they needed qualified teachers to teach different instruments: 'Most of us are limited to singing or playing the recorder because the teacher cannot play certain instruments'. The students suggested that a day should be set apart in every month for playing instruments, singing and dancing after which marks should be recorded so as to make the exercises serious and competitive.

In line with limited time to study a concept, they suggested the increment of lessons on the music timetable to create more time for the wide syllabus: 'Music is given few lessons. Music lessons should be given more consideration like any other subject. More emphasis should be given to music as a subject.' Music practicals were to commence as early as form one, especially the playing of African instruments so as to avoid the rush to practice in Form four.

In relation to frequency of practice, it was suggested that aural tapes ought to be listened to frequently with the teachers' help. Music projects should be frequently given to improve musical skills as students would be motivated to practice frequently for presentation.

The respondents suggested that they should have more than one teacher for music to curtail teacher absenteeism especially during the Kenya Music Festivals.

In reference to the wide scope of the music syllabus and little attention given to some music units, the respondents suggested a review of the music curriculum so as to determine the scope of units like history of western and African music. As for the music the classical music

that they termed as boring irrelevant in their context, the respondents suggested that the syllabus should be reviewed to include Western and Kenyan contemporary music. It was also suggested that more time should be allocated to paper three which constitutes, music theory, history and analysis, and general music knowledge as it is too broad. More opportunities for practice were to be given for music practicals.

In regard to attitude, the respondents suggested that parents should be made aware of the importance of music so that they can stop discouraging them to do music. Some indicated that the school administration and other teachers should value music and allow them to practice more freely instead of restricting them during prep time. Majority suggested that it would be encouraging for the school to give positive comments about the music subject than always condemn and demean it. In reference to the music subject teachers, the Form three students suggested that the teachers should be free and concerned with every student and should be more patient with them if we don't understand.

Most students suggested that schools should consider equipping music rooms with computers to enable them to research frequently on the internet in regard to music history, listening to music and music practicals. Others suggested going to music symposiums and learning from other people, exposure through visiting various music centers, music conservatoires, attending music concerts, use of visual aids for African music; actual instruments, photographs/drawings, videos of various dances and folk songs and having practical music activities, providing more music textbooks, provision of music theory revision books, and writing revision materials for the music subject. Others suggested interacting with practicing musicians, buying music instruments for practicals, providing realia e.g. to see different instruments learnt, to watch African dance performances at Bomas, and to watch live concerts of music forms learnt. Some students emphasized that they should be given access to CD and cassette players: 'Teachers should be letting us have access to the radio and aural cassettes without restriction.'

5.2.5 The Frequency of Evaluating Music Units in a Term

Results in figure 4.8 (p.42), showed that the units that were evaluated most times (that is, ranging from twice to more times) were history of Western music 22(95.7%) and African music 20(87%); those units evaluated least times included music aural 16(69.6%) and music

practicals 14(60.8%). Of great concern was the high percentage of music projects that were not evaluated at all 18(78.3%). This reveals that teachers did not test the students adequately in aurals, practicals and projects.

In contrast, results as reflected in figure 4.12 (p.54), shows that majority of Form three music students 130(72.2%) indicated African music was mainly assessed twice in a term while 50(27.8% indicated it was assessed thrice; as for history of western music and analysis, 120(66.7%) indicated it was assessed twice while 60(33.3%) indicated it was assessed thrice; some students indicated that there were units that were assessed once or not at all in a term and these included: music aurals which 90(50%) students indicated was assessed once a term while 80(44.4%) indicated it was not assessed at all; music practicals, which 77(42.8%) students indicated was it was assessed once a term while 88(48.9%) indicated it was not assessed at all; 39(21.7%) students indicated that music projects were assessed once a term while 141(78.3%) indicated they were not assessed at all. As revealed in the findings, a number of Form three students were assessed in music aurals and practicals once indicating they were not exposed to adequate testing. On the other hand projects were never assessed. This was a replica of the teachers' responses.

5.2.6 Performance of Form Threes in Music over the Last Three Years (2010-2012)

Figure 4.10 (p.45), reflects the Form three students' performance in music for the last three years in Nairobi County. It is clear as recorded that a big number of schools attained below grade C+ 12(52.1%) while 11(47.8%) attained C+ and above. The best grade is 'A' attained by three schools; 'A-' is attained by one school; 'B+' by three schools; 'B' by four schools. The mean grade for the 23 schools was a C+ (7.6). It can be concluded that the mean score was above average. Although the mean score was above average, individual grades reflect that more than a half of the schools scored grade C and below. This indicated that music was performed dismally at school level and this could be what was extended to the national level in KCSE. These findings are in line with the previous observations from KNEC report (2011) on KCSE music performance which identified poor teaching methods as a reason for poor performance in music.

5.2.7 Recommendations in Tackling Issues Faced by Teachers in Curriculum Implementation

The following recommendations emerged:

- i. More lessons should be allocated for music on the timetable to complete the wide syllabus
- ii. In-service should be organized for music teachers by KICD annually
- iii. Refresher courses should be organized by KICD
- iv. Frequent forums for music teachers to share ideas on teaching various areas
- v. Own initiatives of organizing workshops where examiners are invited as facilitators
- vi. Sensitize parents, non-music teachers, Administrators and policy makers on the importance of music
- vii. Building and equipping music rooms
- viii. Motivating teachers and learners
- ix. Review the syllabus content to make it manageable within the four years of study
- x. The MOEST should be more proactive in getting music teachers together to discuss challenging areas/train in workshops.
- xi. Music teachers should be relieved of the teaching load of the second subject to enable them cater for individual needs of the students

5.3 Contributing Factors towards Music Students' Performance in Examinations

The students' questionnaire was used to triangulate the teachers' questionnaire and the focus group discussion. It was geared toward investigating the contributing factors toward music students' performance in examinations. Open-ended questions were asked in regard to the teaching-learning issues faced by students that would contribute to their performance and proficiency in music and these included: learners' entry behavior, introduction of the music subject in Form one, evaluation of music units in a term, challenging music concepts, reasons why music concepts are challenging, and strategies to overcome the challenges.

Contributing factors towards music students' performance in examinations were highlighted as follows: student's entry behavior, frequency with which music activities are utilized during the music lesson, frequency of evaluating the music curriculum.

5.3.1 Learners' Entry Behavior

The question was intended to find out what category of primary school the students had gone through and whether the students had been exposed to music as a subject in primary school. Majority of the music students 76.9% indicated that they had not been exposed to music at all while 24.1% had been taught some basics of music.

Those who had been exposed to music mainly came from private schools. Reimer (1989) Says that each of the learners brings along to school a set of capacities, experiences, interests, beliefs, and dispositions not exactly like anyone else's, so that everything the curriculum presents and everything the teacher does is processed somewhat differently by every learner. Effective instruction attempts to maximize the learning experience of every pupil by providing necessary group learning and fine-tuning by individual attention. The results elicited confirmed that Form three music students had individual challenges in music learning that affected their musicianship.

5.3.2 Introduction of Music Subject in Form One

In this question the students were required to state in which week they started learning music in Form one. A number of students 87 % responded that they started in week six of the term (i.e. week two after reporting to school) while 13% responded they started in week seven (i.e. week three after reporting to school). This implies that the music teachers have a backlog of approximately five to six weeks to cover the music syllabus which is already 'too wide'. Coupled with this is the students' poor background of music as they have not been taught music in primary school. This is as a result of the Koech report which advocated for the non-examination of music in primary school although it was to remain a teaching subject. However, primary teachers did not find it necessary to teach music as a subject as they concentrated on examinable subjects. Music in primary school, therefore, has mainly been considered for co-curricular activities and singing during pastoral programs (Shitandi, 2005).

5.3.3 The Frequency of Evaluating Given Music Units in a Term

The question was geared towards establishing how often the given music units were tested in a term. Evaluations enable music teachers to understand music students' work hence diagnosing their needs. As a result, music teachers make more informed decisions about the most suitable help needed by the students.

Results as reflected in table 4.22 shows that majority of Form three music students 130(72.2%) indicated African music was mainly assessed twice in a term while 50(27.8%) indicated it was assessed thrice; as for history of western music and analysis, 120(66.7%) indicated it was assessed twice while 60(33.3%) indicated it was assessed thrice; some students indicated that there were units that were assessed once or not at all in a term and these included: music aurals which 90(50%) students indicated was assessed once a term while 80(44.4%) indicated it was not assessed at all; music practicals, which 77(42.8%) students indicated was it was assessed once a term while 88(48.9%) indicated it was not assessed at all; 39(21.7%) students indicated that music projects were assessed once a term while 141(78.3%) indicated they were not assessed at all. As revealed in the findings, a number of Form three students were assessed in music aurals and practicals once indicating they were not exposed to adequate testing. On the other hand projects were never assessed. The students' responses were a replica of the teachers' responses.

Teachers must provide students with feedback about their work, thereby helping judge their own progress. If feedback is infrequent or unclear, students have no way of knowing whether they have met or exceeded teachers or their own expectations. Elliot (1995) opines that because musicianship is a multifaceted, progressive, and situated form of knowledge, music educators require a multidimensional, progressive, and situated approach to assessment and evaluation. Assessment of the student's progress is key in music instruction. Assessment should always be used to determine where the student should go from a given point and should not be used as a static evaluation. Progress in academic world is said to have taken place when someone understands, comprehends, or has a better mastery of a subject. A teacher notes progress when a student can solve a new problem, sing better in tune or answer questions orally. Academic behaviors are easily assessed or measured because these behaviors can be observed and counted. Teachers engaged in practical music should actually assess skill development continuously. Progress is often measured with a test.

Madsen and Kuhn (1978) however, have a conflicting view that students can perform poorly because of nervousness and anxiety or appear to perform better on exams, especially objective ones, with less knowledge of the subject. This suggests that assessment instruments are often fallible and incomplete indicators of progress. Assessment or learning must be carefully structured otherwise a report card showing a grade rose from a D to a C might be misleading for a parent to think that the child progressed when in reality the child may not have learned much or even progressed but just got a C.

Nevertheless, without subsequent progress monitoring, goals will be difficult to achieve. Walker (1998) contends that far too often, worthwhile and well thought out objectives fail because no monitoring process was used and that a means of progress needs to be established. He suggests that for the general music classroom teacher, written tests, music achievement tests, and close observation are useful tools in monitoring progress. At high school level, written tests, music achievement tests and music contests and festival participation may be used to measure specific progress. Music educators should consider developing a student evaluation form specific to their own teaching situations.

Elliott (ibid) distinguishes evaluation and assessment and concludes that the latter is crucial in achieving the aims of music education. According to Elliott (ibid), the assessment of student achievement gathers information that can benefit students directly in the form of constructive feedback according to their growing musicianship. It also provides useful data to teachers, parents, and the surrounding educational community. Evaluation, on the other hand, is primarily concerned with grading, ranking, and other summary procedures for purposes of student promotion and curriculum evaluation. Elliott (ibid) continues to explain that assessment of musical achievement can be communicated via coaching, cueing, correcting, advising, discussing, modeling, approving, disapproving and encouraging.

Concerning the issue of evaluation strategies, FGD revealed the following views on how best to evaluate the performance of students in the different units of music i.e. music theory, history and analysis, aural and practical:

- Question and answer during classroom instruction is appropriate in evaluating the understanding of music concepts in music theory and history and analysis
- Essay presentations can be very effective in assessing the cognitive skills

- Quizzes or tests are appropriate in evaluation every topic to diagnose the students' needs
- Home work exercises are the most commonly used to give students more practice
- For practical works, regular performance presentations are the most effective
- Frequent aural dictations are necessary for practice and in depth understanding of aural skills

Although music teachers seemed to know and understand ways of evaluating students, what came out of the students' responses revealed that the teachers did not evaluate them frequently.

Borich (2011) points out ways of assessing the lesson outcome. Assessment activities can include scored interviews, objective and essay questions, graded homework, classroom performances, and student work samples. However these more formal evaluative tasks could be counterproductive to learning if required at earlier stages, when the instructional goal is to get learners to respond for the first time without limiting discovery, exploration, and risk taking; all important ingredients to meaningful learning. But these tasks are instrumental for evaluating the degree to which the learner has attained the desired behavior at the completion of a lesson or sequence of related lessons. Some additional methods of completing this event include the following: tests and quizzes, homework exercises, in-class homework, assignments, performance evaluations, lab assignments, presentations, oral, questioning/interviews, essay questions, research papers, independent practice, port folios.

Abeles, Hoffer and Klotman (1995) advocate for portfolios as alternative modes of assessment. Portfolios are collections of a student's work. In some cases portfolios are kept while works are being developed. In performance class tapes of performances, rehearsals, sectionals, or practice sessions as well as written critiques of the tapes by the student, teacher or peers, might be included in the portfolio. In a general music class, tapes of practices, class exercises, notes, and drafts of compositions, as well as finished products might be included. In addition to examples of work at different stages of development, these portfolios should include evaluative statements particularly those of the student. In addition music teachers should establish rubrics to evaluate students effectively. Rubrics are basically established guidelines for judging student work on performance-based tasks. Music teachers ought to construct holistic rubrics (instruments that contain different levels of performance that

describe both quantity and quality of a task) that assess musical behaviors that include: responding, creating, performing and listening.

One of the most widely used ways of organizing levels of expertise is according to Bloom's Taxonomy of Educational Objectives. Bloom's Taxonomy uses a multi-tiered scale to express the level of expertise required to achieve each measurable student outcome. Organizing measurable student outcomes in this way allows teachers to select appropriate classroom assessment techniques for the course. There are three taxonomies and each of them is used depending on the original goal to which the measurable student outcome is connected. There are knowledge-based goals (cognitive domain), skills-based goals (psychomotor domain), and affective goals (affective domain- values, attitudes, and interests); accordingly, there is a taxonomy for each. Within each taxonomy, levels of expertise are listed in order of increasing complexity. Measurable student outcomes that require the higher levels of expertise will require more sophisticated classroom assessment techniques.

5.4 Guided Music Teaching Activities that would Enhance Classroom Teaching in the Future

The final objective of the study was to propose, with reference to available literature on instructional methods, guided teaching activities that would enhance classroom teaching in the future in Kenyan secondary schools. Seven methodologies/strategies and learning activities were identified that music teachers can utilize to assist learners: (i) Meki Nzewi' Method of Teaching African Music, (ii) Ongati's Strategy of Teaching African Music, (iii) Leonhard and House Procedures in Music Education (iv) Hoffer's Principles of Effective Teaching and Learning Music, (v) Elliot's Strategies and Activities of Teaching Music, (vi) Instructional Strategies in Teaching Music by Campbell and Scott-Kassner, (vii) Joyce and Weil's Instructional Models as Proposed by McNergney & Herbert. The success of the teaching-learning process depends, to a considerable extent, on how well these strategies are employed.

5.4.1 Meki Nzewi's Method of Teaching African Music

Nzewi's (2001) philosophy regarding African music education in modern music education discourse is that formal system of music education should be based on indigenous African

model and resources in generating the content and the pedagogy. This will bring about a method that reflects the pragmatic approach which helps the young people to understand their immediate environment with a great view of their social-cultural base. Meki Nzewi's methods include:

(a). The Musical Arts Approach: This is a method that is based on African indigenous belief and practice of music which reflects the teaching or learning of music in isolation but rather recognizes and carries along the music related arts; drama, dance, folklores and visual arts. Meki's method of teaching and learning music arts is based on the knowledge that these arts are seldom separated in African creative thinking and performance practice (Nzewi 2003). This method makes teaching, learning and musical performance skill more complete and whole e.g. the singer or drummer also dances, acts, recites poems, and makes use of costumes. During musical teachings and instructions, the performance related arts are given to the pupils or students so that they grow into balanced and complete professionalism.

(b). Creativity Method: It is all practical and activity based. It demonstrates to the learner and tasks him/her to create and recreate or to use Nzewi's words; 'composition and re-composition', using African musical techniques of improvisation, extemporization, creative repetition, imitation, variation and parody. This method differs from other activity based methods in its employment of indigenous African models and structures. Would-be teachers and practitioners of school music education in Africa are to be thoroughly taught and skillful in creative processes to be active practicing musicians, adequately grounded in African culture.

(c). Indigenous Knowledge Systems: Teaching music with the method of indigenous knowledge system is all encompassing, as far as African culture is concerned. It subsumes the first two methods and includes the use of African life experiences and technology for illustration. The employment of indigenous African models as highlighted earlier, refers to African cosmological and musical world view, including its abstracted world of sounds and starting early to last for a life-time.

Adedeji (2005) states that each African country uses relevant and workable method that is yet to be systemized into theories. He identifies features of African music as: oralness, repetition, improvisation, extemporization, spontaneity, creation and recreation, percussiveness, sacredness, boisterousness, integration and other arts, audience participation and unlimited

world of sounds. Hence the methods of teaching include: parenting, apprenticeship, lifelong development, imitation techniques, metaphysical dimensions (spirit teaching right from the womb). Other philosophical methods include; self education, teacher-learner-all-learning, demonstration and early child activity.

5.4.2 Omollo-Ongati's Strategy of Teaching African Music

In support of Meki's view, Ongati (2010) describes two pedagogical methods that have been used for learning African music in formal institutions namely: imitation which promotes creativity and learning by and through performance which enhances learning by doing. Performance-composition techniques which involves creating and recreating music in the context of performance as promoted by the event or occasion (Nzewi: 1991) also falls in this method of learning. The end product in this case is a shared experience produced from a collaborative effort making the product a communal property rather than individuals. This method of learning composition provides a conducive atmosphere where the learners correct themselves in the cause of creating a piece of music and compare their ideas as they continue the process. The method of learning also gives the students an opportunity to try out their ideas and skills and receive feedback in terms of approval or non approval from the fellow learners. Learning therefore becomes an active process executed in the context of musical community of practice.

Another strategy suggested by Ongati (ibid) is re-contextualization strategy and process. Once the music has been transferred to the classroom the teacher has the challenge of determining: what to learn about the music (the content of learning), how to learn (learning styles/process); when to learn what and under what circumstances and situations (context/environment). Control of direction, development, space, and pace is given to the learner by the teacher. The teacher should organize collaborative performance concerts between the students and the cultural practitioners of the music during cultural days in schools so that they learn from each other. This will encourage comparative display of skills and ideas between the two parties. It will also create partnership between the teachers in the academy and the artists who are the cultural practitioners of indigenous music. This will encourage transfer of skills and knowledge between the two settings and ensure retention of what is taught in terms of subsequent application in the learners' lives.

Teachers in secondary schools should also organize workshops and invite master musicians from the community to facilitate and inculcate the right performing practice in the learners. Apart from having the master musician come to school, the students should also be given an opportunity to interact with the music in its cultural context by organizing fieldtrips to different communities. In the case of dance, the contemporary dance instructors should study the existing indigenous dances to establish the non-verbal cues that informed the dance vocabularies and movements with which indigenous choreographers created their work. This will facilitate the relocation of the dances to the culture present and enable the students to generate contemporary meaning from their performance taking cognizance of the age difference of the performers. It is only possible to achieve this through interviewing the indigenous choreographers and observing and participating in the performance of the dances within their cultural contexts. By consulting and performing with the cultural practitioners a partnership is created through collaborative effort of the two parties. Since non-verbal cues and their meaning are culture bound, culturally appropriate non-verbal cues should then be used to communicate relevant and contemporary themes. Since the indigenous choreographers can identify with the cultural non-verbal cues, they bound are to approve the dance.

5.4.3 Leonhard and House Procedures in Music Education

Leonhard and House (1959) advance basic patterns for teaching procedures in music education which are still applicable in the teaching of music in secondary schools today. The following are teaching procedures useful in teaching performance skills, appreciation, knowledge and understanding and attitudes:

(i) Teaching Performance Skills

Learning performance skills requires the formation of both aural and movement concepts. The music teacher should establish the concepts, provide experience with the whole, analyze the performance, provide for practice of parts as necessary, re-analyze the performance, and re-establish the performance.

(ii) Teaching Music Reading

The development of the skill depends upon awareness of tonal and rhythmic movement in music and the development of concepts of tonality, of the tendencies of chords and tones, of

the meaning of notational symbols, and of the relationship between the symbols and the sounds they represent. To achieve this, the teacher should emphasize on gradually and consistently helping the students conceive the tonal and rhythmic movement in music through hearing, sight, and kinesthetic sense. Control of notation is attained through varied meaningful experience with the score.

(iii) Teaching Appreciation, Knowledge and Understanding

Just like the steps outlined in teaching performance skills, teaching appreciation requires the development of concepts, provision for experience, trials, practice, and fixation of correct responses.

(iv) Teaching Attitudes

There is a need to create a favorable experience throughout the music program. The music teacher needs to be sensitive to the music interests of students, emphasize success in music learning, and effectively teach musical skills, knowledge, understanding, and appreciation.

5.4.4 Charles Hoffer's Principles of Effective Teaching and Learning Music

Hoffer (1983) proposes nine principles of effective teaching and learning of music:

- Experience with music; singing, playing instruments, listening, composing, dancing
- Bringing out musical qualities; exploiting the learners potential e.g. in voice, playing of instruments etc
- Aural experience should be part of every music lesson
- The significance of Whole and Part Learning should be understood, e.g. presentation of a whole sonata then breaking it in pieces (analysis) then presenting the whole again; teaching a song etc
- Having a scale of reference; having something to refer to before making a relative decision e.g. have a sense of judgment in choosing set pieces that can be completed within a limited time to avoid pressure and stress; Know how to begin music in a new school etc
- Identifying the degree of difficulty in given topics
- Employing distributed effort, e.g. having numerous short sessions of practice instead of few long ones (because concentration span will be affected as fatigue affects internalization) for voice or instrumental training

- Considering singleness of concentration; go slower so as to master a concept e.g. on concepts like ornaments, harmony, composition etc
- Having meaningful teaching; teaching has to have value and relevance to the student. Shape learning with a view of market/ music industry.

5.4.5 Elliot's Strategies and Activities of Teaching Music

Elliot (1995) proposes six strategies that are especially important to the musical practicum: modeling, coaching, scaffolding, articulating, comparative reflecting, and exploring.

(i) Modeling

It refers to the expert carrying out of musical thinking-in-action so that students can observe, listen for, and build the practical concepts they need to think musically themselves. Modeling involves reciprocal teaching and learning e.g. a teacher performs a musical passage, develops a melodic motive, or improvises over a ii-V-I progression. The teacher then coaches students toward the model by talking and questioning. As rapidly as possible, the teacher fades from the center of attention to allow students to continue to apply their new procedural knowledge on their own. From the students' view learning from models is highly cognitive and constructive. Music modeling can also be found in video and audio tapes of expert performances, or performances by accomplished amateur musicians in the local community, visiting artists, or experts linked to classroom through computers and 'distance-education' technology. Teachers can also model various aspects of arranging and composing e.g. they can set specific arranging projects and then demonstrate how to generate and select musical solutions to specific problems of melody writing, orchestration, or rhythmic variation.

(ii) Coaching

It begins by diagnosing and assessing the processes and products of students' musical thinking. Coaching then proceeds by offering hints, reminders, models, or new problems designed to direct students' attention to important musical details. In these ways, coaching moves students' music making toward closer approximations of artistic and creative achievement.

(iii) Scaffolding

It involves supporting students in various ways as they move forward in their efforts to find and solve problems themselves. Supports can take many forms including special equipment, models, verbal suggestions, and the physical details of the learning environment itself. Examples include the use of child-size instruments for very young instrumentalists, the use of MIDI technology to 'realize' student arrangements or compositions, and the use of recorded accompaniments in teaching jazz improvisation. Successful scaffolding depends on preparing and planning the practicum in advance by diagnosing and anticipating students' needs and the ability of the teacher to assume responsibility for the more difficult aspects of musical task that students cannot yet manage by themselves.

(iv) Fading

It refers to the gradual removal of supports as students become able to problem-solve on their own. A teacher's support can fade over time as students take more responsibility for finding and solving musical problems.

(v) Articulation or verbal reflection

It is an important strategy for developing supervisory musical knowledge. It includes any means of helping students express their personal approaches to musical problem solving including words, diagrams, analogies, and models, e.g. students might be asked to articulate different ways of approaching the dynamic markings in a new work they are learning to interpret and perform. The goal of articulation is musical self-awareness. Articulation helps students supervise or reflect on the processes they and their fellow practitioners are using to find and solve musical problems.

(vi) Comparative reflection

It takes the ideas of articulation and reflection one step further. The educational power of reflecting on one's musical actions can be boosted by replaying examples of musical thinking in various ways, e.g. a teacher video-tapes her students while they are solving interpretive problems in a performance rehearsal and then asks her students to analyze various aspects of the video and conduct verbal 'postmortems' concerning their successes and failures. Such comparative reflecting serves to highlight the determinant features of students' effective and ineffective actions. Differences among students' reflections expose what proficient and expert students are thinking and listening for and what less knowledgeable students are overlooking.

(vii) Exploration

If students are to become critical and creative musical thinkers, they must be coached toward exploring, generating, and selecting musical problems and solutions themselves. By gradually fading the supports teachers provide, the students are obliged to explore various decision-making routes and thereby take ownership of their musical goals and accomplishments. E.g. a teacher can divide his or her choir into small chamber choirs. The teacher might then assign different portions of a new work to each chamber choir directed by student conductors with the general goal of finding and solving the musical problems involved in each assigned portion of the work. In this way, students receive opportunities to identify sub-problems and sub-goals and relate their solutions to the musical work as a whole.

5.4.6 Instructional Strategies in Teaching Music by Campbell and Scott-Kassner

Campbell and Scott-Kassner (2010) suggest the following instructional strategies in teaching music:

(i) Starting the Class

It should entice and motivate learners, e.g. playing recorded music, asking a question, telling a story related to the topic, making a bold and startling statement, leading to a lesson incorporating song, story, dance and xylophone performance, clap a rhythm to be imitated, sing or play a piece, perform a familiar song with the class, show a photograph or illustration in silence or with a leading question.

(ii) Ending the Class

End in a memorable or stimulating fashion, e.g. play or snap, clap, pat, and stamp a rhythmic piece or passage, ask questions to be answered in the next music class, preview the next class, rapidly review the main points of the lesson, play live or recorded music as students exit.

(iii) Supplying Feedback

The **TST**; a three sequence that involves the Teacher (T) presentation of the information, the Student's (S) response to that information and the Teacher's (T) specific feedback to the response. Based on operant conditioning, the TST is the Skinnerian stimulus-response-stimulus sequence that makes for effective instruction. There must be information from the teacher, followed by a response from the learners, concluding with the teacher's evaluation of their response. From TST to the next, the teacher is interacting with the students through information given and gained.

(iv) Stimulating Aural Learning

Understanding and skill building in music require careful listening. Music literacy is advanced through aural learning which includes the use of modeling, imitative devices, and strategies for strengthening the memory. The instructional approaches of Kodaly, Dalcroze, and Orff suggest the melodic and rhythmic ideas. Phrasing and form, expressive elements and performance techniques can initially be taught aurally. The aural acquisition of music may even facilitate music literacy; it is a necessary phase toward that development. Recorded music for aural learning can be supplemented by live performances given by the teacher, older and more experienced students, visiting artists, amateur musicians from the community. Musical patterns, fragments, phrases, and pieces can help to build in learners a functional musical vocabulary for their later listening and performance. Learning by listening is a logical procedure, bringing learners directly into the sound of the music.

(v) Providing for repetition and rehearsal

The acquisition of performance and listening skills takes time and effort and learners can show considerable progress through repeated attempts to achieve them. The words, rhythm, melodic patterns, and tonality may take many listening, and even more occasions for singing it, before the components fall in place. Listening may prove to be challenging when the object is to listen analytically for the formal organization of melodic and rhythmic ideas. Preference for, or at least tolerance of, a musical piece may require a bare minimum of ten listenings, and probably more. Fleeting experiences do not guarantee learning; repetition can.

5.4.7 Joyce and Weil's Instructional Models as Proposed by McNergney & Herbert

McNergney & Herbert (2001) concur that there is no single best way to teach all people for all purposes because learners vary in needs and abilities. At the same time when goals and objectives change, instructional models must change. They propose four instructional models by Joyce and Weil (1996) namely:

(i) The Behavioral Systems Family Models

They use ideas about manipulating the environment to modify students' behaviors. Behavioral systems strategies include:

a. Mastery learning

Mastery learning suggests that student learning is a function of students' aptitude, his/her motivation, and the amount and quality of instruction. Given enough time, the inclination to learn, and instruction fitted to a student's needs, students are thought to be capable of mastering a range of subject matter. Teachers must organize instruction into manageable units, diagnose students' needs with respect to the material, teach in ways that meet those needs, and evaluate progress regularly.

b. Direct instruction

Direct instruction is a highly structured, teacher-centered strategy. It capitalizes on behavioral techniques such as modeling, feedback and reinforcement to promote basic skill acquisition. Teachers using this model must set high but attainable goals for student. The model prescribes classroom organization and processes that maximize the amount of time students spend on academic tasks at which they can succeed with regularity.

c. Computer-assisted instruction

In this case the teacher guides the students to use the internet to research on given concepts, watch performances etc.

(ii) The Social Family

This capitalizes on people's nature as social beings to learn from and relate to one another. Instructional models in the social family are intended to help students work together in productive ways to attain both academic and social goals. Teachers serve as guides encouraging students to express their ideas and to consider others' perspectives as they deal with a variety of problems and issues. These include:

a. Cooperative Learning (Peer-mediated instruction)

When used as intended, it promotes the careful, purposeful formation of heterogeneous groups of students within classrooms to accomplish social, personal and academic objectives. One of the cooperative techniques is Students Teams-Achievement Divisions (STAD) where the teacher uses direct instruction to teach students concepts or skills. Students then work in four-member heterogeneous groups learning teams to help each other master content by using study guides, worksheets, and other materials. Following group work students may take quizzes on which they may help one another. Teams earn recognition or privileges based on the improvement made by each team member. Thus the success of groups depends on the individual learning of all group members, not a single group product.

b. Project-based learning

It involves students in relatively long-term, problem-based units of instruction. Students pursue solutions to nontrivial problems posed by the students, teachers or curriculum developers. Students approach problems by asking and refining questions, debating ideas, making predictions, designing plans and /or experiments, collecting and analyzing data, drawing conclusions, communication ideas and findings to others, asking questions and creating artifacts. Artifacts are concrete, specific products (e.g. models, reports, video tapes, computer programs) representing students' problem solutions. These can be shared with others and critiqued. Feedback from others allows students to reflect on their work and to revise solutions as needed.

c. Reciprocal teaching

It is an instructional method used to teach poor readers specific comprehension strategies but can apply to teaching music. When introducing the strategies, teachers explain a specific skill, model the skill using a selection of text, then coach the students as they try to use the strategy on a paragraph of text musical piece. As students take turns demonstrating newly learned skills, the teacher supports their efforts by offering feedback, additional modeling and coaching. The teacher also encourages the students in each group to react to one another's statements by elaborating or commenting on another student's summary, suggesting other questions, commenting on another's predictions, and requesting clarification on material they do not understand. As teacher and students work together, responsibility for much of the work shifts from teacher to student. In this way, teacher's students work corporately to bring meaning to the text.

(iii) Information-processing Strategies

This is where the development of thinking skills such as observing, comparing, finding patterns, and generalizing while also teaching specific concepts or generalizations. Strategies in this category include:

a. Concept formation and generalizations method of instruction

Where teachers require students to analyze and synthesize data to construct knowledge about a specific concept or idea hence they become active creators or inventors of knowledge

b. Thinking and creativity synectics

This is a teaching model that seeks to increase students' problem-solving abilities, creative expression, empathy, and insight into social relations.

c. Inquiry learning

It is where students try to answer questions and solve problems based on facts and observations.

d. The Suchman Inquiry Model conveys to students that knowledge is tentative. That is, new information is discovered and new theories evolve, old ideas are modified or pushed aside.

(iv) The personal Family instructional model

This model encourages self-exploration and the development of personal identity. Teachers who use personal models of instruction want to involve students actively in the determination of what and how they will learn. The ultimate goal is to develop long-term dispositional changes rather than short-term instructional effects. An example of personal source strategies is:

(v) The nondirective model

This is where teachers act as both facilitators and reflectors. They encourage students to define problems and feelings, to take responsibility for solving problems and to determine how personal goals might be reached. Problems that the students address may relate to personal, social, or academic issues. Thus classroom activities are determined by the learner as he/she interacts with the teacher and the peers.

In conclusion, the music teachers need adopt an integrated approach where most music lessons are planned to allow for a variety of activities that are related and not compartmentalized. For example the teaching of Scales can incorporate sequence, aural and harmony; in other words the central theme should be covered with other aspects of music. This puts concepts in context and is more motivating because of variety. Leonhard and House (ibid) describe successful teaching as that which produces authentic musical achievement by learners. Learners' progress toward valid objectives is to the measure of successful music teaching. Successful teaching in general music results in learner attainment of musical understanding, musical skills, appreciation, and other musical learning which are associated with a musically educated person e.g. Successful piano teaching produces people who can

play the piano expressively, who can read music readily, who can play by ear and have a musical understanding; successful teaching in the music theory leads to a functional understanding of the structure of music which the learner continues to apply in all their music endeavors; Successful teaching in music history results in stylistic understanding and comprehension of the broad sweep of stylistic development.

This scenario is however contrary to what is reflected in some of the musical instruction products of the music education program in Kenya, case in point is Nairobi County, who cannot sing, read music, or play an instrument and who have not developed a lasting interest in or appreciation for music. This re-affirms Akunon's words (1997) that most music candidates are unable to behave musically be it in the area of performing, listening or composing. This is in sharp contrast with the ultimate goals of music education, which can be summarized from the music general objectives as being able to: read and write music, create or compose music, listen to /appreciate music, and perform music vocally and instrumentally.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

The chapter provides a summary of the research findings in terms of the study objectives. Conclusions were drawn from the study findings and a number of recommendations were made. Suggestions for further research were also included in this chapter.

6.0 Summary and Conclusions

The study addressed objectives as reflected on page 4. The issues are discussed as follows:

6.1.0 Pedagogical Issues that Music Teachers Face in the Implementation of Music Curriculum Content

In order to ensure maximum implementation, all forms of obstacles should be minimized and preferably removed. Hence the study considered the extraneous variables apart from the independent and dependent variables.

In regard to gender there were more female teachers (56.5%) than male teachers (43%) in Nairobi County obtained from total number of 23 respondents. The results revealed that most teachers were mature in age with (73.9%) above the age of thirty three. Classroom observations and FGD however revealed that age neither determined a teacher's competency nor their awareness of the MOEST requirements. A teacher's training and their quest for information and knowledge and upgrading in music knowledge would determine ones experience. The findings revealed that a great percentage of teachers (87%) had an experience of six years and above. Data gathered in this respect revealed that the educational level of music teachers was appropriate because a majority of music teachers had a B.Ed degree in the subject area.

The other issue that emerged in the study is that there is some 'irrelevant music' in the curriculum that does not address the interests of students. This aspect requires urgent attention of policy makers. Apart from the fact that the current syllabus was revised in 2002, it is clear that this particular curriculum is still fundamentally rooted in a Western conception

of music education. According to this conceptualization, music education is regarded as an independent art discipline, with a strong emphasis on acquisition of (Western) music literacy skills, group singing and individual instrumental performance. The dominant music that is performed and listened to is Western music which students describe as boring. This calls for a review of the music curriculum in order to accommodate the students' tastes so that they can enjoy the subject and also relate it to contemporary music or popular music which they identify with.

Another aspect that was revealed from study is that some of the teachers do not regard themselves as sufficiently competent in teaching certain music concepts like composing music to given words, harmony, aurals, and playing of music instruments. If these skills are absent on the part of the implementers, it is prudent to conclude that the music implementation process is being hampered. Furthermore, the fact that this subject is presented by some teachers who see themselves as incompetent to teach some concepts of music, implies that pre-service training needs to be reviewed and upgraded. Frustrations of these teachers about their ineptness and inability to implement the curriculum will subsequently lead to apathy of the subject and will inevitably result in poor teaching. Teachers' antipathy may even be transferred to the learners, leading to a vicious cycle of decline in this subject area. If the quality of music education in these schools is to improve, it means that these impediments need to be addressed and subsequently removed.

Teachers' response in regard to lack of in-service opportunities in the teaching of music indicated that (78.3%) had not attended in-service courses in music. Therefore KICD needs to organize for workshops to assist the teachers in the given areas. In regard to issues of competence, a high percentage of teachers indicated that some skills like aurals, harmony, solfa notation and playing of African and Western instruments were not tackled in depth during pre-service training hence limited knowledge in the given areas. During the FGD some teachers acknowledged that 'nobody is good in all content areas.' This implied most teachers leaned towards their areas of specialization and interest thus the music syllabus was not taught holistically.

In addition, music teachers do not seem to get the required emotional or physical support from the school administrators, who are perceived to be concerned only about those school subjects that are thought to be core. Limited support from school administration as reported by (73.9%) respondent teachers led to unavailability of teaching-learning resources. In the

same respect, most teachers reported that it was difficult to go for music excursions like in music symposiums and also participate in Kenya Music Festivals which enhance the music students' musical knowledge as recommended by the MOEST in the music curriculum. Engaging skilled instrumentalist (African and Western) in providing extra tuition to music students was a very big issue. Yet music teachers were expected to produce proficient learners at the end of the four years which would be gauged by the high performance in KCSE. Supporting music teachers to take students to music excursions will ensure depth and breadth coverage of content. In order to fully realize the potential of music education in Nairobi County schools, teachers need to have a positive attitude hence they need maximum support from MOEST and school administrators.

FGD emerging issues further revealed that teaching of two subjects was a challenge as it stretched the teacher's work load. Most teachers stated that the teaching workload and co-curricular activities were overwhelming hence very limited time for studying and examining musical aspects in a practical way. They complained that it was very difficult for them to prepare adequately for lessons as a result. This implies that poor methodology was employed in teaching music as there was limited time to examine and chose the most appropriate activities and strategies. Furthermore, FGD revealed that music was allocated very little time on the time table. The lower classes (Form one and two) were allocated three lessons per week while the upper ones (Form three and four) had four lessons per week. This was hardly enough for the music teachers to complete the wide syllabus in time and have ample time to guide students in practical work, aurals and projects. This meant that the teachers were to look for extra time outside class. As a result music teachers resorted to drilling students to pass examinations. Music teachers should be relieved of the teaching load of the second subject to enable them cater for individual needs of the students in practical work, aurals and project.

It came out from FGD that most music students had a poor background in music. It was also revealed that most of the students who are obliged to take music have an already formed attitude which is injected in them by their parents, peers, and the teachers who do not understand what music entails. The music teacher was then forced to drill such students to pass exams. Music should be taught in primary school to ease the load in secondary school Furthermore the issue of admitting weak students in the music class implies that music does not require aptness. To some extent this kills the morale of music teachers as they see their

subject as a ‘dumping ground’ for the incapable students. This coupled with many more challenges makes it difficult to process such students to music proficiency within the four years of learning. It was noted that most music students had a poor music background which curtailed their effective learning. The breakdown in the teaching of music in primary schools contributed to a great deal in this.

Concerning, content and objectives it was revealed that a majority of teachers do not refer to the key document especially ‘Teachers’ Handbook for Secondary Music (2006) and ‘Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination’. Hence it is important for a music teacher to have access to and use the given documents otherwise the music students affected are disadvantaged and will fail to meet the expected standards in music by KNEC and the current KICD. It clearly came out from FGD that the scope of the music syllabus is wide with topics that are rarely evaluated in KCSE. Some teachers were of the view that they were subjected to very high pressure to complete the syllabus and students did not have ample time to process and practice what they had learnt. Form three students indicated that some sections of the syllabus like the type and style of music were irrelevant to them in the current context and in this case the MOEST should consider reviewing the music syllabus to harmonize with the students’ interests in the contemporary society. Secondly, the scope of the subject should be reduced to fit into the limited hours that music is allocated on the time table in the four years of secondary school or the hours allocated to music should be increased on the timetable.

Development skills that stand out as receiving the least attention include aurals and music composition. FGD revealed that the following music concepts: aurals, melody writing/composition, harmony, analysis, practicals were not given emphasis in form one and two. This could explain why there was dismal performance at the end of four years as there was inadequate time to tackle them if they were introduced late. According to the music syllabus (2002), these concepts are supposed to be introduced as early as Form one and taught systematically to Form four. It can, therefore, be concluded that while some Form three students received frequent tuition on certain concepts some were rarely taught or not taught at all. These results are a pointer to the reason why music students do not perform well in this areas as indicated by KNEC in “Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination”. In regard to content coverage, teachers’ FGD revealed that not all areas were covered. The areas that were given the least

attention included: analysis, melody writing to given words, voice training, playing of western instruments, ornaments, and harmony. In reference to ways of ensuring syllabus coverage, a number of teachers suggested that music should be taught in primary schools and those incompetent in given areas should seek the assistance of their proficient colleagues.

In regard to history and analysis skills, the findings reveal that quite a number of Form three music students were never taught music analysis skills e.g. live Western music performance (55.6%), memory skills (41.7%), listening to recorded African music (38.8%), score reading of western music (38.8%), and observation of live African music (38.3%). This is in contrast with the teachers' response which revealed that only history and analysis, live western music performance and memory skills were least attended to.

On practical skills from the teachers' and students' response reveals that although practical skills were taught to some extent, performing African instruments (75%) and African folk songs and dances (69.4%) was given the least attention followed by singing and playing arpeggios both major and minor (38.9%), sight singing and playing at sight and singing and playing major and minor scales (33.3%). The results also revealed that, generally, projects were not taken seriously because a high percentage of students were never engaged in it. This is in agreement with the teachers' response that projects were hardly considered. The given results depict that there is a gap between what is laid down in the music curriculum and what is taught in the classroom.

Concerning resources, it was observed that although music teachers used Course textbooks and cassette/CD/DVD recording, radio cassettes, frequently, other key resources that would enhance teaching of music were hardly utilized. As reflected in the result, non-projected materials like music centers, recording studios, bands, African music instruments, flash cards, pictures/photographs, and costumes and décor, were in most cases rarely or never used. A large percentage of print material like scores/song sheets, music extracts, and internet and music dictionaries was hardly utilized. This was in agreement with the students' response in regard to the utilization of resources.

The classroom observation indicated that the availability or unavailability of resources influenced the teacher's choice of teaching-learning strategy. A teacher could for instance, be forced to use a teacher-centered method for lack of non-print materials. It was observed that textbooks constituted the highest percentage that was utilized in the implementation of the

music curriculum. It was of great concern, however, to note that a minimal percentage of teachers used non-print materials. Underutilization of resources is known to impact negatively on music curriculum implementation. In this case it limited the acquisition of psychomotor and affective skills hence a possible factor leading to below average performance in skills like music aural, practicals history and analysis. From FGD the issue of inadequate facilities and materials emerged strongly. Without adequate and functional music resources, it is very difficult to teach music effectively. Therefore schools should consider building and equipping music rooms so as to have adequate resources. Music teachers and learners ought to be motivated to encourage effective teaching and learning.

This observation confirms that learning in the given schools is theoretical as learners are denied experiential learning due to unavailability of key resources. During the FGD teachers made following recommendations in tackling issues faced in curriculum implementation: provision of resources, review of the syllabus content to make it manageable within the four years of study, music teachers should be relieved of the teaching load of the second subject to enable them cater for individual needs of the students.

6.2 Instructional Methods/Strategies undertaken by Music Teachers to Implement Music in the Classroom

To begin with, the findings of this research suggest that, in most cases, music is not properly taught in Nairobi County schools. In general, it appears that teachers dwell on using teacher-centered instructional methods as opposed to learner-centered methods and they invest minimum effort into the teaching of music as they are limited by lack of, or limited resources.

Data regarding the strategies undertaken by music teachers to implement music in the classroom elicited varying responses from teachers and students, observation schedule and Focus Group Discussion. It is expected to have the given variations as the students and teachers are bound to have conflicting perspectives toward issues that regard curriculum implementation. Class observation, however corroborated the responses.

The students' report show that a variety of teaching strategies were utilized but the least utilized strategies were discovery and demonstrations while the most utilized was lecture method. Classroom observation showed that instruction took the form of expositions in which

theoretical work was dominant. Although as per the findings students were, to some extent, given opportunity to participate in practical activities, it is only a small percentage of music teachers that engaged learners in practical activities. The study considered practical activities to be adequate if learners were consistently engaged in learning activities at least during the one double lesson that was indicated on the timetable. Demonstrations which allow the student to observe and imitate the teacher were to a great deal ignored.

As observed from the findings elicited by the three instruments; questionnaires, classroom observation schedule and Focus Group Discussion, a large percentage of the respondents used the lecture method which is teacher-centered. It is evident from the findings that teachers dominate lessons and this indicates an emphasis on content and knowledge acquisition. This makes students in a number of schools passive learners with little participation, which could possibly have a negative impact on their understanding of the music curriculum content.

This finding is important because it shows that the mode of instruction in most classrooms is still very controlling, direct and undemocratic. Teachers must develop teaching strategies that not only transmit information but also encourage learners to learn independently for instance using the discovery method. In regard to mastery of skills, few practice sessions are inadequate for mastery of skills, and mastery is enhanced when students are given multiple opportunities to work in different content areas and contexts. In teaching music both the expository (explanation) and heuristic (experimental) approaches of teaching are required.

Generally, in relation to teaching/learning activities it was observed that majority of Form three music students were engaged in a variety of activities. However, it was noted that a number of activities were never utilized. From the given findings it is clear that, although some teachers employed a variety of activities in teaching music, quite a number did not engage students in composing melodies, listening to a variety of African music, dancing, writing melodies, listening and imitating given melodies, voice training, playing instruments, clapping and tapping rhythms and visiting music centers. Research reveals that the greater the involvement in class, the greater the acquisition of knowledge and skills. In general it was confirmed that, composition, performance, listening, musical discussion, aesthetic sensitivity were to a large extent ignored.

It can be concluded from the given findings that the teachers introduction and presentation of the music lesson was well done except for the few 'NO' cases. These reflect that there were teachers who did not use learning resources during the lesson and some who did not motivate the learners in the introduction of the lesson. This explains why some students found the music lesson boring. While a minority of schools had materials and demonstrations appropriate for the purpose, a majority scored fair. In a few of the schools teacher appeared to be enjoying the teaching and were seen to be sympathetic to the needs and problems of the learners. In addition, a number of the teachers tended to exercise patience with the learners. However, improvisation in majority of the lessons observed was low.

It also emerged from the teachers' discourse that there was low opinion of the music subject by colleagues, administration, parents, and students hence they lacked support. In this way music teachers were demoralized as they lacked physical and emotional support. Teachers had low morale due to lack of motivation and instead they were blamed for engaging students in the music activities which took most of the students' time hence affecting their academic performance. Some felt unappreciated yet they did so much for the school. It was also evident that some institutions felt that music was uneconomical since the subject had few students taking it. This situation calls for urgent sensitization of parents, non-music teachers, administrators and policy makers on the importance of music in order to change their attitude toward music.

The table on classroom observation further shows that majority of schools did not have good time management in the work plan and the execution of time during the lesson. The findings show that although most teaches were prepared in teaching the music classroom, time allocation to content received the least attention. This implies that the content was not covered in depth. In addition, majority of the schools did not have very good class control where the teacher failed to ensure that all students were engaged in relevant learning activities. It was observed that this was due to lack of or inadequate music resources. However, majority of teachers were good at handling disruptive behavior appropriately. Most of the teachers were good at relating students' ideas to the content being taught and discussing students' misconceptions. As evidenced by Focus Group Discussion, teachers who preferred teacher centered methods confirmed that such approaches enabled them to tackle a wide area of the music syllabus within a short time as opposed to learner centered methods which were time consuming. Some teachers noted that teacher-centered methods enabled

them to explain facts easily to students. Other teachers however highlighted that varied application of the methods of teaching led to effective teaching of music although this was rarely used in the classroom.

It was revealed that the most challenging units to teach and learn were aural, playing of African and Western instruments, translating from solfa to staff notation, listening to music, composition of melodies to given words, analysis of Western music aurally and visually, harmonizing a melody in S.A.T.B, continuation of melodies in simple and compound time, singing minor keys, playing African instruments, ornaments, sight singing/playing, transposition, playing Western instruments and singing in major keys.

In the analysis of reasons given by teachers and students for the challenges of teaching and learning the given skills in music the following themes were identified: methodology and resources, teacher competence, student attitudes and capabilities, limited time, wide scope, boring/irrelevant music, teacher absenteeism due to co-curricular activities.

In line with methodology and resources, there was lack of or inadequate materials e.g computers, videos/ audio visuals in teaching history and analysis. Moreover lack of resources limited the instructional methods teachers would employ in teaching. Some teachers indicated that students had varying capabilities hence a need to employ a variety of teaching strategies to attend to individual students but they were forced to employ one type of method like lecture method due to lack of or limited resources and limited time. On the other hand, a number of students indicated that the Style of teaching aural was not satisfactory. The students indicated that 'when we are left to listen to the radio cassette and a marking scheme to refer to, it does not help much'. This implies that they needed the teacher's guidance. In reference to music analysis, students complained that they were given notes got from symposiums which they found difficult to comprehend to read. Following the music score and listening to the music together with the students was rarely done by the teacher.

Other challenges were due to teacher or student attitudes. A number of teachers indicated that, students perceived aural as difficult and had a fixed mind that harmony was difficult. The students' attitude to Western classical music was negative as they lacked interest in listening to it. In the same vein a number of students reported that music was often taken lightly by students as it was considered an optional subject and not popular in school. Some students expressed their disappointment with their teachers by stating that their teachers were

biased, insensitive to their needs, and disregarding to their contribution in class. This implies that the weaker students were ignored in some cases hence discouraging the students.

Another theme that emerged was limited time. Music concepts like aural skills needed much time for practice yet the forty minutes allocated on the timetable were not adequate. The students also indicated that the time allocated for music aural skills in exams is inadequate. They thought that the fifty minutes allocated did not allow them to internalize the various concepts tested and then write them down. In addition, the theme of frequency of practice emerged. It was indicated that, there was inadequate practice of music aural skills which was hardly taught in class and was rarely practiced till Form four. Other students indicated that they started learning aural skills in Form three, yet aural skills required a lot of time to practice and there was hardly time to practice due to a very busy schedule. Some students indicated that 'last minute rush approach to music aural skills and practicals makes it impossible to master concepts'. African music practicals were only taken seriously in Form three third term hence they hardly had enough time to practice and master the music by KCSE.

A great number of students reported that the scope of some units was too wide. They indicated that history of Western music involves mastery of a lot of very hard terminologies, characteristics and dates which makes it hard to grasp. They indicated that history of Western music was broad and different books gave varied information hence making it confusing to internalize the concepts. In addition, the issue of resources of limited resources curtailed their study of the subject. Some students said the music subject had no revision materials or books like in other subjects. This made it very difficult to revise for various topics.

Other students claimed that the type of music taught was not interesting and was not market-oriented in the Kenyan music industry: 'Classical music is mainly boring and irrelevant in our context'. Other students stated that if they were given a choice they would do contemporary music which includes popular music. This implied that students found the music syllabus irrelevant to some extent. There is a need to review the syllabus content to make it manageable within the four years of study. Include music that appeals at students' taste in the syllabus to encourage to take music and to enjoy music lessons.

Moreover, the students indicated that teacher absenteeism due to co-curricular activities especially in second term every year contributed to late syllabus coverage, omitting or 'brushing over' some topics. In most cases teachers were not available to offer individual

tuition after 4.00 pm since they were involved in other school duties. As a result some concept areas were given little attention. The students reported that African music was taught on rare cases and mostly revised after tests. In most cases students were either given notes to read or asked to make their own notes.

In the open ended questions teachers and students suggested strategies that can be used to overcome the challenges. Teachers suggested the use of the internet in teaching history and analysis and playing of African and Western instruments and a lot of demonstration should be employed by significant others. Furthermore the services of resource persons could be sought and students could be exposed to live performances. In regard to aurals, they suggested that aurals should be introduced in Form one and systematically taught in small units for four years. Moreover, melody and rhythm should be taught separately and simple pieces should be used. At the same time recorded tests should be introduced as early as Form two. Concerning harmony, frequent practices could be employed by giving a lot of exercises plus the utilization of group work.

On the other hand, Form three music students suggested strategies of countering the challenges of grasping the given music concepts. The results that were yielded from the open-ended questions were summarized in the following themes:

In regard to methodology the respondents suggested that it would be appropriate for music students to encourage and help each other by holding more discussions/group work. They also suggested that the teachers should have a practical approach in teaching music. A number of respondents complained that in most cases the teachers gave them a lecture on a music concept and asked them to make notes. They found such lessons to be boring and uninvolving. They preferred to have a discussion of African and Western music done more often. In addition they needed to be given homework in music daily to test them on each topic learnt and music CATs were to be done once or twice a week. Most students felt that the use of repetition for mastery of content was key as practice makes perfect. Others suggested individual tuition. The Form three music students also suggested that they needed more practical lessons and the teacher was to be there to guide and correct the when they went wrong. In addition, they needed qualified teachers to teach different instruments. The students suggested that a day should be set apart in every month for playing instruments, singing and dancing after which marks should be recorded so as to make the exercises serious and competitive.

In line with limited time to study a concept, they suggested the increment of lessons on the music timetable to create more time for the wide syllabus. Music practicals were to commence as early as form one, especially the playing of African instruments so as to avoid the rush to practice in Form four. As regards matters of frequency of practice, it was suggested that aural tapes ought to be listened to frequently with the teachers' help. Music projects should be frequently given to improve musical skills as students would be motivated to practice frequently for presentation.

In reference to the wide scope of the music syllabus and little attention given to some music units, the respondents suggested a review of the music curriculum so as to determine the scope of units like history of western and African music. As for the music the classical music that they termed as boring irrelevant in their context, the respondents suggested that the syllabus should be reviewed to include Western and Kenyan contemporary music. It was also suggested that more time should be allocated to paper three which constitutes, music theory, history and analysis, and general music knowledge as it is too broad. More opportunities for practice were to be given for music practicals. The respondents suggested that they should have more than one teacher for music to curtail teacher absenteeism especially during the Kenya Music Festivals.

In regard to attitude, the respondents suggested that parents should be made aware of the importance of music so that they can stop discouraging them to do music. Some indicated that the school administration and other teachers should value music and allow them to practice more freely instead of restricting them during prep time. Majority suggested that it would be encouraging for the school to give positive comments about the music subject than always condemn and demean it. In reference to the music subject teachers, the Form three students suggested that the teachers should be free and concerned with every student and should be more patient with us if we don't understand.

Most students suggested that schools should consider equipping music rooms with computers to enable them to research frequently on the internet in regard to music history, listening to music and music practicals. Others suggested going to music symposiums and learning from other people, exposure through visiting various music centers, music conservatoires, attending music concerts, use of visual aids for African music; actual instruments, photographs/drawings, videos of various dances and folk songs and having practical music

activities, providing more music textbooks, provision of music theory revision books, and writing revision materials for the music subject. Others suggested interacting with practicing musicians, buying music instruments for practicals, providing realia e.g. to see different instruments learnt, to watch African dance performances at Bomas, to watch live concerts of music forms learnt. Some students emphasized that they should be given access to CD and cassette players: 'Teachers should be letting us have access to the radio and aural cassettes without restriction.'

Some units were not evaluated frequently in a term. Of great concern was the high percentage of music projects that were not evaluated at all 18(78.3%) by teachers. It however revealed that projects were hardly engaged in projects. A number of Form three students were assessed in music aural and practicals once. This reveals that teachers did not test the students adequately in aural, practicals and projects.

Performance of Form threes in music over the last three years (2010-2012) showed that the mean grade for the 23 schools was a C+ (7.6). Although the mean score was above average, individual grades reflected that more than a half of the schools scored grade C and below. This indicated that music was performed dismally at school level and this could be what was extended to the national level in KCSE. These findings are in line with the previous observations from KNEC report (2011) on KCSE music performance which identified poor teaching methods as a reason for poor performance in music.

Contributing Factors towards Music Students' Performance in Examinations, included: students' entry behavior, frequency with which music activities are utilized during the music lesson, and frequency of evaluating the music curriculum.

In regard to learners' entry behavior majority of the music students 76.9% indicated that they had not been exposed to music at all while 24.1% had been taught some basics of music.

Those who had been exposed to music mainly came from private schools. Introduction of music subject in form one was done in week six or seven after the students had reported to school. This implies that the music teachers have a backlog of approximately five to six weeks to cover the music syllabus which is already 'too wide'. Coupled with this is the students' poor background of music as they have not been taught music in primary school.

Concerning the issue of evaluation strategies, FGD revealed the following views on how best to evaluate the performance of students in the different units of music i.e. music theory, history and analysis, aurals and practicals:

- Question and answer during classroom instruction is appropriate in evaluating the understanding of music concepts in music theory and history and analysis
- Essay presentations can be very effective in assessing the cognitive skills
- Quizzes or tests are appropriate in evaluation every topic to diagnose the students' needs
- Home work exercises are the most commonly used to give students more practice
- For practical works, regular performance presentations are the most effective
- Frequent aural dictations are necessary for practice and in depth understanding of aural skills

Although music teachers seemed to know and understand ways of evaluating students, what came out of the students' responses revealed that the teachers did not evaluate them frequently. Teachers must provide students with feedback about their work, thereby helping judge their own progress. If feedback is infrequent or unclear, students have no way of knowing whether they have met or exceeded teachers or their own expectations. Assessment should always be used to determine where the student should go from a given point and should not be used as a static evaluation. Teacher engaged in practical music should actually assess skill development continuously. Progress is often measured with a test. Music educators should consider developing a student evaluation form specific to their own teaching situations.

6.3 Guided Music Teaching Activities that would Enhance Classroom Teaching in the Future

The final objective of the study was to propose, with reference to available literature on instructional methods, guided teaching activities that would enhance classroom teaching in the future in Kenyan secondary schools. Seven methodologies/strategies and learning activities were identified that music teachers can utilize to assist learners: (i) Meki Nzewi' Method of Teaching African Music, (ii) Ongati's Strategy of Teaching African Music, (iii) Leonhard and House Procedures in Music Education (iv) Hoffer's Principles of Effective

Teaching and Learning Music, (v) Elliot's Strategies and Activities of Teaching Music, (vi) Instructional Strategies in Teaching Music by Campbell and Scott-Kassner, (vii) Joyce and Weil's Instructional Models as Proposed by McNergney & Herbert. The success of the teaching-learning process depends, to a considerable extent, on how well these strategies are employed.

In conclusion, the music teachers need adopt an integrated approach where most music lessons are planned to allow for a variety of activities that are related and not compartmentalized. For example the teaching of Scales can incorporate sequence, aurals and harmony; in other words the central theme should be covered with other aspects of music. This puts concepts in context and is more motivating because of variety. Leonhard and House (ibid) describe successful teaching as that which produces authentic musical achievement by learners. Learners' progress toward valid objectives is to the measure of successful music teaching. Successful teaching in general music results in learner attainment of musical understanding, musical skills, appreciation, and other musical learning which are associated with a musically educated person e.g. Successful piano teaching produces people who can play the piano expressively, who can read music readily, who can play by ear and have a musical understanding; successful teaching in the music theory leads to a functional understanding of the structure of music which the learner continues to apply in all their music endeavors; Successful teaching in music history results in stylistic understanding and comprehension of the broad sweep of stylistic development.

This scenario is however contrary to what is reflected in musical instruction products of the music education program in Kenya, case in point Nairobi County, who cannot sing, read music, or play an instrument and who have not developed a lasting interest in or appreciation for music. This re-affirms Akunos' words (1997), most music candidates are unable to behave musically be it in the area of performing, listening or composing. This is in sharp contrast with the ultimate goals of music education, which can be summarized from the music general objectives as being able to: read and write music, create or compose music, listen to /appreciate music, and perform music vocally and instrumentally.

6.4 Recommendations

(i). Pre-service Training institutions (TTCs and Universities)

- They should endeavor to review their curriculum in order to make it practical-oriented to produce quality teachers in terms of, African music and Western practical skills, aural skills, and analytical skills.
- Music teachers to use the most effective teaching techniques and resources in music education by being creative and improvising. Teachers should strive to improve their own art of teaching so as to inspire each student to see the beauty in knowledge, the insight of listening, and the joy of creation. A holistic view of all the content areas and their relation to students' personal experience is what can make music relevant and exciting and will make teachers and students attain perspectives that are valuable in the entire curriculum.

(ii). MOEST:

- It is necessary for music teachers through the MOEST to create a forum where music educators could interact and exchange ideas that would ultimately provide direction and standards for the profession.
- Should consider music as a core subject since it permeates all spheres of life.
- Should give tangible support to music teachers especially with regard to adequate allocation of time on the time table. This would ease the pressure music teachers have in striving to cover the wide syllabus within a short time with limited time allocated to the music subject.

(iii). KICD, Policy makers, KNEC, QUASO

- It is important that all persons in positions of responsibility in the above structures to focus their energies toward the creation and maintenance of in-service courses and workshops. These forums are useful for expanding teachers' options and for enriching their professional practice and for highlighting the place of music in the society
- Another aspect that emerged in the study is the issue of some 'irrelevant music' in curriculum that does not address the needs of the students. This aspect requires the

urgent attention of policy makers to consider revising the syllabus and include contemporary music that interests students.

(iv). School Principals, Parents

- In order to fully realize the potential of music education in Nairobi County schools, teachers need to have a positive attitude. They need to be zealous about teaching music. Many teachers' negative attitudes can be ascribed to their feelings of isolation and futile endeavors to implement the music curriculum without tangible support from colleagues, and above all, their school principals. The situation with regard to music education in these schools will only improve once teachers experience the interest and backing of their school principals and heads of department, as well as their colleagues. The school principals ought to be sensitized on the significance of music and encouraged to support the music teachers and students. This can be done during the Kenya Secondary Schools Heads' Association (KSSHA) and staff meetings.

6.4.1 Suggestions for Further Research

The study provokes critical thinking that requires further research. The following are some of the pertinent areas for further research:

- Further research should be done in developing strategies in music analysis
- The relevance of the music curriculum to the emerging needs in the music industry
- Pre -service training for music teachers in relation to the needs in the classroom
- The evaluation strategies in relation to the KNEC requirements
- The sufficiency of the content of the music textbooks in relation to the scope of music

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APPENDICES

APPENDIX I

Form Three Music Teachers' Questionnaire

This questionnaire intends to get views on issues faced by music teachers in implementing the objectives and content of the music curriculum. The information you give will be treated with utmost confidentiality and will be strictly used for the purpose of this study. Please tick against the appropriate choice or fill in the spaces appropriately. **Answer all Questions in this Questionnaire.**

SECTION I: Biographical data.

Name of school (optional) _____

School type _____

State gender: Male () Female ()

Age: 23-27 ()

28-32 ()

33-37 ()

38-42 ()

43 and above ()

Teaching experience:

1-5 ()

6-10 ()

11-15 ()

16 and above ()

Professional qualifications

Diploma ()

BEd ()

MEd ()

Others (specify) _____

SECTION II: Pedagogical Issues that Music Teachers Face In the Implementation of Music Curriculum Content

1. Do you use the following documents? Tick (√) or (x) against the given document appropriately.

(a). 'K. I. E (2002) Republic of Kenya MOEST Syllabus Vol.4 Subjects: Art& Design, Computer Studies & Music'

(b). 'Teachers' Handbook for Secondary Music (2006)'

(c) 'Examination, Regulations, and syllabuses for the Kenya Certificate of Secondary Examination'

2. Please read the following items and grade each one by putting a circle according to the frequency with which you teach it:

1. Never
2. Rarely
3. Occasionally
4. Frequently

Basic Skills

- (i) Rhythmic dictation in simple time 1 2 3 4
- (ii) Rhythmic dictation in compound time 1 2 3 4
- (iii) Writing syncopated rhythms in simple and compound time 1 2 3 4
- (iv) Melodic dictation in major keys 1 2 3 4
- (v) Melodic dictation in minor keys 1 2 3 4
- (vi) Writing anacrusic melodies in simple and compound time in major and minor keys 1 2 3 4
- (vii) Writing rhythm to given lyrics and vice versa 1 2 3 4
- (viii) Writing intervals, hearing, describing the harmonic intervals 1 2 3 4
- (ix) Use of the technical names of the notes of the scale 1 2 3 4
- (x) Description of chords in major and minor keys (I, II, IV, V, VI) 1 2 3 4
- (xi) Naming and describing cadences as perfect, imperfect, plagal, interrupted 1 2 3 4
- (xii) Composition of melodies by continuing a given melody up to 16 bars 1 2 3 4
- (xiii) Composition of a melody to given words 1 2 3 4
- (xiv) Transposition of a melody to different keys using different clefs 1 2 3 4
- (xv) Ornaments 1 2 3 4
- (xvi) Modulation 1 2 3 4
- (xvii) Interpretation of musical terms and signs 1 2 3 4

Practical skills

- (i) Sing/play major and minor scales 1 2 3 4
- (ii) Sing/play arpeggios both major and minor scales 1 2 3 4
- (iii) Sight singing/playing at sight 1 2 3 4
- (iv) Performing African folksongs and dances 1 2 3 4
- (v) Performing African instruments 1 2 3 4
- (vi) Singing/Playing Western set pieces (vocal/instrumental) 1 2 3 4

History and Analysis skills

- (i) Listening to recorded music (African music) 1 2 3 4
- (ii) Observation of live performances (African music) 1 2 3 4
- (iii) Listening to western recorded music 1 2 3 4
- (iv) Score reading of western music- techniques of following a score 1 2 3 4
- (v) Sight reading especially the melodic line 1 2 3 4
- (vi) Analytical skills- procedure in analysis, basic skills including terms and signs 1 2 3 4
- (vii) Writing music in open/closed scores 1 2 3 4
- (viii) Memory skills- to identify repeated sections

Project

- (i) Reading music 1 2 3 4
- (ii) Writing music 1 2 3 4
- (iii) Listening to various kinds of music 1 2 3 4
- (iv) Aural skills 1 2 3 4

- (v) Composition of topical songs 1 2 3 4
- (vi) Sight reading of different kinds of music 1 2 3 4
- (vii) Singing music from different genres (African and western) 1 2 3 4
- (viii) Performing African traditional dances 1 2 3 4
- (ix) Analysis of different genres of music (African and Western) 1 2 3 4
- (x) Preservation/maintenance of traditional musical instruments 1 2 3 4

3. In the table below, please tick (√) to indicate how often the given materials are used in learning music.

I. Print materials. (Please put a tick against the level of use)

Materials	Frequently	Occasionally	Rarely	Never
Scores/song sheets				
Textbook				
Extracts				
Internet				
Dictionaries				

II. Non projected materials (Please put a tick against the level of use)

Materials	Frequently	Occasionally	Rarely	Never
Live performances				
Resource persons				
Music centers				
Recording studios				
Cultural and music festivals				
Bands				
African music instruments				
Western music instruments				
Flash cards				
Cassette/Cd/DVD/Recording				
Radio cassette player/Computer				
Diagrams/charts				
Pictures				
Photographs				
Costumes and décor				

SECTION IV: Teaching Approaches/Strategies and activities

4a. Indicate with a tick (✓) the level of frequency you use the following strategies in teaching music in the classroom:

Approaches	Frequently	Occasionally	Rarely	Never
Group work				
Discovery				
Question/Answer				
Discussion				
Performance				
Lecture method				
Demonstrations				
Exercises				

b. Indicate with a tick (✓), in the table provided, how frequently you use the given music activities in the classroom.

Activity	Frequency			
	Never	Rarely	Occasionally	Frequently
Clapping and tapping rhythms				
Writing rhythms				
Singing scales				
Writing melodies				
Describing intervals, triads, vocal techniques				
Playing melodies, intervals, triads				
Listening & imitating given melodies				
Sight singing/playing				
Describing cadences				
Composing melodies				
Visiting music centers & participating in music activities				
Voice training				
Dancing				
Listening to a variety of African music				
Giving explanations on composers works & historical periods				
Listening to Western music				
Discussion				

5. Indicate how frequently you evaluate the given music units in a term by ticking **once**, **twice**, **thrice**, **more times** or **not at all** in the table provided.

Music unit	Once	Twice	Thrice	More times	Not at all
History of Western music					
African music					
Music aurals					
Music practicals					
Music projects					

6a. Which skills do you find challenging to teach?

b. Give reasons why it is challenging.

7. Which methods have you used to overcome the challenging skill to teach?

8. Give the mean grade of Form three music students over the last three years (2010-2012).

9. Indicate the extent to which you experience the given issues in teaching concepts in the music syllabus by ticking in the table appropriately?

Issues	Very Serious	Not Serious
Inadequate pre-service training		
Lack of in-service opportunities		
Inadequate facilities and materials		
Limited time to teach		
Wide syllabus		
Lack of support from school administration		
Lack of support from parents		
Teaching a 2nd subject		
Student's unwillingness to learn music		
Intellectual ability of students		
Others, specify		

iii. What recommendations would you make in solving these issues?

APPENDIX II

Form Three Music Students' Questionnaire

This questionnaire intends to get views on issues faced by music students in learning music. The information you give will be treated with utmost confidentiality and will be strictly used for the purpose of this study. Please give the correct answer by ticking only **ONE** of the choices in question 4, 5 and 6. **Kindly answer all questions.**

Section I –Pedagogical Issues in Implementation of the Music Curriculum Content

- 1a. Did you learn in a public or private primary school?
- b. Did you learn music as a subject in your primary school?
2. In which week of the term did you start learning music in form one?
3. Please read the following items and grade each one by ticking in the table provided according to the frequency with which you learn it in class as **never, rarely, occasionally, or frequently.**

Music Skills Development I

Music Skills	Never		Rarely		Occasionally		Frequently	
1. Basic skills								
Rhythmic dictation in simple time								
Rhythmic dictation in compound time								
Melodic dictation in major keys								
Melodic dictation in minor keys								
Writing intervals, hearing, describing the harmonic intervals								
Use of the technical names of the scale								
Description of chords in major and minor keys (I, II, IV, V, VI)								
Naming and describing cadences as perfect, imperfect, plagal, interrupted								
Composition of melodies by continuing a given melody up to 16 bars								
Composition of a melody to given words								
Transposition of a melody to different keys using different clefs								
Ornaments								
Modulation								
Interpretation of musical terms and signs								

Music Skills Development 2

Music Skills	Never	Rarely	Occasionally	Frequently
2. Practical skills				
Sing/play major and minor scales				
Sing/play arpeggios both major and minor scales				
Sight singing/playing at sight				
Performing African folksongs and dances				
Performing African instruments				
Singing/playing Western set pieces (vocal/instrumental)				

Music Skills Development 3

Music Skills	Never	Rarely	Occasionally	Frequently
3. History and analysis				
Listening to African recorded music				
Observation of live African performance				
Observation of live Western performance				
Listening to western recorded music				
Score reading of Western music- techniques of following a score				
Analytical skills –procedure in analysis, basic skills including terms and signs				
Writing music in open/closed score				
Memory skills- to identify repeated sections				

Music Development Skills 4

Music Skills	Never	Rarely	Occasionally	Frequently
4. Project				
Listening to various kinds of music				
Composition of topical songs				
Sight reading of different kinds of music				
Sight singing music from different genres (African and Western)				
Performing African traditional dances				
Analysis of different genres of music (African and Western)				
Preservation/maintenance of traditional African instruments				

4. In the table below, please tick to indicate how often the given materials are used in learning music, as **never**, **rarely**, **occasionally**, **frequently**.

Materials	Never		Rarely		Occasionally		Frequently	
I. Print Materials								
Scores/Song sheets								
Textbooks								
Music extracts								
Internet								
Music dictionaries								
Other reference books								
II. Non-projected materials								
Live performances								
Resource persons								
Music centers								
Recording studios								
Cultural and music festivals								
Bands								
African music instruments								
Western music instruments								
Flash cards								
Cassette/Cd/DVD recording								
Radio cassette/Computer								
Diagrams/charts								
Pictures								
Photographs								
Costumes and décor								

Section II –Strategies Undertaken by Music Teachers to Implement music in the Classroom

5. Put a tick, in the boxes provided in the table, to indicate the frequency with which each activity is used during the music lesson.

Activity	Frequency				
	Never	Rarely	Occasionally	Frequently	Always
Clapping and tapping rhythms					
Writing rhythms					
Singing scales					
Writing melodies					
Describing intervals, triads, vocal techniques					
Playing of melodies, intervals, triads on instruments					
Listening and imitating given melodies					
Sight singing/Playing and sight reading					
Describing cadences					
Composing melodies/ music					
Visiting music centers and participating in music activities					
Voice training					
Dancing					
Listening to a variety of African music					
Giving explanations on composers, works and historical periods					
Listening to western music					
Discussion					

6. How often are you tested in the following music units in a term? Indicate by ticking in the table provided whether it is **once, twice, thrice, more than thrice** or **not at all**.

Music Units	Once	Twice	Thrice	More than thrice	Not at all
History of western music					
African music					
Theory of music					
Music aurals					
Music practicals					
Music project					

7a. which of the above units (in no.6) do you find challenging?

b. Give reasons why.

8. List ways in which you think the understanding of the given units can be made easier?

Section III –Contributing factors Toward Music Students’ Performance in Examinations

9. In your opinion what factors rate high in contributing to poor performance in music?

Section IV – Guided teaching Activities that would Enhance Classroom Teaching in Future

10. What instructional methods do you propose for successful music learning?

APPENDIX III

Classroom Observation Schedule

The main objective of classroom lesson observation is to assist the current researcher in her study and not to find any faults.

NAME OF SCHOOL.....
DATE.....
TOPIC.....
NO. OF STUDENTS PRESENT.....

Section I: Strategies in Implementation of Music in the Classroom

Teacher's preparation

1. Is the teacher adequately prepared? Yes () No ()
2. Was adequate time allocated to the content or subject matter?
Yes () No ()
3. Is the content related to the subject curriculum?
Yes () No ()
4. Are the teaching/ learning resources available?
Yes () No ()
5. Is the lesson developed systematically?
Yes () No ()

Lesson introduction and presentation

1. Did the teacher link current lesson with previous lesson?
Yes () No ()
2. Was the introduction of the content based on learners' experience?
Yes () No ()
3. Was lesson introduction motivating and interesting to learners?
Yes () No ()

5. Tick the most used teaching strategies during the lesson.

- Group work/Discussion ()
Discovery ()
Lecture ()
Demonstration ()
Question/Answer ()
Assignments/Exercises ()
Question/Answer ()
Any other.....

5. Tick **yes** or **no** on how learners were involved by ticking the following learning activities:

Activity	Yes	No
Singing		
Dancing		
Playing an instrument		
Listening to music		
Clapping and tapping rhythm		
Writing		

6. Which teaching/ learning resources were used? Please tick **Yes** or **No** against the given materials.

I. Print materials.

Materials	Yes	No
Scores/song sheets		
Textbooks		
Music extracts		
Dictionaries		
Reference books		

II. Non projected materials (Please put a tick against the given materials)

Materials	Yes	No
African music instruments		
Western music instruments		
Flash cards		
Cassette/Cd/DVD/ Recording		
Computers		
Radio cassette player/Computer		
Diagrams/charts		
Pictures		
Photographs		
Costumes and décor		

APPENDIX IV

Focus Group Discussion Schedule for Teachers

Pedagogical issues that Music Teachers Face in the Implementation of Music Curriculum Content

1. In what Form do you introduce the following each of the following music concepts: aurals, melody writing, composition, harmony, analysis and practicals?
 - b. Why do you find it appropriate to introduce the concepts at that time and not any other?
 - c. Do you manage to complete the music syllabus in time?
 - d. Are you able to cover all concept areas? If not, why?
 - e. In what way do you think the music syllabus can be covered adequately?
- 2a. Are there areas in music that you find challenging to teach?
 - b. What could be reasons for the challenges?
 - c. What other issues do you face in implementing the music curriculum in the classroom in your school?
3. Could you give recommendations on solving the issues you face in implementing the music curriculum in your school?
4. What instructional methods do you employ in teaching the following Music units?
 - Music theory
 - History and analysis
 - Aurals
 - Practicals
5. Could you give your views on how best to evaluate the performance of students in the different units of music?

APPENDIX V
Letter to Principals

Kenyatta University
Music and Dance Department
P.O.Box 43844
NAIROBI.

The Principal,

.....
.....
.....

NAIROBI.

Dear Sir/Madam,

**RE: REQUEST FOR PERMISSION TO CONDUCT A RESEARCH IN
YOUR SCHOOL**

I hereby request you to allow me to carry out a research on ‘The Impact of Music Instructional Methods on the Implementation of Music Curriculum in Nairobi County’ in your school. The music teacher and students are requested to respond to a questionnaire .The teacher will further respond to an interview schedule. The researcher will make classroom observation and record accordingly. The information given will be solely utilized for research purposes and treated confidentially. Your co-operation will be highly appreciated.

Yours faithfully,

JOYCE MOCHERE.

APPENDIX VI
Work Plan/Time Frame 2012-2013



MONTH	May	June	July	Aug	Sept	Oct	Nov	Dec	Jan	Feb	March	April
ACTIVITY												
Project Proposal writing(consolidation of literature)												
Pilot Study and Editing Research Instruments												
Data Collection												
Data Analysis												
Editing and Compiling the Project for Submission												
Submission of the Project												

APPENDIX VII

Budget

Budget	Details	Amount in Kshs
Consolidation of Literature	Library search and travelling expenses	100,000
Designing and Developing Research Instruments	Typing and Photocopying Research Instruments	40,000
Research Induction and Training (1day)	Transport and Lunch for Researcher & Five Research Assistants	24,000
Piloting Research Instruments	Transport for Researcher & five Research Assistants	12,000
Refining the Research Instruments	Editing and formatting the Instruments	10,000
Data Collection	Travelling and Lunch Expenses for Researcher and Five Assistants	50,000
Data Analysis and Presentation	Researcher and Two Research Assistants	80,000
Finalizing the Project	Type Setting and Binding	10,000
Miscellaneous Expenses	Arising costs	10,000
GRANT TOTAL		336,000



**NATIONAL COMMISSION FOR SCIENCE,
TECHNOLOGY AND INNOVATION**

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Fax: +254-20-318245, 318249
Email: secretary@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote

9th Floor, Utalii House
Uhuru Highway
P.O. Box 30623-00100
NAIROBI-KENYA

Ref: No. **NACOSTI/P/13/9557/431**

Date:

28th November, 2013


Joyce Mudengani Mochere
Kenyatta University
P.O Box 43844-00100
NAIROBI.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on "*Music instructional methods and their impact on curriculum implementation: A case of selected secondary schools in Nairobi County (Kenya)*," I am pleased to inform you that you have been authorized to undertake research in **Nairobi County** for a period ending **31st December, 2014**.

You are advised to report to **the County Commissioner and County Director of Education, Nairobi County** before embarking on the research project.

On completion of the research, you are expected to submit **two hard copies and one soft copy in pdf** of the research report/thesis to our office.


SAID HUSSEIN
FOR: SECRETARY/CEO
NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION

Copy to:

The County Commissioner
The County Director of Education
Nairobi County.

CONDITIONS

1. You must report to the County Commissioner and the County Education Officer of the area before embarking on your research. Failure to do that may lead to the cancellation of your permit
2. Government Officers will not be interviewed without prior appointment.
3. No questionnaire will be used unless it has been approved.
4. Excavation, filming and collection of biological specimens are subject to further permission from the relevant Government Ministries.
5. You are required to submit at least two(2) hard copies and one(1) soft copy of your final report.
6. The Government of Kenya reserves the right to modify the conditions of this permit including its cancellation without notice.



REPUBLIC OF KENYA



National Commission for Science, Technology and Innovation

RESEARCH CLEARANCE PERMIT

Serial No. A **726**

CONDITIONS: see back page

THIS IS TO CERTIFY THAT:

MS. JOYCE MUDENGANI MOCHERE
of KENYATTA UNIVERSITY, 0-1000
Thika, has been permitted to conduct
research in Nairobi County

on the topic: **MUSIC INSTRUCTIONAL
METHODS AND THEIR IMPACT ON
CURRICULUM IMPLEMENTATION: A CASE
OF SELECTED SECONDARY SCHOOLS IN
NAIROBI COUNTY (KENYA)**

for the period ending:
31st December, 2014

Permit No : NACOSTI/P/13/9557/431
Date Of Issue : 28th November, 2013
Fee Recieved : Kshs khs1000.00



.....
Applicant's
Signature

.....
For Secretary
National Commission for Science,
Technology & Innovation