THE USE OF SONG AND MOVEMENT TO CREATE A MULTICULTURAL CURRICULUM FOR EARLY CHILDHOOD MUSIC EDUCATION IN KENYA

BY

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M88/5002/04

A THESIS SUBMITTED IN FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE OF DOCTOR OF PHILOSOPHY IN MUSIC OF KENYATTA UNIVERSITY

MARCH 2009

DECLARATION

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

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This thesis is dedicated to my parents, Shem Richard Andang'o and Sylvia Beryl Obuola Andang'o.

ACKNOWLEDGEMENTS

The completion of this study was made possible through the invaluable help, advice and guidance of certain people. My most sincere gratitude goes to my supervisors Professor Emily Achieng' Akuno, Dr Beatrice Aoko Digolo and Dr Barbara Garner Koech for their patience and unfailing support throughout the period of my studies. I appreciate their insight in 'seeing with intellectual eyes' the entire document before I even concluded it.

To Professor Graham F. Welch, Chair of the Department of Arts and Humanities, Institute of Education, University of London; Chairman of SEMPRE; and ISME President-Elect, I express heartfelt appreciation, for the financial support he availed me through the Gerry Farrell Travelling Award. I remain indebted to him for the intellectual guidance and all other support he accorded me throughout my three-and-a-half month visit to the Institute. Graham, your personal commitment to excellence and readiness to help has left an indelible impression in my life. From IoE I also wish to thank Evangelos Himonides for every help; Josephine Bouradaille and her colleagues at the Department of Art, Design and Museology; doctoral colleagues Simon, Tiija, Maria and Yang Yang for their concern and fellowship; and Trijntje Ytsma and Rachel Ryder of the School of Arts and Humanities office for their kind assistance. Many thanks to Don, Winnie and Imani; and to Elinor Tolfree, Jose and Irene, Albertina, Fanice Otoko and Wakio Kidelo for making my stay in London memorable.

I thank Kenyatta University for granting me research funds for fieldwork, and leave for the study visit to the University of London. I appreciate my colleagues at the Department of Music and Dance; Dr Njoora for helpful advice; Mr. George Mwiruki for editing the transcriptions; and Mrs Cleniece Owino for readily filling in for me during my leave. I owe much to Agnes Kahindi too for her encouragement and support. Special thanks go to the Superintendent of the Nairobi City Council Day Nurseries, Jacinta Akinyi, for networking with the Day Nurseries to facilitate my research; and to all the head teachers, teachers and children at the City Council Day Nurseries for their participation in the research, and for graciously allowing me to interrupt their daily routines. I also thank Leah and the Kihoro brothers for their helpful advice. I acknowledge various friends including Akosua Addo; Agnes Ngali; the Burgeis; Mercy Gatheri; Reverend Kuchio; the Royansons; Eunice Mwangi; and the NPC (Parklands) Music Ministry for their prayers and moral support throughout. To the Andang'o family: you are special. I thank you for all your support all of the time. And thanks be to God for seeing me through.

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LIST OF COMMONLY USED ABBREVIATIONS AND ACRONYMS

ECE – Early Childhood Education

KIE – Kenya Institute of Education

MENC - Music Educators National Conference

NACECE – National Centre for Early Childhood Education

OPERATIONAL DEFINITION OF TERMS

In this study the following terms were used in the definition context given below, especially as they relate to children's growth and activities;

Cultural Relevance

The term is broadly used to refer to experiences children can relate to in terms of their background, upbringing, environment, and learning experiences.

Delineated Meaning of Music

The study of music as culture, involving the description of contexts within which music exists, including but not limited to language, dress, food and artistic expression.

Developmentally Appropriate Activities

Learning activities suited to children's psychomotor, cognitive, emotional, moral, spiritual and social development.

Early Childhood

The period of a child's life between 0 and 8 years (UNESCO 2007). In this study, early childhood covers the age span between 2 and 6 years.

Education in and through music

The former involves teaching and learning activities geared towards understanding and experiencing the inherent and delineated meanings of music, including concepts and skills, contexts, as well as aesthetic characteristics. The latter involves teaching and learning activities that apply the inherent and delineated meanings of music to achieve extra-musical goals, which may or may not be directly related to the discipline of music.

Holistic

A complete, total or broad based approach.

Movement

Physical manifestation of awareness of rhythm; within this study, this movement is mainly derived from song, although in certain instances it is developed separately from song.

Multicultural

Refers to 'many cultures', which in the Kenyan situation, means the different ethnic groups found in the country. However, the term is also used in sections of this study to refer to different races and nationalities existing together in the global village; 'cultural diversity' is used to refer to the same phenomenon.

Music Education

The provision of musical experiences deliberately geared towards pupils' acquisition of composition, performance and listening skills.

Musicality

The ability to recognise, react to or/and express oneself in response to the inherent and delineated characteristics of music.

Preschools

Formal institutions that offer Early Childhood Education and Care for children, usually between the ages of 2 (or 3) and 6 years of age.

Singing Games

When song is combined with action to enhance meaning and enjoyment in childhood activities.

Song

One of the genres of music, consisting of text, melody and rhythm.

ABSTRACT

Early childhood musical development has gained research prominence in recent years. Researchers and early years' educators, in response to findings that musicality begins before birth, are continually seeking ways to tap the undeveloped musical potential inherent in young children. The influence of nature and nurture in child and musical development and the extent to which each influences growth also continue to invite more investigation. A credit to social anthropology, culture as an aspect of nurture is now regarded as a key determinant in the whole growth process. Furthermore, with increasing global integration, multiculturalism has become a living reality in its different contexts. It is especially a reality in music educational settings, where teachers are faced with myriad challenges and opportunities to explore diverse musics for the purpose of societal cohesion. This research considered both early childhood musical development and multiculturalism, with the aim of creating a curriculum addressing both developmental stages and multiculturalism in early childhood, for the purpose of developing children's musicality and finding ways in which it could be applied to their education. Research procedures included a descriptive investigation and a quasi experiment. Descriptive investigations, carried out on preschool teachers (n=130) from 21 Day Nursery schools in Nairobi, were applied to examine musical activities in preschools, as well as teachers' experiences in instructing children in music and movement activities, and the use of music in other learning activities. The quasi experiment involved examining the viability of multicultural Kenyan music as part of the existing repertoire children perform, and exploring ways in which it could be incorporated into a curriculum for early childhood education. Children from 3 preschools (n=78) underwent an intervention based on the objective of teaching multicultural musical activities, and through them, experiencing the various elements of music as well as the delineated meanings of music, both of which could be applied to other learning activities. Key findings revealed that new forms of children's music have evolved in playground activities as a result of the dynamism of culture. It was also found that despite the passage of time, older music forms still existed. Teachers were found to have an understanding of the difference between the use of music to achieve extra-musical goals and the teaching of music to gain a deeper understanding of it as a discipline. However, the study found that there was a necessity to develop education in music further, both for its own sake and in order to use it more effectively in early childhood education. Finally, the study found that children had a positive response to multicultural music. It was therefore proposed that more variety of interactive multicultural music be introduced in preschools, accompanied with a variety of musical activities.

CHAPTER ONE

1.0 INTRODUCTION

Background Information to the Study

Although this study began at a time when Kenya was relatively calm, it is ending at a momentous time in the country's history (Kiplagat, 2008), when she is just emerging from a tumultuous season. The complexity of the socio-cultural fabric that defines Kenya has in the recent turbulent times suffered great setbacks in the form of inter-ethnic conflicts that have in many instances resulted in the loss of lives. The role of every institution and sector of the country in facilitating healing and reconstruction comes to the fore at this time. Since this study is about education, what role can education play in bringing about harmony in Kenyan society today? Although preschool education, the specific focus of this study, may not solve the current crisis or claim to fully heal the nation, it can reduce the possibilities of a sense of difference and the grievances undermining a peaceful coexistence of all Kenyans through fostering in her children a sense of celebration and promotion of their commonalities and differences as a people.

As the setting of the study, an overview of Kenya, the context against which all other aspects of the study will be viewed and where the findings are to be applied, is necessary. Context forms an important backdrop to any investigation (Addo, 1997; Swanwick, 2008; Welch & Adams, 2003), and often draws the sometimes fine line between otherwise potentially similar situations. However, contexts do not exist in isolation; therefore although geographical boundaries define borders, no country exists in seclusion. The characteristics defining a nation hence result not only from factors such as historical, geographical, economic and cultural issues, but also from interactions with other countries.

Kenya is the world's 47th largest country, covering 224,961 square miles, or 582,646 square km. The total population of the country stood at about 36.9 million by mid 2007 reports (Population Reference Bureau, 2008). In terms of topographical features, there is a wide variation within the country, from mountainous regions to flat plains, from lakeshore to desert. These physical attributes determine the lifestyle of inhabitants dwelling in each section of the country, in terms of economic activities, staple food, cultural activities, and historical events. The latter issue has been mentioned in many

studies, such as the impact of colonisation on music education (Akuno, 2005; Odwar, 2005), particularly through religion (Digolo, 2003); the origins of the use of English as the official language (Musau, 2002); the adoption of Kiswahili as the national language (King'ei, 2002), and the coexistence of about sixty two different ethnicities within Kenya (Gordon, 2005), which can be traced to migratory issues and patterns.

In terms of ethnic composition, Kenya is multilingual, with English as the official language and Kiswahili as the national language. The latter is regarded as one of the symbols of national unity (Musau, 2002). Additionally, a total of 62 languages are spoken in Kenya (Gordon, 2005), most being African languages with a minority of Middle-Eastern and Asian languages spoken by descendants of settlers (Kidula, 1998). The African languages of Kenya originate from three different language families - Bantu languages are spoken mainly in the central, eastern and southeastern parts of the country, Nilotic languages predominantly in the west, and Cushitic languages in the northeast.

Nairobi, Kenya's capital city and the focal point of this study, is located in Nairobi District, which is situated at an elevation of about 1660 m (about 5450 ft) in the highlands of the southern part of the country (see location on the map in Appendix A, p. 187). As Kenya's principal economic, administrative and cultural centre and the largest metropolis in East Africa, this city is also one of the largest and fastest growing in Africa. Population Reference Bureau (2008) estimates that in 2005, Nairobi's population stood at about 2.7 million, and projects a figure of at least 5 million inhabitants by 2015.

In terms of cultural diversity, the largest ethnic population found in Nairobi is Gikuyu (Kidula, 1998), likely due to the fact that Central Province, where most of this ethnic group has settled, neighbours Nairobi Province. Despite the former's numeric dominance, there is multifarious cultural, ethnic and racial diversity found in Nairobi, and which is equally reflected in aspects such as religion and music. Foreign musics have been a part of the city's identity from its inception (Kidula, 1998). Nairobi is therefore a multiracial, multiethnic and linguistically diverse city, hence a multicultural city. This city, prominently situated and of considerable influence regionally, was the location of this present study.

The music of the people of Kenya reflects the cultural diversity already described, as it is full of variety (Senoga-Zake, 1986). No single musical form in the country can represent or characterise Kenyan music collectively, and to date, no consensus has been reached to adopt any one form in this regard. Since music is one of the strongest ways of defining one's national identity (Folkestad, 2002), as well as individual identities (Hargreaves *et al*, 2002), it follows that the music of Kenya, in all its diversity, is an important asset to her people.

The cultural diversity that defines Kenya is, in this study, described in one word as multiculturalism. The same term has been used by various Kenyan scholars in relation to her cultural situation (King'ei, 2002; Opondo, 2000). Whereas the definition of multiculturalism varies among scholars (Volk, 1998), there is general consensus on its two basic premises, namely acknowledgement of diversity in the population, and the intent to help learners understand the world and the societies in which they live. These principles are aptly captured in Volk's (1998) definition of multicultural music education as 'the teaching of a broad spectrum of music cultures in the music curriculum, primarily focusing on ethno-cultural characteristics' (p 4).

Multiculturalism is, however, a contextual ideology, expressed in different ways depending on a particular country's cultural profile (Njoora, 2000; Volk, 1998). In most western nations (such as in the USA, Canada, Australia and Britain), it involves the study of music of the dominant cultures as well as musics of immigrant societies that have become part of the citizenry, in a bid to assimilate minority groups and their way of life into a dominant culture, as observed by Campbell and Scott-Kassner (1995) and Folkestad (2002). In other countries, however the focus of multiculturalism is the need to re-establish indigenous musics in the music education curriculum. In this latter category, the greater need is the search for a symbol of national identity after a period of fighting for political and cultural freedom, suggests Folkestad (2002), and is the case mainly in developing nations such as Kenya (Akuno, 2005; Floyd, 2003), Malaysia, Nigeria and Zambia among others. Regardless of context, though, it is evident that multiculturalism touches on sensitive issues, hence requires careful deliberation in its implementation (Elliott, 1989).

1.1 Context of the Problem

One of the national goals at all levels of education in Kenya is the need to preserve her culture (Akuno, 1997a & 2005; KIE, 2003). Whereas this mandate is not confined to music education, music is one of the most effective means of expressing and conveying culture. The greatest challenge of this directive is the fact that the music in question is quite varied (Senoga-Zake, 1986). Additionally, the distribution of the different cultural groups in the country is skewed towards mainly economically viable regions, with certain areas inhabited by at least two ethnic groups which, though of separate origins, have assimilated aspects of each other's cultures. Additionally, in a number of urban areas particularly in Nairobi, there is a mingling of many groups, to the extent that none can be said to be dominant over the others.

In preschool education, as at all other educational levels, the same national goals apply. However, in rural areas largely inhabited by homogenous groups, learning activities including music are expected to be carried out in the local dialect (Shiundu & Mwaura, 1992). In urban areas, learning is supposed to take place in either the national language (Kiswahili) or the official language (English) (Koech, 1999). Since preservation of cultural heritage features strongly in syllabi and the preschool curricular guidelines, the question arises as to how this is possible in urban areas where there is no specific dominant ethnic group, and learning takes place in either English (the official language) or Kiswahili (the national language). It would appear that the main avenue through which this goal is to be realised is the Music and Movement activities in preschools (KIE, 2003). The extent to which this policy is being enacted by expressing the vibrant and rich music representing Kenya's varied heritage within preschool musical activities, has been found to fall short and is addressed in this study.

Mengech (1986) carried out a study in preschools in Kericho, a semi-urban town in Kenya, investigating the songs children sang in class. Her findings revealed that teachers were aware of the kind of songs to teach in class, but their actual practices fell far short of the national curricular guidelines on music in preschools. Some of the English songs teachers taught were unfinished, hence did not make sense to the children. Additionally, very few indigenous Kenyan songs were taught, despite the location of the study. She also found that singing was somewhat an afterthought, with performances taking place

when children were exhausted and ready for dismissal, implying its peripheral place in school activities. Two key recommendations arising from the study were:

- The need to teach songs that preserve the Kenyan culture and
- The need to analyse songs taught for their suitability to the learners.

Two key Government reports (Government of Kenya, 2005; Koech, 1999) and other recent studies conducted on preschool education in Kenya (such as Andang'o & Mugo, 2007) have revealed that there is a heavy emphasis on academic subjects, also referred to as the ABCs (Branyon, 2002; Koech 2003). Mengech (1986) also found this to be the case in her investigations. Creative activities (constituting mainly arts and crafts) are similarly regarded as peripheral to the curriculum (Gumo, 2003), because of the emphasis placed on academic subjects. Despite the increase in awareness of children's musical capabilities in other countries (McDonald & Simons, 1989), in Kenya, it is evident that even where music is recognised, its importance in the curriculum and as one of the most powerful languages and means of expression and creativity of the young learner, according to Campbell (2006), has not been fully exploited.

The intention of this study was to address these issues through investigating teaching and learning activities in music and movement, and the use of music in other learning activities, as well as exploring possibilities of availing more resources for teaching music, and developing approaches that enhance multicultural music education, and are appropriate for the children for whom they are developed.

1.2 Statement of the Problem

Whereas in many countries music education is an established component of the preschool national educational curriculum (Campbell & Scott-Kassner, 1995; Young & Glover, 1998), the situation in Kenya reveals otherwise. While the government recognises Music and Movement through its inclusion in the national curricular guidelines, research (such as Andang'o 2007) has revealed that it is inadequately enacted within the preschool system. In light of the above issues, it is evident that there is proven need for a repertoire of songs, games and other musical activities for preschool children, commensurate with their ages and developmental abilities. The lack of organised

resources suggests the reason for use of inappropriate songs by the teachers. In a number of studies (Gakuru, 1979; Mengech, 1986; Andang'o & Mugo, 2007), it has been recognised that although there are musical activities in the preschool, this is not primarily used for the musical development of the learners. Instead, it is for enhancing other learning activities and as a transition between other routine activities.

The paucity of studies on preschool music education in Kenya also reveals a gap. This may be because there is lack of awareness of the potential of this age group to initiate and engage in progressive music-making, through the media of performance, creativity and listening. This otherwise unexplored phenomenon required investigation.

The multicultural composition of Kenya as a country poses another challenge to those concerned with formulating and enacting policy at all levels of education. There is need to bring together the diverse cultural entities found within the country into the school system, in order to provide educational experiences commensurate with the cultural composition of the country. There is also the all-important need to preserve the uniqueness of the various Kenyan cultures. At preschool level this diversity is to be accommodated through a localised application of the curricular guidelines used to structure teaching.

Based on the above concerns, the purpose of this study was to investigate how music, a key component of preschool education, could be organised, developed and taught in Kenyan preschools, in ways that are culturally and developmentally appropriate and relevant.

1.3 Research Questions

The research questions raised were;

1. How did preschool teachers teach and interpret Music and Movement?
2. What factors contributed to their choice of music and musical activities?
3. What criteria did teachers use to select and use music and musical activities for preschool children?
4. How could music be used to enhance children's education in music and through music? and

5. How could musical experiences that are sensitive to varied cultural backgrounds be incorporated into a curriculum for ECE in Kenya, for education in and through music?

1.4 Objectives of the Study

1. To establish the purpose of music and movement in the ECE curriculum;
2. To identify the musical activities taking place in preschools during Music and Movement lessons;
3. To determine whether and how music was used in other learning activities besides Music and Movement;
4. To identify the types of music used in preschools in Kenya;
5. To outline criteria for selecting and using music material for 2 to 6 year olds; and
6. To develop a programme for the use of songs and singing games to facilitate knowledge acquisition and skill development in music for 2 to 6 year olds.

1.5 Rationale and Significance

Various studies have been conducted on the area of music education in Kenya. However, their focus has been on higher levels of education, particularly from primary school (Akuno, 1997a & b) and secondary school (Digolo, 1997; Kahindi, 2000; Mbeche, 2000). Studies on early childhood education have focused on other curricular areas, such as Art and Craft (Gumo, 2003) or general teaching strategies (Branyon, 2002). Whereas her study was on music in early childhood, Mengech's (1986) focus was on songs, and was located in a different town, rather than Nairobi, which is the setting of this study. Moreover, where multicultural music has been addressed, its focus in education in Kenya has been on primary school upwards (Katuli, 2003; Njoora, 2000). The need to strengthen music in early childhood education continues to be the focus of many studies (Mang, 2005; Trehub, 2006; Woodward, 2007; Young, 2003). However, these studies have been carried out in countries other than Kenya. This study was formulated in response to the concerns regarding the strengthening of music in early childhood education, with a multicultural focus. This was particularly due to the fact that in Kenya, few studies, to the best of the researcher's knowledge, have addressed these issues.

The study aimed to benefit the following areas:

1. Early Childhood Education in Kenya, by giving greater emphasis to music and movement in the preschool curriculum through expanding the possible teaching approaches and learning activities. This was regarded as establishing the position of music as a fully-fledged 'language' with its unique elements of expression, to which children should be exposed and given opportunity to explore. Further, the approach was thought to engender the relevance of song, movement and a variety of musical activities in other learning activities in early childhood education.

2. With regard to Music Education, the survival of the Kenyan musical culture (Kilonzi, 1998) and its appreciation heavily depends on the place accorded Kenyan music at all levels of schooling. The introduction of indigenous music at the preschool level of learning was thought to be instrumental in developing a sense of cultural identity in the learner from the earliest possible age. Ultimately, the proposed approach and activities would encourage recognition of the diverse cultures of Kenya through exposure to their music.

3. Policy makers and preschool curriculum developers at the national level, through the provision of a more diversified repertoire of children's songs and games, as well as adding to the existing body of research on Kenyan children's songs and games.

4. Teachers, preschool children and researchers, through provision of tested criteria and a theoretical framework for selecting and creating children's songs, games and chants, as well as other forms of music , and creating a teaching curriculum for the music education of 2 to 6 year olds.

5. Parents of preschool children, by encouraging their active participation in developing their children's inherent musicality from birth.

1.6 Scope and Limitations

In the first place the use of music in preschool education has long been associated with general education, such as the teaching of days of the week and the alphabet (de Vries, 2006; Mengech, 1986). It is also widely used for the development of other cognitive skills such as memory retention (MENC, 1991). Further, music is rightly associated with the development of social skills and personality (McDonald & Simons, 1989). In this study, the use of music in this manner was referred to as education through music. This is an important aspect of music in early childhood education (de Vries, 2006). Education through music was approached from the perspective of identifying and strengthening the various facets of music education, and applying the gained skills and knowledge in musical and extra musical growth.

Furthermore, increasingly, studies on early childhood music education, in conjunction with psychological findings, continue to bring forth more understanding about the period of childhood and how musical growth can be stimulated from early ages (Hodges, 2006a). To this end, there was a need to investigate musical practices in preschools to establish their purpose and contribution to children's education. Thus, music was considered a discipline in its own right, with its unique syntax, denoting '... a set of rules that govern the proper combination of (its) elements' (Weinberger, 2004 p 92), whose learning would lead to acquisition of musical skills and knowledge, which could be applied across the curriculum. Taking into consideration the learning styles and activities of the age group specific to the study, music education was expected to take place in diverse contexts, either spontaneously or as pre-planned activities, both within the classroom and out-of-doors. Listening, performing and creating, the three main activities, with which musical behaviour is generally associated (Campbell, 1991a) were the principal means through which music was experienced and shared within this study.

Thirdly, curricular issues, as key determinants in the entire process of teaching and learning, deserve to be taken seriously. Elliott (1989 & 1995) suggests that dynamism is key to curriculum development, owing to the fast-changing trends in music necessitated by influences such as globalisation, among others. The role of teachers in the whole educational process could therefore not be overstated, as they direct much of learning at this stage (Campbell & Scott-Kassner, 1995). For this reason, it was necessary to address

pedagogy in order to understand early childhood music education and cultural diversity within a formal setting. As Campbell (1990) noted, children can make astounding leaps in the development of their musical potential through the efforts of teachers who provide the foundation for their musicianship at an early age.

The study was carried out within Nairobi Province. Most of the ethnic groups found in the country are represented in this cosmopolitan capital of Kenya (Kidula, 1998). It is therefore arguably the most multicultural region in Kenya, in terms of languages spoken, music performed and its inhabitants, who come from diverse towns and countries. The intention of the research was to determine how to promote preschool music education in the country through culturally relevant music, especially in regions where there is great ethnic diversity, since the loss of indigenous music may be more prevalent in such areas. Furthermore, the success of multicultural music education in the culturally diverse regions was thought to have a high potential to influence musical practices in the rest of the country, which tends to follow trends set by the urban areas.

As a major urban centre, preschools in Nairobi were also likely to have children of the ages stipulated in the study (2 to 6 years), due to factors such as working parents, small family sizes and greater awareness of the value of education, which implies the need to have children starting school early (Kabiru, 1993; Koech, 1999).

Due to finances and time constraints, the research was not carried out in other parts of the country. For the same reasons, the study did not focus on children with special needs such as the physically challenged, despite the researcher's encounter with them in at least two preschools.

1.7 Research Hypothesis

The following null hypothesis was proposed for examination:

H_0 There will be no significant difference in learners' musical performance before and after being involved in a variety of selected multicultural musical activities.

1.8 Assumptions

The basic assumptions held throughout the course of this study were that

- Most children attending preschools in Kenya fall between the ages of 2 and 6 years.
- Although Music and movement is taught to some extent in Kenyan preschools, it is not specifically geared towards children's musical development.
- Well programmed teachers' enactment of music and movement has a great influence on children's musicality.
- Preschool children can learn to appreciate music both from their own, and other Kenyan cultures, if presented to them well and in age appropriate ways.
- Different musical concepts and skills can be developed through indigenous songs and games.
- Effective teaching of multicultural music is dependent on the number and type of musical resources in preschools.

CHAPTER TWO
REVIEW OF RELATED LITERATURE

2.0 INTRODUCTION

In this section, in order to provide sufficient context, literature is reviewed under the following headings;

a) Early childhood development with a focus on the 'play years' (Berger, 2006 p 223), also known as the preschool years, from the ages of 2-6;
b) Musical development in early childhood within the framework of child development;
c) Early childhood curricula, with a focus on development and implementation in the context of both general and musical development in early childhood;
d) Equal opportunities and policy; and,
e) Finally, the theoretical framework guiding the entire study is presented.

2.1 Early Childhood Development in General

Educational matters at all levels should be underpinned by sound theoretical bases explaining human developmental processes (Bruner, 1966). Although much is yet to be discovered in understanding many aspects of growth (Hodges, 2006b), there has been great progress towards this end (Berger, 2006; Berk, 2003; Carpendale and Charlie, 2006; Kuhn, 1983). However, one contentious issue around child development is the criterion upon which stages or phases of development should be based. Linking developmental progress to pedagogical principles seems to have won the day in this regard (Rieber, 1998), and is a more widely used approach to formulating learning strategies (see Bruner, 1966). This criterion is also strongly implied in Early Childhood Education in Kenya.

Child development begins before birth, as noted by, *inter alia,* David (2003) and Hallam (2006). The auditory senses are the first to develop (David, 2003) a fact which has many implications for musical development and education. One such case would be the need to nurture listening from the earliest possible age in preschool musical experiences. From the two main preschool teacher training documents in Kenya (KIE, 2005; KIE, 2006), the important role of listening in education, particularly music education, has not been emphasised, despite the evidence that it is supposed to constitute one of the activities during music and movement (KIE, 2008). Moreover, other scholars (such as

Catherwood, 1995; Gruhn, 2002; Weinberger, 2004) note that throughout childhood, babies and young children exhibit powerful learning capacities, and take active participation in all aspects of their own development. This study intended to examine how young children were in control of their learning with regard to music education in Kenyan preschools. Such knowledge was deemed useful for effective educational theory and practice.

All aspects of child development are related (Catherwood, 1995; Daly, 2004), and should be regarded holistically, for normal functioning (Welch & Adams, 2003). Educational practice, as implied in Early Childhood Educational documents in Kenya (e.g. KIE, 2003) does not always emphasise this holistic view of development, as should be the case. The study was carried out with the holistic view of development in mind. The fact that every aspect of child development is subject to socio-cultural differences (Fleer, 2008; Soler & Miller, 2008) further reiterated the need for a study on music education in Kenyan preschools in order to come up with findings that provide suitable solutions to be applied contextually. Child development should hence be regarded contextually, despite the need to have some general distinct phases and stages marking various milestones. These general principles should be applied cautiously, with environmental influences in mind.

2.1.1 Emotional Development

Almost all of life's important decisions and situations involve the affective domain (Daly, 2004). The central role emotions have in the human psyche is demonstrated by the fact that emotional characteristics formed in the first four to five years of a child's life determine success in school and later life (Daly, 2004). The early years of life are therefore instrumental in shaping emotional health. Since the child's brain grows to about two thirds its full size between the ages of three and four, evolving in complexity faster during this period than it will at any other time (Hodges, 2006b), severe stress on the emotions during this period can damage a child's learning centres. Daly (2004) also suggests that there is a clear link between the ability to manage emotions and the functioning of the immune system. Additionally, positive emotional support is shown to stimulate positive brain development (David, 2003).

Emotional development is rarely directly addressed in educational goals, yet it is now increasingly evident that there is a strong link between emotion and intellect (Reimer, 2003), although the latter receives greater attention especially in education. Since findings indicate that music engages the child's emotions in a most powerful way even before birth (Papoušek M., 1996) and in the earliest moments of life (Trevarthen, 2002; Welch, 2002), it is an important process of development. Hodges (2006a) proposes more investigation in the area of emotions and music, including the extent to which music educational experiences benefit children's understanding of music, hence their emotional development. For instance, in the Kenyan preschool curricular guidelines, the separation of the roles of music as 'for enjoyment' on one hand and 'for learning' on the other hand, may create the impression among educators that the emotional act of enjoying music is distinct from intellectual development. On the contrary, both emotion and intellect form part of a holistic learning process. With such significant views from various scholars, the current study sought to provide a link between emotional and intellectual development, which is deemed beneficial in the Kenyan situation. In Kenya, music in education is sometimes viewed in a rather utilitarian way (Andang'o & Mugo, 2007), most particularly as a means of entertainment, leaving out other deeply valued aspects such as emotional development and many others.

2.1.2 Social Development

Social development is necessary for the existence of society (Daly, 2004), and starts immediately after birth (Irving, 1995). Between the ages of 2 and 3, children manifest increasing social progress through talking about feelings and social rules, and through this process, connect to the mental states of others. Social development is a basic necessity for education, and is especially critical in the early stages of schooling, since a child must have at least minimal social skills in order to cope with school (Bruner, 1966). The critical period for social nurturing lasts until about 3 years of age, according to Daly (2004). Social deprivation in the first year of life has a more devastating effect than at any other time, and the first 6-7 years of life are important in the development of social skills, which include personality, temperament, sex roles, self-control, self esteem and self efficacy (Irving, 1995). By the age of 7, for instance, children have a stable concept of their own identity as male or female (Daly, 2004). Even earlier (by 4 years of age), children are aware of cultural diversities among themselves, and can develop racial bias

and gender stereotypes, as well as negative feelings about peers (Daly, 2004). These findings informed this study on the importance of the early years in human development. Despite the importance of music in nurturing social skills in preschool children, as rightly observed by Young & Glover (1998) and Hodges (2006a), it is interesting to note that general studies in early childhood rarely mention the role of music in social development. One benefit of music in this regard, as cited by the authors, is its power to enable individuals to relate to their contemporaries. Children who would be classified as antisocial may find acceptance from peers as a result of their musical skills (Pugh & Pugh, 1998). Further, in the process of singing or playing instruments together, children learn to be cooperative, considerate, responsible, self-controlled, disciplined, and become leaders or followers (Young, 2003a). These findings suggest the need to strengthen diverse musical activities in musical experiences in Kenyan preschools.

One point of departure from the cited studies, however, concerns the multicultural composition of Kenyan society. This study therefore sought to establish the extent to which preschool children were nurtured to celebrate the country's cultural diversity from an early age. This issue seems to have received scant attention in Kenyan literature. Although one objective found in the guidelines for Music and Movement (KIE, 2003) addresses appreciation of the country's cultural heritage, there is need to reiterate the important role music can play in enhancing positive social relations among children even as they develop an awareness of cultural differences amongst themselves from an early age. In view of these considerations, the need for early cultivation of social competencies cannot be overstated. Moreover, every person that the child interacts with including educators, parents, the community and peer groups at play (Moore, 1982), are important players in the process of social development.

2.1.3 Physical and Motor Development

Between the ages of 1 and 6 years, children rapidly mature physically, assuming an adult's body shape (Berk, 2001), as the lower body lengthens and baby fat turns to muscle (Berger, 2006) Other factors determining physical growth include cultural and ethnic differences, socioeconomic status, eating habits and nutritional deficiencies (Berk, 2006). Movement, which is closely related to physical growth, is one of the earliest developmental aspects in children, beginning within a few weeks after conception. After birth, early movements, or reflexes (so called because they are involuntary responses),

lead to the development of muscular strength and form neurological links to be used later in more complex movements (O'Brien, 1995). The development of motor skills is a graphic representation of some of the most obvious changes in children's behaviour. Motor skills are important for exercise, performance in music and dance, and self expression through drawing, writing and playing musical instruments, and are best learned by children from their peers during play (Berger, 2006).

Movement is based on developmental phases; this implies that movement in musical experiences progresses from sensory to perceptual phases, culminating in cognitive phases, according to O'Brien (1995). This progression closely resembles Bruner's (1966) modes of representation, a theory of learning strategies in early childhood. The progression indicates the necessity of developing overall balance (through large body movements), before the finer skills (Berk, 2001). This study applied Bruner's theory to movement and all other facets of music education. Cratty's (1982) suggestion that the progression of motor skill acquisition from one phase to another is more culturally than naturally determined also reiterates the need for awareness of children's cultural backgrounds as they commence their formal education, as well as the need for studies that take into account contextual issues.

Motor development is an important aspect of preschool children's growth. Play is instrumental in the enhancement of motor skills (Dworetsky, 1996), which are also necessary for musical development. Further, music enables children to develop coordination and fine motor skills through the actions they perform in action songs, singing games and rhythm work. Such skills are important in an increasingly computerised world (Pugh & Pugh, 1998). Although movement forms an integral part of musical experiences in preschool education in Kenya (KIE, 2003; KIE, 2008), current literature tends to view it from the perspective of psychomotor development and rarely as a wide body of knowledge in itself. Within the current study, movement is regarded as an important aspect of music as well as a means to education. Such knowledge is deemed as valuable to early childhood educators.

2.1.4 Moral Development

While not as much has been written about this facet of development in comparison with others, according to Daly (2004), moral development is an important part of holistic

early childhood development. Theories of moral development recognise that conscience begins to take shape in early childhood, progressing from externally controlled morality (by adults), to regulation by inner standards (Berk, 2001).

Music has long been regarded as having the power to influence morality and emotions according to Pugh & Pugh (1998). In more recent decades, there has been a growing concern, for instance, about media influences on morality, through the music children are exposed to. The extent to which such influences are manifest in children's music has been alluded to in studies from different countries (see Addo, 1996; Dzansi, 2004), whereas documentation on the same issues as inherent in Kenyan preschools is scarce, to the best of the researcher's knowledge. This study therefore acknowledged influences such as the media on musical development. This is in line with Campbell's (2006) and Young's (2008a) observations that musical enculturation of children occurs as a result of exposure to music both in and away from school. Such information would be useful to teachers, parents and policy makers, to determine whether it is necessary to sanction children's exposure to potentially harmful influences, or find other ways of confronting any resultant attitudes and actions. Furthermore, in light of the fact that children easily internalise music they are exposed to (Campbell, 2002b), it would be useful to determine what positive and negative effects, if any, it has on their overall moral growth.

2.1.5 Spiritual Development

Spiritual development is inter-linked with every aspect of child development, yet there has been almost no study on young children's spirituality (Daly, 2004). Few studies have also been conducted on religion and music education (Welch, 2001). Dowling (2005) posits that spiritual development is about the development of a sense of identity, self worth, meaning and purpose, and has great bearing on character development (Daly, 2004). Music has in the past been regarded as a means of promoting spirituality (Durrant & Welch, 1995). Digolo (2003a), looking at the Kenyan situation, notes that religion is important to the Kenyan society, and also cites certain conflicts between culture and religion. More studies on the role of music in spiritual development, as well as the kind of music considered suitable for the purpose of spiritual nourishment, would add an important dimension to the study of child development. This study, which focuses on multicultural music, may yield useful insights on the interplay between culture and religion, in that the issue of spirituality is likely to emerge in the course of the

investigation. However, the controversial issues generally associated with the intensely personal nature of spirituality (Andang'o & Mugo, 2007), may make it a challenge to study. Dowling's (2005) fairly objective definition of spirituality, as given above, is worth pursuing in any study of this nature. The definition also provides measurable parameters that can be applied to any study on children's development, including music.

2.1.6 Cognitive Development

Cognition can be defined as the capacity of the human mind to store and use information about the world (Catherwood, 1995), or changes in knowledge and thinking skills and the way these are organised and used in dealing with problems (Copple *et al*, 1982). It includes cognition, representation (the ability to picture the world mentally and think about it without having to act upon it first) (Cole and Cole, 2001); language acquisition, memory (ability to process and remember experiences), information processing and reasoning; and problem solving (Damon *et al*, 1998). Memory, attention and problem-solving are thought to be phase-based (Boulton-Lewis, 1995), and culturally and socially determined (Damon *et al*, 1998). Memory as used is classified twofold, as either implicit memory (memory for routines and memories that remain hidden until a particular stimulus brings them to mind), an example of which is an infant's ability to recognise his or her mother's voice rather than his or her father's. Explicit memory (memory that can be recalled on demand) is used in hearing the difference between sounds (Berger, 2006). Young children's sensitivity to sounds may suggest the active use of explicit memory. This information suggests that exposure to the timbres of different instruments in the preschool years would be an important exercise during musical activities. This study therefore explored the role and place of instrumental music with this consideration of explicit and implicit memory.

Nevertheless, it is important to note that preschoolers are said to be easily distracted and have difficulty attending to details (Berk, 2001). However, even these attributes are believed to improve within each age group in the preschool. The organisation of children into different class levels, which in Kenyan preschools consists of baby class, middle class or nursery, and pre-unit (KIE, 2008), attests to this fact. The extent to which musical experiences are organised according to these considerations, however, requires more investigation. Furthermore, the extent to which teachers bear in mind developmental levels as they plan for and provide musical experiences, has received little

attention, as has the area of music in preschool education in Kenya. Each of these concerns was addressed in this study.

Brain development is also an important aspect of cognition (Hodges, 2006a), with the left hemisphere, which controls language skills developing rapidly during the preschool years particularly between ages 2 and 6 (Berk, 2001). Right hemispheric growth, controlling spatial skills and drawing, increases at a slower pace, over childhood and adolescence (Berk, 2001). This information is important in that it informs the study on how brain development interacts with learning.

Language Development

Language is an important tool for social connection (Berk, 2001; Bruner, 1966) hence its development marks an important stage in childhood. Language is acquired within developments in thinking, emotionality and social interaction (Bloom, 1998), further reiterating the interconnectivity of the entire developmental process (Catherwood, 1995). Moreover, language development is also phase-based (Hodges, 2006a) and is directly linked to musical development in the sense that vocal music, or song, relies on words to communicate meaning. Children's song development is therefore dependent on their level of language development. There is little information on the relationship between language development and song development in Kenyan preschool education. While Mengech (1986) alludes to the issue, beyond her recommendations on the need for cultural relevance and suitability in choice of songs, not much literature seems to exist concerning ways in which songs should be chosen for different age groups within preschool education. Although the issue is not the main focus of this study, it is addressed to some extent when determining developmentally appropriate songs for each preschool class level.

Furthermore, Hodges (2006a) asserts that young children learn new languages faster than adults. It is therefore apparent that preschool years are a period of increased language development. The extent to which these important findings were applicable in Kenyan preschools was to be partly addressed in this study, particularly as regards the practice of multicultural music. The degree to which it can be a part of preschool musical experiences, in this period of rapid development, has not been adequately discussed and needed to be addressed.

Cognitive Development during the Preoperational Period (Between 2 and 6 years)

This developmental stage, proposed by Piaget (1951), suggests that children in this age group are unable to organise ideas and use them to come up with some conclusion (operations). It is identified by four characteristics including centration (focusing on one thing at a time), focus on appearance (ignoring all attributes that are not apparent), static reasoning (thinking that nothing changes) and irreversibility (the idea that nothing can be undone) (Berger, 2006; Berk, 2001; Boulton-Lewis, 1995). In terms of actual learning situations, at this stage children have an understanding of literacy and basic mathematical principles such as ordinality, which improve with schooling. Children from about 3 years are also capable of 'metacognition', otherwise explained as thinking about thought (Berk, 2001). This development results in the understanding that people can hold false beliefs (Berger, 2006). This study approaches the preoperational stage from the perspective of what children are able to do, therefore the above information does not influence the methodology applied to the investigation, except as an acknowledgment that child development is phase-based.

2.1.7 Play: Linking all Aspects of Development

Play is universal, adaptable and varies by culture, gender and age (Berger, 2006). Children play best with other children, providing practice in emotional regulation, empathy and social understanding. Between 2 and 6 years of age, social play changes dramatically, becoming increasingly interactive (Berger, 2006). Five kinds of play, listed in terms of increasing interaction, include solitary play (played alone), onlooker play (watching others play), parallel play (playing in similar way with similar toys, but not joining others), associative play (interaction, without mutuality or reciprocity) and cooperative play (playing together, creating and elaborating a joint activity, or taking turns). While these forms of play are acknowledged in this study, they are mainly a guide to understanding children's social development and how it applies to music education.

The nature of play can either be reality, common among 2 year olds; fantasy play from about 3 years of age; or social fantasy play (Berger, 2006), where children playing together come to agree on fantasy themes for their play. Such play may be a means of helping children practice motor and cognitive skills they may later apply (Dworetsky, 1996). According to the cognitive developmental theory (Piaget, 1951), the practise of creating imaginary situations, as happens during play, leads to the development of

abstract thought, which is important for problem solving, hence cognitive growth (Prim, 1995/1996). The advent of television and the fact that more time is spent in school has also altered the concept of play today, making it a more adult-organised, less spontaneous activity (Dworetsky, 1996). These findings are important in understanding how children may integrate play into music education.

Musical play, which combines the essence of play with an aim of developing musicality, is important to this study. Rossie (1984) defines play as "a basic human activity, which is not only based on toys and games but also ... singing and music-making" (p 3), which should be viewed as a dynamic activity in which the most important factor is the activity of the child themselves. While more studies have recently addressed musical play (Berger and Cooper, 2003; Mans, Dzansi-McPalm and Agak, 2003; Young, 2003a), each of them has referred to a particular cultural context and age group. The current study focuses on musical play among Kenyan preschool children. Moreover, the promotion of multicultural singing games in Kenya provides another point of departure from existing literature.

Implications of Early Childhood Development for Music Education

The greatest implication of early childhood development for music education is that music education should be organised, developed and taught progressively, and in culturally relevant ways, bearing in mind the fact that by the time the child starts formal education, many aspects of their development are already on course, hence the need to plan for educational experiences in line with phases of development. The aim of this study was to address this gap, occasioned by the problem inherent in many educational situations where theory and practice are far apart (Hargreaves, 1996). Music education may provide a connection between these already interwoven processes, through its engagement of the cognitive, affective and psychomotor domains. In this study, efforts were made for musical activities to address all aspects of child development.

2.2 Musical Development in Early Childhood

All human beings are musical (Papoušek H., 1996; Weinberger, 2004; Welch, 2001; Welch & Adams, 2003). Musical development is a product of biological, developmental and environmental influences (Welch, 2002), and begins before birth (Papoušek H.,

1996). Throughout infancy, further musical development takes place, particularly through 'motherese', or baby talk, which children respond to in musical ways. Furthermore, it appears that there are cross-cultural similarities in this musically inclined speech that parents direct towards young infants from birth (Papoušek H., 1996). From these findings, we can deduce that by the time children start their formal education, their musical development is already on course, and should therefore receive continual stimulation in appropriate ways.

According to Welch, (2006a), musical behaviour normally changes over time. Consequently, preschool musical development is organised in terms of distinct phases in which certain (musical) behaviours predominate for a time before being replaced by others, which are usually perceived as being more sophisticated. Phases of musical development have been identified across different areas of musical behaviours including singing; musical representation; melodic perception and composition (Hargreaves, 1996); musical pitch (Welch, 2006a); and composing and improvising (Swanwick & Tillman, 1986). All these studies have been carried out in other countries. Little has been discussed regarding cultural differences in the progression of musical development in the Kenyan situation, particularly as concerns early childhood as a stage. This is an important area requiring redress, since music is a key component of preschool education (Campbell, 2002b), a fact also acknowledged in curricular documents in Kenya (KIE, 2003).

2.2.1 Development of Song

The most natural and accessible way to stimulate musical development is through singing. It should therefore be encouraged from the early years of life (Campbell, 1998). According to Welch (2006a), four elements exemplify the different influences on singing development, namely enculturation, generative musical skill development (or creativity), and later, schooling, and the wider community. Although the rate of development of song differs among children, progress can be realised with appropriate support (Welch, 2002). Nakata and Trehub (2004) note that infants as young as 6 months pay longer attention to song directed at them, than they do speech. As they grow older, between the ages of 18 months and 4 years, children can recognize familiar phrases and songs based on contour and rhythm. This study viewed all four influences on preschool children's song acquisition holistically. In a culture where song is experienced in almost every forum, it is expected that preschool children are influenced in all four ways at once.

However, this study sought to find out more on generative musical skill development in each of the three different class levels in Kenyan preschools, in order to provide guidance for teachers to encourage creativity in music education.

It has been argued that the acquisition of singing skills begins at around 2 years of age. Between the ages of 2 and 4, as discovered by Mang (2005), children develop self-generated songs (see Campbell, 1991b). These are songs which are derived from learned songs and reconfigured in terms of melodic motifs or lyrics. They are commonly found among 2 to 4 year olds (Mang, 2005). As children develop, they sing fewer self-generated songs, but acquire an increased repertoire of taught songs. By the age of 5, a child should have an extensive repertoire of songs, including lullabies, folk songs, nursery songs and action songs (Seefeldt, 1980). Focused musical nurturing should begin during these years, when children increasingly begin to conceptualise different aspects of pitch and melody, such as high and low pitch (Campbell & Scott-Kassner, 1995). Such information is crucial to this study, as it reiterates the importance of early exposure to song, and how it may be developmentally taught.

Welch (2006a) proposes a developmental, phase-based model of singing, entailing four phases. The initial phase is characterised by focus on song text rather than the melody. Singing in this phase is often described as chant-like, with restricted pitch range and elements of melodic phrases. In this phase, descending melodic patterns predominate. In the second phase the focus shifts to pitch. Tonality is phrase-based, and self invented songs borrow elements from the child's musical culture. There is also an increase in vocal pitch range. In the third phase, melodic shapes and intervals are mostly accurate, though some changes in tonality may occur, likely due to the use of inappropriate singing register. The last phase exhibits no significant melodic or pitch errors in relation to relatively simple songs from the singer's musical culture.

However, the author notes that the above model is subject to cultural influences, which also play a key role in song development. Such influences are exhibited in the definition of being 'in tune'. Whereas in Western contexts the concept of tunefulness tends to be defined from an intervallic or scalic perspective, cultures with tonal languages regard the same concept from a melodic-contour perspective, according to Addo (1996), Chen-Hafteck (1999) and Kreutzer (2001). In each of these studies, speech and singing

contours are closely associated. In these cultures (Ghanaian, Cantonese and Shona respectively) as in many others, children are sensitive to, and are able to, assimilate the tone language and its influences on the melody. This factor is important in considering multicultural musical experiences for Kenyan children, given that some Kenyan languages are tonal (Akuno, 2005), while others are not. It may have a bearing on how children from the different backgrounds (speaking tonal or non-tonal languages) assimilate song. However, Welch's (2006a) model applies to the Kenyan situation in terms of the evidence that melodic competence develops progressively (Akuno, 2005). The rest of the developments need to be tested in a typical preschool singing session, in order to determine which aspects of the model are similar or different in a Kenyan context.

Concerning pedagogy in singing, preschool children learn to sing in different ways, depending on the teacher's practice. According to Klinger *et al* (1998), there are two main approaches to teaching children songs. These are, either through immersion (the whole song sung and repeated until the children master it) or phrase by phrase, where the song is broken down and taught in sections. Their findings indicate that though both methods work, immersion is a better approach to song teaching. This position is contested by Persellin and Bateman (2008) who find that the method used to teach song is dependent on context and repertoire. These different viewpoints serve as a point of reference to this study.

A different aspect of pedagogy in singing is the presentation of the different elements of a song. The ability to combine text with music as happens in singing, is a challenge to younger children, as demonstrated in Welch's (2006a) model above. This problem results in singing out of tune. The implication here is that when teachers consider song resources, they should always take into account the ability of children to manage the text as well as the melodic and rhythmic profiles. Consequently, suggest Welch & Adams (2003), when teaching songs, words and music should be taught separately before combining the two. Pugh & Pugh (1998) further state that teachers should always try to explain the background of a song, give an outline of the story which it contains, or refer to a picture reflecting its contents, before teaching it. Clear mouth movement is also a good aid in helping children grasp a song faster and easier. These findings provide important guidelines to song teaching, and are tested in this study.

Children's Songs

Every world culture has children's songs, which share similar features of melody, rhythm, form and text topics, regardless of their cultural origins, as observed by Campbell (1991a) and Akuno (2005). Children's songs comprise three aspects, by definition: they are songs performed by children, such as singing games (Addo, 1996; Akuno, 2005), songs performed for children such as lullabies (Akuno, 1997a), and songs (composed and ultimately performed) by children (Campbell, 1991b). It is also suggested that children's songs across cultures contain all the basic components of the music of the particular culture (Addo, 1996; Campbell, 1991a). In this study, children's songs were viewed as valuable tools for understanding music as a discipline, and culture as a way of life.

General Characteristics of Children's Songs

The music of children's play is quite varied rhythmically and melodically (Addo, 1996; Dowling, 1998; Moog, 1976). Although the descending minor third has been regarded as common in much of children's (first) songs (Choksy, 1974), studies are increasingly reporting that beyond the use of this interval in calling chants, it does not quite dominate children's music (Campbell, 1991b; 1998). In general however, children's songs have a small overall range, rarely exceed an octave, and have melodies containing small intervals mainly in conjunct motion, according to Choksy, (1974) and Akuno (2005). They mostly reflect motion, with hardly any long-held notes, and have both meaningful text and nonsense words, and repetitive phrases (Senoga-Zake, 1986). In some cases, the ranges exceed an octave, as found by Addo (1996) in some Fanti play songs. It is also interesting to note that children's songs are not always easier than adult songs (Campbell, 1991b). These characteristics act as guidelines in selecting songs to be used in this study. However, the possibility that there may be some exceptions due to enculturation is not ruled out entirely.

Classification of Children's Songs: Songs for and by Children

Songs for Children

Akuno (2005) observes that there are no specific musical idioms characterising children's songs. However, these songs assume similar categorisations universally, according to Leach and Palmer (1978). The two authors identify four categories of children's songs. Chants thrive on words and rhythm, with changes in text often signifying changes in rhythm. They also assume indefinite length as lines are added in the course of

performance (Akuno, 2005; Mans *et al*, 2003), and often involve hand-clapping (Opie & Opie, 1988). Singing games involve playing and singing simultaneously, with both activities bearing equal significance to the performance (Mans *et al*, 2003). Their song texts do not spell out the activity, but indirectly point to an action to be performed (Akuno, 2005). Activity songs require some action such as dance, or semi-dramatic or stylised movements. The performance demands physical coordination in time to the music (Leach & Palmer, 1978). Folksongs, which originate from a people of common cultural traits united by a shared philosophy of life and experiences (Senoga-Zake, 1986) also form part of children's repertoire. They fulfil social and cultural roles within the community. Akuno (2005) adds lullabies which are sung to soothe a crying baby to the list. Other types are fable songs (incorporated into folk tales or fables), cradle songs (sung to the baby but not with intention to send them to sleep) and songs for learning things (covering just about any subject matter relevant to a child's education, intended to impart general knowledge). Each of these song categories are likely to form part of the material to be used in this study. Although classification of songs is important, this study focuses on the use of all possible children's songs, which are largely viewed as educational resources by Akuno (2005).

Songs by Children

Campbell (1991b) contributes an important category of children's songs, usually within the range of a fifth at the most, but not exceeding an octave, and tending to be more repetitive than songs for children. These are songs created by children themselves. According to her, they tend to be in form of rhythmic chants or a combination of song and speech rhythms. Though they may appear spontaneous, most are a blend of bits of songs, rhythms and music previously known. Other songs by children arise from their daydreams and musical doodling (Campbell, 1998). Knowledge of the existence of this category is important to this study, particularly in terms of encouraging creativity among children. It also forms a basis for the justification of musical play, which allows for children to explore their own musical development according to Berger & Cooper (2003).

2.2.2 Movement and Dance

Development of Movement

Movement begins within a few weeks of conception. It is one of the most basic functions in children's lives, and may be considered the primary intelligence (Bradley with Szegda, 2006). This is because it precedes both vocal and verbal language development (see Moog, 1976), and is a part of all sensory development. It is also one of the functions that enable utilisation of the best of both sides of the brain, the left and right hemispheres (Odam, 1995). Earliest movements are reflexive movements (Copple *et al*, 1982). Through the lullabies sung to them as they are rocked to sleep, children encounter their first sense of pulse and receive initial exposure to their culture's unique ways of moving (Campbell and Scott-Kassner, 1995; Moog, 1976; Senoga-Zake, 1986). Cultural influences continue to permeate movement throughout childhood (Odam, 1995). Movement develops in phases. Seefeldt (1980) found that children's motions begin with large muscle, random actions that later give way to rhythmic moving for short periods of time. Successive experiences lead to sustained, smooth movements adapted to contrasting, changing accompaniment.

According to Gardner (1993), instruction is important to movement development. The role of instruction in movement appears to have received little attention, particularly as regards preschool education. Although movement has a strong presence at this stage of growth, little has actually been documented about it in the Kenyan context. While this study focuses on movement as part of multicultural Kenyan music, any insights received in the course of the investigation may provide a basis for a more concentrated analysis in subsequent studies. Such endeavours are necessary, since movement is fundamentally important to humans through its contribution to the development of sophisticated thought processes in the human brain (Odam, 1995). Moreover, preschool teachers can achieve little musically without working through it, as young children's learning is highly inclined towards the sensorimotor mode (Bruner, 1966; Essa, 2003). Its mastery also stimulates children and prepares them for more complex learning (Bradley with Szegda, 2006). One of the most commonplace ways in which growing children interact with movement is through the singing games and chants they engage in, through the clapping of hands or manipulating of other body parts in rhythm. Such activities are important for learning readiness (Bradley with Szegda, 2006), and have been incorporated in this study.

Learning through Movement

There are many instances when learning occurs through movement. These include growing children's play whereby creative movement forms a powerful learning tool in their lives. Children's music, of which movement forms an integral part, provides an additional learning opportunity. Campbell (2002) and Mang (2005) note that 2 and 3 year olds integrate body movement in much of their singing. Mans (2002) further observes the interrelated roles of music and movement in African settings. The Dalcroze Eurhythmics exhibit another instance where learning occurs through movement. Eurhythmics is concerned with learning music through movement (Aronoff, 1969). Learning through movement is also phase based, according to Prim (1995/1996) and Bradley with Szegda (2006). The latter caution that children between 2 and 5 years are not able to exercise the requisite motor control required for dancing, therefore they should have exploratory and self-directed movement experiences. This informs the current study, especially as regards the movement experiences appropriate for children at different developmental phases. It also provides a basis for the use of movement as a means to learning.

2.3 Early Childhood Curricula

Curriculum can be defined as the activities that occur in the classroom which are geared specifically towards the promotion of significant (music) learning (Campbell & Scott-Kassner, 1995). Curriculum, by its definition, is dynamic rather than static, and is subject to variables such as teacher attitudes and training, parental and administrative expectations, and current trends in education (Campbell & Scott-Kassner, 1995). Curricula are founded on objectives for an entire programme, the various activities that are geared towards meeting the given objectives and the extent to which the activities are appropriate to the learners' level of (musical) development. It should also be underpinned by a sound educational philosophy in support of music (Abeles *et al*, 1984).

2.3.1 A Philosophy of Early Childhood Music Education

The cornerstone of a viable philosophy of music education is the experience of music itself and its influence on human lives, suggests Reimer (2003). This basic attribute also forms the backbone of an effective and valid program of music learning. Reimer further reiterates that music and the other arts are basic ways through which humans know

themselves and their world. There exists minimal evidence of strongly stated philosophical statements that guide the practice of music in Kenya (Akuno, 2005). At the preschool level, the Guidelines for Music and Movement (KIE, 2003) allude to a philosophy of music through their identification of the various ways in which music is important in education. However, the absence of a short but precise and direct statement regarding the purpose of music in early childhood education may be the reason why music and the other arts are peripheral at this level (Gumo, 2003; Koech, 2003). Perhaps, due to the presence of music in daily living, it is rarely given much thought in terms of its influence on children's lives. Thus, a position statement, as formulated by MENC for the United States of America (Nardo *et al*, 2006), may be necessary in order to bring music into a central position in early childhood education.

Jorgensen (2003) identifies three key areas to be addressed in a philosophy of music education. These are considered in the course of this study. They include clarification of ideas (for instance, what is the meaning of early childhood music education?); interrogating commonplaces (such as contexts in which music occurs, and the need to take the learners, particularly children, seriously); and finally, applying ideas to practice, (as in implementing music curricula). These three areas are applicable to music education at all levels of schooling.

2.3.2 Education in and through Music

Music as an integral aspect of early childhood education continues to generate much inquiry, as witnessed in the works of various scholars including Pugh & Pugh (1998), Scott-Kassner (1999) and Campbell (2006). The dual role of music in early childhood is recognised by them all, with some raising concern that the use of music to supplement other curricular areas has often superseded the focus on music as a discipline (e.g. Pugh & Pugh, 1998). However, both aspects of music form an important part of early childhood education, and should be used to complement each other (Welch & Adams, 2003). Both areas are regarded as important by early childhood educators, a position supported by, *inter alia*, de Vries (2006). Music is thus important in early childhood education both for musical development, and as a catalyst to helping children grasp extra-musical concepts (Pugh & Pugh, 1998). Moreover, Scott-Kassner (1999), while acknowledging the role of music in enhancing other aspects of the early childhood

program, notes the critical need to structure musical activities to help children learn about music through direct teaching and free playtime experimentation.

The duality of music in Early Childhood Education in Kenya appears to favour education through music. This is evident in most documents, particularly in teaching syllabi (KIE, 2006). However, over the years, there has been an increased effort to develop education in music as well (KIE, 2008). The extent to which educators are aware of this duality is important in the current investigation, in order to determine how to strengthen each aspect of music. This endeavour would hopefully lead to stronger music curricula.

2.3.3 Goals of Early Childhood Music Education

Enjoyment of musical experiences is the most important goal of music in early childhood education, as suggested by Temmerman (1998) and Trehub (2006). The quality of any early childhood music education programme should build on the 'natural positive relationship' children already have with music (Temmerman, p 29) by emphasising satisfaction and enjoyment. This goal should therefore underpin all early years' music curricular. To enhance enjoyment, the music should be diverse and rich in imagination, and focus on sustaining the joy of music and the musical creativity so clearly evident in the lives of young children (Trehub, 2006). However, the parameters governing enjoyment are not addressed. This study seeks to establish the most important goals of early childhood musical experiences in Kenyan preschools, in a bid to understand the factors contributing to the peripheral position of music in the curriculum. Hopefully, the findings will provide a basis for the promotion of music in preschool education.

2.3.4 Components of Early Childhood Music Curricula

Campbell and Scott-Kassner (1995) identify four main components of any music curriculum as:

- Skills such as listening, performing (singing, moving, playing) and creating; Aronoff (1969) and Akuno (2005) both emphasise the importance of listening as a requisite skill in developing all other proficiencies.
- Concepts (including elements of music such as rhythm, melody, tone colour and expression). Reimer (1965) refers to these as the concepts of music

- Attitudes (about music, preferences for various kinds of music, aesthetic sensitivity). according to Reimer (1965), these are concepts about music and
- Repertoire (collection of resources for implementing the curriculum). Reimer (1965) classifies both skills and repertoire under performance of music. He expands repertoire to include previously composed music as well as improvisation and composition, either of which can be as simple as a two-tone chant.

Skills

Musical skills are actualised within the three broad categories of creating, performing and listening (Campbell, 1991a), and are assimilated and developed as children take part in musical activities involving the use of three media, namely the human voice, the body and musical instruments (Akuno, 2005). Skill acquisition is a cumulative experience which builds upon that which is already assimilated by the child and requires a curriculum based on continuity and progression. Findings from this study would justify the development of such a curriculum in the event that it is not in place. Piaget's (1951) and Bruner's (1966) theories are crucial at this stage in curriculum design, in addressing the need for developmentally appropriate experiences for children's musical growth.

Performing

It embodies different musical behaviours a preschool child may engage in, including singing, moving and playing instruments. The latter is less exploited in the early years than singing, as found by Young (2003b). This may be due to the erroneous belief that young children's playing skills are underdeveloped, or the potential dangers of letting children handle certain musical instruments. Furthermore, the difficulty of teasing out the learning gains, which are more centred on music education than singing, may also explain the scarcity of instrument playing in preschools (Young, 2003b). It tends to have broader goals such as learning to be a member of a group, the discovery of a wide range of timbres and tuned and untuned sounds, the development of a range of techniques for producing sounds, playing a steady beat either alone or in synchrony with another, and playing with very free, movement-based rhythms, around instruments fixed in one place or moving around with sound-makers. Allowing children to explore instruments can

greatly enhance their education in music. This study seeks to investigate instrumental playing in Kenyan preschools as a medium for music education.

Concerning the type of instruments to avail, Young (2003b) suggests that young children's instruments should be early education versions of educational percussion instruments in natural, varnished wood, or imported ethnic instruments, hand made in natural materials. Pugh & Pugh (1998) add that instruments for young children should be well made, with well tuned and pitched intervals, in order to lay a firm foundation for their future musical development. They also observe that while discovery learning is priceless, careful guidance from the teacher is of great benefit too.

Listening

Listening is one of the least represented skills in early childhood musical activities, yet, as Aronoff (1969), Young (1998) and Akuno (2005) emphasise, it is the fundamental skill upon which all others rest. The practice of listening should be developed from commonplace activities, gradually building on to more specifically musical sounds. Children should be helped to be selective, discriminating listeners, and made aware of new sounds around them. Memory retention, a precursor to aural memory development should also be nurtured early. Simple tasks such as asking a child to recall the sounds made by the baby at home, or to stop and listen to their own heartbeat can go a long way in developing memory and the power of discrimination between sounds (Chacksfield *et al,* 1975). However, frequent provision of musically generated listening experiences from the onset is a better way of developing listening skills (Pugh & Pugh, 1998). Live musical experiences for children are the most appropriate of such experiences, where children can also see the media producing the sounds (Pugh & Pugh, 1998). Young & Glover (1998) emphasises that listening should be the underlying focus of all musical activity. These findings are important in informing the current study.

Creating

Studies carried out suggest that from the age of 3, children can create musical sounds, and that younger children are more inclined to experiment with musical sounds than older ones (Aronoff, 1969). Creativity in children has been extensively discussed in two studies, namely Swanwick & Tillman (1986), where the progression of children's compositional skills from the age of 3 is discussed. The other prominent study in this

regard is Davies (1992). It focuses on vocal creations of 5 to 7 year olds. Both studies show some developmental phases in creativity, which are closely related to Piaget's (1951) and Bruner's (1966) theories in terms of progression from sensory to symbolic representations. The extent to which these studies would inform educational practice in the Kenyan context, with regard to creativity, is addressed in this study.

Concepts of Music

The basic elements collectively resulting in the phenomenon of 'music' include rhythm, melody, tone colour, harmony, form and texture (Campbell & Scott-Kassner, 1995). Each culture has unique ways of combining these elements, resulting in the variety of musical works we experience in daily life. The elements of music also enable us to analyse musical works. Rhythm, melody, tone colour and dynamics, discussed below, are considered within this study as basic to the enjoyment of music in early childhood.

Rhythm

The term rhythm comes from the Greek verb "rhein" which means 'to flow' (Campbell & Scott-Kassner, 1995). The earliest rhythmic experience for children may be the mother's heartbeat during the prenatal period (Campbell & Scott-Kassner, 1995), with subsequent occurrences through rocking, bouncing and generally exposing babies to rhythmic experiences (Trehub, 2006). Such activities seem to abound across cultural contexts. In African traditional societies, children were enculturated into their community's music in three stages: the pulse sense, rhythm sense and music education for life. The pulse sense was experienced through rocking, lulling and as children were carried on the back during activities like pounding grain. The rhythm sense was more active, where children were encouraged to stand, balance or walk to exhortative chants and claps. Finally, from the age of 8, children actively participated in community music activities (Nzewi 1999). In today's modern setting, Kenyan children may experience rhythm differently. The study seeks to explore ways in which rhythm can be enhanced as a foundation for education in and through music, as well as metric patterns preschool children can master through activities rife with rhythmic possibilities including chanting, singing, playing instruments, reading and, eventually, writing music.

Melody

Moog (1976) found that young children acquire melodic sense later than rhythm, although they respond to beautiful sounds of music even before motor development. Song provides children with their first experiences of melody, and is the easiest avenue through which they can learn about pitch discrimination (Campbell & Scott-Kassner, 1995), and later, shapes and contours, direction and eventually, tonality. Pitch is best taught in the context of other skills such as singing, playing, moving, listening, creating and eventually, reading music.

Although Kodály found that the first notes sung by young children are the descending minor third, sol-mi (Choksy, 1974), recent studies indicate that children's music is far more sophisticated across cultures (Campbell, 1991a). The sol-mi interval is mainly heard in the playground as children play (Campbell, 1991b). In Kenya, children's music is also varied, along the patterns of each culture's musical style (Akuno, 1997a, 2005; Senoga-Zake, 1986). The study therefore allows for more flexible sequencing of song, and creation of more opportunities for exposure to more varied music within the curriculum.

Tone Colour

Instruments provide vast opportunities for experiencing tone colour (Young & Glover, 1998). From infancy, children display great interest in discovering sounds (Berger, 2006; Moog, 1976). Paradoxically, instrumental experiences are the least exploited in preschool music activities, a trend that appears to have persisted over many years (Aronoff, 1969; Pugh & Pugh, 1998; Young & Glover, 1998). The study seeks to encourage teachers to explore ways in which tone colour, through instrument playing, can be a basic part of music education in the preschool.

Dynamics and Variations in Tempo as Means of Expression

Music is expressed in many ways, but the simplest elements of expression are dynamics and variations in tempo. These elements should be introduced in the context of games (Young & Glover, 1998) or explicitly explained within the performance context, for children to identify them as they occur. This study explores ways in which children can be encouraged to freely express themselves during musical activities. The elements of music provide an important basis for preschool music educational experiences. This

study seeks to discover ways in which children can be made aware of these elements, and how they can begin to appreciate them. This is particularly crucial to the development of education in music.

Attitudes about Music (Concepts about Music): Preferences; Aesthetic Sensitivity

The importance of building a healthy outlook towards music from an early age serves long term purposes. Evidence exists that negative early experiences with music carry on into adulthood (Welch, 2001). Since the early years of life are critical to general development (Berger, 2006; Berk, 2001; Miller, 1973), educators at this stage should ensure children develop positive attitudes towards music. Talking with children about music plays a key role in teaching and learning (Young & Glover, 1998). Through using language, children's musical understanding moves from the intuitive to an articulate basis of how it is put together and how it works (Young & Glover, 1998). They also develop positive attitudes and emotional responses to music (McDonald & Simons, 1989). Children as young as 4 years can talk about music (Campbell, 1998), although even younger children already have a storehouse of music within them (Mang, 2005).

Discussions about songs, how they are sung and the context they come from are a good starting point for talking about music (Pugh & Pugh, 1998). Productive talking should be a two-way process, with children also getting opportunities to discuss music (Young & Glover, 1998). Children should have opportunity to describe how music makes them feel, what images particular music conjures up in their minds, their reactions to different kinds of music, as well as their likes and dislikes of music. Introductory ideas with verbalisation and visualisation of musical ideas are also recommended (Nardo *et al*, 2006). Chen-Hafteck (2007) provides a good avenue for talking about music, namely, multicultural musical experiences. In such contexts, it is virtually impossible not to talk about music, since the performers are from a different culture, and need to be able to understand and appreciate foreign music. The study of music as culture (delineated aspects of music) provides enriching experiences for learners. More importantly, it fosters understanding and appreciation of cultural differences (Njoora, 2000). This study focuses on the application of the findings of Chen-Hafteck above to preschool musical experiences especially since the setting and the music to be used are of a multicultural nature.

Repertoire

The effectiveness of any curriculum is largely dependent on the choice of repertoire at the disposal of those discharged with the responsibility of implementing it. Repertoire includes but is not limited to songs, such as nursery songs and folk music. These are generally simple and expressive, and suitable for children because they are part of living music, not fabricated for pedagogical purposes. Their language tends to be simple, drawn from speech patterns familiar to children even before they enter school (Choksy, 1974). Singing games, which embody music and play (Addo, 1996; Mans *et al*, 2003; Opie and Opie, 1988), form another important collection for children's learning. Many types of these exist including circle games, partner games, bridge games, hide and seek, tag and counting-out games (Choksy, 1974).

The music literature included in the curriculum should be of high quality and lasting value, including traditional children's songs, folk songs, classical music, and music from a variety of cultures, styles, and time periods (Nardo *et al*, 2003). Good composed music and authentic children's games (Choksy, 1974) are also important for learning. In contexts where music is learned orally and music literacy is limited to very few teachers and children, suggests this study, the most appropriate way of storing music is through recording it. The excerpts can thereafter be retrieved by the teacher, and taught by rote, or for variety, the recordings can form the main listening material for class. Repertoire in Kenyan preschools may be dependent on environment and cultural backgrounds. The current investigation hence considers what general musical resources can be availed across cultures, to provide equal opportunities for learners to develop understanding of, and appreciation for, multicultural music.

2.3.5 Planning For Early Childhood Music Curricula

Music is an intellectual and affective experience (Aronoff, 1969; Welch & Adams, 2003), as well as a social activity (McDonald & Simons, 1989; Trevarthen, 2002). The cognitive aspect of music and its resultant promise is often ignored in the preschool, possibly because music is a performing art (Young & Glover, 1998). The various issues to be considered in planning for educational experiences at this stage include age and developmentally appropriate learning activities (Campbell, 2002b; Lament, 1976), and flexibility, taking into account the ease with which young children move between the musical activities of performing, creating and listening (Akuno, 2005; McDonald &

Simons, 1989). Learning activities should consist of as many activities involving all three aspects (performance, creativity and listening) as possible. It is also crucial that musical activities proceed in the direction of more learning (McDonald & Simons, 1989), in order to realise musical growth. Bruner's (1966) three modes of representation, the enactive, iconic and symbolic, illustrate this developmental approach to music learning. The young child comes to know music through these three ways, sometimes progressively but often, simultaneously. Bruner's theory, which forms one of the guiding principles of this study, is applied to the variety of musical activities designed in the proposed curriculum, in order to engage preschool children in as much music as possible.

Scholars also agree that planning should cater for children's own experiences from their different cultural backgrounds (Akuno, 2005; Campbell, 2002c), beginning with what they already know (Odam, 1995). Moreover, teachers should encourage the expression of children's held knowledge (Addo, 1997). In this regard, Trehub (2006) notes the important role of the home in fostering musical growth. Here, children also interact with music in other arenas such as places of worship, and the media, becoming enculturated into many genres and styles of music (Campbell, 2002b; Green, 2004). Within this study, children's cultural backgrounds are regarded as important for musical education. However, due to time limitations, the home is only alluded to through experiences children bring into school.

The provision of occasions for free musical play is also important (Berger & Cooper, 2003). Through this kind of play, children explore learned ideas in music and nurture their creative abilities. Such experiences are vital to learning (Trehub, 2006). Both collective and individual learning formats are necessary for balanced musical growth. Opportunities for children both to explore and to interact with other children and adults helps them develop the social skills necessary for participatory musical encounters (McDonald & Simons, 1989). The current study explores each of these facets, although from existing literature it appears that there is need to foster musical play. Ways in which this can be done are hence explored. The current study also provides a unique context that informs existing literature on the experiences preschool children in Kenya bring into educational forums.

Children learn best in pleasant physical and social environments, as rightly noted by McDonald & Simons (1989). Creative and imaginative teachers always strive to utilise a variety of procedures for achieving desired goals in learning (Lament, 1976). Effective music learning contexts hence include play, games, conversations, pictorial imagination, stories, shared reflections on life events and family activities, and personal and group involvement in social tasks, as well as the aim to build children's response to the sonic aspect of music (McDonald & Simons, 1989). The use of different media in teaching (Young, 2008b), where possible, should elicit positive musical responses. Dominant use of drill-type activities and exercises and worksheet tasks should be discouraged (Nardo *et al*, 2006) as they stifle active, manipulative, and creative musical environments essential to the development of young minds. Findings from recent studies in Kenyan preschools indicate that learning is structured according to formal schooling patterns (Branyon, 2002; Koech, 2003), despite policy requirements (Government of Kenya, 1998). The above literature provides avenues through which the current study may attempt to address this gap.

Assessment of extent of learning should not be trivialised in music education (Young & Glover, 1998). On the contrary, it should be an ongoing process of observing and listening to children's work, thereby noticing indicators of the next step to learning. It should seek to establish what the child can do (Nardo *et al*, 2003), rather than what he or she is not yet able to, as characterised by the deficit-model of musical behaviour (see Welch, 2006a). Assessment requires careful thought, as musical behaviours are both overt and covert, hence requiring a systematic and objective method of measurement (Campbell & Scott-Kassner, 1995). According to KIE (1990), it is important that both modes of behaviour (overt and covert) are assessed.

Campbell & Scott-Kassner (1995) suggest markers teachers could use to track progress in music including accuracy in singing and the gradual expansion of the vocal range. Scott-Kassner (1999) also suggests that teachers need to observe and document musical development of a child over time and report this to parents. This implies the importance of parental interest and participation in children's musical development. Although the role of parents is not a direct focus of this study, ways in which teachers assess musical development in early childhood settings are examined. In the event that they are not

considered adequate, the above literature would act as a guide to formulating better assessment mechanisms.

2.3.6 Methodology in Early Music Education: The Three Classic Methods

Certain methods give particular attention to the general music education of young children. Whereas they include all curricular components of a comprehensive music program for children, they each lay emphasis on certain aspects of music. The Dalcroze eurhythmics or 'good flow' (Akuno, 2005) focuses on rhythmic coordination and emphasises the development of the whole person through music and movement. Through active listening, the use of the voice, and body movements, music is internalised (Akuno, 1997a). Five principles govern this method, namely communication through the use of signals to transmit a thought process, which is in turn received through the senses; motivation through participating in music; movement , encouraged in individual, small or large groups; listening which is developed both extensively and intensively, and memory, developed through recall and repetition, using rhythmic patterns to aid muscle memory. Although the method is used to teach dance, Dalcroze's original intention was transmission of musical knowledge (McDonald & Simons, 1989). While music accompanying the method was mainly transmitted through the piano, the exercises can also be accompanied with singing (McDonald & Simons, 1989). Tools used to accomplish the aims of the method include rhythmic movement, sol-fa for aural training and improvisation to develop pupils' spontaneous creations.

The Orff Schulwerk method emphasises creativity and improvisation, focusing on the process rather than the product of musical activity (McDonald & Simons, 1989). Creativity is nurtured in a somewhat structured musical environment where rhythmic movement and speech play an important role. Principles governing the method include group work, where children listen to one another, performance through singing, moving, speaking and playing. Perhaps of great interest is the use of music, rhymes, proverbs and poetry in the children's mother tongue. The learning sequence begins with imitation (response to a gesture, movement or sound; exploration, where learned skills are put into practice; literacy, from sound to symbol using conventional notation; and improvisation, which leads to children's independence, through a variety of musical elements and media (Akuno, 2005). Tools for learning include speech, song, movement and musical instruments.

The Kodály method, developed in Hungary, aims to enhance a well-balanced social and artistic development of the child, ultimately producing a musically literate adult. Singing is the foundation of the method, which advocates for early music education, through folk songs of a child's own culture in the native language. It also emphasises the use of music of the highest artistic value. The sequence of development of skills is well spelled out, beginning with hearing of a concept (in a song taught through rote); singing of songs with the new concept; deriving or isolating the new concept; writing of songs learned by rote and improvising to explore the new concept. Tools towards this end include rhythm time names and hand signs. Repertoire for the process includes authentic children's games and nursery rhymes, authentic folk songs and good composed music. Learning activities involve rhythmic exercises through clapping and echo; melodic exercises in singing short phrases; singing games; moving to music through stepping the beat, and playing rhythmic accompaniment to songs.

All three teaching methods focus on music education from an early age, emphasise aural qualities of music before its symbolic form, and advocate for musical creativity through improvisation (Campbell, 1991a). They also bear similarities with many world traditions, including those of Africa (Campbell, 1991a). According to Hargreaves (1996), the emphasis on the natural singing voice and spoken word, through the incorporation of chants and singing games, renders the Orff method child-centred, hence suitable for use with very young children.

In terms of cultural context, however, this study concurs with Akuno's (2005) position that none of them can be fully utilised in the Kenyan context, as they have been designed for other specific cultural contexts. On the other hand, in agreement with the same scholar, certain aspects could be adapted for use. However, only those which are regarded applicable to early childhood music education in a Kenyan context are here outlined, namely, the role of music education to equip individuals with skills and knowledge to facilitate the enjoyment of music; availing music education from an early age through participation in musical activities; and, a careful selection of songs for children's music education, which also entails making them aware of the concepts of music within the songs, yet basing the process on developmental considerations. Each of these aspects is important to this study.

2.3.7 Curriculum Implementation

Approaches to Curricula

Early childhood curricula in general espouse three broad approaches, in relation to a society's view of the child and childhood as a stage of life. The progressive curriculum advocates for ... 'decentring of the power of the teacher, so that the teacher is often seen as a facilitator rather than controller of curriculum activities' (Soler & Miller, 2008 p 54). This model is traced back to Rousseau, a great philosopher, writer and early educator who lived during the Enlightenment, and later adopted by Pestalozzi, Froebel, Dewey and Maria Montessori (Ellis & Fouts, 2001). It is from progressive views that, in the twentieth century, the role of play and movement in early childhood education gained worldwide credence, as well as the view that '... the pupil contributes to the construction of his or her learning environment and conditions, which in turn shape his or her learning experiences' (Soler & Miller, 2008). Thus progressivism's ideas shaped much of the early practices of early childhood education in many countries, including Kenya, as witnessed through the presence, to date, of Montessori preschools.

The socio-cultural approach to curriculum implementation, largely based on the writings of Lev Vygotsky (Rieber, 1998), emphasises the engagement of the pupil with the setting, or context in which the curriculum is being presented, and emphasises

> ... what is present in that curriculum setting, what the children can see and hear, how children interact within the setting and how children interact and speak with other pupils, artefacts, and the teacher (Soler & Miller, 2008 p 55).

This approach, if fully adopted, also regards the pupil as one who brings into education previous experiences, and each individual learner constructs different lived experiences of what they encounter in their educational setting. This approach does not favour measurement of achievement through testing, which is regarded as not being fully representative of what the child has encountered.

The instrumental view is an emphasis on extrinsic or external purposes, such as producing citizens who will benefit society. Vocationalism, a subset of this approach, regards the child as one who should be prepared for the world of work, hence curricula methods and resources are geared towards this end. There is an increasing tension

between progressive/socio-cultural approaches to education of children on one hand, and instrumental views on the other hand. The latter approach is increasingly working towards practices such as standardised testing (Soler & Miller, 2008). Early childhood curricula in many countries are undergoing these challenges, arising from the pressures of providing mass education and compulsory schooling (Soler & Miller, 2008).

The Kenyan Curriculum

Kenya has adopted a unique and home-grown approach to early childhood curriculum design in order to address cultural and regional diversity. Termed a localised approach to curriculum (Kipkorir, 1993), teachers, parents and local communities collaborate to establish a conceptual framework and develop skills they can use to make decisions and identify curricula materials relevant to the preschool children and their families within their local contexts. With the district as the focal point in this process, this team, under the guidance of District Centre for Early Childhood (DICECE) staff, immerses itself in the said community's way of life and values, formulating educational goals based on the particular societal norms, social values, culture and physical environment. A lot of emphasis is put on developing learning materials based on locally available materials and the use of the local language for instruction (Shiundu & Mwaura, 1992).

Although in principle the Kenyan model is ideal for the country's cultural makeup, studies (Koech, 2003; Gumo, 2003) reveal that the same pressures faced in other countries with regard to implementation and focus (Soler & Miller, 2008) are played out in Kenya. Prominent among the struggles is the instrumental approach vis-à-vis the progressive/socio-cultural approach to learning, arising from Kenya's overall education system, which is an examination-based model. Thus, despite their awareness of the need to have children progress through learning at their own pace, few preschool administrators and teachers can counteract the pressure to conform to a structured curriculum geared towards academic achievement.

The decentralisation of early childhood education from direct government control (KIE, 1987), while advantageous in certain countries (such as northern Italy, regarding the Reggio Emilia approach where there is no predetermined national framework, as reported by Soler & Miller, 2008), further aggravates the problem of conforming to structured curricula (Andang'o & Mugo, 2007). Instead, child-centred curricula advocates

find themselves pitted against educators adopting more academic approaches, whose graduates stand a better chance of admission into primary school. Parents further complicate the issue by making demands upon educators to ensure their children are not left out of primary school admissions following interviews for primary school.

Implications of these struggles on music in the preschool are colossal. The progressive/socio-cultural approach, in theory, allows a child to learn music at his/her own pace, discovering it and exploring its different aspects, such as singing, playing instruments and creating music. The instrumental approach, conversely, is largely responsible for the relegation of music to the periphery of education, where ABCs or the 3Rs receive greater prominence, while music and other creative subjects are marginalised or at best, allocated minimal time in the school programme. Such is the situation Kenya is facing today, which requires rethinking of the basic philosophy behind early childhood education, and the place of music in the school. A suggested approach to curriculum implementation would be to take the best of progressive and socio-cultural views, and merge them into a workable model for Kenya's educational situation.

A Closer Look at Kenya Preschool Curricula Guidelines with Regard to Music and Movement

The need to consider context in music education, as in virtually every other situation, learning or otherwise, is important and necessary (Soler & Miller, 2008; Akuno, 2005; Addo, 1997). Curriculum development in Kenya attempts to address contextual issues in all areas of early childhood education, as discussed above. Despite the use of the term 'curriculum' to refer to planned learning activities, the National Centre for Early Childhood Education (NACECE) refers to 'curricula guidelines' to emphasise the plasticity of learning activities in view of cultural diversity (Kipkorir, 1993). This suggests that learning is loosely defined to allow for contextual factors. Both local language and local materials, as basic tools for this process, impact on music education, as children are expected to learn the music of the locality and play instruments made from materials found in that same area.

In terms of objectives for music and movement, the guidelines state the following as the aims to be achieved:

- Relaxation and enjoyment

- Appreciation of other cultures and international consciousness
- Creation of the child's own songs and movement and
- Early appreciation of music as a foundation for subsequent musical development (Andang'o & Mugo, 2007).

The means through which the goals are to be achieved, according to the Kenya Preschool Teachers' Activities Guide (Book Two), are elucidated in the statement that "music should be developed in a natural and spontaneous manner …" (KIE 2008, p 25). Children are to learn music as they talk, and use rhythms and songs as they play and dance. Music should also be introduced in a relaxed manner and be pleasant and enjoyable within activities including learning new children's songs and games, developing listening skills and memory and developing co-ordination and control of body muscles. Children are also to create their own songs and movements.

The objectives are reasonably stated, focusing on the most important aspects of early childhood music learning discussed at the beginning of this section (see Temmerman, 1998; Trehub, 2006). The attainment of these goals, as also discussed, requires certain requisite skills, concepts and attitudes, as well as repertoire. Activities are to be planned in developmentally appropriate ways, using materials that are culturally relevant to children. However, how far this endeavour has fared since the onset of preschool education in Kenya is not, to the best of the researcher's knowledge, extensively documented. Assessment of the extent to which the practice of Music and Movement adheres to the stated guidelines is addressed in the current study. Kipkorir (1993), writing at least ten years before the formulation of the objectives for Music and Movement as stated above, noted that there was much to be done in terms of production of learning materials. Later research findings do not suggest much improvement (Koech, 2003). It is also likely that the pressures to be more academic have greatly contributed to the current mode of curriculum implementation. Due to paucity of research and documentation, the success of the implementation of the curriculum model designed for Kenya had not been evaluated by 1993 as well. Therefore, the success of the localised curriculum could not be assessed.

A Look at Implementation of Education through Music

The Guidelines for Early Childhood Education (KIE 2003) advocate for education through music for enjoyment of other learning activities besides music. However, it appears that the implementation of this aspect of music focuses on singing, with little reference to other musical activities. Cslovjecsek (2007) identifies myriad ways in which music can be integrated into other learning activities. The current study also explores various ways of using music for educational purposes. However, effective integration calls for knowledge of both subject areas to be integrated. This suggests the need for early childhood educators to receive musical training in order to empower them in this regard. This concern is critical in Kenya, where opportunities for musical training have tended to be the domain of a few music specialists. There is need to disseminate musical knowledge more widely for the benefit of preschool children.

2.3.8 Teacher Training

In the final analysis, teachers bear the greater responsibility of implementing any curriculum. As Campbell & Scott-Kassner (1995) note, the success of a curriculum depends to a great extent on the attitudes and training of the teacher, besides parental and administrative expectations, and current trends in education. The influence of administrators and parents on music education should form a crucial area of research. Such information is important for the effective discharge of teaching and learning. Concerning trends in education, Hargreaves (1996) is concerned about the gap between current developments in music and teaching practice. Recent reports from diverse countries attest to the fact that the chasm between theory and practice is a challenge to virtually every society. The situation is compounded by the fact that there may be few early childhood music specialists with specific training in pedagogical practices relevant to early childhood music dissemination (Andang'o & Mugo, 2007; Hernandez-Candelas, 2007; Ilari, 2007; Persellin, 2007; Woodward, 2007; Young, 2007).

As concerns teacher training, in considering early childhood music education, Scott-Kassner (1999) identifies two distinct kinds of educators, namely early childhood educators and music educators. The difference between the two persons is that the former is specifically trained to teach young children. In most cases, their musical training is minimal or very basic (Andang'o & Mugo, 2007). Yet, for them to successfully build on young children's natural positive relationship with music (Temmerman, 1998),

they need some musical knowledge. Their use of music in other areas of early childhood education, suggests Scott-Kassner (1999), should focus on musical learning and development, rather than just using music as a catalyst for learning as is commonly found in many preschools (Barrett, 2005; Pugh & Pugh, 1998; Young, 2003a).

The music educator, on the other hand, is in a position to handle such key issues as implementing a child-centred music curriculum. This would involve creating and selecting materials for musical play, as well as collecting and analysing folksongs and rhymes for a variety of ages and from a variety of cultures, in terms of their melodic and rhythmic content to determine their suitability for children. Such educators are also in a position to steadily build children's musicality, to the extent of helping them eventually engage in iconic and symbolic thinking in music (Bruner, 1966). However, the challenge currently found in many countries concerning music educators, is that very few, if any, are specifically trained to teach music in early childhood settings (Ilari, 2007; Woodward, 2007). Scott-Kassner (1999) argues that this is an important requirement, as music educators trained to teach adults may not be effective early childhood music educators. This is because they may be likely to teach children by 'watering down' adult musical experiences, yet fail to regard the key issues regarding child development, which are crucial in building children's musical understanding.

This indicates a gap in teacher training that requires redress, if children's musical development is to be maximised. To fill in this gap, one short-term measure would be to have music departments in universities and teacher training colleges collaborating with early childhood educators to help them broaden their music curricula and grow in their ability to teach music. The most important long-term measure, according to the researcher, would be for training colleges and universities to include specific courses in music education for those interested in teaching in early childhood centres. In addition, close collaborations between early childhood departments and music departments in colleges and universities should be fostered, where music educators interested in teaching in preschools should attend core courses in early childhood development, while all students training in early childhood education should attend specially designed music courses for the duration of their training in the university or teacher colleges.

In conclusion, despite every possible shortcoming, the preschool teacher must establish his own rationale as a guide to planning for musical experiences, and be able to answer the question as to 'what music is' and how it functions as a human experience. Armed with this knowledge, he or she must explore and understand all the ways of knowing music that are accessible to the young child, all the while clarifying his or her teaching strategies in light of these ways of knowing (Aronoff, 1969). It is evident that the early years' teacher is charged with a great responsibility in planning and enacting the music education curriculum.

2.4 Equal Opportunities and Policy Development

The role of education is to empower. Every child attending school should therefore have the maximum chance of reaping all the possible benefits an education can provide. Equal opportunities and policy development are closely related, as policy operationalises equal opportunities. Both issues are effectively addressed at the national level.

2.4.1 Equal Opportunities

Equal opportunities suggest availing the same prospects to everyone, and giving all a level ground to achieve a certain aim. Equality can be defined according to different parameters, depending on each unique situation, although it generally addresses cultural, linguistic, class and gender issues (Burgess-Macey & Crichlow, 1996). In developing nations, it is frequently used in reference to economic resources (Andang'o & Mugo, 2007). The term may also be applied to circumstances where, due to situational reasons, an imbalance exists in the distribution of a product. Musically speaking, this may refer to limited access to certain art forms due to physical location.

One of the ultimate goals of any nation should be to ensure equal opportunities for its citizens. Arising out of national policy, the same principle should be practised in all sectors of society, education being a key area. In Kenya, several Commissions have sat since Independence in 1963 to look into education with a view to advising the government on necessary improvements on the quality of education. Equal opportunity as an essential principle of education has featured in all the reports (Ominde 1964; Gachathi 1976; Kamunge, 1988), "... regardless of ethnicity, religion and other perceived differences" (Floyd, 2003 p 297).

These reports only provide guidelines which are to be applied to relevant situations. Whereas in a wider sense Kenyan children's cultural, linguistic, class and gender backgrounds have been taken into consideration within educational situations, there is evidence that an imbalance exists in terms of access to music education in general (Akuno, 2005; Odwar, 2005) and indigenous Kenyan music at preschool level (Andang'o, 2007). Equal opportunities to access to this music would fulfil one of the main goals of education, namely preservation of Kenya's cultural heritage (KIE, 2003; also Mwaura, 1980), and also contribute to preschool children's development and achievement, and to the development of a broad, balanced and relevant curriculum.

2.4.2 Policy Development

Policy development, a fundamental function of any government, is expected to address, among other concerns, the provision of meaningful educational experiences and ensuring equal educational opportunities for every citizen (Elliott, 1989). At the root of many educational problems is the lack of policy or inadequate guidelines on the interpretation of the course of action necessary for their successful dissemination (Custodero, 2007). Broad policies addressing general issues are as important as the more specific guidelines, for it is the broad strategies that give rise to the specific ones. However, the real test of effective policy is at the local level (Custodero, 2007), where educational practice is required to address children's needs. That may explain why, in Kenya, despite evidence of existence of policy in the numerous government reports and publications (Commission reports, 1964; 1976; 1988 & 1999; Opondo, 2000; Government of Kenya, 2005), persistent problems in education continue to suggest some breaks in the chain linking policy with practice.

Policy issues in music at higher educational levels have been influenced by historical issues, mainly colonialism (Digolo, 2003a), and attempts to break away from attitudes formed in those years have not borne much fruit (Akuno, 2005). At the preschool educational levels, policy issues are formulated in relation to cultural and geographical diversity, access to services, and the definition of childhood (Custodero, 2007). Although UNESCO has defined early childhood as encompassing 0 to 8 years (UNESCO, 2007), it is instructive that infants and younger children have different needs and exhibit different musical characteristics than primary school children. The extent to which policy issues in Kenya recognise and address this fact would pave way for more concentrated attention

to music in early childhood. Additionally, basic issues such as health and maternal welfare are directly linked to opportunities for early (music) education (Custodero, 2007). Caring for the young and making sure their voices are heard has a healthy influence on nation building (Woodward, 2007), and need to be addressed within policy, with expediency.

Implications for Policy in Music Education in Kenya

Partnership in provision of education presents a great opportunity for parents to take part in their children's music education. Once more, the approach has its benefits and pitfalls, in that while allowing for cultural enrichment, discrepancies in the quality of provision may prevail, owing to issues such as training, hence, empowerment, of parents along with other key players in the process of curriculum formulation. The provision of culturally enriching music education in regions where different cultural groups coexist is also a challenge. If multicultural music education is to benefit every Kenyan child, enactment of this policy requires some creative input without which certain benefits of culturally diverse music education may be overlooked.

Many windows of opportunity exist for the musical development of children (Gardner, 1993), and the practice of music education in preschools should be a local rather than global affair. Whereas Kenya realises this fact and has tried to implement it (Kipkorir, 1993), it is clear that locally, many issues have not taken off (Andang'o & Mugo, 2007), hence the realisation of musical development is compromised. In this regard, urban areas have somewhat been left out in terms of preservation of culture. Policy has left many loopholes through which children's right to experience their culture has seeped. Additionally, too much has been left to chance as concerns ensuring children have resources to access multicultural music. With all the evidence of children's potential for musical growth, this is surely an issue to be addressed at policy level, both nationally and locally, and followed up to its realisation. In the final analysis, there is a counterpoint relationship between politics, research and teaching (Bronfenbrenner, 2005), and each strand needs to continually connect with the others to enable full utilisation of the musical opportunities available to the youngest recipients of formal education.

2.5 Theoretical Framework

The study was supported by a convergence between the Cognitive-developmental, Modes of Representation and Aesthetic Functionalism theories.

2.5.1 Piaget's Cognitive Developmental Theory

The Cognitive-developmental theory as proposed by Piaget and Inhelder (1969) states that a child's intellectual functioning is qualitatively different at various stages of development.

According to Piaget, cognitive development is based on adaptation to the environment. Adaptation occurs through assimilation and accommodation. The basic `building blocks' of cognition are schemes, which constantly evolve and change as the child assimilates new objects and events (Hargreaves, 1986). According to the cognitive developmental theory, the preschool child falls within the second stage of development, known as the pre-operational stage, which lasts between the ages of 2 and 7. The period is divided into two sub-stages; between 2 and 4 is the pre-conceptual period, and between 4 and 7, the intuitive period. The theory proposes that at the preoperational stage, children are unable to organise ideas and use them to come up with some conclusion (operations); four characteristics describing the stage include centration (focusing on one thing at a time), focus on appearance (ignoring all attributes that are not apparent), static reasoning (thinking that nothing changes) and irreversibility (the idea that nothing can be undone) (Berger, 2006; Berk, 2001; Boulton-Lewis, 1995).

The essence of the preoperational period, particularly the earlier sub-stage, is symbolic play, also known as semiotic functioning (Berger, 2006). Assimilation here occurs through providing whatever is signified and accommodation provides the signifiers. Signifiers can be either symbols, for instance, a visual image of an object, or signs, which are arbitrary and bear no resemblance to an object. Examples of signs are words. According to Berger, Symbolism is manifest through deferred imitation, which means repeating an action sometime after its occurrence. Other forms include verbal evocation (spoken equivalent of deferred imitation), mental image (has no behavioural manifestation), symbolic play and drawing. Play behaviour is characterised by a predominance of assimilation, such as taking in new toys and new people into the child's

world. Imitation is characterised by a predominance of accommodation in the child's thinking, which is subordinated to models provided by the outside world.

The implication of Piaget's theory for music education is that children's perception of new music is facilitated by what they already know (Akuno, 1997a). Children's learning is therefore developmental not just in age-related ways, but also through the experience gained in daily exposure to, and practice in, music (Akuno, 1997a). This theory also suggests that musical play is an important part of preschool musical development; therefore many musical forms encouraging it should be included in the teacher's repertoire. Also, singing games for older preschoolers should be full of role-play, while games for younger children should assist them to adapt to the school environment.

The theory can be regarded as the 'what' in terms of the occurrences in a child's development. In this study, Piaget's theory provides a guideline for assigning preschool children suitable musical tasks, for the essence of the theory is the fact that children's knowledge and production of music proceeds with age. This implies that there is need to sequence musical tasks, as found in children's songs, according to the mental abilities of children between the ages of 2 and 6 years old. Further, according to the cognitive developmental theory, there is evidence of children's creative abilities from a very early age (Hargreaves, 1986). This information supports the nurturing of musical abilities in preschool children. The theory also emphasises symbolic play as children's principal means of assimilating and accommodating new knowledge.

Piaget's theory however proves insufficient for this study in that it tends to confine children's cognitive development to hypothetical constructs (schemes), or "pure explanations of the essential processes of learning" (Hargreaves, 1986 p 50). This shortcoming leaves the preschool teacher with no practical means of providing suitable learning experiences to children according to their ages and abilities. In order to cater for the strategies of learning, the theory of Modes of Representation has been employed.

2.5.2 Bruner's Modes of Representation Theory

The theory of Modes of Representation as propagated by Jerome Bruner (1966) proposes three ways in which children process information or represent meaning. These are enactive representation, iconic representation and symbolic representation. The

stages are progressive, the most basic being the enactive level. Representation, according to Bruner (1966), means getting free from present stimulus and conserving past experiences into a model. It also refers to the rules that govern storage and retrieval of information from this model. The enactive stage is about learning responses and forms of habituation, whereas the iconic phase is governed by principles of perceptual organisation, filling in, completing and extrapolating. The symbolic stage means representation in words or language, where there is no analogy between the symbol and the object.

Bruner's theory also addresses other areas of learning. According to him, a good theory of learning should be prescriptive rather than descriptive, by setting rules concerning effective ways of achieving knowledge or skills. It should also be normative, through setting rules and conditions for meeting them. Ultimately, it should aim to improve learning. The latter is achieved through specifying experiences that predispose one to learning, structuring a body of knowledge for ready grasping by the learner, specifying the most effective sequences to present learning material, and finally, specifying the nature and pacing of rewards and punishments in the process of learning and teaching.

The implications of this theory for the study, and hence for music education, are that at a child's earliest stage of development, knowledge and skills are imparted through age-related action. An example would be the performance of action-based singing games. At the iconic stage, children could learn music with the help of appropriate icons or visual images that convey musical ideas, such as a straight line representing a melody on monotone. At the most sophisticated level, when the child is mature enough, representation occurs through words or symbols, the latter signifying notation. Musical knowledge and understanding is hence acquired in different ways that progressively lead to the symbolic. In this sense, the theory is compatible with music education principles that advocate a sound to symbol approach to teaching of music concepts.

Conversely, the three stages of development take place simultaneously during a musical experience, in that movement to music represents the enactive stage, listening to the song, before and during its performance is an iconic activity, while singing is a symbolic expression of an actual phenomenon, through the use of words (Aronoff, 1969). Nevertheless, either dimension of the theory provides guidance for preschool teachers as

they seek practical strategies for imparting musical understanding to their pupils (Campbell, 1991a). The theory also contributes immensely towards curriculum development, through specifying how knowledge should be ordered, and the most salient aspects in the process of passing on knowledge. If Piaget's theory is the 'what' of musical development, Bruner's is the 'how' of attaining that knowledge, both through describing the ways of knowing, and through outlining the structure of that knowledge.

Both Piaget and Bruner's theories cater for an important aspect of early childhood education, highly applicable to music education, namely play. While Piaget's theory suggests symbolic play and describes it as part of the process of developing logic, Bruner views play as a means of coping with the environment, through reducing the pressure of impulse and incentive, and making possible intrinsic or self-rewarding learning. In Piagetian perspective, the application of this premise to music education is that musical play, a common attribute found in children's songs and singing games (Mans *et al*, 2003), involves a high degree of make-believe and imitation of some model, such as a parent or teacher. This is carried out at the level of the child's understanding. In Bruner's view, whatever forms this play takes results in learning to reward oneself. All of Bruner's levels of representation (enactive, iconic and symbolic) involve learning through play. Accordingly, most musical knowledge and skills are to be acquired by the children, or imparted by the teacher, in the process of, and within the context of, play.

2.5.3 Akuno's Aesthetic Functionalism Theory

The cultural dimension of this study forms the framework for the entire process within which musical skills and knowledge are to be imparted. The theory of Aesthetic Functionalism as advanced by Akuno (1997a) provides this framework. The theory proposes that meaning (aesthetics) in music is derived from the role it plays (function) in the life of those who make it. Music is only meaningful in as far as it fulfils a socio-cultural function, and that of creating cohesion between man or woman and himself or herself, or man or woman and his or her environment.

In this study, this theory provided a solid criterion for selection of song and games for imparting musical skills to preschoolers. Meaningful music is that which will contribute to the development of the child in diverse ways. Physically, the movement that these games employ leads to development of rhythm in culturally compatible ways, thereby

enhancing performance. The melodic contours of the songs, governed by the speech tones of the languages from where they originate, contribute to the development of pitch recognition, enhancing performance and creativity. In order for the child to grasp these elements, he or she must learn the art of listening, which is the key to musical understanding.

Other benefits derived from this theory that are important to the overall growth of the child include social growth; that music is a corporate activity in that it mostly involves group performance. Performance thus becomes a socialising agent in that it develops relational skills, necessary for life. The abundance of singing games in the Kenyan culture provide for development in the above-mentioned sense. Meaning is derived from the text of the songs and games, and the actions employed during their performance, leading to moral development. However, the most important aspect of this theory is the laying of the foundation for the child's cultural identity, which according to Miller (1973) is determined in the first 6 years of life.

CHAPTER THREE
METHODOLOGY

3.0 INTRODUCTION

This section outlines the techniques used to obtain information in order to address the objectives of the study. It also describes the research design, population of the study, sampling procedures, the research instruments, data collection and data analysis techniques applied to the study.

3.1 Research Design

This study employed descriptive and quasi-experimental designs for the investigation. A descriptive approach is geared towards obtaining information concerning the prevailing status of a phenomenon, with an aim to describing 'what exists with respect to variables or conditions in a situation' (Ary *et al* 1990, p 381). In order to understand the prevailing status of music in the preschools, the design was chosen as the most appropriate.

3.1.1 Descriptive Techniques

The descriptive design, consisting of a questionnaire survey, observation sessions and interview, was used to establish the purpose of music in the preschools, the type of music used to achieve this purpose, the musical activities engaged in during music and movement sessions, and the use of music in other learning activities. The use of questionnaire, interview and observations to address the same objectives is described as methodological triangulation (Creswell, 2008; McNeill and Chapman, 2005). Such a technique is useful in three ways: for building on the strengths of either quantitative or qualitative research by taking the best of each approach, through either describing a large population (quantitative) or getting an in-depth insight into the inquiry (qualitative). It is also used in cases where one type of research is not adequate to address the research problem. Thirdly, the approach is used when a researcher wishes to incorporate a qualitative component into an otherwise quantitative study, or vice versa (Creswell, 2008).

Within the descriptive design, methodological triangulation was applied to obtain an in-depth insight into the investigation and corroborate information from different

instruments. The use of the interview and observation provided an opportunity to expound on the responses from the questionnaire, in order to give a more comprehensive explanation of the results. Methodological triangulation was also applied in the study through the use of two different research designs, namely descriptive and quasi-experimental designs. In this case, the approach was used because either type of research was deemed inadequate to fully address the research question (Creswell, 2008).

3.1.2 The Quasi Experiment

Quasi experiments are "... experiments that have treatments, outcome measures, and experimental units, but do not use random assignment to create the comparisons from which treatment-caused change is inferred" (Cook and Campbell 1979, p 6). Two existing groups are pre-tested, one of them is administered a treatment, then both groups are post-tested. The decision to carry out a quasi-experiment indicates a concern for the effects that a specific phenomenon may have on something else (Robson, 2002 as reported in Santiago, 2004).

A quasi experiment was employed in this study to address the last two objectives of the study (p 7). In order to outline criteria for the selection and use of multicultural music, it was necessary to find out the children's response to intensive and varied musical performance, and ways in which the music could be put to use to achieve musical and educational development. This information would then help to meet the final objective, namely the development of a programme to facilitate children's musical development.

The Non-equivalent Control Group quasi-experimental design was considered the most appropriate for the investigation. As each group in the study consisted of established classes within which it was not possible to ensure equal numbers for experimental and control groups, or control many possible mediating variables, the design was employed. Nonetheless, since every effort should be made to use groups that are as equivalent as possible (Gay 1987), similar class levels were assigned to either experimental or control group for the same treatment. The fact that all participants attended day nurseries also afforded the sample some equivalence. Finally, the possibility of including more than two interventions in the design (Creswell, 2008) also made it appropriate, since three interventions were necessary to cater for the three different groups of participants in line

with the three class levels (baby, middle and pre-unit) into which preschool education in Kenya is generally organised.

Figure 1: ***Non-equivalent (Pre-test and Post-test) Control Group Design***
(Gay, 1987)

Group A (Experimental Group)

O	X1	O
O	X2	O
O	X3	O

Group B (Control)

O	----------	O
O	----------	O
O	----------	O

Key

O= Pre-test

X1= Baby class treatment

X2 =Middle class treatment

X3 =Pre-unit treatment

O= Post-test

3.2 Population and Sampling

There were two different groups of participants in the study, namely preschool teachers and children. The teachers in the study were an important source of information in understanding the practice of preschool music education, and preschool education in general. Moreover, teachers play an important role in children's musical development in the early years (Campbell, 1990), therefore a considerable proportion of children's musical behaviour can be attributed to their influence. The preschool children who participated in the study were important as firsthand sources of information concerning musical behaviours and musical development in early childhood.

3.2.1 Population

The population of this study consisted of all Nairobi City Council preschool teachers who use the Kenya Institute of Education (KIE) Early Childhood Development (ECD) curricular guidelines in their teaching, and the preschool children attending the preschools where they teach. The targeted group was children of ages between 2 and 6 years old. This age group defines the children attending early childhood centres, specifically City Council Day Nurseries. In most other early childhood centres, children start preschool at the age of 3 (KIE, 2003). However, in this study, an attempt was made to have those children starting school from the earliest possible ages, which was found to be 2 years. According to the 2003 NACECE Report, there are 218 City Council Preschools in Nairobi. This figure includes both the City Council Day Nurseries (n= 21), and the preschool classes attached to some City Council primary schools. In the latter, enrolment is open to children aged 3 and above. The figure also includes pre-unit classes or reception classes (Kipkorir, 1993) attached to primary schools. The City Council Day Nurseries, unlike the other public preschools, enrol children aged between 2 and 6 years.

3.2.2 Sampling

This subsection describes the types of sampling used and the procedures undertaken in selecting participants for the various aspects of the study

3.2.3 Purposive sampling

This technique was applied to select preschools from where teachers taking part in the questionnaire survey would be chosen. Out of an entire population of preschool teachers within Nairobi Province, including teachers in private preschools and those attached to primary schools, all teachers (n=145) from all the City Council Day Nurseries which enrol 2 to 6 year old children, were selected to form the target population of the study. Purposive sampling was also applied in the selection of children attending City Council Day Nurseries as participants of the study. A total of 122 children were selected for the study. Finally, purposive sampling was used to select the songs to be transcribed and discussed in the thesis.

3.2.4 Stratified Random Sampling

This technique was used to select the 6 day nurseries from which the classes to participate in the observations and quasi experiment would be drawn. Teachers from the

classes chosen also formed the participants for the interviews. The decision to stratify the preschools was arrived at because of their diverse locations, suggesting variety in school cultures and traditions, thought to be of benefit to the study. Additionally, the fact that there were only 4 male teachers in the entire population of teachers taking part in the survey meant that the possibility of including at least one of them in the qualitative aspect of the study would enrich the findings.

From the Superintendent of the City Council Day Nurseries, a list was obtained of all the 21 City Council Day Nurseries within Nairobi Province. These preschools are loosely categorised by the City Commission into 3 groups according to the fees they charge. For the sampling process, the preschools were listed as per these 3 administrative categories, each represented by a letter of the alphabet. Each school was then assigned a number, and placed in one of 3 containers availed by the researcher, corresponding to the categories. From each container, 2 schools were selected, resulting in a sample of 6 schools.

3.2.5 Random Sampling

There are 3 levels of class organisation within City Council Day Nurseries (baby class, middle class and pre-unit). Each pair of schools selected to participate in the treatment was randomly assigned to either the experimental or the control group. This was done by placing 3 schools to the left of the researcher for the experimental group and the remaining 3 to the right, as the control group. The levels (baby class, middle class and pre-unit) were also randomly determined, by blindly picking each paper and writing on the outside, the level to which it was assigned. The result was a total of 6 classes (2 each of baby class, middle class and pre-unit) for the quasi-experiment.

3.3 Research Instruments and Equipment

This sub-section describes the various research instruments and equipment used in the study. It also provides the rationale for the choice of instruments employed.

3.3.1 Questionnaires (Appendix B)

Questionnaires are used to obtain information from a large group of participants (Creswell, 2008). While it is not possible to determine whether participants completing it are giving real attention and sincere answers to the questions, a questionnaire does not

require the direct intervention of the researcher (Santiago, 2004). These two attributes were found appropriately relevant for this study and hence the use of this particular instrument.

Questionnaires were therefore administered to all the day nursery preschool teachers to determine their perception of the role of music in the preschool, and the types of music they teach. The questionnaires were also designed to provide information on teachers' use of songs and singing games. After piloting the instrument, it was discovered that structured questions were most appropriate in obtaining information, although a few open-ended questions were included to enable respondents give their own opinions on certain issues. The piloting also led to the simplification of certain questions, the omission of others, and the addition of other questions.

3.3.2 Observation Schedules (Appendix C)

This method of collecting data is useful in many ways, including studying individuals who have difficulty verbalising their ideas, such as preschool children (Creswell, 2008). In this study, it provided firsthand information about the research setting and information on attributes of the children as participants of the study. Finally, it served as a method of triangulating questionnaire responses from the teachers.

3.3.3 Semi-structured Interview Schedules (Appendix D)

Interviews are a two person conversation initiated by an interviewer for the specific purpose of obtaining research-relevant information (Radnor, 1994). The semi-structured interview provides an atmosphere encouraging the interviewee to talk freely and be clearly understood (Radnor, 1994). This approach was used in interviews conducted with the 3 teachers of the classes in the experimental group to corroborate the information obtained from the questionnaires and observation sessions.

3.3.4 Pre-test, Treatment and Post-test Outlines (Appendices F1, F2 and F3 respectively)

The treatment consisted of a collection of multicultural songs (Appendix H) and a variety of instrumental accompaniments and activities, as well as an outline of the processes to be carried out in teaching the songs and activities to the preschoolers. However, it is important to note that this outline was continually adjusted in the course of the treatment

to fit in with the situation on the ground. The process was broken down according to age and stage levels, hence abilities of the learners. It also contained guidelines for assessment. The pre-test and post-test score sheets were used to record scores after administering tests to the experimental and control groups. The researcher used these tests to compare the performance of the experimental and control groups, and their performance against the pre-test results.

3.3.5 Audio Cassette Recorder

A Sony Cassette-recorder, TCM-150, and TDK D90 audio tapes, used in the study, were very instrumental in the recording of songs and games as they were collected from various forums. They were also used during the interviews with teachers.

3.4 Data Collection Procedures

In this sub-section, a detailed account is give of the various procedures followed in collecting data to meet the objectives of the study.

3.4.1 Questionnaires

Data collection was carried out systematically in line with the objectives of the study. Initially, authorisation to conduct research within Nairobi was sought from the City Education Offices of the Ministry of Education. Following approval from the Ministry of Education, the researcher arranged for visits to all 21 day nurseries in the sample for introductions and familiarisation. Through this initial contact made with all schools prior to the start of the study, the number of teachers per school was determined. Appointments for delivering questionnaires were fixed during these familiarisation visits.

Through their head teachers, participants were then informed of when to expect the questionnaires. The researcher delivered the questionnaires in person to the teachers, with general guidelines on responding to the questions. Particular attention was drawn to one question requiring rating, to ensure participants were aware of what was expected of them. A date for collection was agreed on with participants. This approach was preferred as a way of ensuring a large number of returns. On the appointed date, the researcher returned in person to the school and collected the duly filled questionnaires. In a few cases, participants were not ready on the said dates, therefore collection dates were

rescheduled. This method of follow-up (Creswell, 2008) was assumed in order to get the maximum possible returns.

Adult Participants

The participants in this phase of data collection were all teachers of the 21 Day Nursery schools located within Nairobi (n=145). A total of 145 questionnaires were distributed to the teachers, with a response rate of 130 (89.6%). According to Ary *et al* (1990), a response rate of between 75% and 90% is acceptable as representing the participants' views.

3.4.2 Observation

The second stage of data collection after the administration of questionnaires involved observations, which were carried out in the three schools selected as the experimental group from the sample. These were carried out during both music and movement and other learning activities, to determine how music is used in the preschools. A total of 6 Music and Movement sessions, and another 4 different learning activities, were observed at each of the three preschool classes which were to eventually participate in the quasi experiment, to determine the use of music during both music and movement sessions and other learning activities. The sessions also served to identify the kinds of activities engaged in during music and movement sessions. Findings were recorded against a checklist outlined in the observation schedule (Appendix B).

Child Participants

The main participants in the session were the children from 3 Day Nursery classes (n=78), and the teachers who teach them (n=3). However, due to the nature of the organisation of Music and Movement sessions in the day nurseries, observation of these sessions occurred within the context of performances by the entire school.

Method

During music and movement sessions, the researcher sat to one side of the children, who were always in a circle, and observed their musical activities. Some songs (especially action songs) were also recorded on audio tape during these sessions, for the purpose of closely analysing the kind of songs the children sang, in preparation for the experimental phase of data collection. Throughout the observation period, the researcher's roles

alternated between participant and non-participant observer, in accordance with the needs of the situation. Towards the end of each lesson, the children or teachers would invite the researcher to participate in the sessions. Initially, the observation schedule was filled on site as the researcher was mostly a non-participant observer, but later, when the researcher took part in the activities as a participant observer, it was done immediately after leaving the school. Creswell (2008) suggests the advantages of shifting roles as either participant or non-participant observer. Alternating roles enables the researcher to be subjectively involved in the setting and at the same time, to see the setting more objectively. Additionally, he observes that switching to participant from non-participant observer usually occurs after developing a rapport with the participants. The observation sessions for the other learning activities were more formal, with the researcher as a non-participant. All sessions observed in this case took place in the classrooms.

3.4.3 Interviews

The third stage involved conducting interviews with class teachers of the 3 preschools in the experimental group to corroborate the information in the questionnaires. During the first visit to the preschools selected, the researcher notified the teachers concerned of the intended interviews and discussed a suitable date to hold the interviews. Interviews were a combination of unstructured and focused styles, also referred to as semi-structured qualitative interviews (Radnor, 1994). They were conducted after the observation stage, during the treatment, and after the treatment. This approach allowed for in-depth discussions and gave ample time for validation of any previously obtained information.

Teacher Participants

The participants were the 3 teachers whose classes formed the experimental group in the next stage of data collection. They were chosen on the basis of their longer participation in the study. Since the interview focused on all stages of the research, they were deemed the most suitable subjects to be interviewed.

Apparatus/Instruments

An interview schedule (appendix D) was used to guide the interviewing process. However, the instrument was only a guide, as more in-depth information was sought to the extent that it was estimated as being of sufficient detail to address the research objectives.

Method

Interviews were conducted at three major points during the fieldwork. These were before observations were conducted, at the end of observations and at the end of the experimental phase. The first and last sessions were formally conducted, with the teachers being informed of the intention to conduct the interviews, with a specific date set aside for the event. The session conducted at the end of the observations was more informal and rather conversational.

The different approaches proved more productive and provided opportunities to seek for information as the need arose. The findings from the initial and second interview were recorded during the process, as they were very brief. However, the final interview was recorded on an audio tape. All data was transcribed by typing the information on A4 paper. The first two interviews yielded a total of 6 pages of script while the final, audio recorded interview translated into 15 pages of typed script. The transcribed scripts were reviewed a total of 4 times each, during which important or leading phrases were underlined, and significant quotations noted. The various emergent ideas were coded and written out on separate sheets of paper, after which 5 major themes were identified as a comprehensive summary of the main strands of the information.

3.4.4 Procedures for Collection of Quasi Experimental Data

Introduction

The final section of data collection focused on the preschool children's musical behaviours and abilities, in a bid to meet the fifth objective of the study (p 7), namely outlining criteria for selecting and using music material for 2 to 6 year olds. This objective was necessary in order to determine the types of multicultural music applicable to a curriculum for early childhood music education.

Main Participants

The participants were children from 6 day nurseries (n=122) within the city of Nairobi, namely Ofafa Maringo, Parklands, Central, Kileleshwa, Mugumo and Kaloleni day nurseries. The classes involved were baby class, middle class or nursery and pre-unit class. These represent all levels of preschool education in Kenya. The schools are located in diverse areas of the city representing different environments and economic status.

Although this was not a direct focus of the study, it provided a somewhat varied group of participants. Teachers handling these classes were involved in the process in a supportive capacity. Each class had 1 teacher, therefore in total there were 6 teachers. The population did not represent a normal distribution. According to Hodges (2006a), Mitchell and Jolley (1988) and Black, 1999), this is likely to be the situation when using established classes within a school.

Music Materials and Apparatus

The main apparatus used in this study was indigenous songs and games from diverse regions within the country. Small drums and simple percussive instruments were also introduced into the sessions.

Method

A total of 3 schools were assigned to the experimental group (A) and another 3, the control group (B) after a sampling procedure (explained under section 3.2.2, pp 59-60). Both A and B represented the 3 different levels of learning in the preschool, namely baby class, middle class and pre-unit.

First Stage

At the onset of the experiment, learners were exposed to various musical activities, where they performed prescribed musical activities. These included singing songs of their choice, moving, and body coordination in the process of singing and moving. These activities served as a means of determining the learners' entering behaviour in musical activities. A pre-test, in form of a simple lullaby was then administered to all the 6 classes, within their respective set-ups. The pre-test consisted of performing a simple lullaby from one of the ethnic groups in Kenya. Each of the 3 groups performed a different lullaby, based on the level of difficulty of the song. The children were tested on their ability to sing the entire song in tune, with the requisite actions. Scores ranged between 1 and 5, with 5 as the highest score.

The Second Stage

For the rest of the 10 weeks, within the main objective of determining children's ability to perform multicultural songs, the experiment/treatment, administered to Group A only, involved

- Talking about the songs and games with the children as they performed them in the respective sessions;
- Singing and doing the actions accompanying the song using body movements;
- Performing different activities including simple rhythms and engaging in movement as accompaniment to the songs;
- Encouraging children to express themselves in different ways according to instructions from the facilitator;
- Using different simple instruments to accompany singing;
- Exploring different aspects of their creativity.

The Third Stage: Realisation of Effects of Exposure

After 10 weeks, the classes in both groups A and B were tested again by performing varied musical tasks, based on the various activities introduced during the quasi experiment. This was to determine what aspects of their musicality could have improved as a result of the intervention or, for the control group, whether their performance had remained unaltered. This type of intervention was deemed the most suitable since a more complex experiment would not have been suitable for the age group represented in the study.

The test was administered by the researcher, and observations made were noted during the learning process, and notes made immediately after leaving each research site. Following the pre-test, the researcher visited the experimental classes for 10 subsequent weeks, each week either teaching a new song or repeating the song previously learned depending on whether it had been mastered, and performing some of the other activities listed above. The teachers also reinforced the processes, particularly the songs, by going over them with their classes throughout the week. Each visit to a preschool lasted between 15, 20 and 30 minutes for baby class, nursery and pre-unit respectively. The songs to be taught as well as the musical activities to be performed were selected and developed as the treatment proceeded, as this allowed for adjustments when a song, concept or activity was not easily internalised. Group B did not receive any treatment during the 10 week period. Each class in group A was taught indigenous songs from each of the different categories identified by Akuno (2005), namely lullabies, action songs, singing games and songs for learning things. The following songs were used:

Song Title	Community of Origin
1. Uu Mwana koma	Gikuyu
2. Kweya	Luhya
3. Rao Rabet	Luo
4. Mama mbe tsimbindi	Luhya
5. Tokerelo meriya	Turkana
6. Tunataka rafiki	Swahili
7. Hombe	Luo
8. Ndumaga kondo gakwa	Gikuyu
9. Wakariru	Gikuyu
10. Mwana, kona ndolo	Luhya
11. Nyithindo matindo	Luo
12. Mucere ni Mwega	Gikuyu
13. Ng'ielo Jadhogre	Luo

The songs were selected based on certain fundamental considerations, such as level of language acquisition (which determined the text hence the kind of song chosen), motor development (since all songs involved an aspect of movement), the complexity of the actions accompanying the songs and the rhythmic and melodic profile of each song.

The process of teaching songs involved explaining the meaning of the (translated) text, done in an interactive manner by asking the children various questions concerning the subject of the song. This was both a way of preparing them for the learning as well as judging their understanding of the subject matter of the song. Following the explanation, the children recited the lyrics of the song rhythmically under the researcher's guidance, by rote. Finally, they listened as the whole song was sung (or played from an audio tape) at least thrice, after which they were taught the song phrase by phrase for longer songs, or by immersion for brief songs. Other activities involved were various rhythmic activities, creative movement, and playing of simple percussive instruments, which were introduced into the performance after the song was mastered. The children watched as the researcher played the instruments, after which they each had an opportunity to play as their classmates sang along. At other times they were given a chance to play the instruments creatively.

3.4.5 Song and Game Collection

The researcher collected songs and games from diverse forums, including individuals, the Kenya Music Festival, and during one preschool teacher training session. Initially, the researcher intended to use most songs collected from these forums in the intervention.

However, after considering their suitability for the purpose, only a few were used, and the rest of the songs for the intervention were obtained from other sources, including Akuno's (1997) anthology of indigenous Kenyan songs and Senoga-Zake's (1986) collections.

3.5 Validity and Reliability

This subsection describes how validity of the instruments was determined, as well as measures taken to ensure reliability.

3.5.1 Questionnaire, Observation and Interview Schedules

The questionnaires and observation schedules were given to specialists in the fields of Music Education and Early Childhood Education for review. Suggestions offered by them were used to revise the instruments. A pilot study was conducted in 2 schools outside the sample to determine the extent of reliability of the questionnaire and the interview schedule.

3.5.2 Validity and Reliability of the Quasi Experiment

Unlike a true experiment, no matching and random sampling of individual participants, beyond the random assigning of whole classes to one group, was undertaken. Effects of individual differences were catered for by testing the whole class. The experimental setting, namely the school, being a natural setting ensured a high degree of external validity, as argued by Chen-Hafteck (1999). The selection of children from schools within the same general population was an effort to minimise other confounding variables, which could have arisen from significantly different participants, according to Gay (1987). Reliability of the quasi experiment was mainly realised by the reasonable lapse of time between the pre-test and post-test (Cohen, Manion & Morrison, 2007). A few threats to reliability, however, were acknowledged. These included possible subjectivity in inter-rater reliability, through involving teachers in the judgement of children's musical performance (a factor also noted by Chen-Hafteck, 1999). Additionally, the inability to exert more rigorous conditions for both the experimental and control groups by using established classes, possibly affected the reliability of the quasi experiment.

3.6 Analysis of data

Whereas the subsequent chapters deal with analysis and interpretation of data, the methods and steps followed are introduced in this chapter.

3.6.1 Questionnaires

Responses from the questionnaires were coded and analysed using the Statistical Package for Social Sciences (SPSS) computer programme. As most questions were structured, requiring the ticking of a specified number of responses, it was possible to obtain frequencies of the relevant responses. Open-ended questions were also coded, since most of the responses were related. Unique responses were categorised as well. After coding, frequencies were obtained and described in the form of percentages.

3.6.2 Observations

Data was transcribed by hand and coded into the categories predetermined on the observation schedule. The categories were thereafter interpreted in line with the research objectives.

3.6.3 Interviews

The audio recorded interviews were transcribed from the audio tapes, typed on a computer and reviewed several times, after which emerging patterns within the responses were coded and inductively interpreted. Radnor (1994) observes that such an approach allows for the analysis of both implicit and explicit responses.

3.6.4 Analysis of the Quasi Experiment

Pre-test and post-test scores from the experimental and control groups were arrived at with input from the teachers. The scores were recorded and entered into a computer for analysis using SPSS. The Wilcoxon Signed-ranks test for non-parametric data (Lowry, 2008; Cohen, Manion and Morrison, 2007) was used to analyse the data, hence test the study hypothesis. This test was applied to the study as an alternative to the t-test for related samples. Although it bears similarities with the t-test in that it involves comparison of differences between measurements undertaken on the same group, it does not require assumptions about the form of the distribution of the population. The t-test was also deemed unsuitable for the type of data, which was a rating scale representing

scores based on comparison rather than frequencies. Mitchell and Jolley (1988) and Black (1999) specify such preconditions before applying t-tests.

The results were interpreted in light of whether or not there was a significant change in the participants' musical performance after the quasi experiment. The implications of these findings were considered in terms of early childhood music education.

3.6.5 Song and Game Analysis

Song and game analysis was done throughout the study (see appendix E for outline of analysis), whenever new songs were obtained. Each song was transcribed and analysed according to its possible contribution to early childhood musical development, with regard to text, musical structure, the actions and movement accompanying the song. Those considered unsuitable for preschool musical activities (mainly due to their level of difficulty and textual content) were stored in recorded version.

3.7 Ethical Issues

The main ethical dilemma faced in this study was denial of the control group access to a potentially better treatment (the intervention). However, the point of the quasi experiment was to determine whether the intervention was better than not having any. There was, hence, no predetermined knowledge of its effectiveness. Cohen, Manion & Morrison (2007) hold a similar view in addressing ethical issues in experiments.

CHAPTER FOUR
DATA PRESENTATION AND ANALYSIS

4.0 INTRODUCTION

This chapter entails the presentation and analysis of data from the questionnaires, observations, interviews and the quasi experiment. The first five objectives (p 7), as well as the hypothesis of the study (p 10) are presented and analysed within this chapter. The data from teacher responses, which were from three different sources (questionnaires, observations and interview schedules), were presented systematically in answer to each of the research objectives 1 to 5 (p 7). For each objective, the data from questionnaires was presented first. Both structured and open-ended questionnaire responses were summarised into percentages and frequencies. Data from observations was used to supplement the analysis of questionnaire responses in prose. This data was summarised into the following themes;

a) Level of class observed
b) Description of learning venue
c) Set-up of activities
d) Description of performances
e) Assessment of children's level of involvement
f) Introduction of new songs and games
g) Variety of musical activities and,
h) Prevailing ambience.

Data from interviews also supplemented the given two sources of information. Five themes emerged from the analysis of all interviews, namely attitudes and musical identities; pedagogical practices; responses to multicultural music; musical meanings; and, facilities and resources.

4.1 The Purpose of Music and Movement in Early Childhood Education

The first objective of the study entailed determining the purpose for which music and movement is currently used in Early Childhood Education. The curricular guidelines for music and movement in preschools (KIE 2003) list four objectives to be met through music and movement activities, namely relaxation and enjoyment; social development; cultural development; and, foundations for subsequent musical development.

Participants were asked to select the two most important objectives out of the four, in their opinion. The question was semi-closed-ended (Creswell, 2008), allowing for one additional response of the participants' choice.

4.1.1 Questionnaire Responses

Table 4. 1: ***Most Important Objectives of Music and Movement***

Most important objectives of music and movement	Frequency of responses	Percentages
Relaxation and Enjoyment	120	99.2%
Social Development	66	54.5%
Cultural Development	19	15.7%
Foundation for Subsequent Musical Development	15	12.4%
Other (Spiritual Development)	01	0.8%

(N=121) missing responses= 9

The majority responses (99.2%) indicated that music and movement was primarily for relaxation and enjoyment of the children, while the second most important objective, according to the respondents, was social development at 54.5%. The other three objectives were ranked as follows, in order of importance: cultural development (15.7%), a foundation for future musical development (12.4%), and spiritual development (0.8%), which was an additional response from one participant.

Interpretation of the Objectives

In order to infer participants' interpretation of the objectives of music and movement, hence the purpose for music in the preschool, the second question was open-ended. Teachers were asked to indicate how they used music during music and movement sessions. The following were their responses:

Table 4. 2: ***Aims of Music and Movement Activities***

Use of music in music and movement	Frequency (Number of those who use it)	Percentages
Relaxation of mind and body;	51	46.4%
liveliness	34	30.9%
Dancing to rhythm and actions	16	14.5%
Develop sense of nationhood, culture and religion	14	12.7%
Develop interest in instrumental music	03	2.7%
Audibility and voice projection		

(N=118) missing responses=12

Results indicated that 46.4% used music to relax children's bodies and minds, and keep them lively; 30.9% used music to enhance dance through its rhythm and actions; 14.5% used music to inculcate a sense of nationhood, culture and religion; 12.7% used musical instruments to heighten children's interest in music, and 2.7% used music to help children develop audibility and voice projection.

4.1.2 Observations

The observations revealed that music and movement sessions were held as a unified activity for the whole school. Children were free to express themselves when called upon, which they did, particularly through movement. Paradoxically, the communal and informal nature of the performances resembled informal African musical activities.

Due to the communal nature of the musical activities, observations were described in the context of the whole school; therefore, whatever objectives were expected to be met in the activities had to be interpreted from a communal perspective. The most commonly observed activity appeared to be 'dancing to rhythm and actions', as much of the singing involved movement. This activity may have been regarded by teachers as 'relaxing children's minds and bodies', as opposed to more intellectual and academic activities. Dancing may also have been interpreted as 'liveliness.'

4.1.3 Interviews

Teachers interviewed listed certain goals for music and movement including, 'helping children obey rules', 'leading songs', 'use of musical instruments', 'coordinating bodies' and 'for enjoyment.' These responses are in line with those in Table 4.1 (p 74), except for little mention of music for cultural development or spiritual development. Additionally, during the interviews, teachers repeatedly emphasised that corporate activities helped younger children learn from their older schoolmates (cooperative learning).

Overall, the three different sets of data suggest that teachers see music and movement as important to promote relaxation, enjoyment, physical and musical development, as well as a sense of socio-cultural identity, with each objective rated differently in terms of its perceived importance.

4.2 Musical Activities in the Preschools

The second objective entailed identifying the musical activities that take place in the preschools, in order to assess whether there was a variety of musical activities to enrich the children's musical development and education. A number of musical activities listed in the KIE (2008) Activity Guide are supposed to take place during music and movement activities. Teachers were asked to identify a maximum of five activities they engaged the children in during Music and Movement sessions (see results below, Table 4.3).

4.2.1 Questionnaire Responses

Table 4. 3: Activities Done During Music and Movement Classes

Activity	Frequency	Percentages
1. Sing Songs	128	98.5%
2. Perform singing games	105 90	80.3% 92.3%
3. Dance and use body to express rhythm	73	56.2%
4. Use instruments	68	52.3%
5. Create songs with children	29	22.3%
6. Listen and imitate sounds around environment		

(N=130) no missing responses

Results from Table 4.3 indicate that singing songs during music and movement was the most popular activity (98.5%), followed by dancing and expressing rhythm through the body (92.3%). Thirdly placed was performing singing games (80.3%), in fourth place was using instruments (56.2%), and in fifth place, creating song (52.3%); the activity least done was listening to extra musical sounds to cultivate listening skills (22.3%).

Number of times music and movement is taught per week

All day nurseries were found to have Music and Movement lessons once a week on the same day (Friday) and at the same times (11.30am to 12. 15pm). In a bid to determine whether there was adequate time in the school week to explore the given musical activities, respondents were asked how many times per week they taught music and movement. The responses were as follows:

Table 4. 4: ***Number of Times Music and Movement Taught Weekly***

Number of times per week	Frequency	Percentage
Once	106	82.2%
Twice	08	6.2%
Daily	15	11.6%

(N=129) missing response=1

Of those who responded to the question, 82.2% taught it once a week, 6.2% taught it twice a week and 11.6% taught it daily. This finding appeared to be in line with the once a week timetabled session for music and movement, suggesting that most teachers distinguished between music as a discipline and music in other learning activities.

Venues for Musical Activities

The study also sought to find out where music and movement activities were held, so as to find out if the venue determined the activities engaged in. Four venues were suggested, namely classrooms (whereby classroom indicated the room where all learning activities took place); playground, which denoted the field outside the classrooms where children played at recess time; the school hall, which was the room where the whole school gathered for announcements and morning prayers; the last venue suggested was either classroom or playground, to find out whether there was flexibility in arranging music and movement activities.

Table 4. 5: ***Venues for Musical Activities***

Venue	Frequency	Percentages
Classroom	16	12.5%
Playground	95	74.2%
School Hall	06	4.7%
Use either classroom or Playground	10	7.8%

(N=128) missing responses=2

Of those who responded to the question, 74.2% held the sessions in the playground; 12.5% held them in the classrooms; 7.8% held them sometimes in class and sometimes in the playground, while 4.7% held them in the school hall.

4.2.2 Observations

Singing was the most common activity observed during music and movement sessions. The types of songs ranged from simple songs mainly in Kiswahili (the national language) to simple singing games, also mainly in Kiswahili. The games were mostly circle games where children sang and named one child to go into the centre of the circle and perform whatever action the song called for. Common actions included role playing and dancing. Songs with a call and response structure were the most commonly performed. It was noted that in most cases, teachers took up the call, while the children responded. There was only one occasion, throughout the observed sessions, where a child led a song and the teacher and the rest of the children responded. In a few instances, some children refused to go into the centre of the circle to perform when called upon to do so. This was noted among younger children. All musical activities observed took place in the playground. On days when the weather was unfavourable, music and movement activities did not take place.

Organisation and Setup of Activities

The findings revealed that musical activities were scheduled for the entire school rather than individual classes. There were no separate musical activities for each age group. Each school varied the actual performance arrangements within the similar framework set up for all the day nursery schools. One commonality noted was that all teachers were expected to be a part of the performance. Within this framework, variations of the actual execution of activities were evident. In some cases, one teacher handled the entire session with all the others providing the necessary support through motivating the children to perform; in a different setup, the performances were directed by all teachers in turn, one after the other. In the third setup, a few teachers participated in the sessions while those not very interested watched but did not take part in the activities.

Variety of Musical Activities

Within the framework of the communal performances, a few children had some opportunities to express themselves. The most commonly observed means of self expression was dancing, when a child was called upon to get into the centre of the circle and dance during the performance of a song. The dancing styles suggested influence from global music styles, as they were not related to modes of movement linked with any

particular Kenyan community. There was no restriction on what kind of dancing the children did.

There were no instances where use of instruments was noted, neither was there any evidence of creation of songs, nor listening activities with the children. Although there is some contradiction with the responses in Table 4.3 (p 74) the three top activities can be said to represent what actually took place. Additionally, the observations covered only a few schools, hence some variations may be possible in schools not visited for observations. However, the observations in all three schools revealed that although every teacher had at least one musical instrument, they were not used throughout the period musical activities were observed.

In one school, during one session there was very little musical performance, but much recitation of poems in English and Kiswahili. The mode of performance varied from the whole school reciting a poem to a class performing a choral verse. Towards the end of the session, one indigenous Kenyan song was performed, but it was evident that the children were not quite conversant with it.

Level of Involvement of the Children

During the sessions, it was apparent that keeping all the children interested and involved was a challenge, particularly as far as the youngest children (those in Baby class, aged between 2 and 3 years) were concerned. Older children were usually called upon to perform whatever action the song required. In all sessions, it was evident that the youngest children paid little attention to the performance except when directly involved, as when a teacher held their hand or mentioned their name. Due to the numbers involved, this happened only on rare occasions.

Schedules for Music and Movement

Observations confirmed that all day nurseries had the same schedules, at least for Music and Movement, in their timetables; in order for the researcher to be present at all observation sessions, which were spread out over a period of weeks, as music and movement took place in all preschools at the same time on the same day every week.

Spatial Issues

Observations revealed that space was a challenge for most of the day nurseries. Built during the colonial era for children of the upper class, most of the schools had the same facilities built during earlier times, yet the number of children admitted far outnumbered the existing facilities; one classroom would be partitioned into four classes. This situation made it difficult for teachers to teach without distractions from another class. Since there was more space outside, it is likely that musical activities were carried out outside to allow for easier movement and more freedom during performances. However, despite the lack of space, each class had a 'shop corner, hospital corner' or other place where relevant toys and artefacts were kept. It was noted that no class had a 'music corner.' On some occasions, observations did not take place due to rainy or cold weather, hence no musical activities were held. This suggested that despite lack of space, there were no alternative venues for music and movement in most schools.

4.2.3 Interviews

Concerning musical activities, several issues came up during the interviews which may explain aspects of the musical activities witnessed. Asked what improvements they would like to see in music and movement, the responses included 'need for more musical instruments;' 'lack of time to make instruments' may have been the reason very few were seen in every school. Another response was 'lack of sisal skirts', the costume worn during performances of indigenous music; while one very revealing response was 'some teachers are not gifted, while others are not interested in music and movement.' It may be that the fact that certain teachers were not interested in music, or felt they were not gifted in it, resulted in the predominance of some musical activities over others. Asked why they had one session of music and movement for the entire school, the most common rationale from participants was that 'it helps the young children to learn from the older ones,' and the fact that the timetable was centrally organised.

Although the timetable for the day nurseries was organised centrally by the office of the Superintendent of Day Nurseries, as regards the communal set up of music and movement activities, it emerged that each preschool had its own organisation of activities. One teacher described the set-up of musical activities in her school, whereby, during circle games (the most common arrangement noted in all schools), the inner circle of the performance was supposed to be for children under 4 years of age while

children of between 4 and 6 years were supposed to perform in the outer circle. This arrangement indicated that there was some awareness of children's different developmental stages, hence levels of abilities of performance. The other teachers did not indicate that they had any particular arrangement during the activities. No further insights into issues of musical activities were provided, beyond the mention of challenges with space.

In summary, musical activities in preschools are dominated by singing and moving. Other activities are not exploited due to various reasons. The set up of musical activities is predominantly corporate, an arrangement which may encourage certain modes of performance and hinder others; it also tends to limit participation, especially in the case of younger children. Finally, challenges having a direct bearing on musical activities include pedagogical issues and spatial limitations.

4.3 Use of Song and Movement Beyond Music and Movement Activities

The third objective involved identifying and analysing the use of music in other learning activities besides Music and Movement, since music in the preschools, while regarded as a discipline of its own, is also to be integrated into all other learning activities. Respondents were asked whether they used songs and games during activities besides music and movement. Their responses indicate as follows:

4.3.1 Questionnaire Responses

Table 4. 6: Music *Used During Other Learning Activities*

Teach music during other learning activities	Frequency	Percentage
Yes	121	95%
No	06	5%

(N=128) missing responses=2

Of those who responded to the question, 95% agreed that they used music in other learning activities. 5% did not use music in other activities apart from music.

The next question determined how music was used in other learning activities. The responses were as follows:

Table 4. 7: ***Use of Music and Movement in Mathematics Activities***

Use	Frequency	Percentage
1. Sing Songs on Numbers	32	26.7%
2. Helps to count and internalise operations	13	10.8%
3. Understand sequence of numbers	29	24.2%
4. Introduce lesson, new concepts	35	29.2%
5. Relate objects with numbers	11	9.2%

(N=120) missing responses=10

In Mathematics activities, songs were used to introduce new concepts by most teachers (29.2%); learn numbers (26.7%); learn counting (24.2%), learn symbols like adding and subtracting (10.8%) and relate numbers with objects (9.2%).

Table 4. 8: ***Use of Music and Movement in Language Activities***

Use	Frequency	Percentages
1. Sing songs on sounds	11	16.4%
2. Pronunciation and memory	18	20.7%
3. Vocabulary development	45	56.9%
4. For self confidence and expression	18	28.4%
5. Introduce and end lesson	18	17.2%

(N=116) missing responses=14

In language activities, most teachers used music to help in vocabulary development (56.9%), pronunciation, (20.7%), self expression (28.4%) and introducing lessons (17.2%), while 16.4% used songs to teach about sounds of letters and words.

Table 4. 9: ***Use of Music and Movement in Creative Activities***

Usage	Frequency	Percentages
1. Express own creative originality and individuality	52	46.4%
2. Acquire new skills, patterns and other social activities	29	25.9%
3. Coordination and concentration	12	10.7%
4. Handle different materials and relate them to daily life	08	7.1%
5. Introduction of lesson/new concepts	05	4.5%
6. Learn to play different musical instruments	02	1.8%
7. Sing about building things	02	1.8%
8. Foundation for later musical development	02	1.8%

(N=112) missing responses=18

Most teachers (46.4%) used music to help children express their own creativity, originality and individuality; 25.9% used music to help children acquire new skills, patterns and other social activities; 10.7% used music to help children to concentrate. Other lesser uses were introduction of new concepts (4.5%) and singing about building things (1.8%). Indications that a few teachers classified music under creative activities were evident in the responses 'learning to play different instruments' (1.8%) and 'creating a foundation for later musical development' (1.8%).

Table 4. 10: ***Use of Music and Movement in Environmental/ Outdoor Activities***

Usage	*Frequency*	*Percentages*
1. Familiarise with sounds, people, animals	79	69.3%
2. Describe weather patterns	03	2.6%
3. Sing about the environment	08	7.0%
4. Build on children's interests and logical thinking	10	8.8%
5. Introduce new lesson/concepts	14	12.3%

(N=114) missing responses=16

Results indicate that 69.3% used music to help children familiarise with the sounds around them; 12.3% used music to introduce concepts, while 8.8% used music to build children's interests and help them think logically; 7.0% sang songs about the environment, while 2.6% used songs to help children describe weather patterns.

Table 4. 11: ***Use of Music and Movement in Psychomotor Activities***

Use	Frequency	Percentages
1. Body movement	23	21.5%
2. Fitness	46	43.0%
3. Relaxation and building creative talent	35	32.7%
4. Transitioning between activities	03	2.8%

(N=107) missing responses=23

Results indicate that 43% used music to develop fitness; 32.7% used it to build creative talents, and for relaxation; 21.5% used music for enhancing body movements like jumping, and 2.8% used it for transitioning between activities.

4.3.2 Observations on Use of Music in Other Learning Activities

In two observed sessions, there were only a few instances of direct application of music to a learning activity. For instance, before the number work session in one school, the children sang 'skip one and two,' ostensibly to aid in counting or memorising numbers. In a different school, there was no song performance before or during the number work session, although during the subsequent interview, the teacher demonstrated to the researcher a song the class *might* use during a counting session.

During the language activity, whose objective was learning to read three letter words, there was no direct inclusion of a song to aid the learning process. In the environmental activity session, the children recited a poem on 'water' at the beginning of the class. One significant finding, however, was the use of music to wind up an activity, as in the case of one of the number work sessions, where children had been using beads and seeds to count and create the shapes of different numerals. At the end of the session, the teacher introduced a song, which the children joined in to emphasise given concepts. The song

was in Kiswahili, and was entitled 'sanya[1]', to get the children to collect the materials and put them away. The use of music in other learning activities varied from school to school, but most evident all through observations was its role in transitioning from one activity to another. Also evident was the use of music in the ordering of routine activities such as going out to play, visiting the washrooms and going for meals.

4.3.3 Interviews on the Use of Music in Other Learning Activities

During interviews, teachers also referred to the importance of music in other learning activities, naming a few activities and how they used music on such occasions. One teacher explained that singing during lessons 'made them enjoyable for the children.' Another teacher observed that each activity had its specific song or poem, and children understood the appropriate one for each lesson. She put it thus:

> '... in my class, you (can't) hear them singing a number song in the morning ... and when we come to numbers, you (can't) recite a poem for language ... so the songs will tell them the time.'

This finding suggests that use of music included use of poetry, and it served, among other uses, to transition between activities. In general, music is used in all learning activities in the preschool. There are different ways of applying it, ranging from its employment in actual learning to convey a concept, or in more general terms to transition between different learning activities. It is also instrumental in ordering the daily school routine. Finally, what teachers term as 'music' in this case is rather general, incorporating both music and poetry.

4.4 Types of Music Used in Preschools in Kenya

The fourth objective required participants to identify the types of music used in preschools in Kenya. Type was defined by both cultural origins and genre of music. A sample of the songs collected are presented, transcribed and analysed as part of the objective. Type of music used was defined in two ways, namely according to the origin (cultural background) and musical genre of songs; however, the terms 'origin' and 'genre' were avoided in the questionnaires for purposes of simplicity and clarity. Instead, a breakdown of terms describing each of the two definitions was listed, and teachers asked to choose from the list the term that best described the two terms underlined.

---

[1] See transcriptions below

The first question required teachers to rank songs and games from four cultures in the order in which they used them, on a scale of 1 to 4, with 4 denoting the highest use. Their responses were as follows

4.4.1 Questionnaire Responses

Table 4. 12: ***Ranking of Music According to Cultural origins***

Cultural Origins of Music	Frequency	Percentage
1. English songs and games	47	44.3%
2. Kiswahili songs and games	38	35.8%
3. Songs and games from indigenous Kenyan cultures	17	16%
4. Songs and games from other countries	7	6.6%

(N=106) missing =24

As shown in the table, teachers mostly taught English songs and games (44.3%). Kiswahili songs were the second most popular category (35.8%) used by the teachers and in third place were songs and games from indigenous Kenyan cultures by 16% of the respondents. The least used songs and games were those from other countries at 6.6%. It is evident that Kiswahili and English songs are both rated quite highly.

Rationale for rankings

The following table provides a summary of the teachers' responses regarding the reasons for choosing the songs from the given cultures:

Table 4. 13: ***Rationale for Rankings According to Cultural Origins***

Cultural Origins	Reasons for choices	Frequency	Percentages
1. English songs	Better understanding and acquisition of first skills	35	33%
2. English and Kiswahili songs	Language of catchment area	31	29.2%
3. Kiswahili songs	Make them attentive and responsive;	6	5.7%
	Popular and promotes national unity	6	5.7%

4.	Indigenous Kenyan songs	Appreciation of country, culture and rural home	23	21.7%
5.	Songs from other countries	Popular in the media	4	3.8%

(N=106) missing responses=24

The ratings for each of the types, according to cultural origin, was determined largely by the extent to which they corresponded with the language used for general communication, especially with regard to the context in terms of the environment. Since English and Kiswahili are the main languages used for communication in Nairobi, they may have determined teachers' ratings. By extension, ratings were also done according to the extent to which skills (presumably, in terms of all learning activities besides music) could be passed on to the children using language. It is interesting to note that language was also used 'to attain national goals', as is seen in the mention of national unity. It is also instructive that indigenous Kenyan songs were linked to 'rural homes'. The media was also seen as having an influence on music, as indicated by 3.8% of the respondents.

Type of songs by Genre

Teachers were asked to pick three of the most common genres they taught from a list of four. These genres were selected from the KIE (2003) Activity Guide, and one, popular music, was added to the list by the researcher. The results were compiled according to the frequency of each genre as chosen in the question.

Table 4. 14: ***Musical Genres Most Taught in Preschools***

Genre	Number of teachers who teach it	Percentages
Religious songs	116	90.6%
Indigenous songs	100	78.1%
Popular songs	68	53.1%
Patriotic Songs	54	42.2%

(N=129) missing response=1

Most teachers selected religious songs, closely followed by indigenous songs; popular songs less taught, but more of them are taught than are patriotic songs.

Sources of Repertoire

Source of repertoire was thought to be a possible influence on the types of music used in preschools. The participants were therefore asked to indicate where most of their repertoire came from.

Table 4. 15: ***Source of Preschool Teachers' Repertoire***

Source	Yes	Percentage
Resource persons	65	50%
Self	114	87.7%
Children in Class	62	47.7%
Community	99	76.2%

(N=130) no missing responses

Most teachers sought their own resources (87.7%); they also sought songs from the community to a slightly lesser extent (76.2%). Some songs were obtained from resource persons (50%), while the children they taught provided the fewest resources (47.7%).

4.4.2 Observations on Types of Music Used in Preschools

Observation sessions showed variations as concerns the language used; however, of the three schools observed, in one school, Kiswahili language was used for general communication with the children for most of the time. The same trend was noted in the songs they sang during music and movement. One other school had about 60% usage of Kiswahili and 40% use of English; the same trend was noted in the songs, although Kiswahili songs tended to dominate. Only one school used English and Kiswahili equally (50%) for general communication. In this school, more of recitation of poetry in English, than singing, was noted during music and movement activities.

The observation sessions also revealed a mixture of genres; religious songs were most commonly sung in one school, while in another, there was a mixture of religious and rhythmic chants (most of the nonsensical chants transcribed in Chapter 4 fall under this group). Despite the high frequency accorded traditional songs, which was the term used in the questionnaire to denote indigenous songs, few were actually noted during the visits to the schools. Furthermore, one commonality noted during the sessions was the similarity of songs sang in the schools. Although each school was biased towards particular music, there were many common songs found in all schools. This finding

suggests that teachers shared songs, and may have been each other's resource persons. Beyond that, no other information regarding the matter was obtained.

4.4.3 Interviews on Types of Music Used in Preschools

Although the issue of language was not directly addressed during the interview, several responses suggested the pattern of language use and the predominance of songs from certain cultural origins. The teacher from the school using predominantly Kiswahili said she did not sing many 'cultural' (indigenous) songs because she would like to know the meaning of a song before she sang it. The teacher from the school where English was used about 40% of the time indicated that she did not think 'town children' could understand or appreciate indigenous Kenyan songs. She further admitted to 'not being a fan of cultural songs.' Incidentally, the school she attended is situated right in the middle of town.

The third teacher (he was the only male who participated in the study. He taught in the only city council preschool whose head teacher was also male), coming from a school in one of the most affluent areas of the city, made a significant disclosure about language use. He began by expressing his love for 'culture' because 'it gives one a true identity.' However, he noted that he was under great pressure from parents to communicate with the children 'exclusively in English.' He further revealed that certain parents in the school where he worked did not like their children singing or speaking in Kiswahili and any other language apart from English.

There was no reference to genres during interviews; however, within the questionnaires, teachers may have responded to the question as they did for various reasons, such as unfamiliarity with the terms used, or the difficulty of classifying certain songs they sang with the children. This is one instance where triangulation resulted in conflicting responses, one of the disadvantages of the approach as noted by Creswell (1994). Teachers apparently had little access to indigenous music. This issue came up during the interviews. The types of music they used in the schools could have been as a result of this challenge.

In summing up the fourth objective of the study, it is clear that types of music used, in terms of cultural origin, are determined by many factors, including the predominant

language used for general communication, teacher attitudes, parental influences, and availability of the requisite music. It is also evident that classification of songs according to genre poses certain challenges, especially due to the fact that certain contemporary songs and chants do not fit within the conventional classifications used to categorise music types.

4.4.4 Transcriptions and Text Translations of Children's Songs, Games and Chants

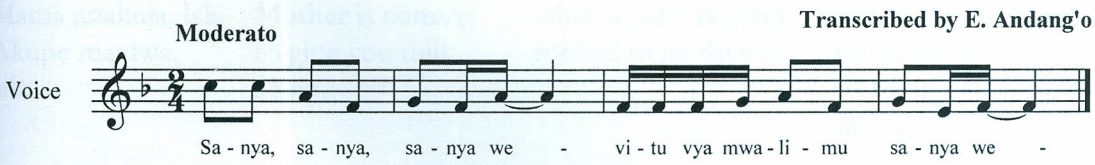
This section provided an illustration of collected children's songs, games and chants. Through a textual analysis, the different genres revealed what, perhaps, interested the participants. Through musical and textual analyses, the characteristics of these songs were assessed in terms of their implications for early childhood music education.

The transcribed excerpts were classified according to categories by Leach & Palmer (1978) and Campbell (1991a & b), into chants, games or songs. Further classification was done according to whether they were indigenous songs or singing games, or 'contemporary' songs or games. Consistently, indigenous songs were those attributed either to indigenous Kenyan communities or any other country globally, while all other classifications at this level were done based on the KIE Activity Book (KIE 2003). Where no given classification was appropriate, items were grouped according to the researcher's discretion.

Transcriptions of Songs Collected During the Study

The first two excerpts are an illustration of short songs used in class, referred to in section 4.3.2 (p 84).

Sanya

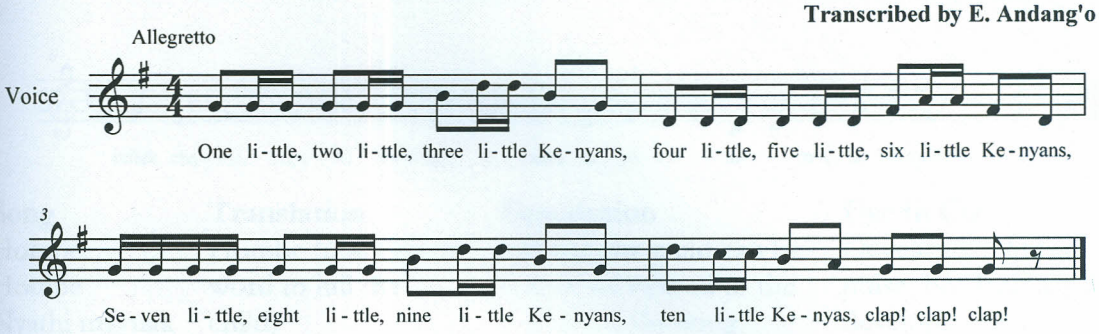


Translation: Collect, collect, collect the teacher's materials.

One Little Kenyan

Kenyan Counting Song

Transcribed by E. Andang'o



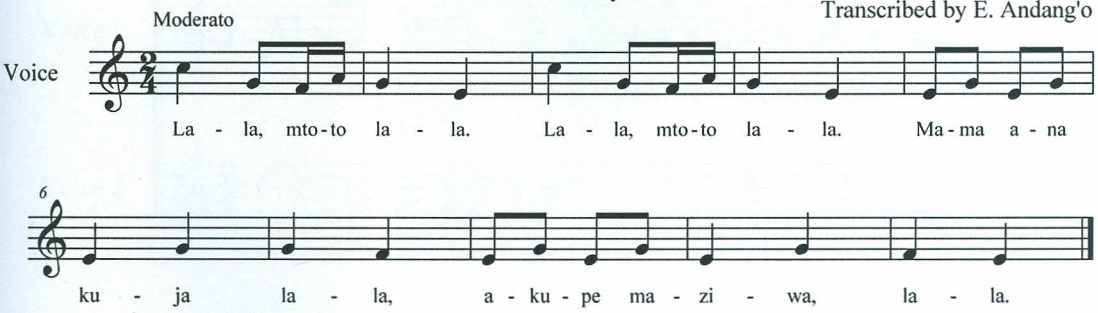
The rest of the transcriptions are multicultural songs, games and chants, collected from other sources.

Lullabies

Lala Mtoto

Kiswahili Lullaby

Transcribed by E. Andang'o

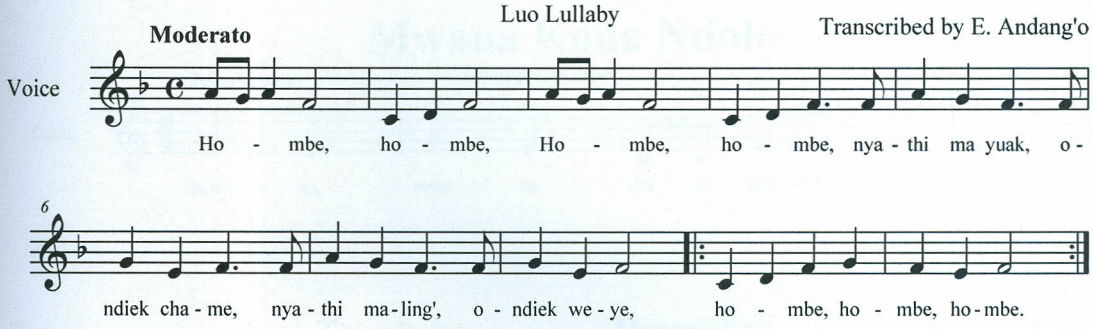


Song	Translation	Description	Use in class
Lala, mtoto, lala; Mama anakuja, lala Akupe maziwa, lala.	Sleep, baby, sleep. Mother is coming to give you milk. Sleep.	The song is sung while a baby is gently rocked to its rhythm.	Develop a sense of pulse. For language development. For learning expression in singing.

Hombe

Luo Lullaby

Transcribed by E. Andang'o

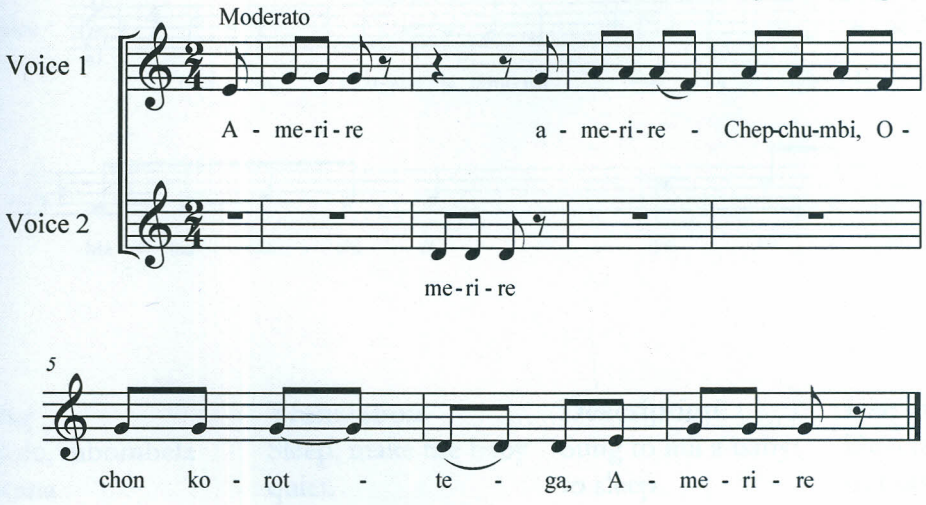


Song	Translation	Description	Use in Class
Hombe, Hombe Nyathi mayuak ondiek chame; Nyathi ma ling' Ondiek weye Hombe.	Hombe (nonsensical word to lull the child) The crying baby will be eaten by a hyena; The quiet baby will not be eaten by a hyena Hombe.	Lullaby; the child can be rocked or swayed to the rhythm of the song.	Develop a sense of pulse. For language development. For learning expression in singing.

Amerire

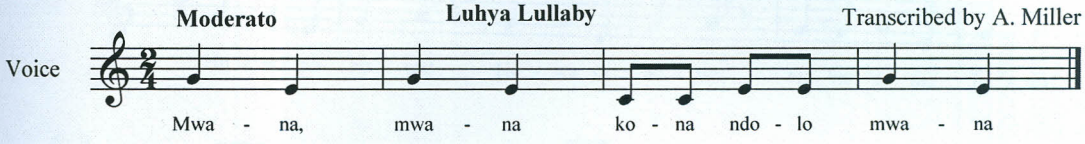
Kalenjin Lullaby

Transcribed by E. Andang'o



Song	Translation	Description	Use in Class
Amerire Chepchumbi ochon korot tega, Amerire.	Do not be crying, Chepchumbi The cows are coming back home!	Sung to lull a baby to sleep.	Develop a sense of pulse. For first experiences with call and response songs. Language development. Learning expression in singing.

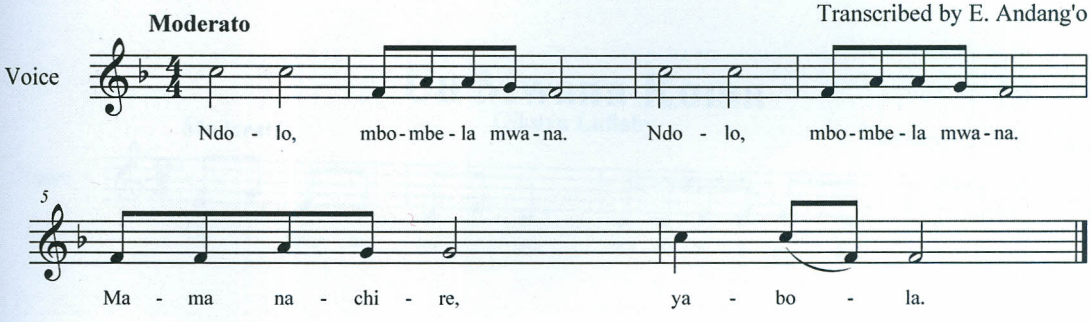
Mwana Kona Ndolo



Song	Translation	Description	Use in Class
Mwana, mwana, Kona ndolo mwana.	Child, sleep, child.	Sung to lull a child to sleep.	Develop a sense of pulse. Also for language development. For learning expression in singing.

Ndolo

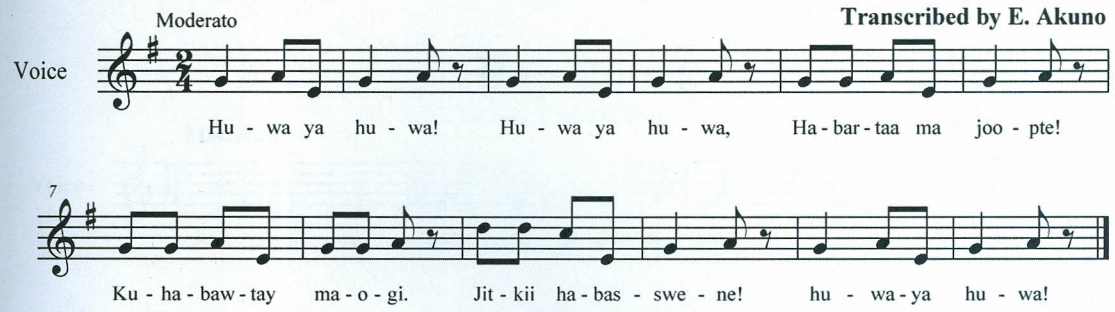
Luhya Lullaby



Song	Translation	Description	Use in Class
Ndolo, mbombela Mwana Mama nachire, Yabola.	Sleep, make the baby quiet. Mother is coming.	Sung to lull a baby to sleep.	Develop a sense of pulse; language development; learning expression in singing.

Huwa

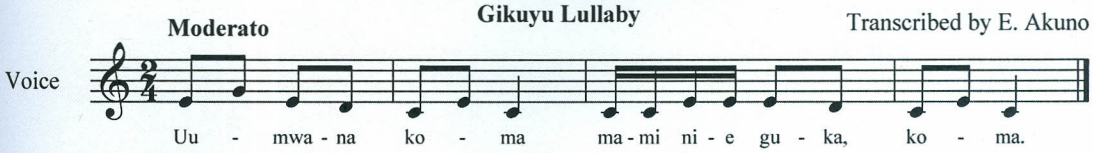
Somali Lullaby



Song	Translation	Description	Use in Class
Huwa ya huwa Habartaa ma joopte Kuhabawtay maogi Jitkii habaswene Huwa ya huwa!	Huwa (nonsensical term to lull the child) Your mother got lost on the way to Habaswene.	Sung to lull a baby to sleep Develop a sense of pulse. For language development. For learning expression in singing.	Develop a sense of pulse. Also for language development. A good song to introduce class to the Somali and their culture.

Uu Mwana Koma

Gikuyu Lullaby

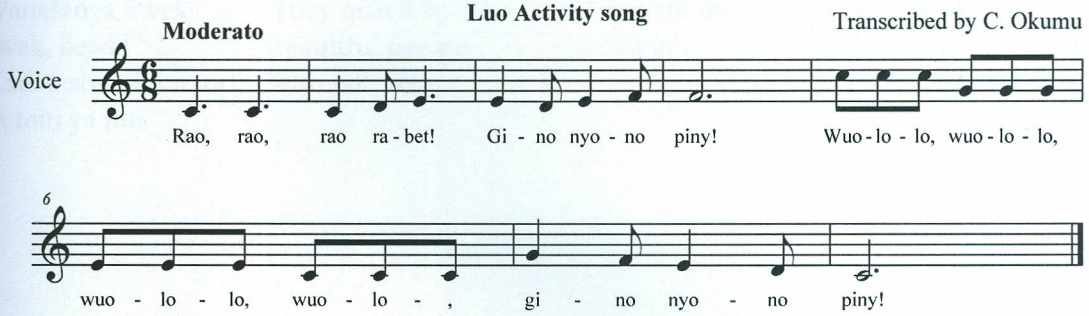


Song	Translation	Description	Use in Class
Uu mwana koma Mami nieguka, koma	Sleep, baby Mother is coming, sleep.	Sung to lull a baby to sleep.	Develop a sense of pulse, and a different rhythm from other lullabies. Also for language development. For learning expression in singing.

Rao Rabet

Luo Activity song

Transcribed by C. Okumu

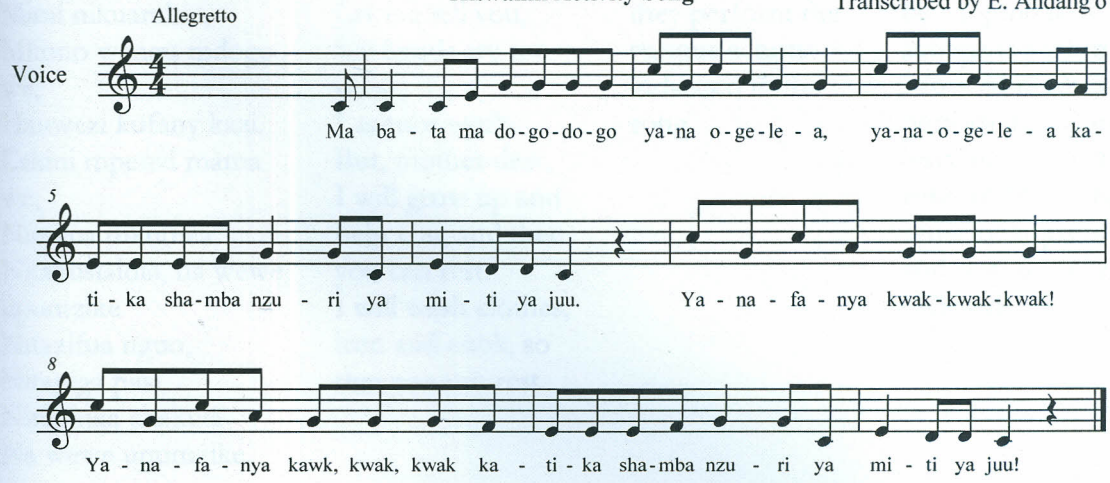


Song	Translation	Description	Use in Class
Rao rabet Wuolololo! Gino nyono piny.	The hippo is a big animal! It surely has a heavy step!	A song created from the indigenous 'row your boat.' Children walk to the slow and heavy step of the hippo. When they get to the part wuololo, they stop and exclaim, with gestures, about the way the hippo has a heavy step.	Developing a sense of compound meter; response to slow tempo (though different from a lullaby); learning humour through expression in music (wuololo); environmental and social activity: Learning about wild animals found in Kenya.

Mabata Madogo

Kiswahili Activity Song

Transcribed by E. Andang'o



Song
Mabata madogo
Wanaogelea katika shamba nzuri ya miti ya juu
Wanafanya kwek, kwek, kewk!
Katika shamba nzuri ya miti ya juu.

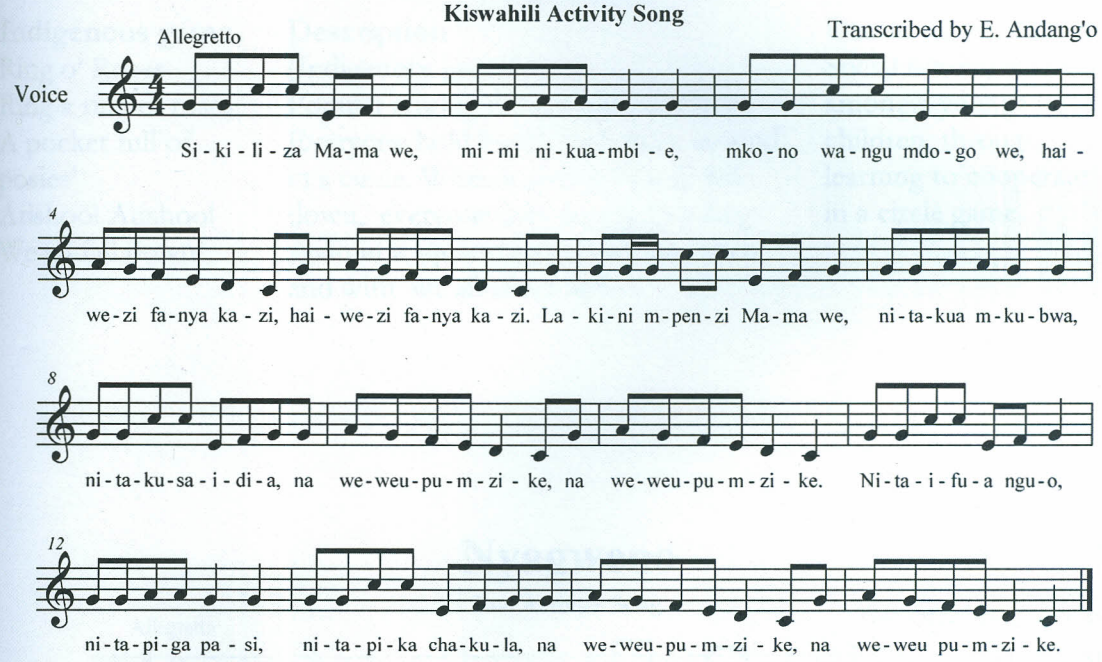
Translation
The ducklings are swimming in the beautiful garden with tall trees.
They quack in the beautiful garden with tall trees.

Description
An action song that requires children to imitate the ducklings as they swim; they also imitate the 'quacking.'

Use in Class
Rhythmic movement to a song; psychomotor development through song actions; environmental studies about birds and ponds, and trees.

Sikiliza Mama We

Kiswahili Activity Song



Song
Sikiliza Mama we
Mimi nikuambie,
Mkono wangu mdogo we,
Hauwezi kufany kazi.
Lakini mpenzi mama we,
Nitakua mkubwa
Nitakusiaidia, na wewe upumzike
Nitazifua nguo,
Nitapiga pasi,
Nitapkika chakula
Na wewe upumzike.

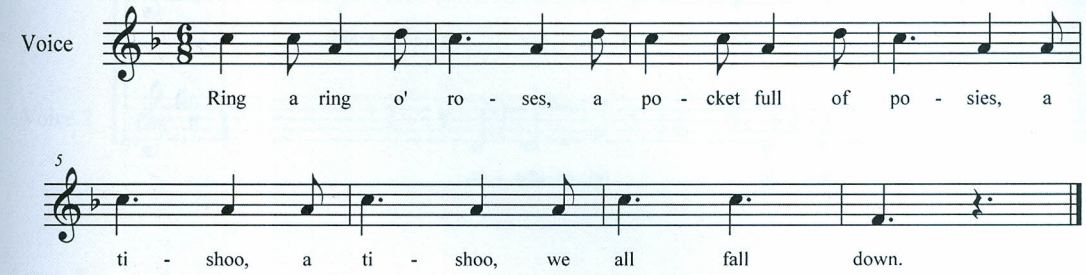
Translation
Listen mother dear,
Let me tell you,
My hands are too small,
I cannot work.
But, mother dear,
I will grow up and help you, and then you can rest.
I will wash clothes, iron and cook, so that you can rest.

Description
Children sing as they perform the various actions indicated in the song.

Use in Class
Psychomotor development as actions is performed. Sense of rhythm in performing in time; learning about social roles and building a sense of appreciation and responsibility in children.

Ring a Ring o' Roses

Opie & Opie 1988

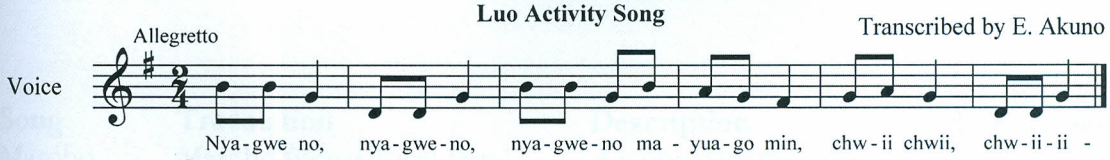


Indigenous game	**Description**	**Use in class**
Ring o' Roses Ring a ring o' roses A pocket full of posies' Atishoo! Atishoo! We all fall down!	(Indigenous game) Popular among the younger children; Everyone hold hands and move around in a circle. When it gets to 'we all fall down,' everyone falls down; they sing again in a squatting position, and then end with 'we all stand up!'	Social development amongst younger children, through learning to cooperate in a circle game.

Nyagweno

Luo Activity Song

Transcribed by E. Akuno

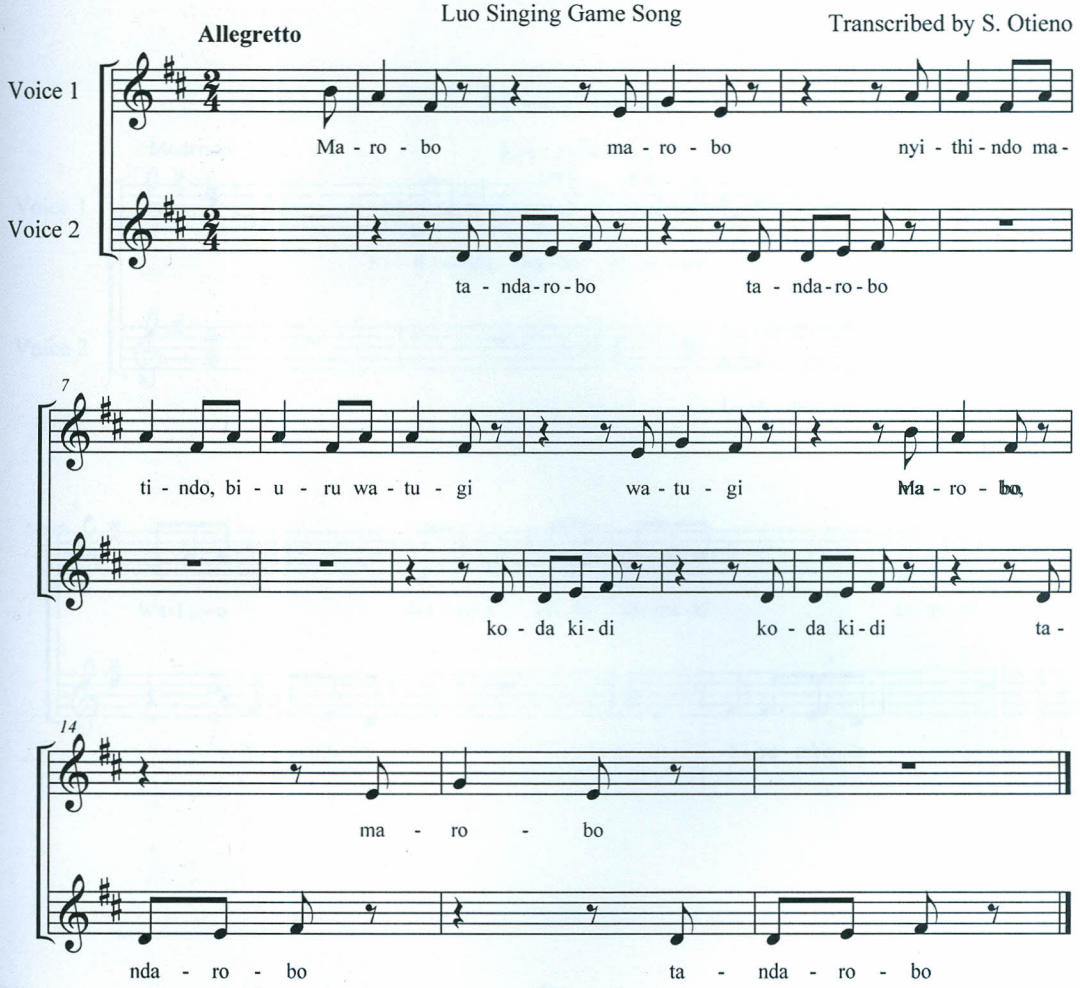


Song	**Translation**	**Description**	**Use in Class**
Nyagweno Mayuago min Chwwii Chwii.	The chick Crying for its mother Chwii.	Children imitate the gait of the chick and imitate its chirp.	Melodic development, through the small range of the song; rhythmic development (duple); symbolic play as children relate the translation with the actions of a chick's gait and chirp.

Marobo

Luo Singing Game Song

Transcribed by S. Otieno



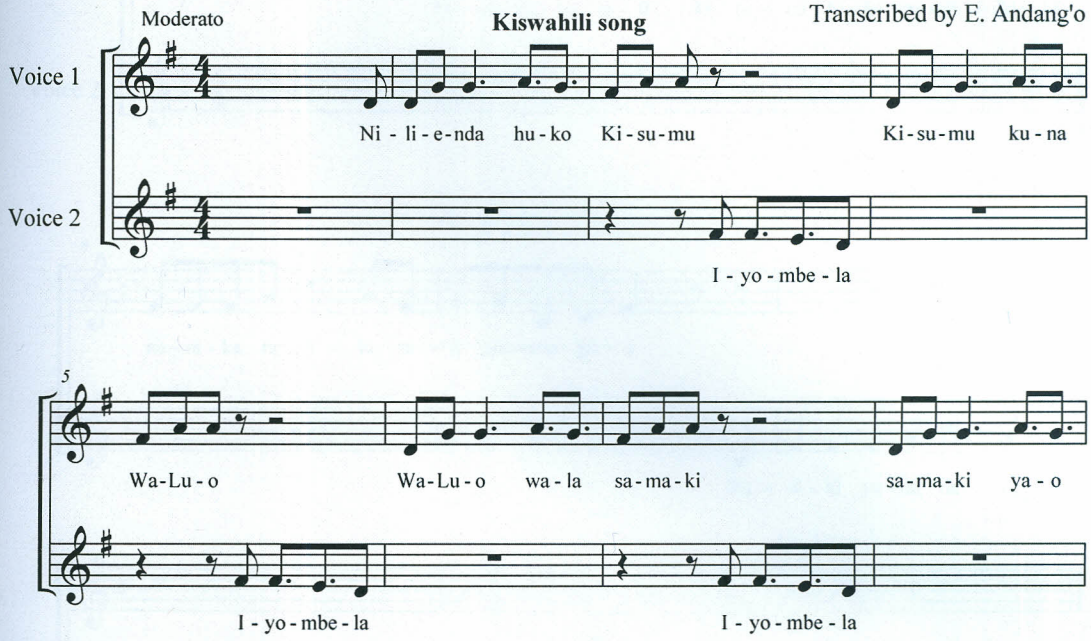
Song
Marobo,
tandarobo
Nyithindo
matindo,
biuru
watugi
Koda kidi.

Translation
Marobo (nonsensical term)
Young children, come let's play with stones.

Description
A stone-passing song. Children sit in a circle, each holding a stone. When the song starts, each child passes their stone to the child on their right as they receive one from the child to their left.

Use in Class
Hand-eye coordination; development of pulse and sustaining it; social development through cooperation with the other performers; cultural education about games played in traditional society.

Iyombela



Song
Iyombela
Nilienda huko
Kisumu
iyombela
Kisumu kuna
Waluo
iyombela
Waluo wala
samaki
iyombela
samaki ni yao
wenyewe
iyombela
Cheza
Sana…

Translation
I went to Kisumu
In Kisumu there are
the Luo people
The Luo eat fish
Fish is their food
Dance
Dance some more…

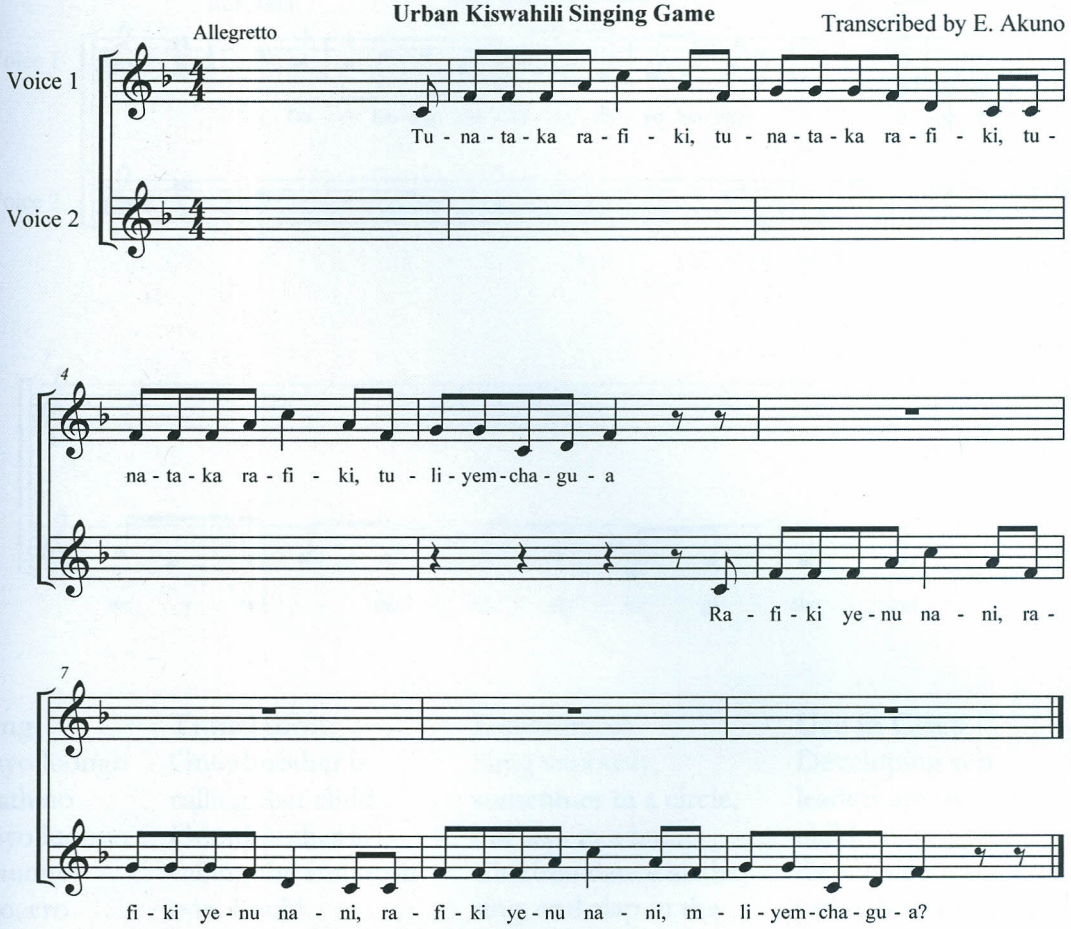
Description
(Contemporary song)
The song describes the foods Kenyans eat.

Use in Class
It can be used for appreciation and enhancement of body movement as it has rich rhythmic patterns. Children can use a simple percussive instrument to accompany it. It can also be used in environmental activities to teach about our country and the people in each region, as well as the foods they eat.

Tunataka Rafiki

Urban Kiswahili Singing Game

Transcribed by E. Akuno



Song

Tunataka rafiki
tuliyemchagua
Rafiki yenu nani
mliyechagua?
Rafiki yetu Juma
tuliyemchagua
Na nani atamlieta
mliyemchagua?
Rehema atamleta
tuliyemchagua.

Translation

We want a friend
we have chosen
Who is the
friend you have
chosen?
Juma is the
friend we have
chosen.
Who will bring
him to you?
Rehema will
bring him to us.

Description

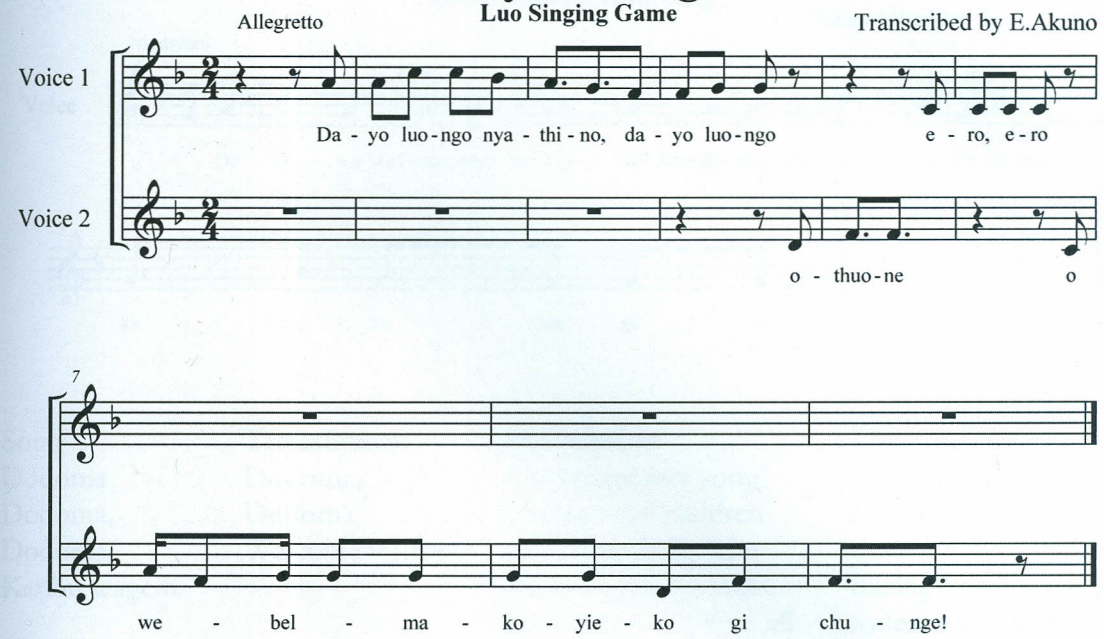
Children stand in two lines facing each other, with a gap in between.
One line begins the song, moving towards the other line, then moving back to their original position.
The other line sings in answer o their query, moving in the same manner. The song goes on until each group has claimed a number of members from the other.

Use in Class

Develop social interaction; learn teamwork; learn turn taking; also learn to coordinate actions as a group, beneficial for rhythm in group activities.

Dayo Luongi

Luo Singing Game

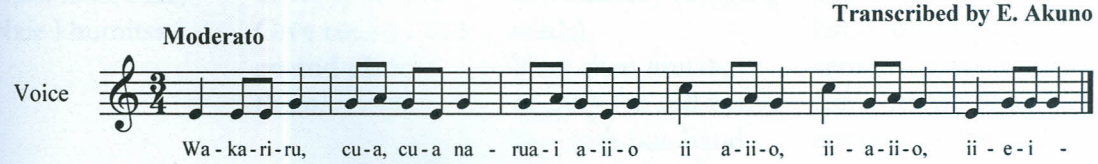


Song	Translation	Description	Use in Class
Dayo luongo nyathino Dayo luongo othuone Ero, ero Oweyo bel makoyieko gi chunge.	Grandmother is calling that child. Grandmother is calling the stubborn one. Look! She left the sorghum without removing the husks.	Sung variously, sometimes in a circle, but also in a line. Children dance as they sing, and clap in the beat at 'ero, ero', then they imitate the action of sifting grain in a tray.	Developing song leaders among older children (pre-unit); developing a sense of pulse through call and response; Introducing children to aspects of the Luo culture, and' in social studies, about family members and work we do.

Wakariru

Gikuyu Activity Song

Transcribed by E. Akuno

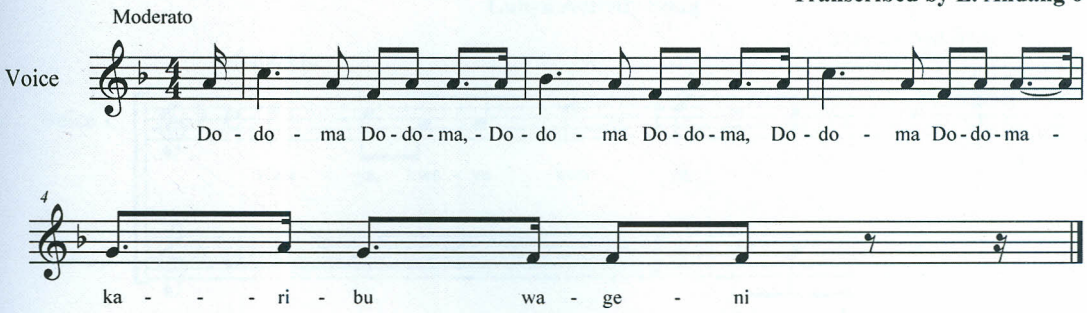


Song	Translation	Description	Use in Class
Wakariru, Cua cua na ruai aiioo.	Wakariru, Come quickly before it rains.	Children sing the song and imitate Wakariru running.	Learning to experience triple meter; rhythmic development; learning about the weather.

Dodoma

Nonsensical/Kiswahili Song

Transcribed by E. Andang'o

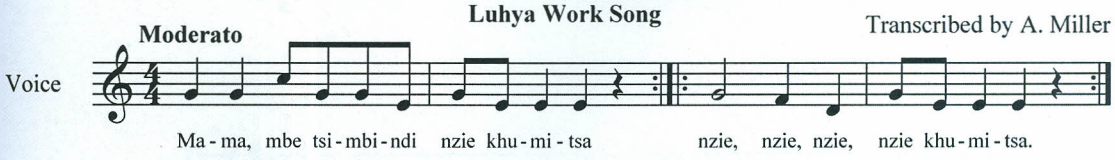


Song	Translation	Description	Use in class
Dodoma Dodoma, Dodoma, Karibu wageni.	Dodoma, Dodoma, Welcome visitors.	(Contemporary song) Teacher and children stand in a circle. The teacher starts the first line of the song then all join in. After the first line, individuals are called to dance in the middle of the circle.	Developing corporate singing; rhythmic development; sung during social activities to learn about visitors; can also be used in school functions to welcome visitors.

Mama Mbe Tsimbindi

Luhya Work Song

Transcribed by A. Miller

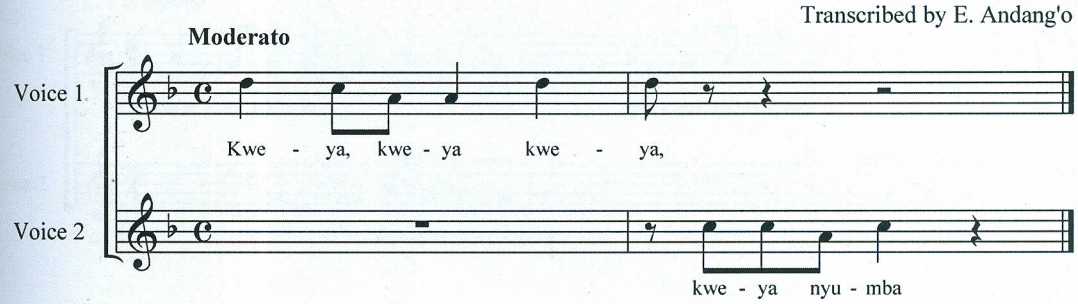


Song	Translation	Description	Use in Class
Mama, mbe tsimbindi, nzie khumitsa Nzie, nzie, nzie, Nzie khumitsa.	Mother, give me seeds to go and plant Give, give, give Give me so I can go and plant them.	Children sing as hold out their right hand and swing it rhythmically (begging seeds); They then imitate digging the soil with a hoe with one hand, and dropping the seeds into the ground with the other hand.	Hand-eye coordination through the different actions performed by each hand; developing a sense of pulse. Also for work we do in environmental and social activities and how we get the food we eat. Can be used to develop instrumental playing especially of the pulse.

Kweya

Luhya Activity Song

Transcribed by E. Andang'o

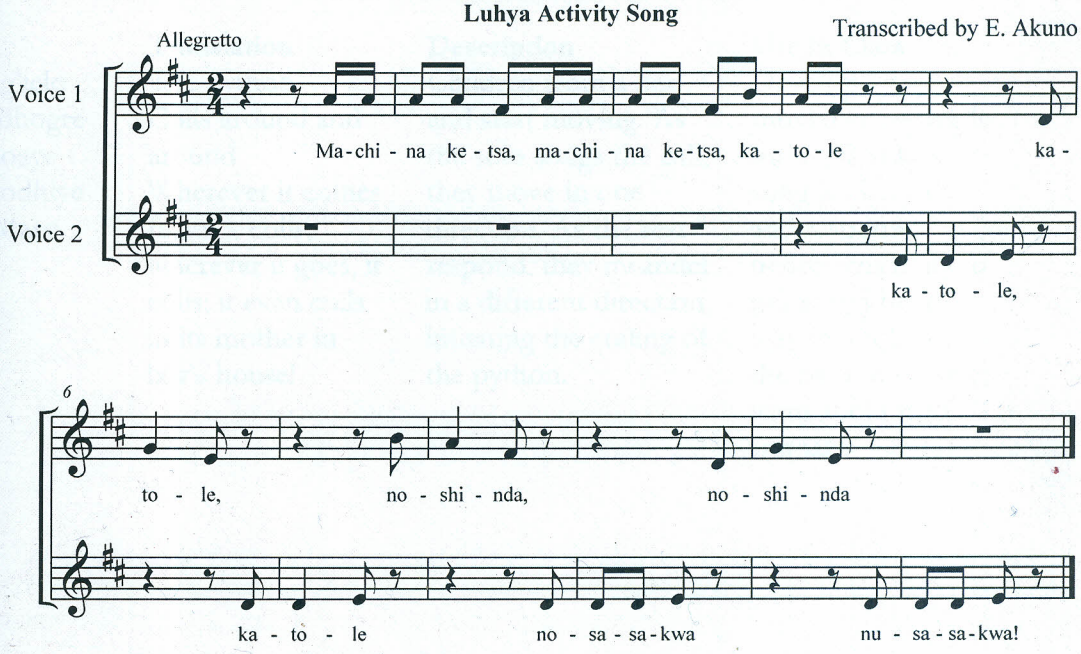


Song	Translation	Description	Use in Class
Kweya Kweya nyumba.	Sweep, Sweep the house.	Children run around in a circle, as they sweep the ground.	Introducing younger children to circle games; introducing call and response, hence a feel for pulse.

Machina Ketsa

Luhya Activity Song

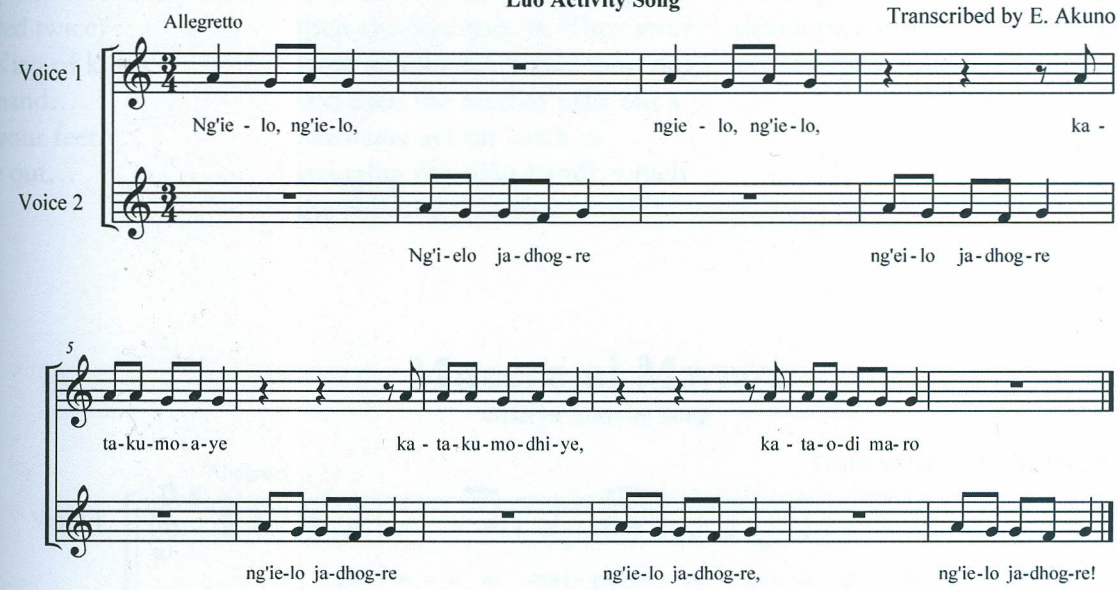
Transcribed by E. Akuno



Song	Translation	Description	Use in Class
Machina ketsa Katole Noshinda Nosasakwa.	The stones are coming! Pick them up!	A stone-passing singing game. Children sit in a circle, each holding a stone. When the song begins, each child passes their stone to the person on their right as they receive one from the person to their left. The challenge is to keep pace with the stone passing.	Hand-eye coordination; development of pulse and sustaining it; social development through cooperation with the other performers; cultural education about games played in traditional society.

Ng'ielo

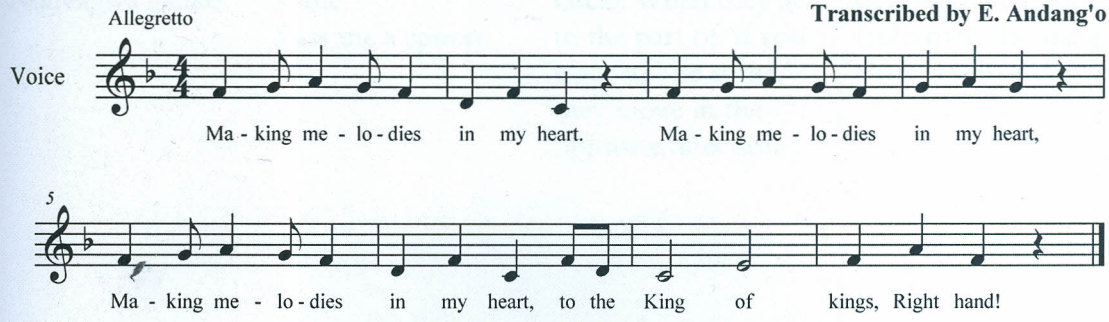
Luo Activity Song



Song	**Translation**	**Description**	**Use in Class**
Ng'ielo, ng'ielo Ng'ielo jadhogre Kata kumoaye Kata kumodhiye Kata odi Maro.	The python Coils around and around Wherever it comes from, it coils; wherever it goes, it coils; it even coils in its mother in law's house!	Children from a line and start moving. As the solo songs the call, they move in one direction. As the rest respond, they meander in a different direction, imitating the coiling of the python.	Develop movement to triple meter; develop song leader; call and response, hence sensitivity to pulse; symbolic play in imitating the python's move; learn about wild animals.

Making Melodies in my Heart

Christian worship song



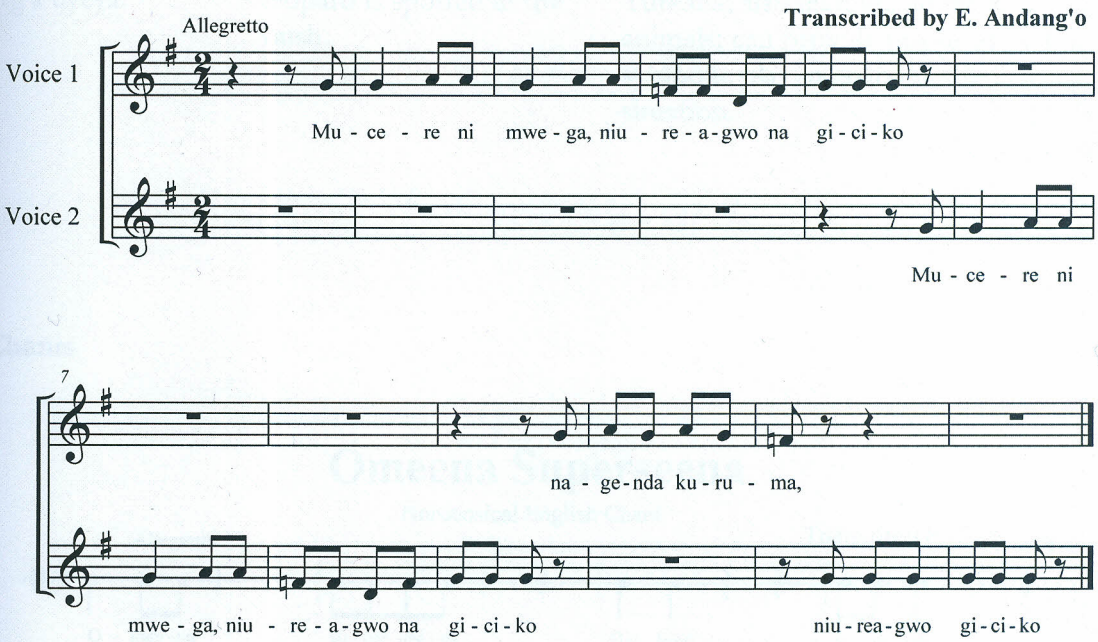
Song
Making melodies in my heart
Making melodies in my heart
(Repeated twice)
to the King of kings
(Right hand…
Stamp your feet…
Tongue out…

Translation
(Contemporary song)
The teacher starts the song, and then children join in. They sway from side to side while they sing, and then the teacher calls out a particular action (such as swinging the right hand), which the children perform.

Use in class
Primarily to foster spiritual development; at the same time, it develops coordination of bodies and other psychomotor responses.

Mucere ni Mwega

Gikuyu Activity Song



Song
Mucere ni mwega,
Niureagwo na giciko
Nagenda kuruma
Nuireagwa giciko.

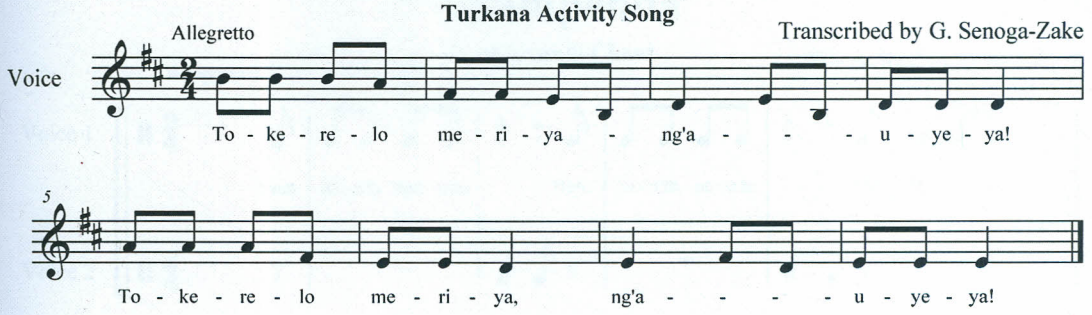
Translation
Rice is good
It is eaten with a spoon
If you want to bite some,
Pass me a spoon.

Description
Children stand in a circle. When they start singing, they move around in a circle. When they get to the part of 'if you want to bite some,' they move in the opposite direction.

Use in Class
A good introduction to circle games and call and response songs; for developing a leader (solo part); learning about foods we eat.

Tokerelo Meriya

Turkana Activity Song



Song
Tokerelo Meriya
Ng'a uyeya.

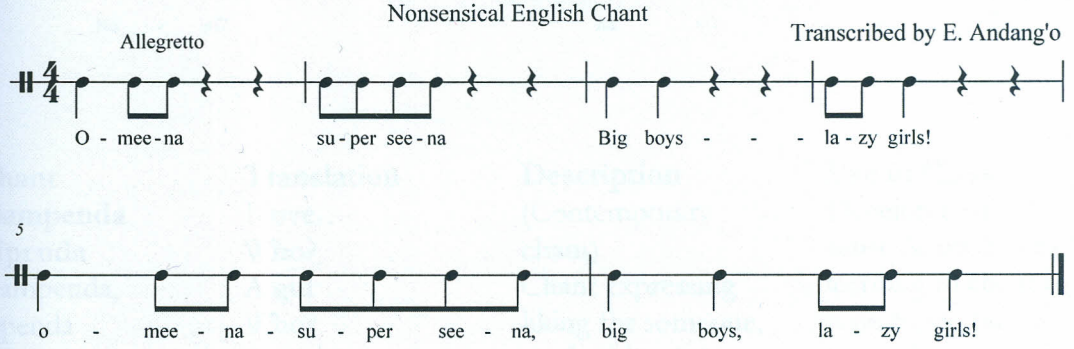
Description
The song is sung when a leopard is spotted in the bush.

Use in Class
Learning about the lifestyle of the Turkana; also learning about wild animals; can provide opportunity for symbolic play in enacting the situation.

Chants

Omeena Superseena

Nonsensical English Chant



Chant
Omeena, Superseena
Big boys, lazy girls.

Description
This is mostly a nonsensical chant. When sung by girls, they interchange the words so that they sing 'big girls, lazy boys. Children sing it in various ways, sometimes accompanied with hand clapping, at other times they just chant it.

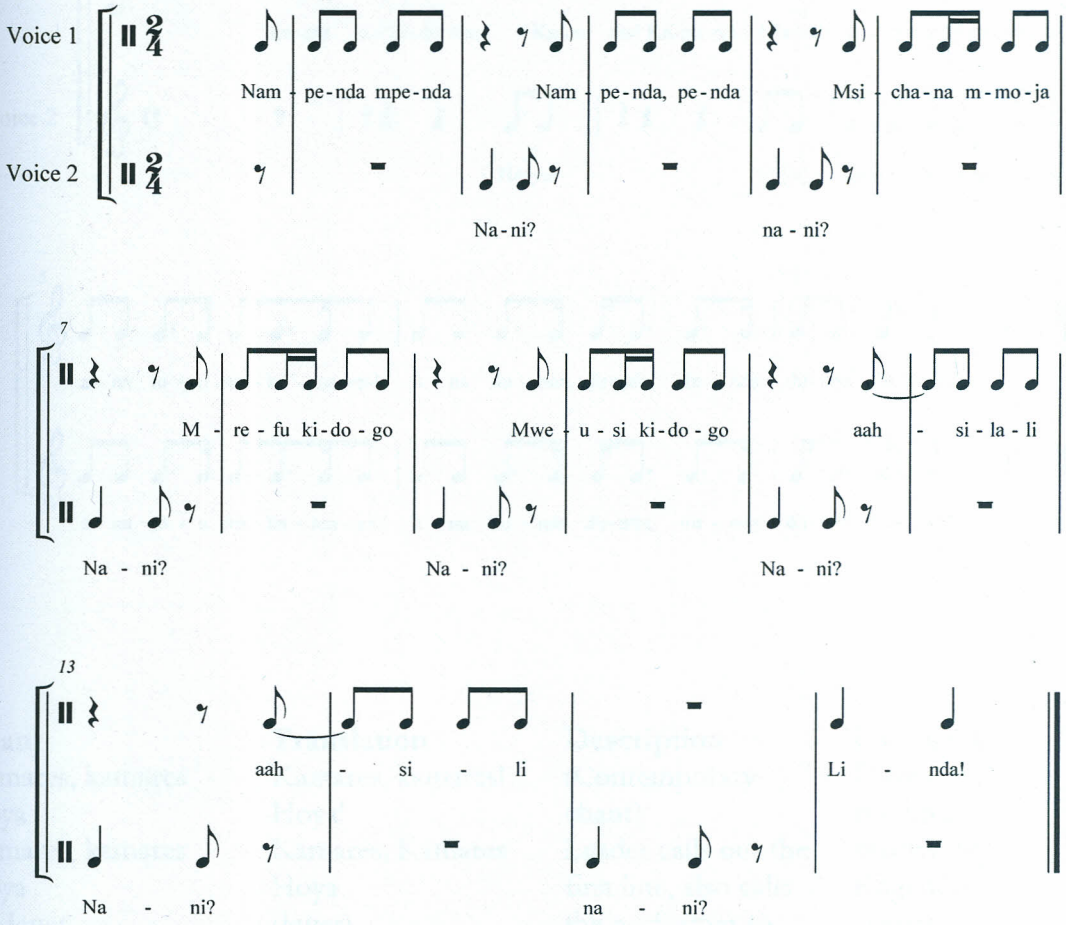
Use in Class
Hand-eye coordination as the children hand-clap and sing; social development as children adjust to mockery by peers; developing a strong sense of pulse; learning sound and silence in music.

Nampenda

Kiswahili Chant

Allegretto

Transcribed by E. Andang'o

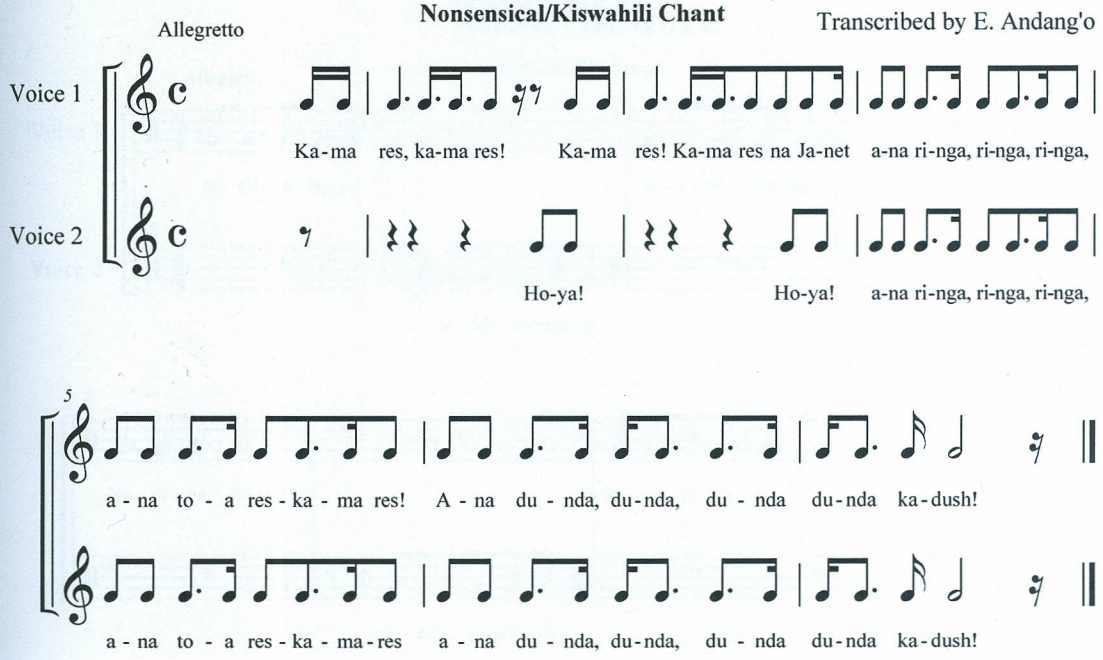


Chant	**Translation**	**Description**	**Use in Class**
Nampenda	I love…	(Contemporary chant)	Develop a strong sense of rhythm by learning to chant in time to the pulse; social development by interacting with a partner as the chant is performed.
Mpenda	Who?		
Nampenda,	A girl		
mpenda	Who?		
Nani	She is somewhat	Chant expressing	
Msichana mmoja	tall	liking for someone,	
Nani	Who?	preferably of the	
Mrefu kidogo	She is a little dark	opposite gender;	
Nani	Who?	Children stand in a	
Mweusi kidogo	I don't sleep	circle and chant, and	
Nani?	Who?	then the teacher calls	
Ah! Silali	I don't eat	the first participant	
Nani	Who?	into the circle; who	
Ah! Sili	(Linda).	will in turn call	
Nani		another.	
(Linda).			

Kamares

Nonsensical/Kiswahili Chant

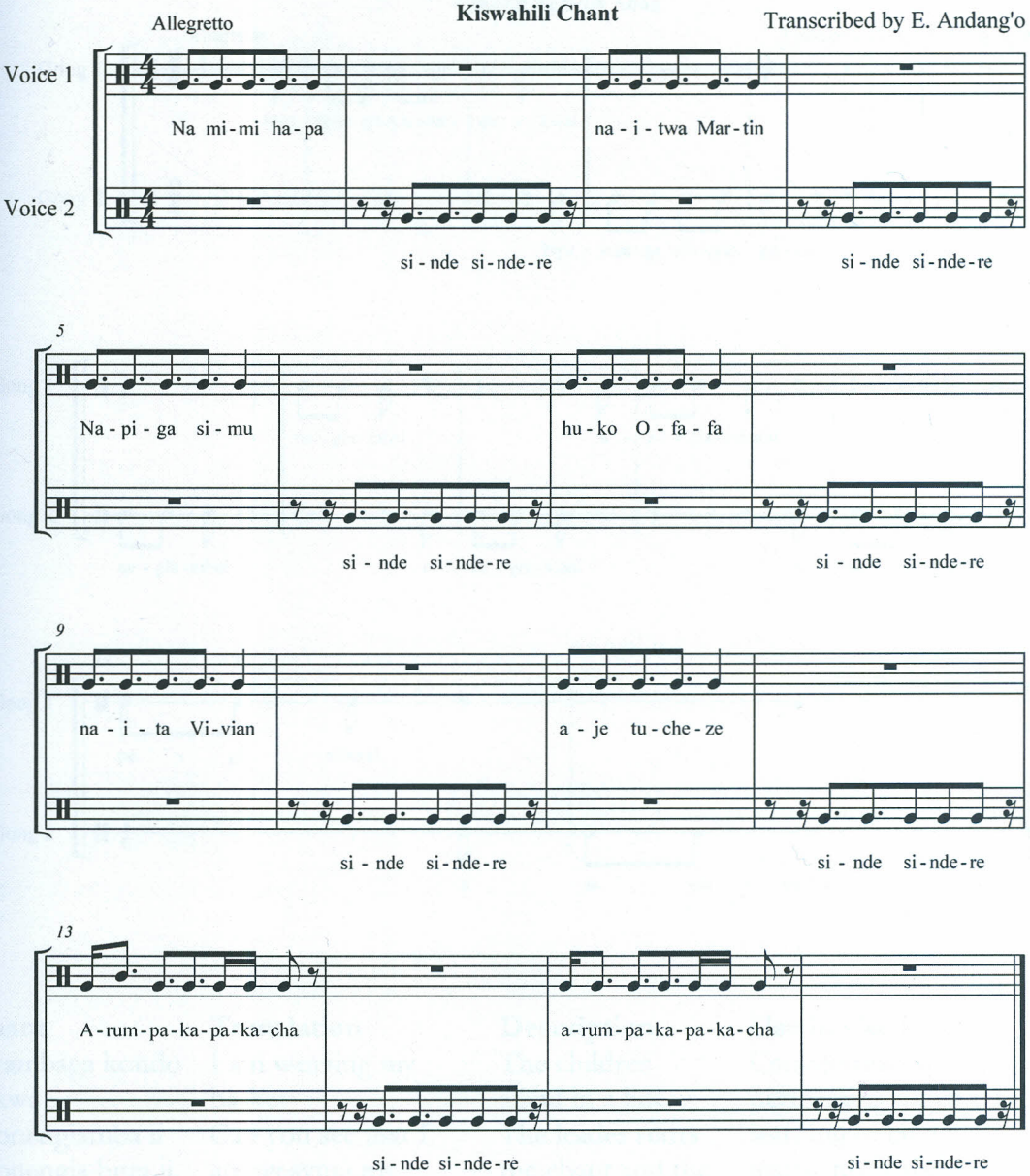
Transcribed by E. Andang'o



Chant	**Translation**	**Description**	**Use in Class**
Kamares, kamares Hoya Kamares, kamares Hoya Na Janet Anaringa ringa ringa Anatoa reskamares! Anadundadunda ,dunda dunda kadush!	Kamares, kamares! Hoya! Kamares, Kamares Hoya (Janet) Boasts and boasts She flaunts herself 'reskamares' (nonsensical) She shakes her waist and shakes her waist.	(Contemporary chant) Leader calls out the first line, also calls the performer to come into the circle and show their prowess at moving, which involves holding the waist and moving as though showing off.	Develop rhythmic proficiency. Engender creative movement. It aids in social development as children learn to express themselves amongst their peers.

Sinde Sindere

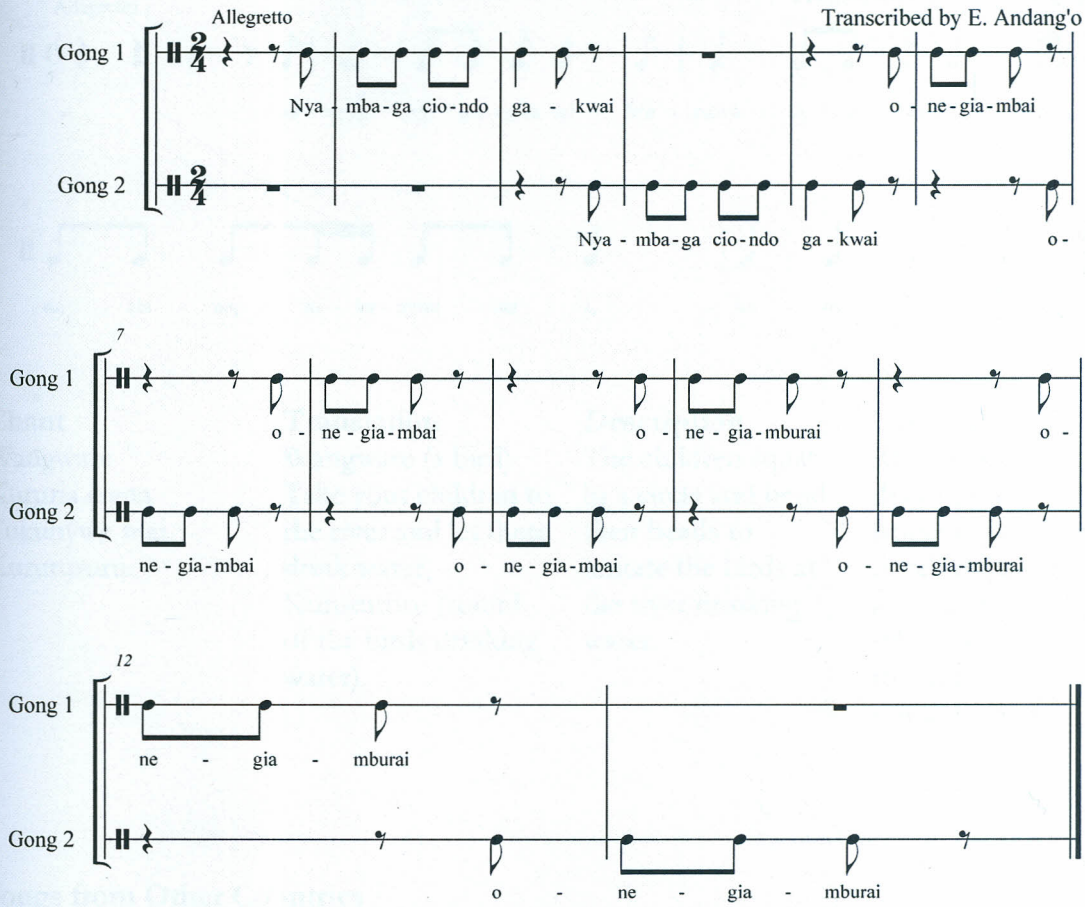
Kiswahili Chant



Chant	**Translation**	**Description**	**Use in class**
Na mimi hapa Sinde sindere Naitwa Martin..... Napiga simu.... Huko Ofafa Naita Vivian..... Aje tucheze..... Arumpaka pakacha.	And I here, sinde sindere (nonsensical) I am called Martin I am calling Ofafa School (on phone) I am calling Vivian To come and play with me Arumpaka pakache (sounds like an imitation of drumbeats).	(Contemporary chant) Children stand in a circle. The teacher starts the song, and names a child, who gets into the middle of the circle and takes over the singing. The child calls another one to join him, then they dance together.	Develop rhythmic response; develop pulse through the structure (call and response). Also for social development.

Nyambaga Kondo Gakwa

Gikuyu Activity Song



Chant
Nyambaga kondo gakwa
Wonengiamba ii
Wonengia bura ii.

Translation
I am weaving my basket
Can you see that I am weaving my basket?
I am undoing my basket
Can you see, I am undoing my basket?

Description
The children stand in a line. The leader starts the chant and the whole group coils around the leader, imitating the firm weave of a basket. The leader then sings out, and the group moves in the opposite direction, till they form a straight line once more.

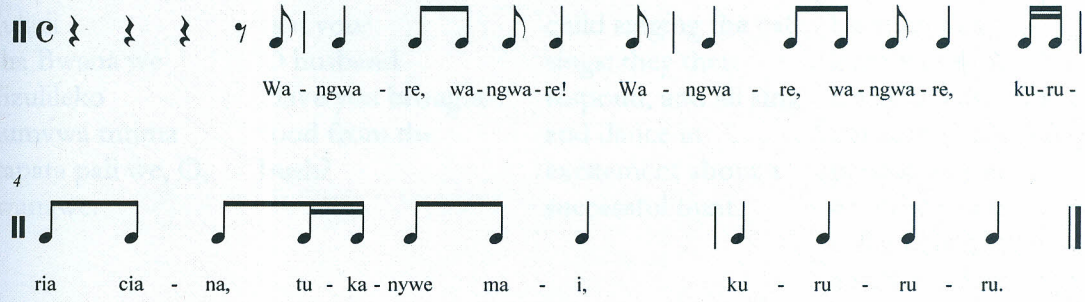
Use in Class
Cooperation in performing together; learning to take instructions and teamwork; symbolic play, which develops creativity; understanding the traditional Gikuyu economic activities.

Wangware

Gikuyu Chant

Allegretto

Transcribed by E. Andang'o



Chant
Wangware
Kururia ciana
Tukunywe mai
Kururururu.

Translation
Wangware (a bird)
Take your children to the river and let them drink water,
Kururururu (sound of the birds drinking water).

Description
The children squat in a circle and bend their heads to imitate the birds at the river drinking water.

Use in Class
Rhythmic development; language development in articulating syllables rhythmically; symbolic play.

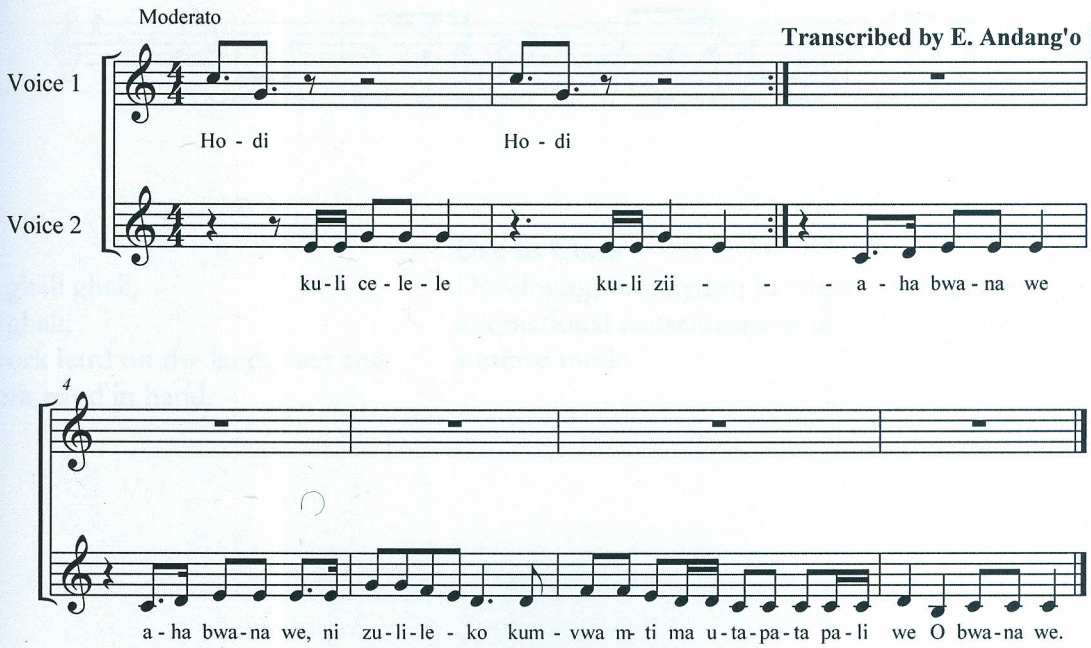
Songs from Other Countries

Hodi

Zambian Song

Moderato

Transcribed by E. Andang'o

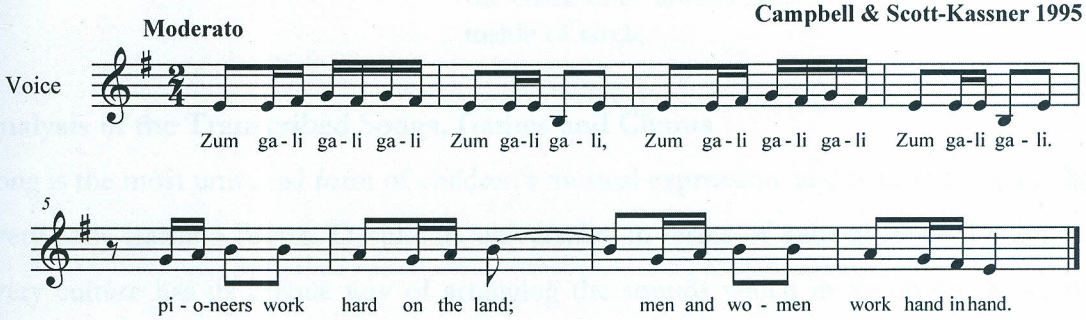


Song	Translation	Description	Use in Class
Hodi Kulicelele Hodi Kulizii Aha Bwana we Nizulileko Kumvwa mtima utapata pali we, O, bwanawe.	Knock! Who's there? Knock! Is it you? O husband Have you brought food from the bush?	Children do the action of knocking on a door as the child singing the call sings; they then respond, and all sing and dance in excitement about a successful hunt.	Enhancing international consciousness, by learning this Zambian song; also a way of educating children that other people do similar economic activities; call and response as a structural concept in music.

Zum Gali Gali

Israeli Work Song

Campbell & Scott-Kassner 1995



Song

Zum ghali ghali ghali,
Zum ghali ghali;
Pioneers work hard on the land; men and women work hand in hand.

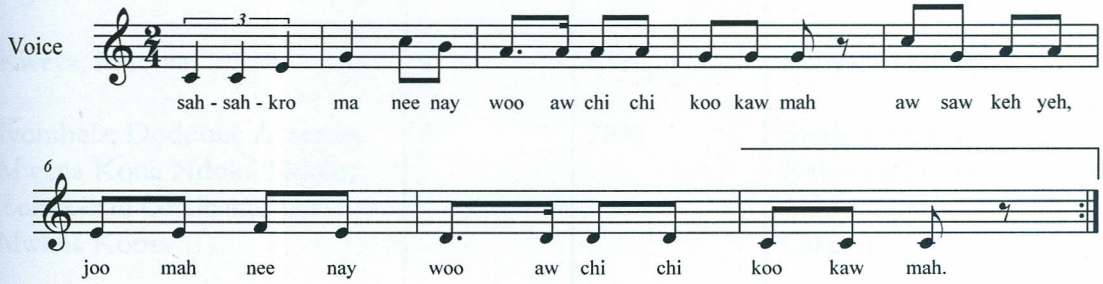
Use in Class

Developing the rhythm in creative ways; enhances international consciousness; introduces children to songs in a minor mode.

Sansa Kroma

Ghanaian play song

Transcribed by Akosua Addo



Song	Translation	Description	Use in Class
Sah sah Kroma	Hawk kite	A stone passing game. Call sits on floor with rest of circle. The call sings the entire phrase and the rest of members respond with the entire song. Each person has a stone in front of them. Each player sings and passes the stone to the next person on the beat. Members of the circle must always face inside of circle.	Developing international consciousness; hand-eye coordination as they engage in hand clapping; melodic development, as children sing within the range of an octave.
Nee nay	Its parents		
woo aw	Are dead		
Chi chi	It preys on		
Koo kaw mah	Little chicks.		
Aw saw keh yeh,			
Joo mah nee nay			
Woo aw chi chi			
Koo kaw mah.			

Analysis of the Transcribed Songs, Games and Chants

Song is the most universal form of children's musical expression, and is found in virtually every early learning centre. Despite its universality in terms of general musical features, every culture has its unique way of arranging the sounds which make up the genre of song. Games in this context have a strong element of song; both the song and game are crucial to the outcome of the performance. Chants are also important, though they are considered less formal than the former two; however, in this study, it was found that they form an important part of music and movement activities in the preschools.

Melodic Analysis

The keys in which the songs are presented have been approximated therefore they are not fixed, and can be altered in line with the vocal range of the performers. The songs, games and chants also vary in terms of melodic range. The following table summarises the melodic ranges of the songs:

Table 4.16: Melodic Ranges of Songs and Their Percentages

Songs	Range	Percentage	Community
Ng'ielo	3rd	4%	Luo
Kweya; Mucere	4th	8%	Luhya; Gikuyu
Iyombela; Dodoma; Amerire; Mwana Kona Ndolo; Ndolo; Zum Ghali Ghali; and Uu Mwana Koma	5th	28%	Swahili; Swahili; Kalenjin; Luhya; Luhya; Israeli; Gikuyu
Ring a Ring o' Roses; Hombe; Machina Ketsa; Marobo; Tokerelo Meriya; Making Melodies in My Heart; Hodi; and Nyagweno	6th	32%	English; Luo; Luhya; Luo; Turkana; English; Zambian and Luo
Huwa; and Mama Mbe Tsimbindi;	7th	8%	Somali; Luhya
Dayo Luongi; Tunataka Rafiki; Sansa Kroma; Sikiliza Mama We; and Rao Rabet.	Octave	20%	Luo; Swahili; Ghanaian; Swahili; and Luo

Melodic Profiles

Most of the songs and games begin with a leap of a 4th or a 3rd, then proceed either stepwise, or move in 3rds. One that departs from this general trend is *Sikiliza Mama We*, which begins with the leap of a 4th then proceeds to a leap of a descending 6th. Much of the rest of the song moves stepwise. *Ng'ielo* is also unique in that the entire song is made up of three pitches, m, *r* and *d*.

Structural Analysis

The structure of the songs, games and chants varies. Lullabies are generally sung through, with each phrase repeated, or the entire song repeated. The only exception is *Amerire*, which has a short response in the second measure. Activity songs are generally in call and response form. This is especially the case for indigenous songs. Songs of English origin tend not to be in call and response form (e.g. ring a ring o' roses). Most of the transcribed chants are also in call and response form. A few songs are through composed; these include *Tokerelo meriya; Nyagweno*; and *Dodoma.*

Rhythmic Analysis

The most common rhythmic motifs include crotchets and quavers, and the crotchet rest. Syncopations are also a common feature in most of the indigenous and Kiswahili songs. One English song, *Making Melodies*, is also syncopated. However, the nonsensical chants such as *Kamares, Sinde Sindere* and *Nampenda* have more sophisticated rhythmic patterns and syncopations. The most common meters include 2/4 and 4/4, while 3/4 and 6/8 are less common. Many of the songs begin anacrusically.

Textual Analysis

The texts of the songs, games and chants vary; however, the lullabies have a common theme, that of lulling a child to sleep with promises of good things if they sleep, and a few having some unpleasant consequence should the baby not fall asleep. Play songs also revolve around themes that are of interest to children. The indigenous songs suggest activities related to the environmental features of their origins. *Ng'ielo,* about a python, suggests that the song originates from an environment where snakes are commonly found. *Ndumaga kondo gakwa* suggests that weaving baskets was an economic activity in the place from where the game originated.

The texts of the chants suggest diversity. From a theme on admiration (*Nampenda*), there is one on mockery (*Omeena*), and another on play (*Sinde Sindere*), while *Kamares* is a nonsensical song that encourages creative movement. It is apparent that the 'contemporary' chants have playful texts.

Accompanying Movement

Lullabies generally employ movements related to lulling a child to sleep; these range from holding out the hands and swaying them from side to side, patting a baby held on the shoulder, or holding out both hands cupped in front and moving them up and down in rhythm with the song. Most of the activity songs specify an activity. In *Kweya*, for instance, children run round in a circle imitating sweeping actions. In *Mabata madogo*, they act out all the respective actions suggested in the text. In singing games, the action may be spelt out, such as in *Machina ketsa* and *Marobo*, which involve stone-passing, an activity suggested in the text of the song.

The chants provide the greatest avenue for creative movement. Those that are not indigenous (*Nampenda; Sinde Sindere;* and *Omeena*) do not have any specific movement style, so children are free to improvise; *nyambaga coiondo gakwai*, on the other hand, calls for movement related to weaving a basket, and *wangware* is specifically about birds drinking water.

4.5 Presentation and Analysis of the Quasi Experiment on selected Multicultural Musical Activities

The fifth objective entailed outlining criteria for selecting and using music material for 2 to 6 year olds. This objective is realised in the quasi experiment. While the general steps were explained in the Methodology section (Chapter 3, from p 55), the basic procedures followed throughout the course of the quasi experiment were revisited in detail in this section.

4.5.1 Baby Class (2-3 years)

The class comprised a total of 32 children between 2 and 3 years old. They learned 7 songs consisting of 2 two-phrase lullabies, 3 action songs and 2 singing games. One was two-phrases long, while the other one was made up of four short phrases. They experimented with a drum and shakers. The musical elements learned were dynamics, timbre and rhythm.

4.5.2 Middle Class/Nursery (4-5 yrs)

The class was made up of 20 children between the ages of 4 and 5 years. They also learned a total of 7 songs comprising 1 lullaby, 2 action songs, 3 games and 1 weather song. They performed on drums and shakers. The musical elements they focused on were rhythm, melody, timbre and dynamics.

4.5.3 Pre-unit Class (5-6 yrs)

This class was made up of 28 children between the ages of 5 and 6 years. They learned a total of 6 songs comprising 1 six-phrase lullaby, 3 action songs, 1 weather song and 1 stone passing singing game. The class also played a variety of instruments including drums, shakers, cymbals and gongs. The main elements of music they focused on were rhythm, melody, timbre, dynamics and form.

Evaluation of the Impact of the Interventions

Entry Behaviour: Before the Interventions

During the period of determining the children's entering behaviour as regards their responses, the following was noted:

4.5.3.1 Baby Class

The children tended to be dull and uncooperative. Most of the class was not attentive, with children losing interest in the musical activities after a few minutes.

4.5.3.2 Middle Class

Although they were more attentive, they were hesitant to initiate musical activities. They also sang rather mechanically, as though they did not understand what they were singing about. Few children offered to perform on their own.

4.5.3.3 Pre-Unit

They responded to music better than their younger counterparts, but they were also hesitant to volunteer to perform. They also took time to respond to instructions involving clapping of rhythms, spontaneous movement and performing as individuals.

Results after the Intervention

Baby Class

They exhibited greater involvement in music and movement activities. They also sang simple indigenous songs and performed a circle game. They internalised the action of each song and could identify a song by its accompanying actions. Their performance in some of the repertoire they had done with their teachers before the experiment also showed a marked improvement. They were also more attentive as they listened to a song or its explanation before performing it. Towards the end of the intervention, they began to assume leadership roles. One girl successfully led an indigenous song, and the rest of the class responded.

Middle Class

The children took the initiative to teach the rest of the school the songs they had learned. They became attentive during the intervention sessions and took part in every activity

with enthusiasm. They also showed great interest in instruments and were eager to experiment with shakers.

Pre-unit

The children began to ask their teachers to teach them new songs, which they learned with greater enthusiasm than before. They also discussed the lullaby they had learned during the quasi experiment and came up with lullabies from their own cultures. Some of these were clearly translated versions of Kiswahili lullabies such as *Lala Mtoto,* suggesting that they may have creatively translated the song into their own dialects. They also volunteered to perform whenever they were asked to, a great contrast with previous behaviour (before intervention). They further took the initiative to perfect whatever song they had learned during the intervention and sought feedback from their teachers concerning their performance. As the intervention progressed, the children also performed better on instruments, and were more responsive to rhythm in the songs they performed. They even performed as an ensemble in accompaniment to one of the indigenous song they had learnt.

Although the teachers were not the focus of the quasi experiment, children's positive reception of multicultural music appeared to have had a positive effect on them. They spoke more positively about multicultural music after the intervention. One teacher's changed response is reflected in the following sentiments she expressed during the final interview:

> "When I was in college, we sang 'cultural songs' but I was not interested in them. As a teacher teaching town children, I did not think they would be interested in this music, or that they would understand it. But now I see that they can sing this music. I need more of it … I can even use it in my thematic learning activities."

4.6 Analysis of the Research Hypothesis

The Wilcoxon Signed-ranks test involved calculating the difference between the ranks, rather than the actual values, of the pre-test and post-test scores of each experimental group and its corresponding control group. The central rank was treated as the median. The focus of the test was the ordinal relationships among measures, rather than the properties of the actual scores. Table 4.17 (p 117) shows the procedure of computation.

The second column (N) indicates how many ranks were negative (occasioned by a negative deviation from the median), positive (where the deviation from the median was positive) or equal. In the figures below the table, the signs <, > and = are used to denote the above conditions respectively.

The third column shows the means of the negative and the positive ranks. The last column indicates the sum of the negative ranks as well as the positive ranks. The figures in the last column are arrived at by multiplying the N and the corresponding mean rank. The alpha level set for this experiment was $\alpha = 0.01$.

The sum of the ranks and the mean rank are represented in the table below:

Table 4. 17: Mean Rank and Sum of Ranks for Experimental and Control Groups

Ranks

		N	Mean Rank	Sum of Ranks
BABEXPO – BABEXPR	Negative Ranks	4(a)	7.50	30.00
	Positive Ranks	23(b)	15.13	348.00
	Ties	5(c)		
	Total	32		
BABCOPO – BABCOPR	Negative Ranks	5(d)	9.00	45.00
	Positive Ranks	8(e)	5.75	46.00
	Ties	3(f)		
	Total	16		
MIDEXPO – MIDEXPR	Negative Ranks	4(g)	12.00	48.00
	Positive Ranks	13(h)	8.08	105.00
	Ties	1(i)		
	Total	18		
MIDCOPO – MIDCOPR	Negative Ranks	2(j)	5.50	11.00
	Positive Ranks	8(k)	5.50	44.00
	Ties	0(l)		
	Total	10		
PREEXPO – PREEXPR	Negative Ranks	6(m)	11.67	70.00
	Positive Ranks	22(n)	15.27	336.00
	Ties	0(o)		
	Total	28		
PRECOPO – PRECOPR	Negative Ranks	2(p)	5.00	10.00
	Positive Ranks	11(q)	7.36	81.00
	Ties	1(r)		
	Total	14		

a BABEXPO < BABEXPR
b BABEXPO > BABEXPR

c BABEXPR = BABEXPO
d BABCOPO < BABCOPR
e BABCOPO > BABCOPR
f BABCOPR = BABCOPO
g MIDEXPO < MIDEXPR
h MIDEXPO > MIDEXPR
i MIDEXPR = MIDEXPO
j MIDCOPO < MIDCOPR
k MIDCOPO > MIDCOPR
l MIDCOPR = MIDCOPO
m PREEXPO < PREEXPR
n PREEXPO > PREEXPR
o PREEXPR = PREEXPO
p PRECOPO < PRECOPR
q PRECOPO > PRECOPR
r PRECOPR = PRECOPO

Key	BABEXPO	Baby Class experimental post- test scores;
	BABEXPR	Baby Class experimental pre-test scores;
	BABCOPO	Baby Class control post-test scores;
	BABCOPR	Baby Class control pre-test scores;
	MIDEXPO	Middle Class experimental post-test scores;
	MIDEXPR	Middle Class experimental pre-test scores;
	MIDCOPO	Middle Class control post-test scores;
	MIDCOPR	Middle Class pre-test scores;
	PREEXPO	Pre-unit experimental post-test scores;
	PREEXPR	Pre-unit experimental pre-test scores;
	PRECOPO	Pre-unit control post-test scores;
	PRECOPR	Pre-unit control pre-test scores.

Table 4.18 below indicates the significance of the negative ranks, with the last row indicating the actual significance (p) level for each experimental and control group:

Table 4. 18: ***Results of the Statistical Outcomes of the Wilcoxon Signed-ranks Test***

Test Statistics (b)

	BABEXPO – BABEXPR	BABCOPO - BABCOPR	MIDEXPO – MIDEXPR	MIDCOPO - MIDCOPR	PREEXPO - PREEXPR	PRECOPO – PRECOPR
Z	-3.890(a)	-.036(a)	-1.368(a)	-1.724(a)	-3.091(a)	-2.586(a)
Asymp. Sig. (2-tailed)	.000	.971	.171	.085	.002	.010

a Based on negative ranks.
b Wilcoxon Signed Ranks Test

The study met the assumptions for the Wilcoxon Signed-ranks test, and the alpha level was set at 0.01. The contents in the upper row of Table 4.18 were used in the computation of the Wilcoxon Signed-ranks test. The data presented and analysed in this section were used as a frame of reference in the discussion of findings in Chapter 5, where the hypothesis was formally rejected.

CHAPTER FIVE
DISCUSSION OF FINDINGS

5.0 INTRODUCTION

This chapter entails a discussion of all findings presented in Chapter 4. The discussion is based on each of the objectives of the study. The research hypothesis is also discussed in this chapter. At the end of the discussion, a general summary of the salient points is presented.

5.1 The Purpose of Music in Early Childhood Education

The findings suggest that the most important purpose for music education in early childhood is relaxation and enjoyment. Temmerman (1998) and Trehub (2006) suggest that sustaining enjoyment should be the most important objective of early childhood music education, as it enhances the natural positive relationship children have with music. Trehub (2006) also notes that there is need to sustain children's inherent musical creativity during early childhood. Within the day nurseries, music time seems to be an occasion for children to experience freedom from structured activities. Enjoyment in this context appears to be associated with corporate activity entailing dance and nonsensical songs; freedom of expression through movement; and dramatic action involving symbolic play in an informal atmosphere. Cultural influence seems to play a vital role in the translation of objectives for musical activities. As Campbell (1991a) observes, in many African societies, performance is learned through observation. This may explain why, in this study, teachers appeared unconcerned about children who did not seem to fully participate in the activities. Furthermore, teachers' interpretation of enjoyment as 'relaxation of body and mind' and 'liveliness' appears to be an attempt to define enjoyment. From observations of musical activities, it seems that they achieve this goal by performing songs and dances that enhance the behaviour, rather than actually training children to relax and be lively.

However, Pugh & Pugh (1998) contend that enjoyment in early childhood music education should be a means to a musical end, rather than an end in itself; in this way, they maintain, every musical experience counts towards children's musical development. Their position is important with regard to the findings of this study, particularly when considering musical development of the youngest children (2 to 3 year olds), as well as

older children who find it challenging to express themselves within corporate activities. For instance, when asked about the youngest children's seeming lack of interest in, and ability to, perform most songs and actions, teacher responses were to the effect that the children would eventually learn after observing their older schoolmates. However, considering that musical experiences are limited to one performance a week (a finding which will be substantiated later), it is apparent that it is necessary to address young children's musical needs in the context of developmentally appropriate musical activities (Scott-Kassner, 1999; Tarnowski, 1999). Although in one school, more effort was made to include younger children in the performances by holding their hands and singing and moving with them, it was not possible to help every child in this way due to the numbers involved in the musical activities. This suggests the need to address every child's musical needs to enable them to fully participate in musical activities. The apparent inactivity by some of the children may also stem from lack of musical stimulation at home. As Trehub (2006) posits, the home is one of the most important influences of a child's musicality. Teachers need to be aware of this fact and work on developing children's musical intelligence.

Cultural influences were also evident in the abundance of movement, what teachers referred to as 'dancing to rhythm and actions'. As Mans (2002) observes, Africans integrate song and dance quite naturally. In keeping with this attribute, most performances observed included a strong integration of song and movement. Therefore, although only a few questionnaire responses indicated that cultural development was one of the most important objectives of music and movement, (African) cultural influences were apparent during the performances. However, the integration of song and movement is not unique to African culture. It is also an important aspect of musical performances in early childhood (Mang, 2005). Furthermore, Odam (1995) observes that little is achieved in early childhood education without employing movement. Likewise, within the study, social development was met to a considerable extent through the corporate musical activities. In essence, the corporate nature of the activities presumes social development. Music is certainly a social activity (Trevarthen, 2002), and through it children learn various aspects of group dynamics (Young, 2003a).

One objective that seems to have received scant attention was the 'foundation for later musical development,' which suggests planned, deliberate activities geared towards

cultivating musical competencies. Although part of the responses indicated that the aim of musical activities was to 'develop interest in instrumental music' and 'audibility and voice projection', there was little evidence, as observed, of attention to either practice. It may be that planning of musical activities is viewed as a contradiction of the idea teachers have concerning the meaning of relaxation and enjoyment. However, there is need to plan for developmentally appropriate musical activities. This is because any meaningful activity requires some level of planning, in order to have concrete points for assessing the learning outcomes (Young & Glover, 1998). This aspect of the music and movement activities appeared to have been overlooked. The finding suggests a need for greater emphasis on education in music during teacher training.

Finally, spiritual development as an objective received the least attention. The fact that it was an optional addition to the four main objectives of music and movement, however, indicates that it should not be entirely dismissed. As observed by Daly (2004) and Dowling (2005), spirituality is rarely addressed in educational contexts, yet, according to Durrant & Welch (1995), music is a means of promoting spirituality. Spirituality and morality tend to be related. According to Campbell & Scott-Kassner (1995), children usually validate their religious affiliations through the sacred and/or seasonal songs (such as for Christmas and Easter) they sing. Spiritual development, however, is defined variously by different people. Therefore it is likely that tensions may arise in attempting to address the different religious affiliations represented in schools. Such potential problems may cause teachers to give it less attention. Nonetheless, most preschools have a session of prayers and music at the beginning of each day; music, therefore, certainly plays a role in spiritual development.

Overall, the purpose of music and movement in preschool education, as suggested in the findings of this study, is twofold, embracing general (or utilitarian) functions, and intrinsic functions. Music's intrinsic functions should be developed alongside its utilitarian purposes, in order to attain a holistic view of the discipline. Both these aspects of music should be catered for in any early childhood music curriculum.

5.2 Musical Activities in the Preschool

The universality of song is a well documented fact (Welch, 2002). The prominence of song in preschool musical activities (Campbell, 1998; Custodero, 2006; Mengech, 1986;

Young & Glover, 1998) attests to that fact. Furthermore, the general characteristics of children's songs appear similar universally, although cultural differences have been noted with regard to the prominence of certain intervals over others (Campbell, 1991a). For instance, the falling minor third is no longer regarded as dominant over others in every culture (cf Choksy, 1974), except in its use in the occasional playground chant, and within mockery phrases (Bennett, 2005). Within this study, for instance, it was heard only twice during the entire observation period. Akuno (2005) also observes its limited presence in indigenous Kenyan children's songs.

The dynamic nature of culture, the increasing awareness and interest among researchers and educators of children's musical abilities in early childhood, as well as the increasing emphasis on child-centred learning (Campbell, 2006) have also given greater space to more child-oriented forms of song, such as the child-song (Campbell, 1991b). Although there was little opportunity to investigate the prevalence of child-oriented song in the preschools during observations, it was noted that the singing game has evolved to the extent that children sing songs with many nonsensical words, though rich in rhythm. However, it was apparent that children should also be encouraged to take more leadership roles in song performances.

With regard to movement, the influence of the mass media is undeniable. Dzansi (2004) came up with similar conclusions during her observation of children's musical games in the playground in Ghana. Children's movement today, possibly even more than song, strongly exemplify the dynamism of culture. Styles of moving that would be frowned upon in the past are now enacted in the school playground. Addo (1996) observes the same in her study involving elementary school children in Ghana. However, the difference between her findings and those of this study is the children's level of awareness of societal attitudes towards these styles. Whereas in Addo's case the children were self conscious during their performances, refusing to perform these new styles before their teachers, the children in this study were less inhibited in their performances. This may be due to the fact that they are younger, hence less aware of societal stereotypes. In Addo's findings, the children's performance could also be attributed to deep seated teacher versus student modes of behaviour where students generally shy away from teachers.

This finding confirms Campbell's (2002b) observation that learning occurs in spite of schooling. On the other hand, she also notes that the school has a role to play in channelling these raw responses into what children need to know about music. Most preschool teachers in this study allowed children to express themselves musically. Despite the challenge of handling whole-school performances in the playground, teachers were able to call upon a few individual children to 'take centre stage' by going into the middle of the circle to perform their latest dance style. According to Campbell (2002b), there is need to consider how the teachers can use these performances to enhance learning. They need to take up what the children have presented and expand it to develop their musicality. This is an important aspect of child-centred learning, a key facet of preschool education (Soler & Miller, 2008). In order to accomplish this, it is necessary for teachers to provide more opportunities for self-expression in all musical activities.

Teachers need to expand children's learning spaces in order to give musical creativity a chance to flourish. One way of doing this is to create time for musical play (Berger & Cooper, 2003). This involves providing children with musical instruments and other supporting artefacts like a sound box and left to their own devices, with minimal guidance from teachers. The purpose of the activity is to let children experiment with the different elements of music. Young (2003b) cautions teachers against measuring children's performances during musical play according to adult standards. Conversely, they should observe, listen to and identify the different ways in which children organise their music making. Musical play sessions also provide firsthand opportunities for teachers to discover what forms of music children bring from their home environments. It further brings out how much other influences such as the media affect children's musicality. Young (2003a) provides an assurance that musical play is not just a preliminary phase in early childhood where children engage in random, exploratory musical behaviour. Rather, it is a valid stage that enables children to put to use their inherent musical competencies.

There is also need for more time for musical activities geared towards children's musical development. Sufficient time allocation, as the findings of the study reveal, is one of the issues that need redress. One teacher decried the lack of opportunity for individual classes to develop musical competencies. According to Scott-Kassner (1999), in order to

realise meaningful musical growth, there should be at least three sessions in a week allocated for musical activities. The challenge of space, especially in the classrooms, suggests the need to expand physical facilities which, in most preschools visited, were overstretched. This was evident in the observation that with the exception of Parklands, all other preschools had one room, partitioned using wooden screens, to accommodate at least 3 different class groups. Ideally, every class level should have its own room. Whereas the playground provides a suitable environment for performance, there is need to develop alternative facilities to be used during cold or rainy seasons. If each class has its own room, it can be used on a day when the weather is unsuitable for performing musical activities outdoors.

Instrumental playing, which is one of the least engaged-in activities in preschool, was an area of interest to every teacher the researcher interacted with during the study. Young (2003a & b) notes that the lack of prominence accorded instruments in preschool may be due to the difficulty of bringing out the learning gains, which are more centred on music education. This is in contrast to singing, which is usually regarded both as a musical and social activity. The fact that teachers in this study expressed great interest in instruments suggests that the training of preschool teachers in music and movement needs to be expanded to include more diversified musical activities apart from singing. Such training should have a strong component of more music education-centred goals, albeit without necessarily engaging in overly complex aspects of musical skills and concepts. However, as this may take some time to materialise, there are ways teachers can engage children in instrumental playing, suggests Young (2003a). This would be through exploring timbres of different musical instruments with them. Children appreciate different sounds from infanthood (Berger, 2006), therefore such an approach to instrumental playing would sustain their interest in music education.

Other possibilities for instrumental playing, according to Welch & Adams (2003), would be to encourage preschool teachers to foster creativity. This involves encouraging children to manipulate and share the wide range of experiences they bring into learning, by nurturing imaginative musical play and improvisation stemming from children's own enculturation. This is in line with Campbell's (2002b) earlier discussed view on the development of children's musicality. Other simple approaches include helping children to perform a steady beat to music. By the preschool years, children's understanding of

rhythm is considerable (Moog, 1976), therefore they can progressively work towards playing a steady beat. Musical play also provides the requisite opportunities for children to experiment with rhythm. In schools with space constraints, a corner of one class can double up as a mobile music corner, where children can find the release music accords those who engage in it (Seefeldt, 1980).

Other less prominent forms of music-making in the preschools, as found in the study, were creation of rhythms, creation of songs and listening. Whereas the first two activities can be done in the context of song and dance, it is the lack of prominence given to the practice of listening that undermines musical development (Young, 2003a; Akuno, 2005). Both scholars observe that listening is the basis of all music education, thus it should be emphasised. Findings from the study suggest that children are good listeners, and are quite co-operative whenever they are asked to listen. Promotion of listening activities, especially with the majority of preschool teachers who may be insecure about music education, can possibly begin with extra-musical sounds (Chacksfield *et al*, 1975). Although Pugh & Pugh (1998) suggest that it is better from the onset to engage children in actual musical listening, the researcher suggests that the concept of concentrated listening, perhaps foreign to those not very conversant with issues in music education, can begin from basic learning experiences in other activities. From the study, teachers indicated that children listen to environmental sounds during outdoor activities. This practice can be applied to musical activities as a starting point to listening.

From the foregoing, it is clear that a music curriculum for early childhood needs to consist of a variety of musical activities geared towards the development of listening, creative and performing competencies, all of which are at their formative stages in early childhood.

5.3 Use of Song and Movement Beyond Music and Movement Activities

The use of music in other learning activities inevitably leads to a much discussed area of early childhood education, namely integration of music in learning (Barrett, 2005; Cslovjecsek *et al*, 2007; de Vries, 2006). Integration seeks to find areas of commonality between somewhat discrete learning activities. However, as Welch (2001) suggests, actual learning activities may be more integrated than their arrangement in the school curriculum suggests. Responses from the study questionnaires imply various levels of

connection between music and other learning activities. Common to most activities, as found in the responses, was the use of music to introduce and end a lesson, as well as to introduce new concepts within learning activities. The findings also revealed that the use of music in other learning activities, particularly as a catalyst for learning non-musical concepts, was more prominent in classes with younger children, especially baby class. Music, apart from making a necessary connection with whatever concept they were learning, kept the learners attentive. Moreover, it was also found that older children were taught more poetry than song, especially for grasping concepts and introducing lessons. While poetry does not employ the sonic aspects of music, its benefits are closely related to music especially in terms of rhythm (de Vries, 2006; Suthers, 2006).

The use of music in this way, argue Pugh & Pugh (1998), may not necessarily lead to musical development. However, the fact that music is used in extra-musical learning activities, albeit in basic ways, gives it greater presence in the school curriculum. The issue that requires deliberation, in this case, is how it can be utilised in developmentally appropriate, varied, culturally relevant, and musically beneficial ways. Such an approach to the use of music in other learning activities not only reinforces extra-musical concepts; it also ensures continual response to, and sensitivity to, music as a discipline. In this way, therefore, extra-musical learning aims are met without compromising musical goals.

Responses indicated further ways in which music is used in other learning activities, namely in pronunciation and memory (Table 4.8, p 80), as well as coordination (Table 4.9, p 81) The use of music in these ways, posits Cslovjecsek (2007), is very much in line with musical thinking, yet is also highly applicable to general learning, according to psychological and neurophysiological principles of learning. Approaching integration from this perspective is beneficial to both music and other learning activities, as it preserves the integrity of each discipline, and ensures that musical activities engaged in are within the child's level of competence in all ways, namely emotionally, socially, cognitively, morally, spiritually as well as in terms of psychomotor maturity. The questionnaire responses provided an insight into practical ways in which integration could be approached in line with teachers' understanding of it. Some of the key words identified in their responses that relate to music include coordination, handling, memory, expression and relating. Each of these key words can be considered from a musical

perspective, and performed within musical activities, which can then be introduced into other learning activities.

As noted in Chapter 4 (p 83), however, triangulation of the questionnaire responses, interviews and observations led to the conclusion that there was not as much evidence that the use of music in other learning activities was as highly developed as indicated in the responses. This suggests that theoretically, teachers may have considerable understanding of the use of music in other learning activities, but they require some support towards practical realisation of these theoretical principles. The finding also confirms the perennial chasm between theory and practice in music education decried by Hargreaves (1996).

As Welch & Adams (2003) note, both education through music and education in music contribute, ultimately, to children's musical development. As discussed earlier, certain uses of music in other learning activities, as indicated by the teachers in this study, contribute to better musical delivery. These include learning of speech sounds, which is directly related to diction and pronunciation; memory, which is an asset to all musical performers; self confidence; and expression, both of which are important to performers of music. In early childhood settings, it is not unusual to find strong connections between different learning activities. On the other hand, it is instructive that curriculum developers regard the different learning activities as distinct. This is witnessed in the development of curricular guidelines and guidebooks for different learning activities (KIE, 2003; KIE, 2008). Campbell & Scott-Kassner (1995) and Cslovjecsek *et al* (2007) emphasise that the guiding principle underlying integration is the need to ensure that whichever disciplines are integrated they maintain their unique identities. In this way, when music is integrated across the curriculum by infusing it into play, daily activities and non-musical learning activities, the quality of musical delivery should not be compromised. Rather, attention should continually be paid to musical learning and development alongside the development of the activity with which it is integrated.

5.4 Types of Music in Preschools

Responses from participants in the study concerning the songs most used in terms of cultural origin, suggest that the language used in general communication has a great influence on the type of music performed. In this study, therefore, it was found that

English and Kiswahili songs are the most used both during music and movement and in other learning activities. While this is to be expected, Njoora (2000) observes that music has the potential to transcend physical, linguistic and cultural barriers, to help develop world citizens. Music is unique in this regard; therefore this attribute should be exploited through the inclusion of multicultural musics in preschool musical activities, and to some extent, in other learning activities. An example of music's ability to transcend barriers is manifest in the analysis of some of the transcriptions in Chapter 4 (from p 88), which indicate much use of nonsensical text in most songs and chants. This suggests that language, which has the basic function of conveying meaning, does not always have to be coherent in order to be enjoyed. Instead, whether understood or not, it can sometimes add an exciting dimension to music.

Perhaps of greater concern are the suggested attitudinal issues around language use, which impact on musical performance. Musau (2002), for instance, identifies attitudinal issues as the greatest hindrance to the promotion of Kiswahili, the national language, and by extension, Kiswahili songs, games and chants. However, Kiswahili is an important symbol of national unity in Kenya, a unifying factor in a culturally diverse nation (Musau, 2002). Attitudes around both national and indigenous languages seem to revolve around issues of identity. Spoken language is a medium through which people can construct new identities and shift existing ones (Hargreaves, Miell & Macdonald, 2002), and music, as one of the fundamental channels of communication, works in the same way (Hargreaves *et al*, 2002). The problem of language and identity has persisted over many years in Kenya (Gakuru, 1979), and strongly suggests underlying deeper issues. This persistent problem may be the greatest challenge towards the successful incorporation of indigenous, multicultural music in education at all levels of schooling.

Kidula (1998) extensively discusses the problem of language attitudes and use in Kenya. Most of the issues surrounding attitudes towards language appear to originate from the colonial era. During this period, English was regarded by the native Kenyans as the language of colonisation, westernisation and Christianisation. It was therefore a power tool and status symbol. Kiswahili was regarded as a second language, but also the language of the Muslims, disparaged and reserved for ordinary affairs and the marketplace. Viewing the attitudes of certain parents referred to in this study (see Section 4.4.3, p 87) from Kidula's (1998) perspective suggests that these long held notions may

still be persistent in Kenya today. More affluent people may prefer to associate with symbols of status and power, which in this case, is in terms of language. For this reason, language appears not to be as great an issue in preschools found in less economically endowed areas as it is for schools located in more privileged backgrounds.

Concerning multicultural music, the most common reasons given for not using it are that learners will not like or understand it, and that most teachers do not have adequate knowledge of music from other cultures. Njoora (2000) cites similar findings as expressed by teachers outside Kenya, but it is also probable that Kenyan teachers would hold similar views. In spite of these concerns, most studies report that after experiencing multicultural music, both learners and teachers develop more positive attitudes towards culturally diverse musics (Chen-Hafteck, 2007; Marsh, 2000). This may be due to the fact that additional knowledge is gained in dealing with different contexts in music, the various ways that different communities combine the elements of music, and the roles music plays in these cultures. Such experiences also provide opportunities for participants to compare and contrast their own music with that of other cultures, and help to get rid of prejudices towards other musics (Njoora, 2000). In other words, multicultural music opens a whole new vista of learning experiences, which enriches both the general and musical education of all concerned.

Parental influences on musical performance, as noted in this study, demonstrate the important part parents play in shaping educational practice. Parents' significant role in determining their young children's perception of society calls for more studies into their own musical practices. For instance, knowledge of the types of music Kenyan mothers sing to their infants, as the first persons to shape their children's musical orientation (Papoušek M., 1996), may provide an insight into their own attitudes and musical preferences. Perchance, with encouragement and some training, parents may become instrumental in introducing indigenous music from their own backgrounds to their children. At school level, the need for an explicitly stated philosophy (Reimer, 2003) promoting all music types including indigenous forms, may be the starting point in the direction of equal access to an all-inclusive music education.

Concerning type by genre, many issues may account for the repertoire teachers use, chiefly, influences on their own musical tastes. Hargreaves *et al* (2002) suggest several

variables that influence musical tastes, including age and level of musical training, among others. One strong influence on musical taste, as suggested by findings from this study, is religious orientation. Over time, a certain incompatibility has existed between indigenous and 'religious' music, especially since the advent of Christianity in Kenya (Digolo, 2003a). This is surprising, given that as a nation, Kenya should have come of age and the necessary maturity to confront the chasm between these forms, for the benefit of the entire society. Religious songs have featured highly among the types of music used in preschools, yet spiritual development is rarely addressed whenever issues of child development are discussed, even in contexts outside Kenya (Daly, 2004; Dowling, 2005). Within this study, these observations are confirmed, in that only 1 out of 130 participants mentioned spiritual development as a goal of music education. Conversely, there is a lot of religious music in the preschools, to the extent that some curriculum developers at KIE are concerned about its appropriateness as repertoire[2]. The contradiction posed between the fact that spiritual development, as an objective of music in preschools, was chosen by 1 out of 130 participants, yet over half of the responses indicated that religious music is the most performed music in the preschool, raises certain issues regarding the mismatch.

The findings of this study (as revealed during interviews with the teachers) suggest that religious songs are indeed abundant in preschools, and are performed at the start of the school day as a daily routine. Conversely, the singing of religious songs during music and movement activities is done not only for their inherent meaning, but for the role they play in the teachers' and children's activities. Religious music (specifically the *pambio* or short choruses sang in most Kenyan churches, which were found to be the most prominently used in the preschools) may be used extensively because they are regarded as morally upright. This attribute, as well as the fact that the songs in this genre are normally short, simple and action-based, makes them easily accessible, easy to teach, as well as easy to learn. They also form a comfortable starting point for children's music education, as most children would be expected to attend church in a country where 80% are Christians, though nominal (Andang'o & Mugo, 2007).

[2] Informal conversation with the Head of Curriculum Development, KIE, August 2007

Religious songs therefore straddle a number of uses and functions (Campbell, 2002c). They serve as entertainment, evoke physical response as well as provide aesthetic enjoyment. In the process, though, they also validate religious rituals. While the sole participant in the study who indicated that music was for spiritual development may regard this music in light of its inherent meaning, other participants may be using it to fulfil the other noted functions. On the other hand, the use of religious (Christian) music has not been without challenges. There are instances where parents subscribing to different religious beliefs have raised concerns about the use of *pambio* in preschools (Andang'o & Mugo, 2007). Such occurrences suggest the reason for apparent apprehension by some curriculum developers about the matter.

Some schools have tried to circumvent this controversial issue by providing opportunities for children with different religious affiliations to perform their music and teach it to the other children. In closing, this issue is not easy to address. Spiritual issues are, on the whole, intensely personal. Therefore, bringing them into the public arena of school beyond a certain extent may arouse contention. As concerns music, bearing in mind that Kenya as a country largely professes a Christian majority, it is not unusual that children come into school already enculturated (Campbell, 2002b) into *pambio* and other musical cultures. However, the matter should be looked into to ensure that all children receive equal opportunities to education in a comfortable environment.

Concerning the other types of music teachers used, it was found that little of indigenous Kenyan music is actually used in the preschools, despite a high indication of its use in the questionnaire responses. One possible reason for the lack of these songs is their ready availability. Although teachers report that they encountered some traditional or 'cultural' songs while in college, they may not have had sufficient opportunity to analyse this music in terms of its benefits to music education, and early childhood education as a whole. It is also possible that they were not specifically exposed to indigenous children's songs, which have come into greater prominence in recent years (see Akuno, 1997b; Njoora, 2000). Throughout the study, the teachers kept referring to the need to use "short songs full of actions". With such a guideline, they may have been at a loss as to which indigenous musics to use. It is instructive that after the fieldwork, all three teachers whose schools were involved in the experimental intervention asked for the indigenous songs used in the intervention as teaching resources.

Popular music also featured as a possible genre teachers used in musical activities. The responses, while not as many as the above two categories, indicated that they used it. However, during the observations, there was no indication that this music was used. Nevertheless, since the term covers a wide variety of music, it may be that the teachers regarded it from a wider perspective. One apparent influence of popular music was, however, seen in the styles of creative movement children engaged in. During the performance of chants such as *Kamares* and *Sinde Sindere,* which gave room for creative movement, there was an obvious influence of Central African dancing styles in the low waist gyrations that some children performed. This is indicative of the influence of mass media (in this case, television) on children's musicality. Other scholars in different settings have reported similar findings (Addo, 1996; Dzansi, 2004; Marsh, 1999).

The other type of music that teachers were asked to indicate whether they used, in the questionnaires, was music from other countries. According to responses, this was the least used type of music in preschools. The need to expose children to music of other countries, however, is important, going by one of the objectives of music and movement as given in the curricular guidelines (KIE, 2003). This objective states that music is important for the development of international consciousness. It is a crucial objective, in light of the fact that today's children live in a global society where interactions with other countries are central to the wellbeing of any nation. Furthermore, given that the children in this study live in a big, multicultural city (Kidula, 1998), there is need for them to interact with musics from other African counties, as well as those from other nations of the world.

Finally, regarding types of music, there is the need to consider songs from a developmental perspective, both musically and in terms of the subject matter of the song. Children at different levels of early childhood may prefer different songs. Temmerman (2000) found that preschool children preferred action songs to long and 'babyish' songs. Even within the different age groups in the preschool, there are likely to be preferences for diverse types of songs, as well as length of songs, in line with attention spans and development levels of memory (Berger, 2006). This means that musical activities if organised corporately for the whole school at all times, as found in the study, results in a mismatch of preferences and abilities due to the different interests and abilities of the different age groups represented in preschool education.

5.4.1 Discussion on Transcribed Songs, Games and Chants

The forms presented and analysed show certain similarities, yet also demonstrate the differences inherent in musics of different cultures. Although a good number of the songs have, in common, the range of a 5th, a finding concurrent with Akuno (2005), a greater number has the range of a sixth. Fewer songs have the range of a seventh, while a considerable number have the range of an octave. The octave, while not a common range in the indigenous songs transcribed (except for *Dayo Luongi* and *Sansa Kroma*), was found in a number of the Kiswahili songs and one of the English songs as well (*Making melodies in my heart*). Addo (1996) also found, among Ghanaian children's songs, some that were within the range of an octave. These findings reiterate the fact that it is not possible to generalise on the melodic range within which children can sing.

Melodies in all songs proceed both stepwise and in leaps. Nevertheless, no leap greater than a 4th was noted, except in one song which had a descending 6th within the first phrase *(Sikiliza Mama We)*. Sequential movement was noted in at least two of the songs. All these findings concur with those of Campbell (1991b) and Dowling (1998) who note that children's songs tend to be uncomplicated. The same is true of children's stories, which usually comprise one or two characters and one theme or single event. Similarly, the plot is usually simple. Pentatonic scales were noted in more indigenous traditional forms (e.g. *Wakariru*).

Rhythmically, much variety is experienced in the songs, with most beginning anacrusically, and many containing syncopations. Campbell (1991b) identifies syncopation as a part of children's songs. It was also noted within all but one chant. This finding indicates that rhythmic character tends to remain the same across different forms of artistic expression. The implication is that different forms of artistic expression can provide a means to understand general characteristics of musical types. In terms of structure, the prevailing form is call and response, with strophic forms also presented though on a comparatively smaller scale. The structure suggests a strong influence of African culture, in this way confirming Dowling's (1998) position that attributes certain features of children's music to the prevalent culture within which they live.

Textual analyses of the songs reveal that nonsensical songs exist side by side with more 'meaningful' forms. Campbell (2002c) notes the importance of nonsensical text in

children's performances. Nonsensical text lightens up the performances, creating the enjoyment so important to children's musical experiences (Trehub, 2006). Such text also suggests that Piaget's theory, in describing the preschool years as characterised by symbolic play, addresses the real nature of preschool children's thinking.

The meaning of music in the lives of children and their teachers, as well as its function, is an issue requiring further analysis. The rationale behind the choice of certain forms over others suggests that the preferred music is selected based on certain considerations, which are in turn guided by an underlying philosophy, whether implicitly or explicitly stated. The song *Making melodies in my heart*, as an example, appears to be performed out of its natural context, yet it serves a purpose in the musical experiences of the children.

5.4.2 Instructional Promise of Songs, Games and Chants

All songs, games and chants transcribed have some educational value. Songs have multiple educational possibilities, including building rhythmic sensibilities, developing sensitivity to pitch, and encouraging some form of expression. Through their text, children learn about different phenomena. Children's listening competencies also develop as they internalise the interaction of text, melody, rhythm and form of the songs. The knowledge gained from these experiences not only builds musical competencies, but also reinforces other learning activities. Singing games achieve all the above, and add a psychomotor component to the learning as children walk, run, jump or respond in whichever way required by the game. The chants have a strong rhythmic element, in most cases much more sophisticated and complex than songs appropriate for the corresponding age group. They therefore provide a good basis for experiencing rhythm. The appropriateness of a chant for a particular age group can be determined by the child's ability to chant the text in time to the rhythm and keep up the pace, which is usually between moderate and fast.

The theory of aesthetic functionalism (Akuno, 1997a; 2005) suggests that meaning in music is derived from the function it plays in the lives of those who make it. This theory may form the basis for understanding what prompts the use of certain forms of music over others. However, issues to be considered concerning meaning in music include considering which meaning should be acceptable to those who consume the music. The extent to which teachers understand the function music plays in the curriculum would

promote greater understanding and appreciation for music. There is a need to have a general framework upon which the meanings of different musics are defined. Such an undertaking is of crucial importance in preschool music, as foundations for future musical development are laid at this time (KIE, 2003).

According to the findings, there are two prevalent categories of movement, in children's activities, namely self-generated movement (see Bradley with Szegda, 2006), and directed, action-oriented movement (Akuno, 2005; Leach & Palmer, 1978). This finding leads to speculation as to how movement progresses during the preschool years, and possible influences on children's self-generated forms. The fact that children need little supervision in order to express themselves through movement confirms Campbell's (2002b) position that children come into school already enculturated into music. Dzansi (2004) attributes the nature and character of much of self-generated movement to the influence of the mass media on children, thereby proposing that media is a powerful influence on children's musical enculturation; Addo (1996) implies the same persuasion.

The analysis of musical activities in terms of frequency of performances of the various types suggests the dynamism of culture (Laycock, 2005), and the role of the environment in shaping children's activities (Bruner, 1966). Evidence of the influence of nurture in matters musical is witnessed in the predominant language of performance, which is Kiswahili. This is the national language. The textual content of the songs and chants further exemplifies the role of nurture in child development and education. The analysis also suggests that children's songs consist of both original melodies and text (such as Ring o' roses) and some borrowed or refashioned melodies. The song 'One little, two little, three little Kenyans' is most likely adapted from 'One Little Indian', whose origins are in America.

Akuno (1997a) gives examples of other songs where original melodies from other lands have been retained, while the text has been translated to suit the Kenyan context. This practice may have come about after complaints that children were singing about phenomena they could not relate to (Kipkorir, 1993). It is also apparent that although culture is dynamic, certain songs have stood the test of time (like *Ring o' roses*). This fact should encourage educators and ethnomusicologists alike. The fact that there are aspects

of culture that remain intact with the passage of time provides a sound rationale for preserving indigenous forms native to a country.

The importance of song in children's musical activities (Mang, 2005) is also clearly demonstrated in this collection. The parallels between children's songs from different cultures (Campbell, 1991a), especially in melodic profile, suggests that many similarities abound in these songs, hence the ease with which they transcend borders. This should encourage teachers to seek music from different parts of the world, in addition to indigenous music, in order to enrich children's musical experiences, and at the same time fulfil one of the objectives of preschool music and movement in Kenya (KIE, 2003).

Whereas chants have always been a part of children's activities (Leach & Palmer, 1978; Mans *et al*, 2003), this investigation reveals an increasing preference for them in musical activities. Their popularity may be attributed to their richness in rhythm, and their propensity for playfulness. Teachers may also find them easier to teach than songs, which entail at least three aspects (text, rhythm and melody). The syncopations prevalent in these chants also add to their richness. However, the nature of certain chants in this collection suggest that they may have been songs originally, but the melodies are now lost. An example is *sinde sindere,* which is in the form of a narrative.

From the observations of music and movement activities, it emerged that teachers had a tendency to handle most of the performances. This was found in activities such as singing the call parts and directing children's movement and other related activities. While their presence and guidance in musical activities is important (McDonald & Simons, 1989; Young & Glover, 1998), too much teacher-directed activity leaves little room for the children to discover and develop their creative sensibilities (Custodero, 2005). The findings led to the conclusion that there is need to plan for activities in a developmental progression, taking into consideration children's level of understanding of the repertoire. Chants like *Nampenda* were thought to be suitable for older preschoolers, both in terms of the textual content and rhythm. The younger children were found not only to have shorter attention spans in course of the activities, but they were also unable to keep up with the pace of performances, particularly in terms of rhythm.

5.5 Discussion of the Quasi Experiment on Selected Multicultural Musical Activities

The quasi experiment set out to determine children's response to a variety of multicultural music activities, so as to establish the use of these activities to nurture an education in music and an education through music. These terms, attributed to Elliott (1998), are extensively used by Welch & Adams (2003) and Campbell (2006) to describe the twofold ways in which music is used, particularly in early childhood education. The approach taken in this process was as open-ended and child-centred as could be managed. An approach that capitalises on developing what the children know, rather than what they do not, is now widely approved as more suitable for young children's education, according to Young (2003a & b); Gluschankof (2002); and Campbell (1998).

Multicultural music apparently made an impact in the musical development of the children, with the most notable effect realised in the youngest learners. Younger children have been found to be more flexible in aspects of music such as experimenting with sounds (Aronoff, 1969). As they grow older, children become more self conscious, tending to lose the spontaneity they naturally have (Aronoff, 1969). However, despite the fact that the youngest group showed the most statistically significant change after the intervention (see Section 5.6, pp 142-143 below), one of the fundamental findings of this particular study was that children are versatile, open to learning and doing what, within their abilities, they are guided to do. Although it is not a new finding, it presents a myriad of possibilities for early childhood music education, particularly within multicultural contexts.

One such possibility is that children's musicality is not confined to particular musical types. On the contrary, any suitable song can provide a crucial starting point for a child's education in music. Since universally, children's songs have many common characteristics (Akuno, 2005; Campbell, 1991a), it follows that barring linguistic challenges, a wide variety of music is available for the education of children. Moreover, Njoora (2000) supports the idea that exposure of children to words they may not understand, such as in lullabies, may enable them to relate to unfamiliar music later in life. Immediate benefits include developing their response to the gentle sounds of the songs, as well as developing their literary repertoire. One finding from this study with regard to lullabies was that they tend to contain uncomplicated texts which pose little challenge to children learning them.

This was especially the case regarding lullabies from the Bantu communities. This suggests that they provide a rich avenue for developing children's rhythmic, melodic and expressive competencies. The use of Kenyan songs as a starting point to children's musical development creates an important connection with their world (Trehub, 2006), as well as enhancing the inherent musicality and the natural positive relationship (Temmerman, 1998) children have with music.

Approaching children's learning from what they can do rather than what they cannot (Welch 2006a; Young, 2003a) opens up the space children need to explore their musicality. Within this study, songs or activities children were not able to perform were discontinued, and those they found easier, those with surmountable challenges, and those which they enjoyed, were further explored. The underlying basis for all of children's musical experiences should be the extent to which they are enjoyable to them, and provide opportunities for creativity (Trehub, 2006). However, the short time within which these sessions were handled did not provide much time for free musical play (Berger & Cooper 2003), whereby children are accorded space and the requisite musical materials, and then given opportunities to experiment with musical sounds. Nonetheless, teachers' feedback after the ten weeks indicated that the children were still singing the songs and moving to the music, and had also gone ahead to teach their schoolmates the same songs.

One remarkable aspect of creativity was exhibited by the pre-unit class when they performed lullabies from their own cultures after learning one from the Luo culture (*Hombe*) during a session with the researcher. This is indicative of children's innate connections with their own indigenous cultures. It is instructive that these children were from a school where some parents insisted on English as the medium of communication between their children and the teachers (see Section 4.4.3, p 87). This finding also suggests that children can lead the way into bringing back multicultural music into school. It further validates the fact that children already possess an inherent enculturation into music, existent within them before commencing schooling (Campbell, 2002b).

Also evident throughout the session was the difference in children's developmental capabilities. Although there were no strict demarcations of developmental capabilities even within each class level, it was evident that there is need to plan musical experiences

with developmental capabilities in mind (Bruner, 1966; Piaget, 1951). The findings suggest that younger children should predominantly engage the enactive mode in their musical learning as much as possible, as they demonstrated in their desire for more active songs than lullabies, and in their capacity to learn a song faster through actions related to the songs. One teacher actually commented, after the first session of learning a lullaby that she thought the children were rather dull due to the limited action the song called for. Despite this assumption, however, singing of lullabies is beneficial for cultivation of gentle sounds and development of feeling for phrasing (Njoora, 2000). Older children exhibited greater capacity for symbolic play (Piaget, 1951), and were able to act out the different roles the music, particularly the singing games, represented. This, however, does not rule out the presence of symbolic play in the youngest children, as suggested by Copple *et al* (1982). Their ability to engage in it was witnessed when they pretended to lull a baby to sleep as they sang lullabies.

The interventions held promise not only for music education, but for early childhood education in its entirety. For instance, with regard to rhythm, which was found to be internalised ahead of other elements of music, a finding also validated by Moog (1976), the first mode through which children represent (internalise) knowledge is the enactive mode (Bruner, 1966). Learning in this way involves a lot of movement. Rhythmic movement is necessary for most body functions such as walking, running and jumping, all of which are part of preschool children's initial psychomotor development (KIE, 2008). It is also necessary for basic communication, through language. Development of rhythmic sensibilities is therefore important not only as the basis for all musical development, but as the starting point of all early childhood education. Children's ability to rhythmically rock a baby to sleep, as done in lullabies, enhances their ability to roll a ball in rhythm (psychomotor development); recite a chant in rhythm (language development) and gain a better understanding of their body parts as they move their arms to the music. Multitasking, as in singing and rocking an object at the same time, develops their hand-eye coordination.

In relation to playing of instruments, although the youngest children's interest in the drum, when introduced, confirmed that children are interested in discovering sounds (Moog, 1976; Young, 2003a), all the age groups were enthusiastic about playing musical instruments. Young (2003a & b) regrets the fact that musical instruments are rarely part

of preschool musical repertoire, yet they are very important tools for developing children's musicality, and also heighten their curiosity. Curiosity is an important ingredient of science activities, which is one of the components of early childhood education (KIE, 2003). Instruments also provide an avenue for creativity. Creative activities in early childhood education, viewed through the avenue of music, become much broader based than the art and craft activities they are more associated with. Instruments also develop children's listening abilities and rhythmic sensibilities. Listening is important to all learning; therefore enhancing it benefits the whole educational experience. Furthermore, musical sounds provide a pleasurable 'product' for the ear to listen to. According to the researcher, music is, arguably, the best incentive for the development of listening, as it appeals to the emotions through its ability to engender enjoyment, excitement and other emotions.

Melodic competence was found to be among the latter skills children acquired. This was deduced after it was apparent that Baby Class was more prone to chant songs, rather than sing them. The ability to listen to, internalise and respond to the melody of the songs taught, held implications for an important element of music, namely pitch, and also heightened children's sensitivity to sound, which is important for language development and science activities. It further enhanced the concentration (attentive) abilities of the children as they first internalised the song before singing it back. Further, it developed the children's vocal skills. Progressive melodic development provides the raw materiel for children's self-created songs. During the study, teachers were found to sometimes teach songs with complex melodic lines to children. Through providing progressively complex melodic phrases in the course of the quasi experiment, children may have gained greater confidence in their own singing abilities.

Discussions with the children about the music they were about to perform also added an important perspective to the experience of multicultural music. As the children listened to a short expose about the song they were about to perform, they learned an important principle of associating the story with the music. Termed as the delineated meaning of music (or music as culture) by Chen-Hafteck (2007), the children were able to go beyond the inherent meaning of music (music for its own sake, focusing on concepts such as rhythm and melody) to the cultural context of each performance. This broadened their knowledge of the music and enlightened them on the particular culture of the song's

origin. Moreover, they proceeded beyond enactive learning to iconic representation. This was achieved through their perception of a concept in a song, such as the movement of a snake (in the song *Ng'ielo*). They first had to mentally represent the movement, and then enact it physically. Singing in a different language was also beneficial in that it enhanced their symbolic representation of concepts. Since the song was not in their first or, possibly, second language, they could only internalise it symbolically.

The entire experience further gave children confidence about their performance. This was observed by their teachers, who reported that after the quasi experiment, they kept asking to be taught 'new songs.' All teachers also reported that each week the children would ask whether the researcher was returning to their school, ostensibly to teach them a new song or activity. This confirms the need for planning in the direction of more learning (McDonald & Simons, 1989). In order to challenge children's cognitive growth, as many opportunities for learning new songs as possible should be availed. Mang (2005) observes that by the age of five, children already have a wide repertoire of songs. In the study, the children's eagerness to learn more songs seemed to confirm that position.

Implications for Music Education

These findings have some implications for early childhood education as well as music education. The importance of providing meaningful musical experiences for children of all ages cannot be overemphasized. Music in preschool settings should therefore go beyond group singing and moving, and attend to the inherent capabilities of children to create, talk about and listen to music (Campbell & Scott-Kassner, 1995). Despite the need to be cautious not to delve into the minute aspects of music too early (Temmerman, 1998), there are many possibilities for the development of children's musicality beyond singing, moving and unfocused playing of instruments (Young & Glover, 1998). Such possibilities are also abundant in the context of the oral culture within which indigenous Kenyan music, and many musics of other world cultures (Campbell 1991a), operate. However, children should be given musical and educational tasks in line with their understanding (Trehub, 2006; Young, 2003a).

Provision of varied musical experiences enriches not only the education of children in music, but their education through music as well. There is considerable variety in the music of Kenya to diversify, hence enrich, the musical programs in early childhoods

settings, even as global musical experiences form an important part of the curriculum (KIE, 2003). As children are receptive to most music, promoting the music of Kenya forms an integral part of the children's national identity (Folkestad, 2002) and cultural heritage. Additionally, it is clear that developmental considerations should underpin the planning and provision of musical experiences, as posited by Young & Glover (1998). Often, in corporate school musical experiences, the youngest children are left out because they are unable to keep up with their older schoolmates in terms of psychomotor maturity, social and emotional development, as well as cognitive skills. Providing them with ample opportunities to learn within their age bracket demonstrated the fact that they are capable of responding to music, expressing themselves and exploring different aspects of their own musicality. The early years, according to Elliott (1995), are a time when youngsters are capable of mastering techniques and styles, and learning in a kind of apprenticeship. It is enlightening that Elliott chooses to use the term apprenticeship, which implies active training, rather than passive modelling.

5.6 Discussion of the Study Hypothesis

The following null hypothesis was proposed for examination:

H_0 There will be no significant difference in learners' musical performance before and after being involved in a variety of selected multicultural musical activities.

The hypothesis was analysed by computation of the Wilcoxon Signed-ranks test, which is a statistical procedure for significance testing of sample means (though these were calculated from the ranks of the scores rather than the actual scores). The groups of samples (3 pairs) were categorised as related since they consisted of the same participants used in both conditions. Computation was used as a basis for accepting or rejecting the null hypothesis proposed for examination.

Table 4.17 (p 117) shows the procedure of the test, which involved ordering the scores into ranks, discarding the ranks with the exact value of the median point of the distribution of ranks, and then calculating the deviation from the median of each remaining rank. In all cases, the negative ranks (those less than the median) were less than the positive ranks or tied scores. The smaller of the two rank sums (in all cases in this study, the negative ranks) were then computed using the Wilcoxon test.

The alpha level chosen was $\alpha = 0.01$.

According to the results:

Babexpo= Babexpre	Rejected
Babcopo=Babcopre	Accepted
Midexpo=Midexpre	Accepted
Midcopo=Midcopre	Accepted
Preexpo=Preexpre	Rejected
Precopo=Precopre	Rejected

The results showed remarkable differences between pre-test and post-test scores in both Baby Class and Pre-unit. The Middle class did not reflect a significant difference, which could possibly be attributed to their comparatively small sample size in relation to the other groups. Additionally, studies suggest that the age group 4-5 years tend to be conservative and reserved. For that reason, they apparently take longer to demonstrate response in a learning situation (Berger, 2006; Berk, 2001). The Pre-unit classes both reflected a highly significant difference, attesting to the highly likely fact that maturation was a mitigating factor in their performance. Moreover, as an age group, they tend to be more spontaneous, and more open to learning experiences (Berger, 2006).

The study therefore led to the rejection of the null hypothesis that had been proposed for examination in this study. An alternative hypothesis that would indicate a significant difference between post-test and pre-test scores was favoured in its place.

Findings of the study hypothesis bear out the fact that provision of developmentally appropriate, culturally relevant and varied musical activities for Baby classes and Pre-unit appear to significantly impact greatly on children's musicality, and have greater positive implications for their total educational experience as well. The possibility that the youngest children in the study were the most sensitive to the intervention is testimony to the fact that young children should be actively engaged in appropriate musical experiences, since they come into school already musically responsive, an attribute that should be exploited early in order to maximise the benefits of their musicality. The findings further confirm the importance of music in the preschool curriculum, implying that it is a worthwhile investment in the preschool educational programme.

CHAPTER SIX
PROPOSED PROGRAMME FOR MUSIC AND MOVEMENT IN KENYAN PRESCHOOLS

6.0 INTRODUCTION

This chapter is formulated from the findings from Chapters 4 and 5. It addresses the sixth and final objective of the study, which entailed developing a programme for the use of songs and singing games to facilitate knowledge acquisition and skill development in music for 2 to 6 year olds. The objective drew on all other objectives of the study, as well as the hypothesis of the study. The proposed programme was designed based on the existing Guidelines for Early Childhood Development in Kenya (KIE, 2003). After a brief analysis of the most current revision of the Guidelines for Music and Movement (KIE 2003), the proposed layout of a preschool music programme was presented. After this, issues addressed in the programme were discussed.

6.1 An Analysis of the Existing Guidelines for Music and Movement

The fact that there are guidelines for the teaching of Music and Movement in addition to other learning activities in Kenyan preschools, and that these guidelines are revised every 4-5 years (KIE, 2003), demonstrates the commitment of the National Centre for Early Childhood Education in Kenya, the Early Childhood and Development section of KIE, to the progress of a holistic early childhood education in Kenya. It also places Kenya both at par with, and ahead of many countries (e.g. Hernández-Candelas, 2007; Ilari, 2007) as far as early childhood education is concerned.

A study of the existing guidelines suggests a well thought out programme for music and movement as an activity in early childhood, with objectives related both to the discipline of music and the practice of early childhood education. As Scott-Kassner (1999) emphasises, there is a definite dichotomy between early childhood education and music education. Ilari (2007) brings together the two concepts in her assertion that early childhood music education naturally lies at the crossroads of early childhood education and music education. It is mainly in light of this duality yet interrelatedness between early childhood education and music education, that the proposed programme has been designed. It attempts to answer three basic issues, which emerged both as key findings of

the study and as a result of analysing the existing guidelines in light of the study findings. The following concerns are therefore considered in the proposed programme:

- How are the Guidelines for Music and Movement being implemented currently?
- What, if anything, can be added to the existing Guidelines for Music and Movement to make them stronger, hence more applicable to both education in music and education through music in Kenyan preschools?
- What implications does the current implementation of the Guidelines have on multicultural music education in early childhood education?

6.1.1 The Basis for Music and Movement in Preschool Education

Before the presentation of the objectives for music and movement in the Guidelines (KIE, 2003) there is an introductory page suggesting the importance of music and movement in early childhood. Certain areas are highlighted as important to the practice of Music and Movement in early childhood education, including appreciation of music from within and without of the country; language development; enjoyment and relaxation; enhancement of other curricular areas and the importance of relevant musical experiences. These ideas may be termed the building blocks for a philosophy of early childhood music education, which should act as a guide to the planning and implementation of the curricular Guidelines. The ideas address cultural contexts, music in education, and relevance of music in education.

6.1.2 A Proposed Position Statement for Music and Movement in Preschool Education in Kenya

Goals of music education are ostensibly drawn from the philosophy underpinning education in music and education through music. A firm philosophy should translate into meaningful goals which can, in turn, be broken down into measurable and attainable tasks, within the framework of meaningful musical experiences for preschool children. A position statement for early childhood music education in Kenya was formulated for this study as a guiding principle for curriculum development. Although this was not a key objective of the study, strong philosophical foundations, as upheld by Nzewi (1999), Reimer (2003) and Jorgensen (2003), are recognised as a requisite basis for any curriculum.

Early Childhood Music Education in Kenya draws from certain principles, which can be identified from the objectives of Music and Movement as given in the Activity Guide (KIE, 2008). The principles include music for enjoyment; social development; cultural preservation and international consciousness; and, foundations for subsequent musical development. One missing tenet, as apparent from the findings, is a firm emphasis on developmentally appropriate musical activities and resources; and the need for a variety of musical activities, as well as adequate time to explore all the different activities and materials. These principles should be stated clearly within any philosophy of music education as guiding values for the teachers.

The proposed position statement therefore entails the following:

Early childhood music education is underpinned by the belief in music education as a key component of early childhood education, contributing to both musical and general development of the child. Music education also builds awareness of the child's cultural heritage and develops his or her knowledge about other cultures in the world. Additionally, it entails child-centred learning, which is approached developmentally through the use of varied resources and approaches. It is also allocated ample time in the school timetable.

6.1.3 Presentation and Analysis of the Objectives of Music and Movement as Stated in the Current Guidelines

The following are the stated objectives for Music and Movement as found in the Guidelines:

1. Relaxation and enjoyment;
2. Expression of feelings and emotions;
3. Enjoyment of other curriculum activities;
4. Learning and singing new simple children's songs and games;
5. Appreciation of our cultural heritage and develop a sense of nationhood;
6. Identification and learning to play simple musical instruments;
7. Appreciation for other people's cultural heritage and development of a sense of international consciousness;
8. Building of self confidence and leadership skills;
9. Development of social skills;

10. Development of listening skills and memory;
11. Start appreciating others' talents
12. Development of vocabulary and communication skills;
13. Development of coordination and control of body muscles;
14. Creation of own songs and movement; and
15. Start appreciating music at an early age as a pre-requisite to learning music in primary school and higher levels.

The 15 given objectives address the learning of music and movement from a broad based and flexible perspective. They also cover cognitive skills (as in 'development of listening skills and memory'); affective (all objectives addressing enjoyment and appreciation) as well as psychomotor (e.g. coordination and control of body muscles) skills. This implies that music education addresses all facets of development, hence its important place in education during early childhood and at consequent levels.

Two of the objectives (numbers 11 and 15) begin with the word 'start.' For the purpose of fulfilling the prescribed method of stating objectives (Mugenda & Mugenda, 1999), a slight revision of the wording to the terms 'build' or 'develop' may make them read more clearly. The objective on 'enjoyment of other curriculum activities' (number 3) can be modified to read 'enjoyment and enhancement of other curricula activities.' The objective 'appreciate other people's cultural heritage and develop a sense of international consciousness' (number 7), has, in the proposed programme, been rephrased to 'appreciate other cultures of the world and develop children's interest in other countries' in order to simplify the language, make the objective clearer, and define the parameters of 'other people.'

6.1.4 Organisation of Objectives

In order to enable teachers to relate objectives to learning activities, one suggested amendment of the Guidelines is the placement of objectives alongside the specific learning activities. This enables teachers to make the necessary connections between the goals, activities and outcomes of learning. Furthermore, there should be a form of assessment of learning outcomes alongside the goals, activities and outcomes. In this way, teachers also have a basis upon which to plan for, and modify learning to suit the prevailing circumstances.

6.1.5 Identification of and Organisation of Learning Activities According to Age and Stage

Learning activities are organised around the various skills and concepts of music. The skills include listening, performing and creating, through song, movement and instrumental playing. The media through which these skills are expressed in the preschool are the body and musical instruments. The main concepts applied in this programme are rhythm, melody, timbre and dynamics.

Although learning activities within the guidelines are scheduled for 3-4 and 4-6 year olds, findings from the study reveal three distinct age groups in the organisation of preschool education, namely Baby Class (2-3 years); Middle Class (4-5 years); and pre-unit (5-6 years). These age groups, as found in the study, have certain distinct ways of learning, despite the fact that, in every learning situation, there are individual differences within every age group (Berger, 2006).

6.1.6 Assessment

The proposed programme also gives general guidelines on assessment of learning outcomes.

6.2 The Proposed Programme

Objectives	Activities 2-3 years	Activities 4-5 years	Activities 5-6 years	Evaluation
Enhancement of expression of feelings and emotions	Children will sing a lullaby, starting moderately soft, then sing it very softly; They will sing a play song. **Suggested Resources:** Lullaby: *Mwana kona ndolo; Uu mwana koma; Amerire*	Children will sing a 'happy' song; Children will sing a 'sad' song, and appear to be sad. **Suggested Resources:** *Sinde Sindere* *Mary Analia*	Children will sing a 'happy' song; Children will sing a 'sad' song, and appear to be sad; Children will also sing a warning song. **Suggested Resources:** *Paulo usije kucheza na sisi; Wakariru; Tokerelo Meriya*	Observe the children's ability to change from loud to soft; Observe their facial expressions as they sing.
Learning and singing new, simple children's songs	Teacher will select a song from existing collection and tell a short story about it; speak out the words of the song very clearly for children to repeat; sing the song and repeat it then teach the children.	Teacher will select a song from collection and talk about it, asking the children questions related to the theme of the song. Teacher will then pronounce the words clearly and ask the children to repeat them; teacher will then sing the song a number of times then ask any child to sing it back; the whole class will then sing the song.	Teacher will select a song from collection and talk about it, asking the children questions related to the theme of the song. Teacher will then pronounce the words clearly and ask the children to repeat them; teacher will then sing the song a number of times then ask any child to sing it back; the whole class will then sing the song.	Listen to the children sing on their own after they have learnt the song; note any errors and rectify; ask willing individual children to sing on their own.

Learning and singing new simple children's games	Children will engage in simple songs and chants that involve finger rhythms and large muscle movements. **Suggested Resources** *Head, shoulders, knees and toes* *One little Kenyan*	Children will learn a simple singing game involving some pretend. They will sing and act it out in the playground. **Suggested Resources** *Ng'ielo jadhogre; Mary analia; lazy Mary*	Children will learn games involving some acting and movement. They will perform them in the playground. **Suggested Resources** *Wakariru;* *Tokerelo Meriya*	
Appreciation of our cultural heritage and developing a sense of nationhood	Teacher will ask any volunteers to stand and sing an indigenous song they know of from any source. Teacher will select one song presented by a child and teach it to the whole class.	Teacher will divide class into small groups each consisting of mixed cultural backgrounds. One child will sing a song from his or her culture; the child will then teach the group the song from their cultural background; the children will then sing the song as a group. (The teacher will monitor the process and make any necessary amendments). At the end of the song, the whole class will sing one verse of the national anthem.	Children will be divided into small groups of different cultural backgrounds. Each child will say something describing their culture, and sing a song from their background; with help of the teacher, the group will choose one song from what has been sung; the child chosen will teach the group the song; during the next Music activity time, the children will wear costumes from the culture where the song originates. At the end of the song, the class will then sing the national anthem and present the new song at a school function.	Observe the ability of the child chosen to sing the song; Observe the way the child interacts with classmates as they learn songs from different cultures; Listen to their singing and determine whether they can sing the song through; Observe their involvement and expression.

Appreciate other cultures of the world and develop children's interest in other countries	Children will be taught lullabies and activity songs of African, Western and Eastern origins. **Suggested Resources:** *Ring o' Roses; Chalo; Kookaburra*	Children will perform singing games of African, Western or Eastern origin. **Suggested Resources:** *Hodi* (Zambia); *Skip to my Lou; Sansa kroma*	Children will be divided into three groups; one group will perform an African (apart from Kenyan) song or game; another group will perform a Western singing game or Scottish dance; another will perform a song of Eastern origin. **Suggested Resources:** *Sansa Kroma* (Ghana); *Lazy Mary; Zum Gali Gali* (Israel)	Observe Children's level of involvement in the songs or games. For older children, assess their understanding of the country from which the song or game originates.
Identify and learn to play simple musical instruments	Children will be shown drawings of different instruments and told their names. Children will then be shown the actual instruments and given opportunities to explore their sounds by playing them. **Suggested Resources:** A music corner in the classroom with pictures of drums, shakers, kayambas and gongs.	Children will name different instruments drawn on manilla paper; children will play a steady beat on a drum, shakers, kayamba, triangles or cowbells; they will try to imitate the sound of each instrument. **Suggested Resources:** A music corner with drawings of instruments, and at least ten of each of the actual instruments, well made, and arranged neatly.	Children will draw and name a drum, shakers, kayamba, cowbells, tambourines and cymbals. Children will then play a steady beat on each of the instruments; they will then be divided into groups, each group having one type of instrument, then they will play an ensemble with the teacher directing. **Suggested Resources:** A music corner with drawings of instruments, and at least ten of each of the actual instruments, well made, and arranged neatly.	Assess children's ability to identify/draw the instruments; Assess their ability to hold the instrument and play it. For older children, assess their ability to play a steady beat on the instrument; for pre-unit, also assess their ability to play in a group.

Build self confidence and leadership skills	Children will be asked to perform lullaby or action song individually. The teacher will then sing with each child, and then choose one of the songs and teach it to the whole class. **Suggested Resources:** *Lala mtoto; sikiliza mama we; Mabata madogo; Ndolo*	Children will be asked to choose a new song or game they like. They will take turns, to lead the class in the song or the singing game. **Suggested resources:** Song or game of children's choice.	Children will be divided into groups. Each group will decide on a song, game or dance to perform; they will present their song, game or dance and with the help of the teacher, teach it to the entire class. **Suggested resources:** Song or game of children's choice.	Assess the children's ability to express themselves freely; Assess their ability to interact with others in the process of teaching them; Assess their ability to communicate the song, game or dance.
Develop listening skills and memory	The teacher will teach the children a new song, with actions, and then ask the children to listen without singing for a number of times before they sing back and repeat the actions. **Suggested Resources:** *Uu Mwana Koma; Mwana Kona Ndolo; Ndolo*	The teacher will sing a song loudly and then repeat it softly and then ask the children to repeat what has been done. The teacher will play a simple rhythm on a drum and ask the children to repeat it either on the drum or through clapping. **Suggested Resources:** *Nyagweno, Wakariru*; drum or other percussion instrument.	The teacher will sing a song and change two things about it (sings slower or faster the second time, and loudly or softly the third time). Children will be asked to describe the difference in each performance; they will then sing back what the teacher has done. **Suggested Resources:** *Hombe; Tokerelo Meriya; Sansa Kroma*	Assess children's ability to listen keenly and remember changes in a song or rhythmic performance.

Inculcate appreciation of others' talents.	Teacher will assemble the class together and ask individual children to sing, move or play any music of their choice; classmates will applaud at the end of the performance. The teacher will focus on one element of music (such as tempo) and repeatedly use the term whenever a child describes any aspect of the song related to the element.	Teacher will assemble the class together and ask individual children to sing, move or play any music of their choice; classmates will applaud at the end of the performance. The class will then talk about two elements of music as found in the song. The children will then say what element of the song they appreciated most. **Suggested elements:** tempo and dynamics.	Teacher will assemble the class together and ask individual children to sing, move or play any music of their choice; classmates will applaud at the end of the performance. The class will then discuss one of the songs performed in terms of two elements, such as tempo, dynamics or rhythm. Children will be asked to demonstrate how a particular element was brought out (such as singing softly, then contrasting it by singing loudly). The children will then discuss what element of the music they appreciated most.	Assess children's ability to present before the class; also assess the other children's ability to celebrate the performance of their counterparts. Identify specific musical capacities of their age mates Assess children's ability to articulate musical appreciation in terms of its specific elements.
Develop vocabulary and communication skills	Children will learn new songs, and the proper pronunciation and articulation of the words of the songs; Children will learn the actions for activity songs learned, and learn to be fluent in their actions. **Suggested Resources** *Mwana, Kona Ndolo; Rain, rain, go away; Lala mtoto; Sikiliza Mama We*	Children will learn new songs, and the proper pronunciation and articulation of the words of the songs; Children will learn new songs, and the proper pronunciation and articulation of the words of the songs. **Suggested Resources** *Rao Rabet; Row Your Boat*	Children will learn new songs, and the proper pronunciation and articulation of the words of the songs; Children will learn new songs, and the proper pronunciation and articulation of the words of the songs. **Suggested Resources** *Mama mbe tsimbindi; Kookaburra; Zum Gali Gali*	Assess the children's ability to pronounce and enunciate the words of the songs; Assess their use of appropriate gestures, which should flow with the song, to represent actions in songs.

Develop coordination and control of body muscles	Children will sing many action songs; they will learn to handle simple instruments and play them. **Suggested Resources:** *Sikiliza Mama We; Mabata madogo; Rain, Rain go away; The wheels on the Bus*	Children will perform chants, singing games and action songs; they will play simple instruments as they sing the action songs. **Suggested Resources:** *Nyagweno; Ndumaga Kondo Gakwa; Wangware*	Children will sing many action songs, and play instruments in accompaniment to all their singing; They will also perform singing games, and learn a simple dance step to one indigenous song. **Suggested Resources:** *Machina ketsa; Kamares; Marobo; Dayo Luongi*	Assess their ability to handle the instrument and their ability to maintain the same sound for a tone, depending on the age group.
Create own songs and movement	Children will spend a free play session at the music corner exploring instruments; teacher will circulate around the group and fit in with their activities. **Suggested Resources:** Music corner with drums, shakers, kayamba, triangle, cymbals.	Children will spend a free play session at the music corner. They will be in four groups, each group performing a different musical task; they will then rotate, playing different instruments; teacher will circulate around the group and fit in with their activities. **Suggested Resources:** Music corner with drums, shakers, kayamba, triangle, cymbals.	Children will spend a free play session at the music corner. Some will play instruments; others will listen to a tape with a song to which they can move, while others will wear costumes and dance and sing; teacher will circulate around the group and fit in with their activities. **Suggested Resources:** Music corner with drums, shakers, kayamba, triangle, cymbals; sisal skirts, scarves and a cassette player with tapes containing recordings of children's musics from different countries.	Teacher will go around observing children's interactions with the musical materials; the teacher should also record any spontaneous song a child sings during this time, and teach it to the class at a later date.

Develop appreciation of music from an early age	Teacher will sing a song. He or she will then ask children to sing different songs: ask them to sing a lullaby, a song they sang in the place of worship, a song they have heard over the radio and any other different type.	Teacher will sing a song of his or her choice, then ask children to sing songs from different sources (radio, place of worship, home. Teacher and children will then hold a discussion about the songs the children like, and how the songs make them feel.	Children will sing songs from diverse sources. The teacher will hold a discussion with them; they will talk about the songs they like best and why they like them, as well as those they do not enjoy and why. Teacher will try to encourage love for music that is good, morally sound and developmentally appropriate.	Teacher will take note of the kind of music children enjoy, and use this opportunity to look for such songs for teaching and performance; where children express negative feelings towards good music, the teacher will consider strategies of helping them appreciate such music.
Relaxation and enjoyment	All musical activities should be performed within an atmosphere full of relaxation and enjoyment.	All musical activities should be performed within an atmosphere full of relaxation and enjoyment.	All musical activities should be performed within an atmosphere full of relaxation and enjoyment.	Teachers should observe how children respond to music. All music they enjoy should form part of their repertoire.

ENJOYMENT AND ENHANCEMENT OF OTHER CURRICULAR ACTIVITIES

Language activities	2-3 Years	4-5 Years	5-6 Years	Assessment
Objectives Oral skills	Learn simple lullabies from different regions of Kenya.	Children share lullabies from their own cultures, and learn at least three of them in groups.	Children will share songs from their community; one song will be selected to teach the whole class; the song will be presented to the school during assembly.	Assess the articulation of the lyrics of the songs.
Reading Readiness	See visual aids with the theme of the song they are singing; perform singing games that involve hand movement from left to right.	Sing the sounds of letters they are learning to the tune of a well-known song; perform singing games that involve hand movement from left to right.	Children will make up a short song on newly learned words; perform singing games that involve hand movement from left to right; also perform singing games that involve the crossing of hands as well as the crossing of legs.	In addition to assessing actual reading readiness, the teacher will assess the children's ability to move their hands from left to right. Assessment will also involve determining the ability of children to do the action and sing. Finally, the teacher will assess the extent to which using the song facilitates the main objective of reading readiness.

Writing Skills	Learn how to hold shakers; do finger rhythms as they sing (e.g. One little, two little, three little Kenyans).	Learn how to hold shakers and marimba sticks.	Learn to tap a drum with fingers; play shakers as they sing the song above.	Assess the ability of children to hold the musical instruments and play them; assess the extent to which the activities improve their ability to hold a pencil and write.
Mathematics Activities				
Objectives Classification	Children will learn the names of different musical instruments. Children will also engage in musical activities involving alternate singing and pausing, pointing to musical objects, touching musical instruments and remembering their names.	Children will group small drums, shakers and kayambas; they will then say how many instruments are in each group. Children will also engage in musical activities involving alternate singing and pausing, pointing to musical objects, touching musical instruments and remembering their names.	Children will group different instruments according to their types; they will then describe the sounds made by instruments in each group. Children will also engage in musical activities involving alternate singing and pausing, pointing to musical objects, touching musical instruments and remembering their names.	Assess children's ability to place objects in their right context either by naming or by actual placement. Assess their ability to sing and pause at the appropriate moment; also assess their ability to recall, point to objects and touch them.
Number	Children will sing counting songs; they will name body parts corresponding to the number they are learning (such as 2 feet, four fingers) **Suggested Resources**: *Moja, mbili, tatu; agenge, aeng; one little Kenyan;* they will perform finger rhythms as they sing.	Children will sing counting songs from their home cultures. They will learn one of the songs and accompany the singing with finger patterns denoting whatever number they are singing about. Children will sing in groups of in threes, then fours, fives and subsequent numbers.	Children will sing counting songs or chant numbers in their home dialect; one child will be chosen to teach the class a counting song or chant from their cultures; Children will play steady beats on drum corresponding to numbers called out be one of them. Children will sing in groups of threes, then fours, fives and subsequent numbers	Assess the children's ability to grasp the concept of number. Also assess their ability to relate the concept of number with the song they sing, through asking appropriate questions.

Measurement	Children will stretch their hands to varying degrees of width. They will also crouch and then stretch out gradually.	Children will tap on a big drum, then a small one, and imitate the sounds produced by each drum. They will then stretch out gradually until they reach their full height.	Children will make themselves small as they sing about small things, then stretch out to their full height and sing about something big.	Assess children's ability to understand measurement through the corresponding musical abilities. Assess their use of terms indicating relative height.
Science Activities				
Objectives Experimenting	Explore sounds by touching then striking different sound-producing instruments; Discover properties of voice by singing softly and loudly.	Play drums of different sizes and describe the sounds in terms of which is lower and higher in pitch.	Singing a song using different registers of the voice; playing drums of different sizes and describing the sound; passing a spoon across five bottles containing water at different levels.	Assess children's ability to play the various instruments and comparatively describe their sounds.
Observation	Watching the teacher mime a song and then repeating the process.	Watching the teacher move to an activity song then naming the song and repeating the actions.	Moving in ensemble; one child leads by doing different movements as the others follow.	Assess children's accuracy in observation by their ability to reproduce what they have witnessed.
Hypothesising	Teacher makes a sound of a child crying; children are asked to identify the sound; they begin to reason as to why the child could be crying; they sing a lullaby to comfort the child.	Children will be shown two drums, one big and one small. They will be asked which one is likely to have a louder sound; they will then play both and discover which one is louder.	Children will hear the sound of a drum beating in different ways. They will be asked why the sound is different in each case; they will then discover that when hit with different parts of the body, the drum will have a different sound.	Assess children's ability to reason out the issues they are asked to address; also assess their musical progress in terms of their improvement in performing the various musical tasks.

Identification	Different children will hide behind a screen and talk; children will be asked to identify who is talking; children will identify different sounds such as knocking on the door and banging a table.	The teacher hides behind a screen and taps different surfaces, as the children identify the sounds; finally she taps a drum, a kayamba and marimba, and children identify the sounds; one child takes over the tapping as the others identify the sounds.	Children listen to a tape with instrumental music (on easily identified instruments such as a drum, kayamba or shakers and identify the instrument being played; One child then takes over the tapping as the others identify the sounds.	Assess children's ability to identify the musical sounds; assess their ability to identify other objects presented to them, related to the field of science.
Physical/Psychomotor Activities				
Objectives Swaying Walking Jumping	Children sway to the rhythm of a lullaby; Children walk forward and backwards to the actions of a song.	Children walk to the rhythm of a song; Children bounce a ball to a steady beat.	One child plays drums to a steady beat as the rest of the class marches to the beats; Children jump, dance or stamp their feet to the rhythm of a song.	Assess children's coordination skills as they perform the various activities.
Environmental and Social Activities				
Objectives Work done by Family members	Children sing a lullaby (mother's work); they also sing an activity song (e.g. *Kweya*- all members of the family sweep the house when it is dirty).	Children sing a lullaby; they also sing a work song (e.g. *Mama mbe tsimbindi*).	Children sing a work song (e.g. *Dayo Luongi*) and imitate the sifting of sorghum; they also perform *Ndumaga kondo gakwa,* to signify weaving a basket.	Assess children's performance of the tasks required by each song; assess their coordination of the singing and actions; assess their ability to grasp the message of the song by discussing the lyrics of the song.

Courtesy	Children greet one another as they sing a song (*Good morning*)	Children share their culture's ways of greeting and saying thank you. They sing the song *'Hodi'*	Children share their culture's ways of greeting, saying please and sorry. They sing the song *'Jambo Bwana.'*	Assess children's performance of the song (coordination, diction, performance of actions). Assess their knowledge of courteous words and their use.
Our Country	Children learn the name of our country; they sing one verse of the national anthem.	Children learn about our country and sing the national anthem; over 8 weeks they learn the names of each province and sing a lullaby from each province.	Children learn about our country; over 8 weeks they learn a song from each province and play a simple instrument from each province.	Assess children's ability to sing and play the various instruments. Assess their knowledge of our country by asking appropriate questions related to the songs they sing.
Foods We Eat	Children name the foods they eat at home; they sing "*Mucere ni Mwega*" and *'Mama nipe mayai'*	Children sing the song *'Iyombela'* as they name the different foods eaten by different communities in the country.	Children sing *'Iyombela'* as they name different foods eaten. Each child also holds a musical instrument from the different Kenyan communities. The respective child plays the instrument when the community is named in the song (e.g. *Wadigo wala kaimati* … they play a kayamba.	Assess children's ability to sing the songs and perform actions in the singing games; assess their knowledge of the foods they sing about by asking questions related to the songs they sing.

Animals and Birds in our Environment	Children look at pictures of animals and birds. They sing '*Mabata madogo*' as they look at a picture of ducks. They also sing '*Old MacDonald had a Farm*' and make the sounds of the different animals in the farm.	Children hold a discussion about domestic and wild animals. They talk about how these animals move and demonstrate their movements. They sing and move to '*Ng'ielo Jadhogre;*' *Tokerelo Meriya*	Children discuss domestic and wild animals. They provide their culture's names for different animals. They share songs about animals and birds. **Suggested resources:** *Wangware* *Nyagweno* *Rao Rabet* *Kalimng'ombe*	Assess children's ability to sing the various songs and perform the related actions. Assess their knowledge of the animals they sing about by asking appropriate questions related to the songs they sing.
Art and Craft Activities				
Objectives Awaken imagination and creativity	Children will sing any action song of their choice, performing the requisite actions as they sing.	Children will model a drum or other musical instrument; Children will draw a baby on the mother's back after they sing a lullaby.	Children will fashion different musical instruments out of clay or cardboard.	Assess children's level of imagination by considering the tasks they have performed in relation to what they were asked to do.
Appreciate different cultures	Sing '*Nyambaga kondo gakwa*' before they weave.	When making materials out of clay, sing a song from the particular community the class is learning about.	Make sisal skirts as indigenous wear for certain communities; sing a song from that community.	Assess children's understanding of cultural diversity by asking questions about the cultural activities performed by the community they are studying.
Appreciate and use local materials	Children will create sounds by tapping the table as they sing.	Children will tap a bottle with a spoon to create rhythm.	Children will place seeds or small stones in a tin and play the improvised instruments in accompaniment to singing; they will also tap plastic plates with spoons to create rhythm.	Assess children's ability to improvise on musical instruments using the objects in their surrounding.

A Sample Lesson Plan for Music

Age	Objectives	Activities	Duration	Title & Purpose of song
2-3 Years	Develop coordination and control of body muscles; appreciate our cultural heritage; Learn about family members	Teacher holds a doll and asks children what she is holding; teacher and children talk about a baby and what he does; they discuss how babies communicate (crying, moving). The teacher then sings the song about three times, with relevant actions; the children then sing, as the teacher listens and corrects any anomalies	15-20 minutes	*Mwana Kona Ndolo* Lullaby. Helps children internalise the communicative aspect of song; help them develop expression as they calm the baby; introduce them to rhythm as they rock the baby to the pulse of the song. Introduce children to music from the Luhya culture.

6.3 Discussion on the Programme for Musical Development of 2-6 year olds

The following section gives a background on the current implementation of the Guidelines, and against this backdrop, discusses how the proposed programme can improve the implementation of Music and Movement in preschool education in Kenya.

6.3.1 Current Implementation of the Guidelines for Music and Movement

According to the findings of the study, the guidelines for Music and Movement are currently implemented in a once a week musical activity involving the whole school, where musical activities are held in the school playground. The findings also indicate that the main objectives for the musical activities are relaxation and enjoyment, and social development. Whereas these objectives are met to some extent, observations reveal that due to the numbers involved in the activities, little attention is paid to individual children. Although the teachers are all supposed to be part of the activities, the findings reveal that

they do not always take part as a group; hence a few individual teachers take charge of the activities. This leads to the conclusion that there is need to adjust the current mode of musical performance in order to cater for all the children.

The corporate activity may be the key reason why musical activities are mainly confined to singing and moving, as found during the study. Due to the obvious challenge of providing adequate instruments and monitoring instrumental performance and other creative activities within the current set up, corporate singing and movement form the core modes of performance in the preschool musical activities. This arrangement of Music and Movement has further implications on the planning of musical activities and the provision of developmentally appropriate musical activities.

Concerning variety of repertoire, the findings revealed that the most common musical activity children experienced entailed the performance of nonsensical chants. Whereas this is an important component of children's musical repertoire (Campbell, 2002c), and is a common form of children's musical play (Welch, 2006a), there is need for more varied activities in order to cater for holistic musical development. One important resource that was found missing in the musical activities was multicultural, indigenous Kenyan music. Also evident from participants' (teachers) responses was the designation of music as either 'for enjoyment' or 'for learning', suggesting a need to view all music in terms of its potential to contribute to educational and child development in its many facets.

The application of music to other learning activities, while existent, was found to be rather minimal, particularly in the middle and pre-unit classes. Where it existed, it was either confined to introducing a lesson (such as chanting a poem on 'water' to signify the start of environmental learning activities), and, for the younger children, singing a counting song or chanting about an activity. The findings with regard to use of music in other activities suggested that as children approach pre-unit, they use music less in their learning.

6.3.2 Implications of the Current Implementation of the Guidelines on Multicultural Music Education in Early Childhood Education

As noted above, 14 of the 15 objectives listed in the guidelines target education in music, in order to develop music as a learning activity. The fact that teachers earlier indicated

that music and movement is taught once a week (see section 4.2.1, p 74), implies their awareness about a designated time in the school programme when musical activities are to be geared towards musical growth. However, as noted in sections 4.4.1 (pp 84-85) and 4.4.3 (p 87), one of the least engaged-in activity is the performance of multicultural music, particularly from indigenous Kenyan cultures. Since, according to the teachers, the Music and Movement session brings the school together to perform what teachers have been individually teaching their classes during the week, it is evident that multicultural music, especially indigenous music from Kenya, and that from other countries, is hardly taught in the preschools. This is in spite of the fact that the preschool guidelines for Music and Movement clearly state an objective towards developing an awareness of the Kenyan cultural heritage.

This matter has been addressed in the study, and while teachers have not explicitly stated that there is a gap in this issue, they have implicitly suggested some possible reasons why the situation is as it is (e.g. section 4.4.3, p 87). However, due to the apparent lack of multicultural music in the preschool programme in Nairobi city council preschools, it follows that children's education in their own cultural heritage is limited. This is a dismal situation, given that their very sense of identity as persons (Miller, 1973), as well as their national identity (Folkestad, 2002), hinges on their awareness of their place as individuals and citizens of Kenya as a country. Not only is this the case, but the most important aspect of this awareness of one's identity is the ability to embrace and coexist with others from different cultural communities. Furthermore, the importance of cultivating a peaceful coexistence of citizens in a country that is just emerging from a threatening situation (Kiplagat, 2008) that compromised the fragile socio-cultural fabric which describes Kenya (Opondo 2000) cannot be overstated. While those living in urban areas may tend to downplay ethnicity as a minor facet of one's identity[3], the fact that children develop awareness of cultural diversity by the age of 4 (Daly, 2004), is an indication that rather than downplay and ignore our cultural diversity as a country, we should celebrate it by identifying our commonalities and celebrating our differences (Njoora, 2000; Welch and Adams, 2003).

[3] One teacher participant in the study, explaining her earlier view on teaching multicultural music in urban settings

6.3.3 Strengthening the Existing Guidelines for Music and Movement to Enhance Education in Music and Education through Music

The most basic improvement on the Guidelines, resulting from findings of the study, is the need to have Music and Movement activities organised separately for each different age group at least three times a week. This would cater for provision of developmentally appropriate, relevant and organised learning activities for all age groups in the preschool. The corporate nature of the once a week Musical and Movement session was thought to contribute to most of the other challenges witnessed in providing progressive and planned musical experiences for the children. Although teachers argued that they sometimes used time allocated to other learning activities to teach children new songs, the fact that the sessions were scheduled for other activities implied that music received rather inconsistent attention in the curriculum. However, if sessions are scheduled for musical activities, they are more likely to be used for the attainment of musical goals. Ample time is necessary for the realisation of musical growth and development (Scott-Kassner, 1999).

There is need to consider how to ensure that relaxation and enjoyment also leads to musical growth. Teachers need to ask themselves how children can grow through the musical exposure they receive in school. Since the guidelines provide at least 14 objectives addressing education in music, much more should be done to provide a variety of musical experiences for the preschool learners. The 14 objectives imply the need to accumulate and develop a variety of resources; for instance, to be able to provide children with experiences leading to appreciation of global cultures and international consciousness, teachers require repertoire of music from other countries in order to achieve this objective.

Relevant resources are also necessary to enable children to appreciate Kenyan heritage and develop national consciousness. Additionally, in order for children to identify and play simple musical instruments, they need to have an adequate supply of these instruments. Findings reveal that preschool teachers are expected to develop their own teaching materials. They are therefore expected to construct musical instruments for the children in their classes. Most teachers cited lack of time as the greatest limitation to constructing these instruments. It is also likely that they may lack the requisite financial resources, and access to the raw materials for constructing the instruments. In light of

these findings, it is not surprising to find that teachers do not have musical instruments for the music sessions. However, since instrumental performance is one of the objectives of Music and Movement, and an important resource for developing children's listening and creative skills (Young & Glover, 1998), there is need for school administrators to consider how schools can obtain a set of instruments, which can be used by all the children during their individual class sessions. In addition, in order for children to create their own songs and movement implies the need to have some space in which they can play around with sounds and their own voices, as well as manipulate their bodies in creative movement.

Among the necessary resources a school is expected to have, according to the Guidelines, is a Music Corner. During observations, it emerged that none of the schools visited had this facility. The most that was found on display was a picture of an indigenous Kenyan musical instrument in a classroom. The need for an area designated for musical activities is crucial for the development of creative skills. Seefeld (1980) suggests that where there are space constraints, as is the case in many Kenyan preschools, a mobile music corner should be set up for use when it is required, then dismantled after the session. Such a corner should have musical instruments, a music system (such as an audio cassette player or a CD player that is basic enough for children to operate) and a sound box, made out of wood or stiff cardboard, in which children can sit and experiment with sounds. Other resources for the music corner include sisal skirts, scarves, and hoops made out of hosepipe. Children can find creative ways of using these materials under the guidance of teachers, whose main responsibility in this case should be to allow the children to dominate and maximise the sessions in musical play.

The different musical genres expected to be part of the preschool music programme include nonsensical chants and songs, indigenous, multicultural Kenyan music, songs from as many global cultures as can be accessed, and instruments from different parts of the country as well as other countries. This implies the need for preschools to invest considerable resources towards the development of music. However, it would be a worthy investment that would not only impact children's musicality, but expand the learning of all other activities.

The current status of music in other learning activities suggests the need for more open minded approaches to music education, and the need for creative approaches towards integrating music, particularly multicultural music, into these activities. The proposed programme above provides some general ways in which the skills and activities gained in musical activities can be applied to learning in other areas. The guiding principle is to view musical activities from the perspective of their contribution to overall learning. For instance, rather than confining indigenous songs to musical activities *per se*, they can provide a rich learning resource once the children have mastered them. When learning about animals, an indigenous song can be sung in the course of the lesson. To understand about Kenya as a country, the music from different regions of the country can provide an effective learning resource. Video clips of performances of music from these regions can provide firsthand information about them, which would be a more effective learning tool than a verbal description of the same idea.

Developing children's competencies in the three ways of interacting with music, namely listening, performing and creating, applies to most other learning activities. Listening to music before performing it develops the discipline of listening, which translates into listening to instructions, listening to stories, and listening to extra-musical sounds, which is important for enhancing science activities. The development of performance etiquette is necessary for the social development of the child. As he is accepted on account of his musical skills, the child gains confidence in relationships with other children and society as a whole (Pugh & Pugh, 1998). Different modes of performance develop different skills. The participation in call and response activities initiated and executed by the children themselves, helps them develop a sense of pulse. This is not only the most important sense in musical performance (Nzewi, 1999); it also translates to language development, as speech is made up of rhythmic interactions between sound and silence (Njoora, 2000). The child also learns to appreciate rhythm as a basic element of life, which is applied in walking, moving to music, performing most daily tasks and reading aloud. Eventually, the child develops a keen sense of musical coordination.

Creativity is a widely used term, and the most important way of indicating to the teacher the child's increasing understanding of musical skills and concepts. As children create their 'pot-pourri' songs (Welch, 2006a & b), move creatively or explore instruments, teachers get an insight into what the children are absorbing in the course of musical

activities. They also get to discover other musics children are enculturated into, through giving them opportunities to perform the music they experience at home and other places away from school. The need to assume a creative approach to musical development not only applies to the preschool children, but to the teachers as well. Teachers who take the time to absorb what children know learn a lot from them[4]. Furthermore, to create a child-centred learning environment, the use of children's own songs to develop their musicality accords them greater confidence to express themselves. Fostering uninhibited performance and freedom of expression in children is important for their emotional development. Creativity is important for the development of artistic skills, scientific competencies and language development, hence cognitive development. Extending the use of tuned and untuned percussive instruments into science activities develops a child's sense of curiosity, causing them to widen the scope of their experimental activities. The same skills can be applied to mathematical activities. As children come up with creative ways of counting (such as beating a pulse on a drum instead of chanting from 1 to 10), they develop a greater interest in number work, while at the same time keeping up their musical skills.

From the foregoing, it is clear that preschool education has great potential for developing the whole child, depending on the approach taken to teaching and learning. However, the most important person in initiating these approaches is the teacher. Backed by the school administration, and the scope given to parents, the teacher can attain great heights in developing the whole child, through guiding them in their activities, as well as giving them opportunities to explore and express their growing musicality. Additionally, training institutions need to adopt a creative rather than prescriptive approach to teacher training. Teachers should be given the opportunity to come up with creative ways, yet backed by strong theoretical bases, of solving educational challenges. In so doing, the problem of increasingly academic approaches to preschool education (Koech, 2003; Branyon, 2002) would be addressed. The above programme challenges teachers to 'push their boundaries and feel what it is like to be a little child with no skills'.[5]

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[4] An informal conversation with Mrs Catherine Kirori, Mugumo Day Nursery head teacher on 21st November, 2007.

[5] Quoted from Elinor Tolfree, a teacher involved in training teachers in gamelan, an ensemble of percussive instruments

Assessment

In order to consistently follow children's musical growth, there is the need to keep records of their musical development. This is best done by observing and noting their participation in each musical session. Examples of points to note and record would include individual level of participation in corporate singing; ability to lead a song or follow a leader; ability to sing on one's own; with time, the quality of one's individual singing; the rate of mastery of new songs; ability to move without inhibition; coordination of singing and moving; ability to handle a musical instrument; ability to move or (and) play an instrument in time to a song; ability to play in time with a group; ability to lead a group in instrumental playing; and indication of creativity in singing, moving or playing.

Assessment of the use of music in other learning activities should focus on the extent to which the objectives of the other learning activity have been met. Music is, in this case, a catalyst in the attainment of learning objectives for the other activity. However, the teacher should be able to determine to what extent the employment of musical competencies has impacted on the attainment of the extra-musical objectives. The constant awareness that musical activities are in use, helps the teacher to maintain high standards of musical performance, thus enhancing education in music while attaining extra-musical goals. The same concept is used, for instance, when reading a mathematical problem to be solved. The teacher does not compromise on reading skills merely because the objective to be attained is mathematical. Likewise, while naming family members in environmental and social activities, children are taught to pronounce each word clearly, to ensure proper language development. In the same way, musical skills employed in other learning activities should always be developmentally appropriate, culturally relevant and directed towards improving children's musical competencies.

CHAPTER SEVEN
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

7.0 INTRODUCTION

As the final chapter of this study, the research question and objectives are restated. The study is then concluded, after which implications of the study for educators, learners, parents and policy makers are considered. Finally, the chapter ends with suggestions for further research.

7.1 Summary

This study set out to investigate certain issues, based on the following question:

How can music, a key component of preschool education, be organised, developed and taught in Kenyan preschools, in ways that are culturally and developmentally appropriate and relevant?

Several objectives, stated below, were formulated to address this question:

1. To establish the purpose of music and movement in the curriculum;
2. To identify the musical activities taking place in preschools during Music and Movement;
3. To determine whether and how music was used in other learning activities besides Music and Movement;
4. To identify the types of music used in preschools in Kenya;
5. To outline criteria for selecting and using music material for 2 to 6 year olds; and
6. To develop a programme for the use of songs and singing games to facilitate knowledge acquisition and skill development in music for 2 to 6 year olds.

The study was guided by the following null hypothesis

H_0 There will be no significant difference in learners' musical performance before and after being involved in a variety of selected multicultural musical activities.

The findings of the study revealed that music and movement were interpreted as a learning activity which should result in enjoyment and relaxation. Although this was found to be a valid objective, the teachers' perspective of enjoyment suggested activities that did not require deliberate planning and developmentally progressive learning.

The choice of activities as well as the repertoire used was dependent on several factors, namely training, teachers' own musical orientations, the availability of the teaching materials, as well as economic resources the preschool had. Other more implicit factors included teachers' attitudes towards certain types of music, parental support or attitudes, and the support from the school administration.

The most important criteria to be applied to the selection of teaching resources included those that addressed developmental stages (although the need to appreciate individual differences was acknowledged), cultural relevance, a variety of materials that engaged the cognitive, affective and psychomotor domains, as well as materials that the children enjoyed yet challenged them sufficiently to ensure progressive learning.

7.2 Conclusions

Education in music and education through music were both found to occur when the integrity of music as a discipline was preserved. In this way, learning became either an experience of the elements of music, or the application of these elements to foster understanding of other curricular areas.

Finally, multicultural music was found to promote another important aspect of music, namely its delineated meaning. This leads to the understanding of the children's cultural origins and that of their peers. It was also apparent that multicultural music played an important role in education, therefore its inclusion in music and other learning activities was found to be legitimate.

The rejection of the null hypothesis, for the most part, served to enhance the argument that learning progressed in phases, and that it became most effective when this important principle was adhered to. Additionally, it became clear that music and movement was an important learning activity, which should no longer be viewed peripherally, but brought to the centre of education due to its ability to integrate well with other learning activities.

Music as a discipline was also validated through the children's positive response to its elements and the various activities which encompasses composing, listening and performing.

7.3 Evaluation of the Theoretical Framework in Light of the Study Findings

The theories used in the study were the cognitive developmental theory, addressing phases and stages of learning; the modes of representation theory addressing learning strategies; and, the theory of aesthetic functionalism, which provided a framework for the use of multicultural music. The point of convergence of the first two theories was play, which provided the context for their application, although it was viewed in somewhat different perspectives within the theories.

The Cognitive-developmental theory as proposed by Piaget and Inhelder (1969) states that a child's intellectual functioning is qualitatively different at various stages of development. The most important aspects of the theory as applied to the study were symbolic play as the principle means of assimilating and accommodating musical ideas, as well as appreciating the fact that children's progressive growth required appropriate teaching materials and approaches.

The theory of modes of representation as propagated by Jerome Bruner (1966) proposes three ways in which children process information (or represent meaning), namely enactive representation, iconic representation and symbolic representation. Through the theory the importance of the enactive mode of knowing for the youngest preschoolers was emphasised. However, the findings suggested that as teaching strategies, the two subsequent modes (iconic and symbolic representation) need to be strengthened. Play as point of convergence between the two theories was found to be applicable in reality.

The theory of Aesthetic Functionalism proposes that meaning (aesthetics) in music is derived from the role it plays (function) in the life of those who make it. This theory was applied to the study in a bid to understand musical preferences and tastes, particularly among the teachers, which was thought to influence their choice of certain musical types over others. It therefore provided a basis upon which to evaluate suitable multicultural songs for the preschool programme.

7.4 Recommendations

This sub-section outlines various recommendations made to policy makers, head teachers, teachers, parents and children based on the findings of the study.

7.4.1 Implications for Policy Makers

The findings of the study confirmed the important role policy plays in directing the course of education by shaping educational practice. The extent of influence of policy on music education and musical practices in schools, revealed the scope in which music education is important to Kenya as a country. To this end, therefore, the study made the following recommendations:

1. that assessment of the effectiveness of multicultural music in schools be carried out at national level;
2. That teacher training be assessed in terms of the extent to which music and movement is effectively taught to teachers under training;
3. That the already collated resources for multicultural music be reviewed and presented to teachers in forms they can access; in this case, music should be recorded and aired over the media on a frequent basis to help teachers access it
4. That schools be protected by policy, from excessive interference by outside influences, and where it is necessary for interference, channels through which issues can be addressed be made clear;
5. That the government spend some resources to equip preschools with well made Kenyan instruments for the children's use. The expectation that teachers should make their own musical materials has not borne fruit due to the challenges they face, chiefly lack of time and materials.

7.4.2 Implications for Head Teachers

During the study, it was evident that differences between the schools visited could be attributed, largely, to the administration. Recommendations for head teachers entailed the following:

1. The need to take a personal interest in music and movement and support teachers in their work by availing school resources. The buying of audio cassette players and CD players would ease the teachers' work, as well as expand the media through which children can access musical knowledge;

2. Evaluate the effectiveness of policy through assessing the effectiveness of teaching programmes in their schools. As the link between teachers and policy makers, they need to speak out for good practice and communicate shortcomings;
3. They need to inculcate in the school community a positive attitude to all music, both local and global, in support of the teachers and children as they make this music.

7.4.3 Implications for Teachers

The study found that much of what goes on in preschool music education can be attributed to teachers through their personal philosophy of music education, their attitudes and practices. Recommendations for them included

1. Formulation of personal philosophies on what they would like to achieve in music education;
2. Planning for every musical activity and formulating overt objectives they can assess;
3. Willingness to learn more about the music of Kenya, and other global forms, from which they can access repertoire. They should also collaborate with specialist music educators at any given opportunity to share ideas on improving children's musicality;
4. Assessing the current music programmes and being brave enough to speak up for what works, in their capacity as the main disseminators of knowledge;
5. Talking about music with the children, in order to develop their musicality and assess their growth;
6. Taking a keen interest on the children's musical enculturation from different sources and using it to find points of connection for introducing new material.

7.4.4 Implications for Parents

Parents, as those who shape the child's first view of the world should

1. Introduce children to the world of music from an early age;
2. Take an interest in music of diverse types, which they should sing to their infants, and later avail to them in other forms, especially as recordings;
3. Help their children to develop healthy attitudes towards people from different cultures and help them respect their music;

4. Take personal interest in their children's musical growth by interacting with teachers and attending school functions, where they should observe their children's participation in music;
5. Avail opportunities for their children's musical development from an early age, according to their financial ability.

7.4.5 Implications for Children

In view of the amazing capabilities young children have of responding to music as well as making it they should be able to

1. Enjoy music for all the fulfilment it brings them;
2. Explore all avenues of their musicality;
3. As they grow older, learn to cultivate disciplined practice in music;
4. Be open to learning music from different cultures.

7.5 Implications for Further Research

In the course of this study, several possible research areas for future investigation came up. Although not exhaustive, the list includes

1. Studies on differences between preschool children's singing and musical development with respect to different cultural groups in Kenya;
2. Cultural Influences on preschool children's musical development;
3. An application of Gardner's Theory of Multiple Intelligences in the context of Kenyan preschools;
4. Parental influences on Kenyan children's musicality from birth; and,
5. Symbolic representation of musical ideas in early childhood.

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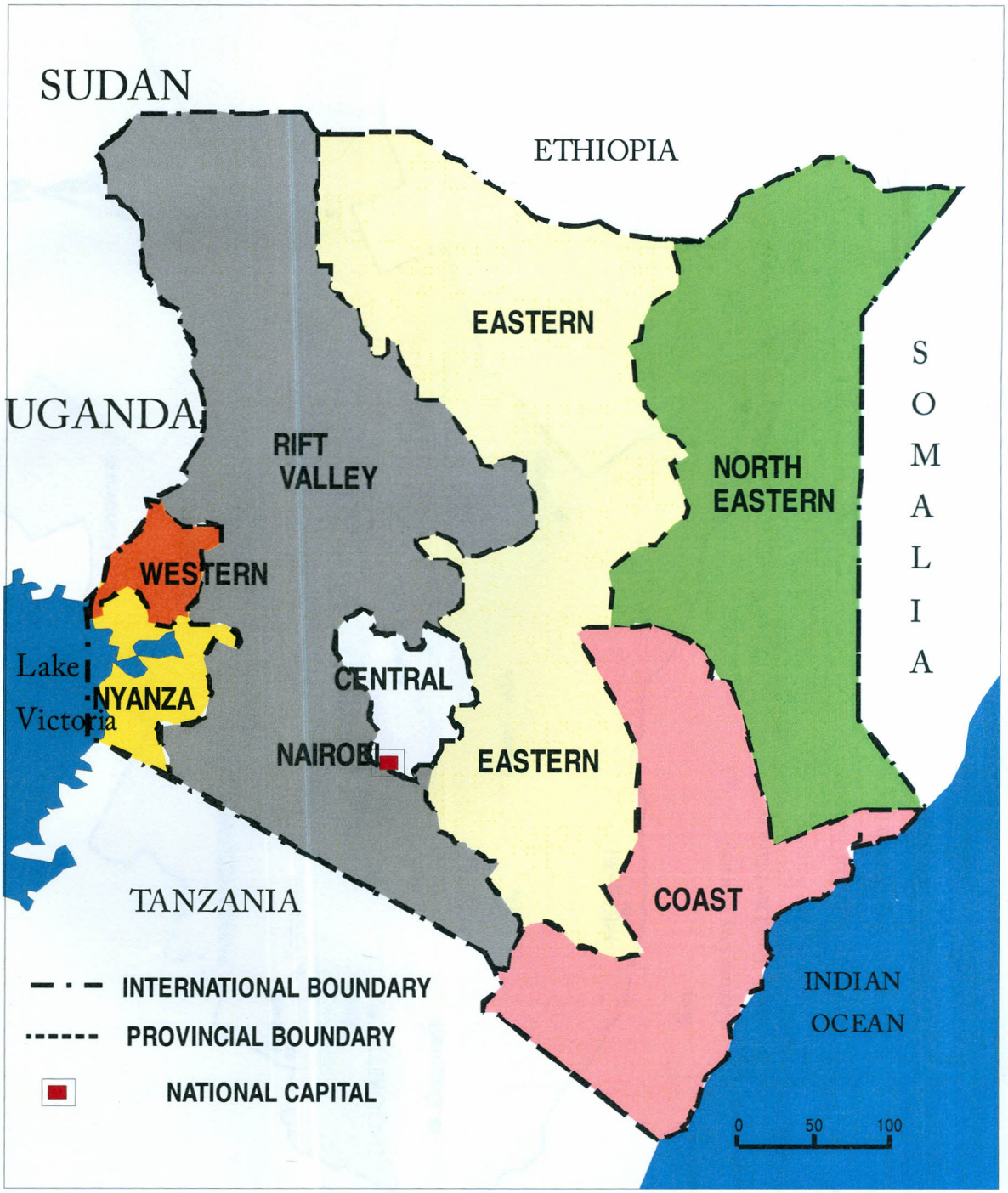
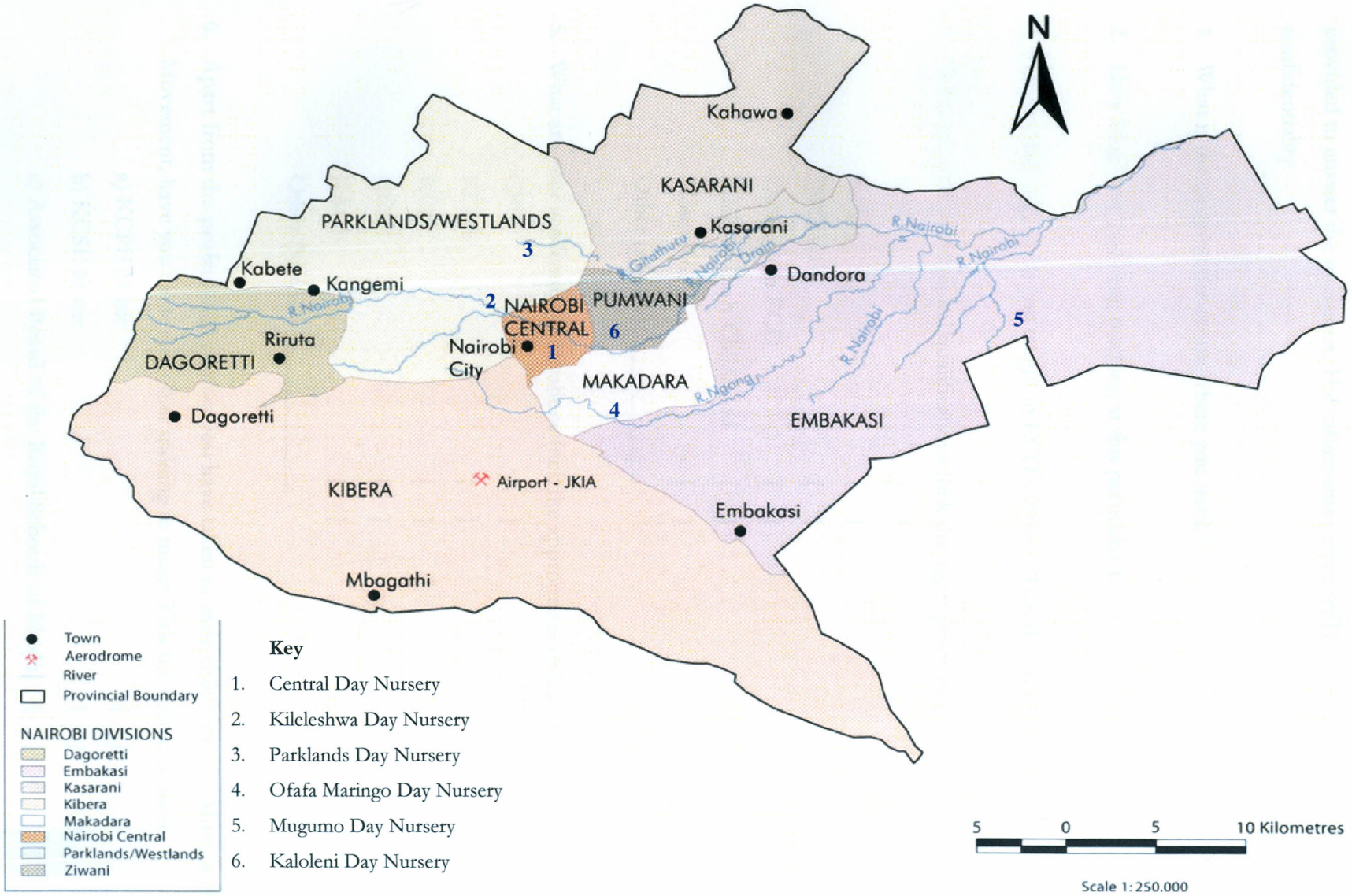
APPENDIX A1: Map of Kenya

Figure 1: Plate Showing Location of Nairobi City, Kenya (www.mapskenya.com)



APPENDIX A2: Map of Nairobi

Figure 3: Location of Pre-schools Sampled for Quasi - Experiment (www.mapskenya.com)



APPENDIX B: Questionnaire for Preschool Teachers

Please answer the following questions to the best of your knowledge. Use the space provided to answer the questions. The information given will be treated with utmost confidentiality.

1. What is the name of the centre where you teach?

2. How long have you been teaching at this particular ECD centre?

3. How many years have you taught in ECD centres? (Tick the correct response).

4. What are your professional qualifications (tick the appropriate one).

UT	[ ]
KHA	[ ]
DICECE	[ ]
Diploma in ECD	[ ]
B.ED in Early Childhood	[ ]
Montessori	[ ]
Other (specify) _____	

5. What are your academic qualifications (tick the appropriate response)

CPE	[ ]
KCPE	[ ]
KCE	[ ]
KCSE	[ ]
KACE	[ ]
Other (Specify) _____	

6. Apart from the professional courses you have taken in early childhood for Music and Movement, have you taken any other training in music Tick the correct answer

a) KCPE Music	[ ]
b) KCSE Music	[ ]
c) Associated Board of the Royal Schools of Music	[ ]

d) Other (specify) _____

e) None [ ]

B. TEACHING ENVIRONMENT

7. What category of children are you currently teaching? (Tick the correct answer, or state if your school divides the classes in a different way).

   a) 0-2 yrs (crèche) [ ]

   b) 2-3 yrs (baby) [ ]

   c) 4-5 yrs (middle) [ ]

   d) 5-6 yrs (pre-unit) [ ]

8. a) How many children are in your class? Boys_____ Girls_____

   b) What is the average age of the children in your class? Boys_____ Girls_____

9. How many times in a week do you teach Music and Movement?

   a) Once [ ]

   b) Twice [ ]

   c) Other (specify) _____

10. Where do you hold Music and Movement classes? (tick the right answer)

    a) in the classroom [ ]

    b) in the playground [ ]

    c) in the school hall [ ]

    d) Other (specify) _____

C. CURRICULUM ENACTMENT

11. What activities do you commonly do with the children during Music and Movement sessions? (Tick a maximum of five)

    a) Sing songs [ ]

    b) Singing games [ ]

    c) Make and use simple instruments [ ]

    d) Listen and imitate environmental sounds [ ]

e) Dance [ ]

f) Create rhythm with body parts (fingers, hands or others) [ ]

g) Create simple songs with the children [ ]

h) Other (specify) _____

12. From where do you obtain your songs and/or games? (tick a maximum of 3)

a) Self [ ]

b) resource persons [ ]

c) the community [ ]

d) children in your class [ ]

e) other (specify) _____

13. Assign a number ranging form 1 to 4 to the following songs, in the order of the ones you like to use in teaching music and Movement. For the songs you use most, indicate the number 4. For the ones you use **least**, indicate 1.

English songs and games [ ]

Swahili songs and games [ ]

Vernacular songs and games [ ]

Other nationalities [ ]

14. Briefly explain possible reasons for your response to Question 13 above_____

15. What types of songs and games do you teach most often? (Tick a maximum of 3)

a) (Traditional (folk) songs and games [ ]

b) Religious songs [ ]

c) Popular songs [ ]

d) Patriotic songs [ ]

e) Other (specify)_____

16. Apart from the timetabled lesson for Music and Movement, do you teach it at any other time? (Tick one)

a) Yes [ ]

b) No [ ]

D. OBJECTIVES OF MUSIC AND MOVEMENT

17. Briefly show how you use Music and Movement in each activity below

a) Mathematics

_____

b) Environmental Activities

_____

c) Creative Activities

_____

d) Physical/Psychomotor Activities

_____

e) Language

_____

f) Music and Movement

_____

18. In your opinion, what are the 2 most important objectives of Music and Movement in early childhood development? (tick 2)

a) Relaxation and enjoyment [ ]
b) Social development [ ]
c) Cultural development [ ]
d) A foundation for later musical development [ ]
e) Other (specify) _____

Thank you for taking the time to respond to the questions.

APPENDIX C: Observation Schedule

Name of the ECD centre

Level of class (baby class, middle class/nursery, pre unit etc):

Ages represented in the class:

Description of learning venue (e.g. evidence of 'Music corner').

Title of song/game/musical activity

Brief description of performance

Aim/objective of performance:

If the song is new, how was it introduced?

Is the song/game/other activity appropriate for the age group (in terms of song content, movement pattern, melodic intervals and rhythmic complexity)? Briefly explain your answer.

Is there any evidence of **creating** within the performance?

How are the children's **listening** skills enhanced? (Is the emphasis on rhythm, melody, or both, or is any other approach used?

Give a brief commentary on the prevailing ambience (atmosphere surrounding) around the performance experience.

APPENDIX D: Interview Guidelines

1. What, according to you, is the importance of music and movement in the preschool?

2. What are some factors that encourage or hinder you from achieving your goals in the teaching of Music and Movement?

3. Describe your experiences in teaching Music and Movement.

4. What suggestions can you offer for the improvement of Music and Movement in the preschool?

APPENDIX E: Song and Game Analysis Sheet

(Partly adapted from Akuno, 1997b)

Title and language of Song/Game

Translation of its meaning

Age Level of Performers

Brief Description of Performance

Prevailing Rhythmic Motif

Scale in which the song/game lies

Range of the song

Melodic profile of the song

Type of intervals found in the song

If it is a game, what category does it fall within?

What types of movements accompany the game?

Possible use of the song/game (instructional promise) in teaching

APPENDIX F1: Sample of Treatment

Class	Song	Lyrics	Rhythm	Melody	Evaluation
Baby Class 2-3 yr	Mucere ni mwega	Number of times they hear before repeating it correctly	Ability to say words rhythmically Ability to sing in rhythm Performing actions in time to music	Ability to match the starting pitch of facilitator Ability to sing in tune throughout	Lyrics Action Melody Involvement Leadership (sing call) or Response
Middle Class 4-5 yr	Ng'ielo	Understanding of concept of python Ability to say the words of song	Say words in rhythm Come in at the right time with response Move to rhythm	Match starting pitch and keep in tune throughout song	Lyrics Action Call (Child to lead) Response Creativity with idiophone Accompaniment
Pre-Unit 5-6 yr	Machine ketsa	Say words Relay back understanding of concept	Say words in rhythm Pass stones in rhythm Ability to say words and pass stone in rhythm	Match starting pitch And maintain pitch throughout song	Lyrics Sing in tune Pass stones in time Whether child can lead Song

APPENDIX F2: Pre-test Score Sheet

Preschool

Class

Song

Name and Age	**Lyrics (Highest Score: 5)**	**Action (highest Score: 5)**	**Melody (Highest Score: 5)**	**Involvement in activity (Highest Score: 5)**

APPENDIX F3: Post-test Score Sheet

Preschool

Class

Song

Name and Age	Lyrics (Highest Score: 5)	Action (highest Score: 5)	Melody (Highest Score: 5)	Involvement in activity (Highest Score: 5)

APPENDIX G: List of Transcribed Songs, Games and Chants

1. Iyombela	Kiswahili activity song
2. Dodoma	Kiswahili activity song
3. Hombe	Luo Lullaby
4. Lala Mtoto	Kiswahili Lullaby
5. Mwana Kona Ndolo	Luhya Lullaby
6. Ndolo	Luhya Lullaby
7. Uu Mwana Koma	Gikuyu Lullaby
8. Kweya	Luhya Activity Song
9. Dayo Luongi	Luo Activity Song
10. Mabata Madogo	Kiswahili Activity Song
11. Mama Mbe Tsimbindi	Luhya Activity Song
12. Machina Ketsa	Luhya Stone-passing Game
13. Marobo	Luo Stone-passing Game
14. Rao Rabet	Luo Activity Song
15. Sikiliza Mama We	Kiswahili Activity Song
16. Tokerelo Meriya	Turkana Activity Song
17. Tunataka Rafiki	Kisawhili Activity Song
18. Mucere ni Mwega	Gikuyu Activity Song
19. Nyagweno	Luo Activity Song
20. Ng'ielo	Luo Activity Song
21. Ring a Ring O'Roses	English Singing Game
22. Making Melodies in my Heart	English Worship/Activity Song
23. One Little Kenyan	English Activity Song
24. Sanya	Kiswahili Activity Song
25. Amerire	Kalenjin Lullaby
26. Huwa	Somali Lullaby
27. Sansa Kroma	Ghanaian Play Song
28. Hodi	Zambian Activity Song
29. Zum Gali Gali	Israeli Work Song

List of Transcribed Chants

1. Nampenda	Kiswahili Chant
2. Kamares	Kiswahili Nonsensical Chant
3. Sinde Sindere	Kiswahili Nonsensical Chant
4. Omeena Superseena	English Nonsensical Chant
5. Wangware	Gikuyu Chant
6. Nyambaga Kondo Gakwa	Gikuyu Chant

APPENDIX H. Scores For Experimental and Control Groups

CLASS											
Baby (Exp)		Baby (Con)		Middle (Exp)		Middle (Con)		Pre-unit (Exp)		Pre-unit (Con	
Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test	Pre-test	Post-test
11	14	12	10	13	17	15	16	16	18	16	18
12	14	13	16	12	15	15	14	13	15	16	17
08	12	10	12	10	11	12	13	14	16	16	15
07	09	07	08	10	08	13	14	13	15	18	19
12	15	09	07	10	07	12	15	15	17	16	17
07	07	12	13	13	15	15	13	14	16	13	14
09	08	10	12	12	15	11	13	14	17	14	16
11	11	10	10	13	08	15	16	15	16	16	16
13	15	13	14	12	13	14	15	16	15	16	18
10	09	12	10	10	10	12	15	11	14	15	16
10	11	07	07	10	12			12	17	14	13
13	14	12	10	09	10			14	16	14	16
10	11	13	11	12	14			16	05	16	17
08	09	12	12	14	16			15	16	12	13
15	17	13	14	12	14			16	17		
08	07	11	12	10	12			16	18		
14	17			10	11			17	19		
12	15			14	12			16	15		
13	14							17	18		
15	15							15	17		
13	14							14	12		
16	15							10	12		
07	08							10	15		
13	16							14	16		
06	07							14	16		
11	16							15	18		
12	12							16	15		
06	08							17	15		
12	12										
13	14										
06	07										
12	16										