

**PARTICIPATION IN CHORAL MUSIC ENSEMBLES AND ITS
IMPACT ON MUSICIANSHIP AMONG MUSIC EDUCATION
STUDENTS IN SELECTED PUBLIC UNIVERSITIES IN KENYA**

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DECLARATION

This thesis is my original work and has not been presented for a degree in any university

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DEDICATION

This work is dedicated to all music educators, music students, performers, music trainers and instructors; to all who desire to have an additional way of looking at and improving their musicianship skills.

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TABLE OF CONTENT

DECLARATION	i
DEDICATION	ii
ACKNOWLEDGEMENT	iii
TABLE OF CONTENT	iv
LIST OF TABLES	vii
LIST OF FIGURES	viii
OPERATIONAL DEFINITION OF TERMS	x
ABSTRACT	xi
CHAPTER 1	1
INTRODUCTION	1
1.1 Background of the Study.....	1
1.2 Statement of the Problem.	3
1.3 Objectives of the Study	4
1.4 Research Questions.	4
1.5 Hypothesis.....	5
1.6 Rationale	5
1.7 Significance of the Study.	5
1.8 Scope and Limitations.....	6
CHAPTER TWO	7
REVIEW OF RELATED LITERATURE	7
2.0 Introduction.....	7
2.1. Overview of Music Education	7
2.1.1 Significance of Music Education	8
2.2. Musicianship	9
2.2.1 Dimensions of Musicianship Development.	12
2.3. Extra-curriculum Music Activities and the Development of Musicianship	16
2.4. Theoretical Framework	18
2.5 Conceptual Framework	20
2.6 Summary of the Chapter	20
CHAPTER THREE:	22
METHODOLOGY	22

3.0. Introduction	22
3.1 Research Design.....	22
3.2 Target Population	23
3.3 Sampling Procedure	23
3.4 Research instruments.	23
3.5 Pilot study	24
3.6 Validity and reliability	25
3.7 Data collection	25
3.8 Data Analysis	26
3.9 Ethical considerations	26
CHAPTER FOUR:	27
DATA PRESENTATION, ANALYSIS AND FINDINGS	27
4.0 Introduction.....	27
4.1. Students’ Questionnaires.....	27
4.1.1. Demographic characteristics of the sample.....	27
4.1.2. Participation in choral ensembles.....	29
4.1.3. Musicianship	34
4.1.4 Choral ensemble participation and musicianship.....	35
4.2 One-group Pre-test Post-test.	37
4.2.1 Analysis of Nella Fantasia (In my Fantasy)	37
4.2.2: Nothin’ Gonna Stumble My Feet	47
4.2.3: Tuishangilie Kenya.....	56
4.3 Pre-test	62
4.4 Post-test.....	63
4.4.1 Post-test score in the context of pre-test.....	64
4.5 Responses from lecturers’ interview.....	64
4.6 Observation.	66
CHAPTER FIVE:	68
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.	68
5.1 Introduction.....	68
5.2 Summary	68
5.2.1 Music education students and choral music activities.....	68

5.2.2 Choral music and acquisition of musicianship skills.	69
5.2.3 The impact of participation in choral music on musicianship.....	69
5.3 Conclusion.	70
5.4 Recommendations	71
5.5 Suggestions for further research.....	72
REFERENCES.....	73
APPENDIX A: QUESTIONNAIRE FOR MUSIC STUDENTS.....	76
APPENDIX B: INTERVIEW GUIDE FOR MUSICIANSHIP LECTURERS. 80	
APPENDIX C: CHORAL MUSIC PRE-TEST POST-TEST.	81
APPENDIX D: PRE-TEST POST-TEST RESEARCHER’S GUIDE	86
APPENDIX E: RESEARCH PERMISSION.	87
APPENDIX F: TIME FRAME OF STUDY 2019-2020.....	89
APPENDIX G: BUDGET	90

LIST OF TABLES

Table 4. 1: Demographic characteristic of the sample	27
Table 4. 2 The extent of Participation in choral music ensemble	29
Table 4. 3: Correlations.....	30
Table 4. 4: Choral ensemble categories	31
Table 4. 5: Auditions before joining the ensembles.....	32
Table 4. 6: Descriptive statistics for frequency of rehearsal	33
Table 4.7: Ease in sight-reading	34
Table 4. 8: Effects of ensemble rehearsal on music literacy	36
Table 4. 9: Correlations between music competency and participation in choral ensemble.....	37
Table 4. 10 Pre-test post-test mark distribution.	62

LIST OF FIGURES

Figure 2. 1: Integrated learning modalities. A representation of social constructivism theory.....	19
Figure 2.2 model of interrelated skill gaining processes. (Koome 2018)	20
Figure 4. 1: Respondents' decision to pursue music education as a career.	28
Figure 4. 2: Influence of decision to pursue music education career.....	29
Figure 4.3: Summaries of audition process activities	32
Figure 4.4: Learning methods during rehearsals.....	33
Figure 4.5: Styles of notated music that respondents participate in.....	35
Figure 4. 6: pre-test scores.	63
Figure 4. 7: Post Test results	63
Figure 4. 8: Pre-test/Post-test scores	64

LIST OF ABBREVIATIONS AND ACRONYMS

D.M.A	-	Doctor of Musical Arts
K.C.P.E	-	Kenya Certificate of Primary Education
K.C.S.E	-	Kenya Certificate of Secondary Education
K.I.C.D	-	Kenya Institute of Curriculum Development
K.M.F	-	Kenya Music Festival
K.U.C.C.P.S	-	Kenyan Universities and Colleges Central Placement Service
P.I.S.A	-	Program for International Student Assessment

OPERATIONAL DEFINITION OF TERMS

Aural Musicianship	Perception of musical sound through identification and differentiation.
Entry Behaviour	The level of competence as assessed after admission.
Choral Music	In this study, it refers to vocal and instrumental accompanied music
Musicianship	Effective application of music concepts in music making.
Music education students	Students that are enrolled for a Bachelor of Education [B.Ed. (music)]
Music Expressiveness	The ability to monitor and adjust one's musical thinking in action towards interpretation of a musical work.
Music Literacy	Ability to read and write music notation and articulate knowledge about musical elements such as sound, rhythm, and their characteristics
Music Productivity	The ability to reproduce creative sounds and sound combinations through a performance or notation.
Practical Musicianship	Knowledge in music applied into a musical performance.

ABSTRACT

Music, just like other arts requires time for practice. Despite clearly outlined objectives about practical music in the curriculum by the Ministry of Education, several music education trainees do not consistently exhibit the ‘musical’ part of their training. They give their practical music abilities, especially aural musicianship, little or no attention even after spending quality time with their instructors/teachers. This translates to relatively poor performance at assessment. Guided by Lev Vygotsky’s Social Constructivism theory, this study focused on establishing the extent to which music education students participate in choral music activities as well as examining the effects on participation in choral music. It also focused on assessing the effectiveness of using choral music instruction methods in acquisition of musicianship skills and determining the impact of participation in choral music on musicianship among the music education students. A quasi-experimental research design was employed where pre and post-tests were used. Through the use of purposive sampling techniques, the public universities that offer Bachelor’s degree in music education were considered. An interaction with the respondents who were the music education students at the selected public universities through the use of questionnaires, interviews, observations and focus group discussions, guided the data collection. An analysis through the use of descriptive and inferential statistics was guided by the research questions and objectives of this study. The findings were considered in general music practices that helped in finding out the impact of participation in choral music on musicianship among music education students in public universities in Kenya as they prepared to begin their careers as music teachers.

Key Words: participation, choral music, musicianship.

CHAPTER 1

INTRODUCTION

1.1 Background of the Study

According to Akuno (2012), participation in musical activities such as the choir develops an immeasurable depth of musical knowledge and skills. These activities expose one to music material that classroom music experience does not usually avail. Excellence in the acquisition of skill and sensitivity in performing music requires deliberate practice. In similar vein, Mbeche (2000), argues that there has been evidence of average and below-average performance in musicianship in the secondary level of music education. Apparently, what is reflected at the university level seems to be a continuation of the same trend of musical knowledge. A music teacher, having gone through the music training process, is expected to contribute immensely to the development of students' musicianship skills as per set music curriculum expectations. Developing a sensitive musical ear is of great importance since it forms a foundation through which musicianship skills are built (Mbeche, 2003). It can mainly be developed through daily encounters with musical sounds since music as an art, through the aural sense, appeals to human emotions.

Music as an art and a career option requires one to have some knowledge in various musical performance areas such as choral music. Facilitators of such areas which includes teachers of music are expected to be knowledgeable about the art of transmitting musical knowledge and skills (Akuno, 2012). They have to be 'musical' to influence the participants.

Participation in choral music involves a recruitment process known as audition. The qualifiers exhibit satisfying potential in singing and/or playing of an instrument(s) amongst other musical activities. Aural skills in this case are of paramount importance because it is the main channel through which auditions take place. Classification and placement into various voices are done and this sets the choir ready for practice. Other activities may include analysis of different music pieces with reference to styles and genres. This depends on the performance spaces with the audience and the occasions in mind. Brinson & Demorest (2012).

The expertise of a choral director or the trainer affects the standards and motivation of the choral participants. Otoyo (2010), observes that creativity during composing and arranging music for the choral ensemble is of paramount importance. Clarity of melodies and style, educational value of the text and use of poetry brings flavour and it contributes greatly to the improvement of musicianship.

Choral music participants may be exposed to a lot of musical activities during practice. The technical exercises during vocal warm-ups in most choirs not only sharpen their aural ability but also bring quality to their sound as it expands their vocal range. An exposure to sheet music, leads them to fundamental analysis in terms of the keys used, melodies, intervals, time signature, rhythm, harmony and structure, form and this finally prepares them for sight-singing or sight playing where accompaniment is needed. (Brinson & Demorest, 2012).

Despite this content forming part of the curriculum and being taught under music theory and aural skills, most music teachers fail to demonstrate musicianship skills.

It is through these choral music practices that this study seeks to assess their impact on musicianship among music education trainees in public universities in Kenya.

1.2 Statement of the Problem.

Practical musicianship is a fundamental component of the overall training of a musician. Akuno (2012) asserts that musicianship can only be exhibited through practical demonstration or active participation in musical activities. A study carried out by Mbeche (2003) confirms that quite a good number of students perform either average or below average in musicianship at the secondary level of learning which is directly transferred to the university level. The majority of teachers' sub-standard musicianship has been one of the factors that contribute to poor performances. Akuno (1997) pointed out how Kenyan teachers adopted a theoretical pedagogy resulting in several music students being unable to 'behave musically'. The same students happen to become music teachers and therefore passing on the same traits to other generations. The situation needs attention if music training has to serve its purpose in overall music education.

Musicianship entails abilities not limited to carrying out effective auditions, sight-reading, music analysis, arrangement, composition and conducting. In Kenya, some studies have focused on challenges of teaching and learning aural skills, mostly in secondary schools which is a part of musicianship skills. For example; (Mbeche, 2000, 2003; Katuli, Ogalo and Kahindi, 2003).

All these studies, despite emphasizing the importance of elements inherent in choral music practice and their ability to enhance skills in musicianship, appear not to have focused on participation in choral music performances as a relevant site in the out-

of-class acquisition of these elements for this improvement. This study therefore focused on the application of musicianship extended through participation in choral music ensembles and its impact on some specific and crucial musicianship skills like sight-reading and music analysis among music education students.

1.3 Objectives of the Study

The objectives of this study were:

- i. To establish the extent of participation in choral music activities by music education students.
- ii. To assess the effectiveness of using choral music instruction methods on the acquisition of musicianship skills.
- iii. To determine the impact of participation in choral music on general musicianship skills among music education students.

1.4 Research Questions.

This study posed the following research questions:

- i. To what extent do music education students participate in choral music activities?
- ii. How effective is the use of choral music instruction methods in the acquisition of musician skills?
- iii. Does participation in choral music impact on general musicianship among music education students?

1.5 Hypothesis

Participation in choral music ensembles improves musicianship skills among most of music education students (H1).

1.6 Rationale

The practical aspect of music fulfils one of the curriculum requirements where learners are expected to express their ideas, feelings and experiences through music. Participation in Choral music is one of the platforms that the learners may choose for such fulfilments. The music teacher is at the centre of the implementation of the curriculum and therefore the need to focus on their development of practical musicianship before passing them down to their students. This study was therefore important in finding ways towards improving teachers' practical musicianship especially through the use of choral music instructional methods.

1.7 Significance of the Study.

This study was undertaken with a view that developing a musical ear plays an important role in the realization of the objectives as music practitioners and scholars and also for the betterment of the music industry. The study therefore analysed some of the choral music practices that impact on the students' musicianship skills.

The findings of this study may be important to music training institutions and curriculum developers to create a more practical oriented curriculum in all levels of education that will work to develop all-rounded musicians. The study can also be used as a reference to help in creating awareness to future music students in regards to improvement of musicianship skills through participation in choral ensembles.

1.8 Scope and Limitations.

The study was conducted in the selected Public Universities that offer music teacher training in Kenya. It mainly focused on the undergraduate music education students in the third year and fourth year who were assumed to be ready to start their career as teachers of music. The study also assumed that the institutions involved in the study embraced choral music practices. It was envisaged that the findings would apply to other music training institutions due to similarities in the observable musicianship outcomes.

The limitations of the study were, first, the diversity in the musicianship course outlines and descriptions that created diversity on the level of competence of different learners in such that, a beginner from one University may be at the intermediate level in another university. There were no standardized tools to measure the level of competence as an entry behavior. Secondly, the availability and the technical structures (e.g. the level of competence) of the choral ensembles that the public universities participate in.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter explored current literature related to this study with the aim of identifying gaps in various areas that are considered pertinent to the current study. Reviewed literature included (a) overview of music education in Kenya and beyond, (b) music training in Universities in Kenya, (c) choral music in general and musicianship and choral training. Review of literature also provided the conceptual and theoretical frameworks that will guide the analysis of the findings of the study.

2.1. Overview of Music Education

Musicianship skills are mostly developed through a variety of musical experiences. Students have different abilities and therefore exhibit different entry behaviours during their first class in the university. Watson (1954) advises the educators to accept the students as they are and build a foundation from that point. He further states that if the student is a music major, it is to be assumed that he is gaining experience in certain of the 'tool courses' such as the theory classes and a 'more detailed' study of the fundamentals of music from other sources besides private lesson.

There have been many challenges in training musicianship due to inadequate teaching and learning resources as well as lack of proper teaching strategies that enable learners to integrate the required knowledge (Mbeche. 2000; Auma, 2005 and Mbeche, 2010). Choral music on the other hand has witnessed some growth especially since the inception of the Kenya Music Festival (KMF) in 1927.

Music education is recognized as the process through which learners are enlightened about music, specifically how to know it, relate to it, connect with it and transmit it (Wanjala, 2004). Yudkin (2008) further notes that music education touches on all learning domains including the psychomotor domain, cognitive domain and the affective domain.

According to (Silliman, 2018) music education promotes the integration of all aspects of music study - whether in the classroom, in private or group lessons, or in ensemble rehearsals - at all educational levels. This approach provides a focus for an entire music curriculum, enabling students to synthesize material and to see relationships in all that they do. It makes possible more complete musical experiences.

2.1.1 Significance of Music Education

The significance of music education is not only recognized in the context of verbal and factual knowledge, but also in functional practice as well. Researchers have argued that studying music enhances intellectual development, cognitive development and academic achievement (Lipman, 2013, Darrow et al, 2007,). Darrow et al (2007) for instance noted that students using intensive music curriculum paired alongside regular classroom activities showed increase in reading comprehension, word knowledge, vocabulary recall and word decoding. Yudkin (2008) also noted that when students sing melodies with texts, they use multiple areas of the brain to multi-task which also increases fine motor skills, social behaviour and emotional wellbeing. Music education therefore enriches the academic environment for individual of all ages.

The musician is constantly adjusting to decisions on tempo, tone, style, rhythm phasing and feeling. This process trains the brain to become good at organizing and conducting numerous activities at once. According to Ramey (2001) dedicated practice of this orchestration can have a great payoff for lifelong attention skills, and ability for self-knowledge and expression. These skills cannot be learnt entirely through classroom music training alone but by exposure to varied musical activities

2.2. Musicianship

What constitute musicianship has been a subject of debate for a lot of researchers and educators alike. According to Hillyard (2012) musicianship is a broad concept that covers a complex range of musical abilities. It is loosely defined as the ability to 'think in sound'. This occurs when a musician is able to produce music which they perceive internally and in the imagination, whether through playing by ear, singing, and reading from notation, or through improvisation. Reimer (1989) looks at musicianship as the expertness by which the material of music is molded into expressiveness and that it is the expertise which characterizes one as creative, resourceful or productive in music making.

Elliot (1995) on the other hand regards musicianship as a form of practical knowledge or put in another way, reflective practice which is demonstrated in action rather than words. It is logical in this respect to equate musicianship with a working understanding of music.

According to Kodaly (1952) a good musician needs a well-trained ear, a well-trained intelligence, a well trained eye and a well-trained heart. All four must develop together in constant equilibrium. As soon as one is left behind or rushes ahead, there

is something wrong. To achieve this, musical experiences as varied as possible are indispensable.

The concept of a musician being well-rounded was further broadening to include the concept of auditions or “thinking in sound” (Kavanaugh 2005). Kavanaugh believed that classroom music course could be augmented by involvement in ensemble programs. Grutzmacher (1987) also noted that auditions can be best developed through singing experiences and recommended the use of vocalization as an aid to improving the sight-reading skills of instrumentalists.

Drawing from these viewpoints, a musician needs to have good aural abilities, intellectual acuity, an ethical orientation and a well-developed technique. All these must then be brought together in the making of music. The implication is that when one knows how to do something competently, proficiently or expertly, his/her knowledge is logically manifested practically and may not be meaningful if described verbally because music knowledge is in our action. (Wanjala, 2004)

Musicianship is therefore characterized by music knowledge identified through various forms seen in terms of verbal facts, concepts, descriptions, and theories. The type of knowledge manifests itself through non-verbal psychomotor activities like dancing and playing musical instruments. The third is the informal knowledge often associated with practical common sense which allows us to learn through situational experiences. Fourthly is impressionistic knowledge. This form of knowledge is related to the affective domain. Finally, the supervisory music knowledge is reflected in evaluate the way we assess and organize teaching and learning (Wanjala, 2004).

The development of musicianship can be looked at as the attainment of a total concept of music which can be realized only by total musical instruction; not only with insight into music history, theory, and form, but also through appreciation, performance and teaching of music. As Harrison, O'Bryan and Lebler (2013) point out, musicianship is not dedicated only to notes and rhythms, but to discovering how the music is put together, to the total structural pattern.

The serious student of music deserves to understand the artistry of the composer and the combinations of various musical ideas arranged in a manner designed within the uniform whole. This might include identifying sequences of phrases, motives, modulations, repetitions, rhythmic transformations, cadences, imitation, inversions, as well as the total form - binary, ternary, rondo, sonata, fugue. This requires a knowledge of form and analysis that should be part of the professional equipment of conscientious teachers. A deeper enjoyment will be afforded teachers and students who make an effort to understand the anatomy of music; and by searching below the surface structure to find musical fulfilment, ability to communicate with the listener will be enhanced (Harriet 2009). These attributes almost presuppose music education that combines classroom music lessons, with ensemble experience and private instruction.

According to Mbeche (2010), Wanjala (2004) and Akuno (1997) some music graduates hardly go beyond the informational level of musicianship, which explains the apparent lack of resourcefulness in music-making among them. The problem arises when focus on music literacy dominates the training program for music students. In this study the researcher intends to recognise the need for integrating

musical literacy with participation in choral music activities in order to attain a more meaningful type of musicianship.

2.2.1 Dimensions of Musicianship Development.

Musicianship is a multidimensional concept and its definition would not be complete without looking at its key component namely: music literacy; music productivity; and Music expressiveness;

i. Music Literacy

Gordon (2007) pointed out that musicianship involves the ability to hear, identify, and work conceptually with the elements of music--rhythm, melody, harmony, and structure. This is what literacy in music implies. Music literacy refers to the ability to read and write musical notation and to read notation at sight without the aid of an instrument. It also refers to a person's knowledge of and appreciation for a wide range of musical examples and styles (Kodály 1952).

In the Kenyan context of music education, the system has probably greatly contributed to the parochialism of over emphasizing reading and writing music in form of theoretical and historical symbolism at the expense of nurturing a more relevant practical musicianship (Wanjala, 2004). As Akuno (1997) pointed out music must also facilitate artistic development and aesthetic awareness so that people of all ages can participate in music making. This is a point of view that looks at music literacy acquisition as more than mere cognitive and music linguistic processes.

ii. Music Productivity:

Music productivity deals with an understanding of compositional processes, aesthetic properties of style, and the ways these shape and are shaped by artistic cultural forces. A musically literate person can generate musical ideas, and organize those ideas into cohesive musical phrases, themes, sections, movements, pieces and so forth. This requires that the literate person be able to imagine sounds and sound combinations and sequences in an action called “audition,” and then reproduce them through performance or notation, Gordon (2007).

In U.S.A, students who participate in school music programs typically spend countless hours in various ensemble settings. The most common settings are band, choir, and orchestra. This has been the case since the early 20th century when performing groups were introduced to the public schools (Reimer, 2004). Based upon the prominence of these ensembles over the past several decades, it is likely that they will continue to be an important part of school culture. In these ensembles, students' abilities to master the technical requirements of the repertoire being performed often serve as the primary evidence of learning for teachers.

iii. Music Expressiveness

This dimension addressed the disposition and ability to monitor and adjust one's musical thinking in action. Expression is an important aspect of music. It is the added value of a performance and is part of the reason that music is interesting to listen to and sounds alive. Musicianship in Kenya is manifested in various ways. Many musicians tend to engage in music making activities that attract an audience of

one kind or another as well as activities organised for students in learning institutions. The common way through which musicianship is expressed includes;

Performing: The pleasure people derive from sounds has always been closely related to the pleasure they derive from making the sounds themselves, it is difficult to conceive of music as separate from an act of musical performance.

According to Canazza et al (2004), in human musical performance, acoustical or perceptual changes in sound are organized in a complex way by the performer in order to communicate different emotions to the listener. The same piece of music can be performed trying to convey different specific interpretations of the score, by adding mutable expressive intentions. A textual or musical document can assume different meanings and nuances depending on how it is performed.

Performance is essentially crucial in expressiveness because by direct interaction with voice, instrument, or body movement one develops fluency necessary to understand music better. The quality of interpretation in a musical work basically conveys the level of musicianship possessed by the performer involved.

Composition and improvisation: composition is the art of making musical object by assembling sound material and music elements in an intelligible way (Cavanna et al, 2004) while improvisation involves the spontaneous creative activity of music making and/or may be based on chord changes in already existing music.

Composition and improvisation as artistic ventures can be quite a satisfying endeavour. A great deal of pleasure is gained from creating something one can identify with. It however requires a well-established aural memory as it draws upon

skills of prediction and analysis (Odam, 1995). Since composition manifest itself as a highly contextual art, there is often need for musician to use performance practices and audience to channel his inspiration in order to evaluate the composition or improvisation. When imagination and creativity are absent or insufficient, a work of music can be betraying, either on account of misdirected message, lack of artistry or lack novelty (Wanjala, 2004) and is thus likely to have little or no appeal to the audience.

In the development of musicianship in Kenya, composition and improvisation has not been given adequate attention in the music education curriculum especially at primary and secondary school level. This is then transferring the challenge to tertiary institution. Brocklehurst (1971) expresses the need to give students of music more practical avenues to expose their compositional abilities.

Music Appreciation: the term music appreciation implies first enjoyment- deriving some pleasure from the music, secondly some perception of the ingenuity that has gone into composition of the music, that is, of the technical and structural elements of music and their various employment and finally some grasp of social and historical roots of music- of the type of works and various style (Tischer, 1959).

Participation in musical activities serves as a means of educating the emotions, the mind and the intellect (Akuno, 1997). It is notable that ensemble playing and singing has the capacity to foster the ability to use and make music in and out of working or curriculum life.

This is effectively demonstrated in the annual Kenya Music festival (KMF) organized under the auspice of the Ministry of Education Science and Technology.

This event is among the national organs that have greatly influenced musicianship in Kenya. The KMF is an excellent auxiliary service to formal music education. Among its objectives is to promote the study and performance of music and dance and to enhance cultural development and creativity (Wanyama, 2014).

The chances and experiences provided by the National Music Festival though good are not sufficient in the development of musicianship. What is more crucial is the creation of opportunities to participate in workshops, symposiums and attend music concerts that will expose both students to wider selection of musical experiences.

2.3. Extra-curriculum Music Activities and the Development of Musicianship

Extra- curriculum music activities create an environment for informal music learning. This is the processes individuals use when learning music without teacher-directed, formal instruction (Folkestad, 2006; Green, 2008). Scholars have made a case for using extra- curriculum music activities created in schools as a way to strike a balance between teachers' goals and students' interests, as well as be relevant to youth culture (Bowman, 2004; Folkestad, 2006; Green, 2008; Jaffurs,2006). In addition, they have described the use of informal processes of individuals in a variety of settings, including adults as popular musicians, teenagers in garage bands, and children at play (Abramo, 2011; Davis, 2005).

Researchers have noted several characteristics of extra-curriculum music activities that allow musicians to learn through them. This includes experimentation with sounds, integrated musical roles, aural copying, and autonomy in making musical decisions (Folkestad, 2006; Green, 2008; Jaffurs, 2004). Some studies have found that musicians often experiment with musical sounds in both learning repertoire and

composing (Allsup, 2003; Davis, 2005; Green, 2008; Jaffurs, 2004). Additionally, researchers have described informal music learning as having an integration of listening, performing, improvising, and composing (Davis, 2005; Green, 2008 ;). Individuals informally learn songs by ear more frequently than with notation (Green, 2008; Davis, 2005, 2010; Jaffurs, 2004). Musicians with vernacular backgrounds were better able to perform a song learned by ear than musicians with only classical training, and they described unique processes that facilitated this ability, like predicting melodic and harmonic sequences (Woody & Lehman, 2010). Additionally, Folkestad (2006) theorized that informal learners experience a sense of ownership due to having choice in multiple aspects of the process. Allsup (2003) found that informal learning could allow for democratic processes to occur, and Green (2008) documented students' use of self-direction, peer teaching, and group learning.

Other researchers found that music teachers who had experienced informal music learning practices in their own musicianship outside of school felt tension in reconciling the differences between informal and formal processes, including a tension of “teacher control vs. learner urgency” (Ruthmann, 2006,) and role shifts between being instructors and peer performers (Jaffurs, 2004).

According to Pitt (2008) extra-curricular choral music appears to be crucial in shaping attitude to music that influences later musical experiences. Sawyer (2007) noted that professional musical performance is almost always an ensemble art, and those who aspire to become professional musicians would benefit from participating in collaborative and improvisation very early in their training. What they needed

more than anything else is to experience the collaborative nature of ensemble musical performance.

According to Berg (2014) a goal of secondary ensemble programs should be to help students develop various skills, knowledge, and appreciation of music that will foster continued music involvement through adulthood. It would therefore be right to say that the value of music performance in music education can be found beyond the concert stage in the development of musicianship, the experience of enjoyment, and the psychological benefits of self-esteem. Freer (2018) in agreeing to this pointed out that formal learning does not necessarily take place only in schools, and informal learning does not necessarily occur outside of schools.

The role of extra- curriculum choral music in development of musicianship should not be looked at as a separate less important venture. Instead as Folkestad (2006) stated that they should instead be viewed as “two poles of a continuum”. Similarly, Cain (2013) described how the two are not opposites, but has fundamentally distinct educational aims, with formal learning having a pedagogy of transmission” and informal learning having one of “authentic reproduction”

2.4. Theoretical Framework

This study employed the Social Constructivism Theory as one of the theories proposed by Vygotsky (1978). The theory argues that all knowledge, including the most basic, taken-for-granted common sense knowledge of everyday reality, is derived from and maintained by social interactions (Hurwitz, 2009)

Social constructivism is both a learning theory and a pedagogy theory, whose key tenets include engaging actively in problem-based learning, collaborating with others, thinking autonomously, and building upon socially and culturally acquired knowledge (Windschitl, 2002). Several scholars have described the development of musicianship as a social constructivist practice (Abramo & Austin, 2014; Davis, 2010).

This study was guided by the understanding that choral music activities require a number of people working together to achieve a common goal. The use of social constructivist practices include interaction with musical activities in the social environment, although music students may need self-guided, collaborative professional development to reflect on these ideas according to their own contexts and philosophical beliefs.

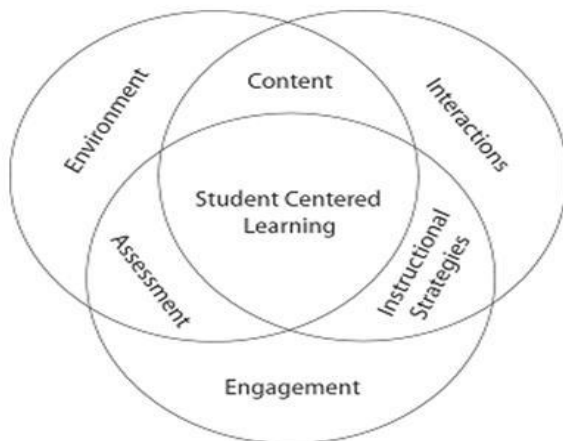


Figure 2. 1: Integrated learning modalities. A representation of social constructivism theory.

2.5 Conceptual Framework

The study conceptualizes that through participation in choral music, the important aspects of music are learnt. Participation in Choral music would positively influence the intervening variables which are music expressiveness, music productivity and music literacy in the development of musicianship skills. The skills gained are however used to gain more knowledge in music literacy, productivity and expressiveness to ably take part in choral music practices.

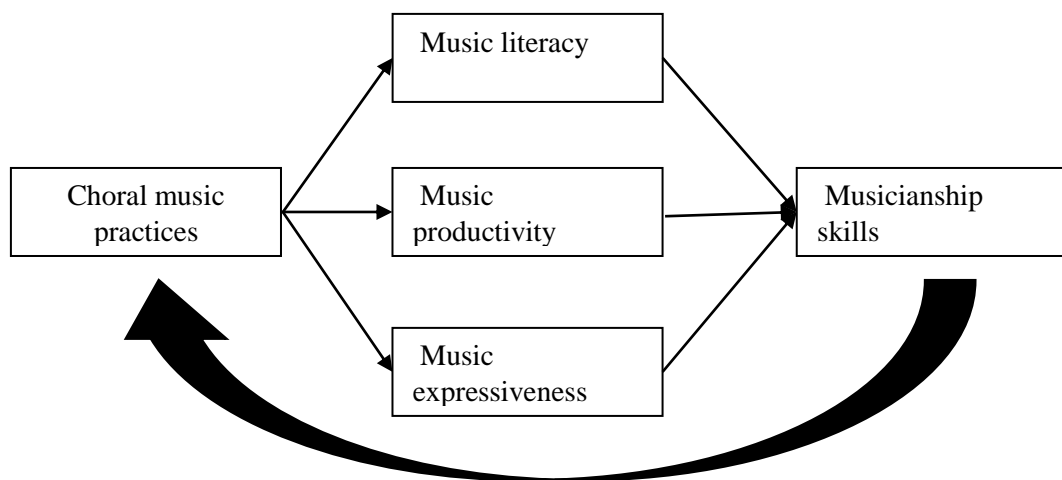


Figure 2.2 model of important skill gaining processes. (Koome 2018)

2.6 Summary of the Chapter

In summary, the reviewed literature in this chapter shows that:

1. The purpose of music education lies beyond its ability to simply inform to being able to enrich, enlighten and provide insight into life and that musicianship being key in achieving this goal of education must be developed in action to show its holistic nature.

2. The development of musicianship is multidimensional. Music education must be carried out with the context not limited to literally formalities but also in the non-formal musical environment.
3. Despite the focus of music education on formal instruction and music literacy in Kenya, extra- curriculum choral music activities, should not be looked at as a separate less important venture. They should instead be viewed as “two poles of a continuum”.
4. There is a need for the creation of opportunities to participate in informal musical activities workshops, symposiums and attend music concerts that will expose both students to a wider selection of musical experiences.

The research studies reviewed in this chapter pointed to the fact that music is not supposed to be a subject of bare facts and theories. It has to be functionally inclined and useful to the musician and the society at large. From this view it would therefore mean that a music education curriculum needs to equip students with both musical and extra-musical skills related to self-management and communication and embedding such skills within the curriculum will ensure that students acquire the personal and psychological tools to progress into career (musical or otherwise) after graduation.

CHAPTER THREE: METHODOLOGY

3.0. Introduction

This chapter outlines the approaches that the researcher employed in carrying out the investigations of the study. The process involved describing the research design, describing target population, determining sample and sampling technique, establishment of research instruments, data collection, and data analysis.

3.1 Research Design

This study used the quasi-experimental design where One-group Pre-test Post-test design was employed. In this design, a group in every selected university was assessed twice whereby the first assessment served as the pre-test. The learners were then exposed to choral music practices for a period of three (3) months after which the second test was administered which served as the post-test for the study. In both assessments, the learners were exposed to selected choral music excerpts and tested on music analysis and sight-reading. Music analysis was meant to cover form and structure of music and any performance directions while sight reading focused on pitch and rhythm (note durations). This design was also backed by the descriptive design. Orodho (2003), describes this as a method of collecting information through observation, interviewing or administering a questionnaire to a sample of individuals. It was useful in probing deeper into the responses by respondents.

3.2 Target Population

The target population for this study constituted of the approximated sixty seven (67) third year and fourth-year music education students at public universities in Kenya with only fifty three (53) responding to the study. The respondents were drawn from the selected Universities that offer music Education namely Kenyatta University (27 students), Maseno University (23 students) and Masinde Muliro University of Science and Technology [(3 students) only in 3rd year]. The three institutions were the only universities that offered music education at the undergraduate level as at the time of the study. Therefore for the purpose of current study only the three institutions were engaged in the study.

3.3 Sampling Procedure

This study employed purposive sampling. It considered the public universities that offered a Bachelor of Education degree in music (B.Ed. Music). It further considered the students who were either in the third or fourth year of their study as they were considered to have covered what it takes to start their career as music educators. Due to the nature of this study and the total number of the music education students enrolled in the selected universities, all the 67 students were considered in carrying out the study although only 53 responded.

3.4 Research instruments.

The study used questionnaires (appendix A), interview schedules (appendix B), and observations. The students' questionnaire was facilitative in providing information about the students' competence and preference in music education. It also helped

establish the students' initiative in music-making as well as participatory initiative in co-curricular choral music activities.

The questionnaire (appendix A) had both closed and open-ended questions to enable the researcher to collect both specific and general information about the students' involvement in music.

The interview (appendix B) was administered to the lecturers who teach musicianship courses in the selected universities and it was guided by an interview schedule. The schedule was used to acquire information regarding the students' musicianship skills and the instructional methods used to teach as well as the challenges experienced during teaching. There was also the use of pre and post-tests to analyse the students' performances before and after exposing them to choral music activities. The choice of choral pieces was informed by different technicalities that would trigger the respondents' musicality.

3.5 Pilot study

A Pilot study was carried out before the main study. This was a pre-testing procedure of the proposed research methods and instruments which was carried out to help develop and test the adequacy of research instruments, assess the feasibility of a study/survey, design a research protocol, assess whether the research protocol is realistic and workable, and to assess the likely success of the recruitment approaches (Hudle, 2001). A randomly selected small group of 7 undergraduate music education students from Kenyatta University that is representative of the target study population participated in the pilot study. Questionnaires and interviews were

administered to them and the responses given used to refine the instruments. Students selected for the pilot study were not involved in the main study.

3.6 Validity and reliability

Validity is the extent to which an instrument measures what it is supposed to measure and performs as it is designed to perform. It is an indication of accuracy in terms of the extent to which a research conclusion reflects reality (McBurney & White, 2009). To ensure external validity, that is, the extent to which the results of a study can be generalized from a sample to a population, the study selected a sample that is representative of the target population. Content validity refers to the appropriateness of the content of an instrument. This was ensured by taking representative questions from each of the sections of the unit and evaluating them against the desired outcomes.

Reliability looks at consistency, that is, if the instrument consistently measures what it is intended to measure. The reliability estimate in this study was used to evaluate the stability of measures administered at different times to the same individuals or using the same standard (test-retest reliability).

3.7 Data collection

Data was collected through administration of pre and post-tests (for students), questionnaires (students), interviews (lecturers) and observations. Conclusions were drawn from the analysed tests, observation results and interviews and also responses gotten from the questionnaires administered during the study.

3.8 Data Analysis

The research used both quantitative and quantitative data. Research questions and objectives of this study guided the analysis. Once the questionnaires were received, they were prepared for analysis by editing, coding, classification, and tabulation. The analysis involved both descriptive and inferential statistics. The pre-test and post-test was used to test the hypothesis.

Based on the data collected, the researcher undertook the classification and coding of traits of musicianship among students. The data results are presented in form of tables and charts.

3.9 Ethical considerations

Permission was sought from the various Universities' administration to allow the study to be carried out in the selected institutions. The respondents' consent was sought before engagement into interviews and questionnaires used by this study without any intimidation or coercion whatsoever. They were assured of confidentiality and anonymity. The data collected was only used for academic purposes.

CHAPTER FOUR:

DATA PRESENTATION, ANALYSIS AND FINDINGS

4.0 Introduction

This chapter presents the findings of the study based on the collected data. It is divided into three sections. The first section comprises of findings from the students' questionnaires. The second section will report findings from the Pre-test and post-test results while the third section reports on the findings from the informant interviews.

4.1. Students' Questionnaires.

Questionnaires were administered to music education students in the selected universities. Out of the 67 students targeted, only 53 of them responded. The following was the analysis.

4.1.1. Demographic characteristics of the sample

Table 4. 1: Demographic characteristic by gender.

Year of study	Gender		Total (percent)
	male	female	
3rd year	13	17	30(58.5)
4th year	11	12	23(41.5)
Total (percent)	24(46.2)	29(53.8)	53(100)

The findings indicate that the proportion of female students was relatively high (53.8%) compared to male student (46.2%) Most of the respondents (58.5%) were in third year of university education. The gender had no major implication on the performance apart from the difference in vocal range for male and female students. The respondents were asked whether it was their decision to pursue music education as a career. Figure 4.1 below shows the participants' decision to pursue music education as a career.

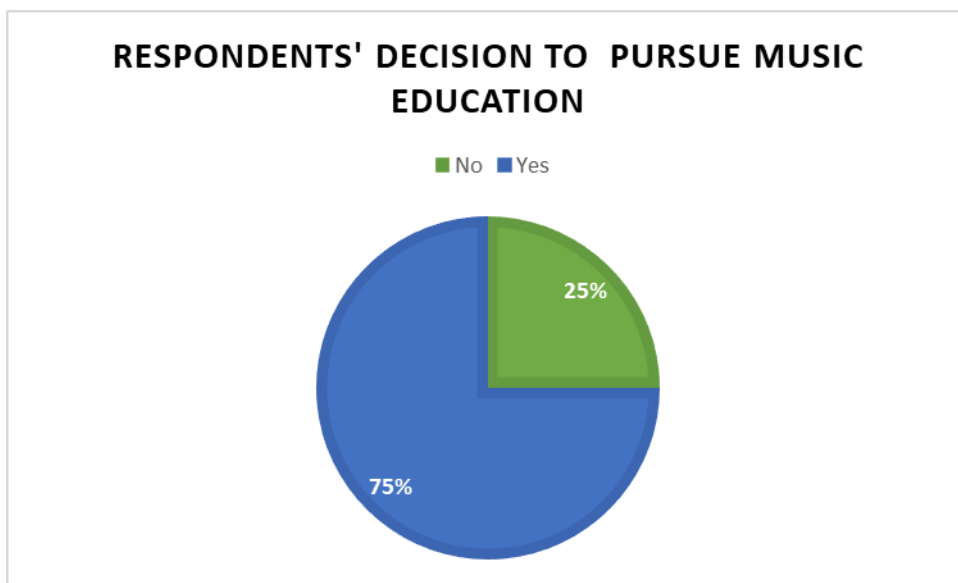


Figure 4. 1: Respondents' decision to pursue music education as a career.

Majority (75.5%) of the respondents indicated that it was their decision to pursue music education as indicated in the figure above. 79.2% of the respondents added that they were happy with their progress, while 20.8% were dissatisfied with the progress they had made towards building a career in music education. The respondents who reported positive choice towards music education as a career noted several influences on their decision. The most common influences recorded were; motivation from high school teachers (38.4%) followed by passion (26.1%) as indicated in figure 4.2 below.

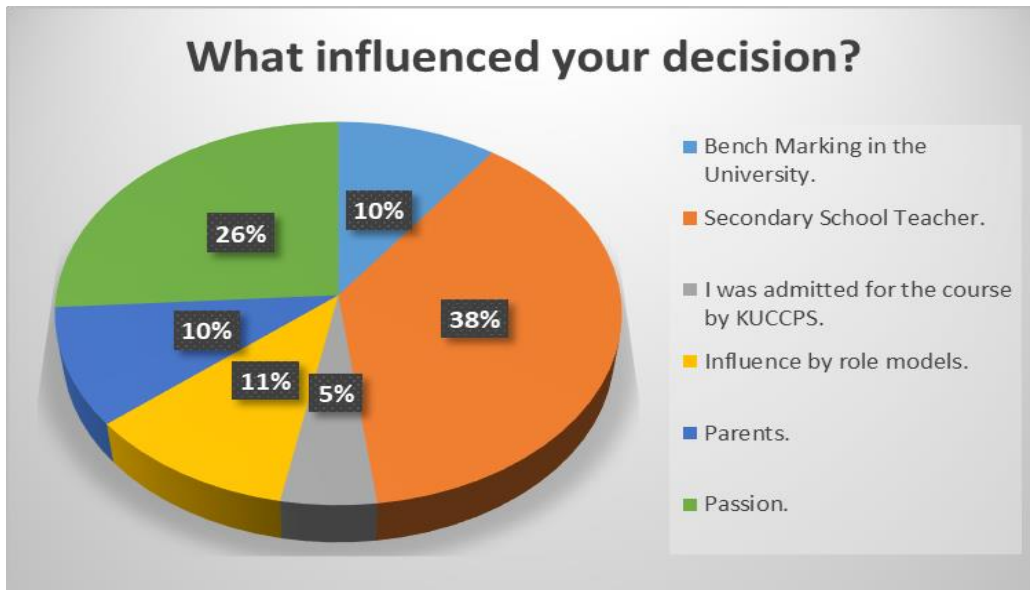


Figure 4. 2: Influence of decision to pursue music education career.

4.1.2. Participation in choral ensembles

To determine the extent of participation in choral music ensembles by the music education students, the researcher sought to find out whether the respondents participated in any organized choral ensembles. This was further verified by the respondents listing the choral groups that they participated in. The findings indicated that 81.1% (n=42) of the respondents participated in at least one choral ensemble as indicated in the Table 4.2 below.

Table 4. 2 The extent of Participation in choral music ensemble

Participation	Frequency	Percent
Yes	43	81.1
No	10	18.9
Total	53	10

The researcher carried out a correlation analysis for respondent’s decision to pursue music education career and participation in choral ensemble.

Table 4. 3: Correlations.

		Decision to pursue music education	Participation in choral ensembles
Decision to pursue Music Education	r	1	.440**
	Sig. (2-tailed)		.001
	N	53	53
**. Correlation is significant at the 0.01 level (2-tailed).			

The results indicated that there was a statistically significant, positive relationship ($r=.440$, $p<0.01$) between these parameters, showing that those who had no interest in pursuing a career in music education were less likely to participate in choral ensembles as indicated in the Table 4.3 above.

From the data obtained, the researcher established the prevalence of the choral music ensemble categories as manifested by the respondents. Participation in different categories was summarized as shown in table 4.4 below.

Table 4. 4: Choral ensemble categories

Choral ensemble category	frequency
Church choir	25
university choir	32
private chorale	17

The results also indicated that 71.4% participated in only one choral ensemble, 16.7% were regular members of 3 or more ensembles. While 11.9% were members of two choral ensembles.

Respondents who did not take part in any choral ensemble music (n=10) cited busy schedules (n=4) lack of interest (n=4) and inability to sing (n=2) as reasons for not joining the groups.

The researcher sought to find out elements of musicianship that the respondents engaged in at different stages of participation in the choral ensemble. At the point of entry, slightly above three quarter of the respondents indicated that they underwent an audition process as indicated in table 4.5. Further investigation into this matter revealed that majority (58%) of the rest of the respondents were mainly members of church choirs.

Table 4. 5: Auditions before joining the ensembles

Were performers Auditioned?	frequency	percentage
Yes	36	83.7
No	7	16.3
Total	43	100.0

The results of the activities carried out during the audition process were summarized in the figure 4.3. The aural skills included pitch recognition and rhythm while vocal range testing determined the highest and lowest pitch the respondent could achieve.

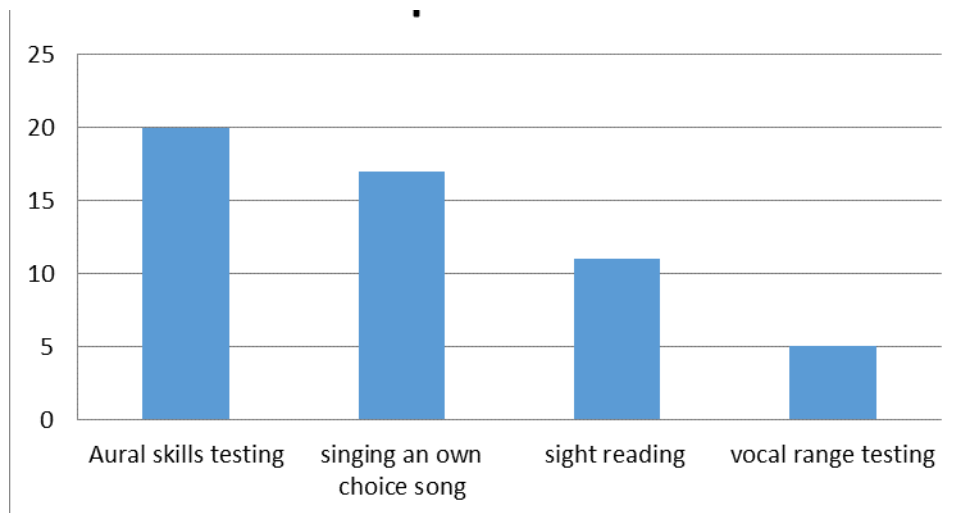


Figure 4.3: Summaries of audition process activities

Once the respondent joined the ensembles they played different roles. According to the findings of the current study 90.7% were vocalists, 2.3% played the role of instrumentalists while 7.0% played both vocalists and instrumentalists' roles.

The statistic mean of rehearsal per week was carried out to understand the training time input requirement for choral ensemble. Using the formula ($\text{mean} = \frac{\sum f \cdot n}{n}$), the findings indicated that the frequency of rehearsal ranged from one time to five times a week ($M=3.17$; $SD=1.09$)

Table 4. 6: Descriptive statistics for frequency of rehearsal

	N	Minimum	Maximum	Mean	Std. Deviation
How often do you have rehearsals	41	1	5	3.17	1.093

Learning methods during such rehearsal were summarised in the figure 4.4 as follows

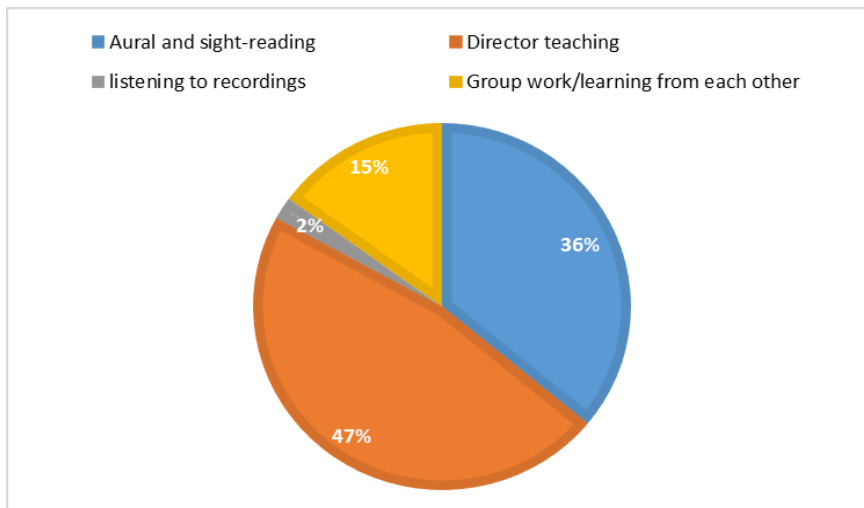


Figure 4.4: Learning methods during rehearsals.

The highest proportion of learning (47%) was through direct instruction from trainers/directors, followed by aural and sight-reading (36%) while the lowest proportion was through the respondents training others (2%). Also, the research sought to understand the respondents' level of competence in the choral ensemble. The results showed that the majority (62.8%) had an intermediate level of

competence, while the rest had beginner (11.6%) and advanced (25.6%) levels of competence respectively.

4.1.3. Musicianship

The researcher sought to understand the respondents’ opinion on the level of competence in the choral ensembles to which they were admitted. The results showed that the majority (62.8%) of the respondents had joined choral groups that had an intermediate level of competence, while the rest joined ensembles with beginner (11.6%) and advanced (25.6%) levels of competence.

Based on the level of ease in sight-reading music, the findings indicated that 59% of the respondents found it easy to sight-read notated music while 41% found it relatively hard.

Table 4.7: Ease in sight-reading.

Easy?	frequency	percent
Yes	23	59.0
No	16	41.0
Total	39	100.0

When asked about the styles of notated music they participated in, majority (60%) of respondents reported participating mainly on western classical styles of music. The other styles of notated music attracted less than 20 percent of the respondents in various choral ensembles.

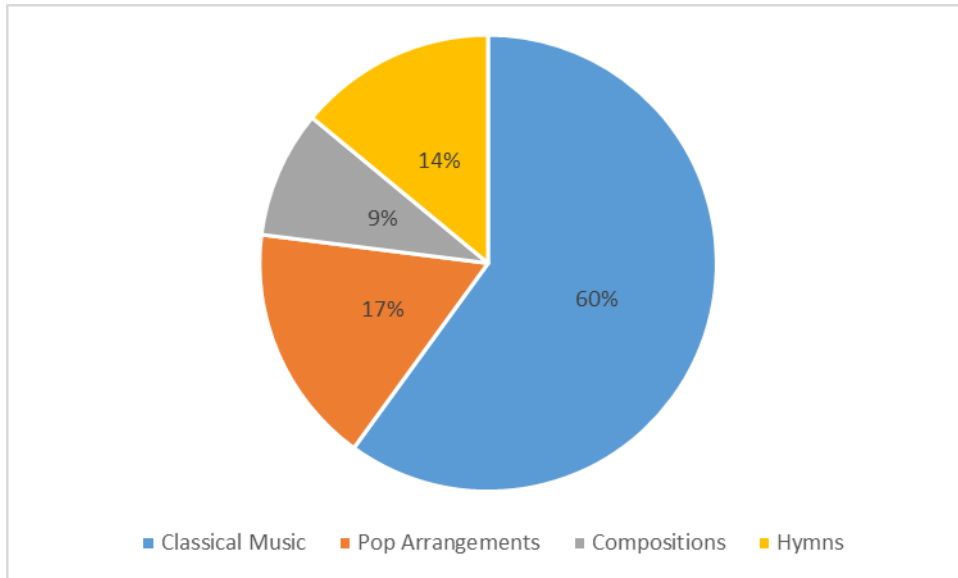


Figure 4.5: Styles of notated music that respondents participate in.

4.1.4 Choral ensemble participation and musicianship

The researcher sought the opinions of the respondents on whether the skills learned during rehearsal had a positive impact on their music literacy and what areas of music literacy were affected. The result indicated that all the respondents who participated in choral ensemble report that it affected their music literacy positively.

A thematic analysis was carried out to establish how the respondents experience the effect of ensemble rehearsal on their music literacy. The results are summarized in table 4.7.

Table 4. 8: Effects of ensemble rehearsal on music literacy

Theme	Frequency
Improved sight reading skills	20
Improved training/directing skills	3
Improved skills concerning composition and arrangement	1
Increased general knowledge about music	2
Improved performance skill	2
Improved music interpretation skill	1
vocal improvement	8
Improved team work	2
Better understanding of what is taught in class	4
Learning musicianship and other choral aspects	2
Exposed to different genre of music that broaden your repertoire	7

A Pearson correlation analysis was carried out to establish a relationship between participation in choral ensembles and musicianship. Musicianship skills were measured using the aggregate score of competence on elements of music including pitch recognition, sight-reading, and rhythm. The results revealed that there was a statistically significant ($r=.570$, $P<0.01$) correlation between participation in choral ensemble and musicianship as indicated in table 4.8.

Table 4. 9: Correlations between music competency and participation in choral ensemble

		Elements of musicianship	Have you taken part in any choral music ensemble?
Elements of musicianship.	r	1	.570**
	Sig. (2-tailed)		.000
	N	53	52
**. Correlation is significant at the 0.01 level (2-tailed).			

4.2 One-group Pre-test Post-test.

The one group pre-test post-test design was employed in each group in every selected university. The groups were assessed twice; before being exposed to choral music practices and after. The purpose of exposing them to notated choral music was to make them consciously relate their experiences with the classwork. The following pieces of music represent different styles of choral music with different performance directions to enhance each style. Each respondent was expected to identify the style, analyse and perform the three pieces among others.

4.2.1 Analysis of Nella Fantasia (In my Fantasy)

This piece of music represented a western style of composition as one of typical choral repertoire that respondents may have been exposed to. The song is performed in Italian based on the theme “Gabriel’s Oboe” from the film “The Mission”. The piano accompaniment was expected to start playing moderately soft at a pace (tempo) of sixty nine crotchet beats per minute (d=69) while gradually getting louder

(dynamics) up to the 3rd bar. The pianist was also expected to slow the music little by little while gradually getting softer from bar 3 to bar 5 after which the music goes back to the original tempo.

Apart from the tempo and the dynamic variations experienced throughout the piece, the respondents were also guided through examining the rhythms used. The triplets were quite frequent beginning from bar 6 to bar 10. Majority of the students experienced challenges in getting the rhythm right although most of them got it right after some practises.

The aspect of phrasing also arose as indicated on bar 11 for the alto, tenor, and bass voices. At bar 15 and 16 the alto voice divides into two melodies (*divisi*). The other notable performance directions were the breath marks at bars 19, 31, and 34. The music changes key from *Ab* Major (bar 1-22) to *C* Major (bar 23-36) and back to *Ab* (bar 37-53). The students were also guided on the use of fermata at the last note of the piece.

Overall voice rendition was marked to be sweet and with passion as indicated at the beginning of the music. Every skill mastered in this piece of music was compared to other pieces of the same style

Nella Fantasia

(In My Fantasy)

For SATB and Piano

Performance Time: Approx. 3:20

Arranged by
AUDREY SNYDER

Music by ENNIO MORRICONE
Italian Lyrics by CHIARA FERRAU

With sweetness and passion (♩ = 69)

Musical score for the piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a piano (*mp*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A *poco rit.* marking appears in the second measure.

Pedal harmonically throughout

Musical score for the first line of lyrics. It includes a vocal line and a piano accompaniment. The vocal line starts with a *rit.* marking and a box containing the number 6, followed by *a tempo*. The lyrics are: "Nel - la fan - ta - si - a io ve - do un mon - do giu - In my fan - ta - sy I see a world of jus -". The piano accompaniment features a *rit.* marking in the first measure and *a tempo mp* in the second. There are triplet markings (3) over the vocal line in the second and third measures.

Musical score for the second line of lyrics. It includes a vocal line and a piano accompaniment. The lyrics are: "sto, Li tut - ti vi - vo - no in pa - ce in o - nes - tà. lo tice, where all peo - ple live in peace and hon - es - ty. I". The piano accompaniment continues with chords and single notes. There are triplet markings (3) over the vocal line in the first and second measures.

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11

Soprano

so - gno d'a - ni - me che so - no sem - pre li - be - re, Co - me le
dream of a world where spir - its will be al - ways free; They will be

Alto

p stagger breathing

Oo, _____

Tenor

p stagger breathing

Oo, _____

Bass

p stagger breathing

Oo, _____

11

p

nu - vo - le che vo la - no, pien' d'u -
ev - er free like float ing clouds full of hu -

oo, _____

oo, _____

oo, _____

mp *dim.*

14

poco rit.

ma - ni - tà in fon - do al -
 man - i - ty with - in the

poco rit.

fon - do al -
 in the

poco rit.

fon - do al -
 in the

poco rit.

fon - do al -
 in the

poco rit.

17

p a tempo *rit.*

l'a - ni - ma.
 deep - est soul.

p a tempo *rit.*

l'a - ni - ma.
 deep - est soul.

p a tempo *rit.*

l'a - ni - ma.
 deep - est soul.

p a tempo *rit.*

l'a - ni - ma.
 deep - est soul.

p a tempo *rit.* *mf*

20

23 *a tempo*

a tempo

mf a tempo

Nel - la fan - ta - si - a io ve - do un mon - do chia - ro, Li an - che la
 In my fan - ta - sy I see a world of ra - diance, where dark - est nights are

mf a tempo

Nel - la fan - ta - si - a io ve do un mon - do chia - ro, Li an - che la
 In my fan - ta - sy I see a world of ra - diance, where dark - est nights are

23 *mp a tempo*

poco rit. *a tempo*

poco rit. *mp a tempo*

lo so - gno d'a - ni - me che
 I dream of a world where

poco rit. *mel. mf a tempo*

not - te e me - no o - scu - ra. lo so - gno d'a - ni - me che
 ev - er bright - er. I dream of a world where

poco rit. *mp a tempo*

not - te e me - no o - scu - ra. lo so - gno
 ev - er bright - er. I dream

poco rit. *a tempo*

26

mp

li - be - re, li - be - re, che
I dream of a world, ah.

mf mel.

so - no sem - pre li - be - re, Co - me le nu - vo - le che
spir - its will be al - ways free; They will be ev - er free like

so - no sem - pre li - be - re, Co - me le nu - vo - le che
spir - its will be al - ways free; They will be ev - er free like

d'a - ni - me, vo - la -
of a free world, al - ways

29

mf div. *pp poco rit.*

vo - la - no.

f *poco rit.*

vo - la - no, pien' d'u - ma - ni -
float - ing clouds full of hu - man i -

f *poco rit.*

vo - la - no, pien' d'u - ma - ni -
float - ing clouds full of hu - man i -

mf *pp poco rit.*

no, vo - la - no.
free, ah.

mf *poco rit.*

32

p a tempo *rit.* 37 *a tempo*
Solo or Unis. *mf*

Nel - la fan - ta - si - a, Nel - la fan - ta - si - a e -
 In my fan - ta - sy, In my fan - ta - sy I

a tempo *mp* *pp rit.* *a tempo*

ta.
 ty.

a tempo *mp* *pp rit.* *a tempo*

8 ta.
 ty.

a tempo *p* *rit.* *a tempo*

Nel - la fan - ta - si - a,
 In my fan - ta - sy,

37 *a tempo*
mf

35

sis - te un ven - to cal - do, Che sof - fia sul - le cit - tà, co - me a -
 feel the car - ess of the warm wind that breathes o - ver the cit - y like an

38

poco rit. **ALL** *a tempo*

mi - co. lo so - gno d'a - ni - me che so - no sem - pre li - be -
 old - friend, I dream of a world where spir - its will be al - ways -

poco rit. **mf** *a tempo*

lo so - gno d'a - ni - me che so - no sem - pre li - be -
 I dream of a world where spir - its will be al - ways

poco rit. **mf** *a tempo*

lo so - gno d'a - ni - me che so - no sem - pre li - be -
 I dream of a world where spir - its will be al - ways

poco rit. **mf** *a tempo*

lo so - gno d'a - ni - me che so - no sem - pre li - be -
 I dream of a world where spir - its will be al - ways

poco rit. *a tempo*

41

45

f

re, Co - me le nu - vo - le che vo - la -
 free; They will be ev - er free like float - ing

f div.

re, Co - me le nu - vo - le che vo - la -
 free; They will be ev - er free like float - ing

f

re, Co - me le nu - vo - le che vo - la -
 free; They will be ev - er free like float - ing

f

re, Co - me le nu - vo - le che vo - la -
 free; They will be ev - er free like float - ing

45

f

no, _____ pien' d'u - ma - ni - tà _____ *dim.*
 clouds, _____ full of hu - man - i - ty _____ *dim.*

no, _____ pien' d'u - ma - ni - tà _____ *dim.*
 clouds _____ full of hu - man - i - ty _____ *dim.*

no, _____ pien' d'u - ma - ni - tà _____ *dim.*
 clouds _____ full of hu - na - i - ty _____ *dim.*

no, _____ pien' d'u - ma - ni - tà _____ *dim.*
 clouds _____ full of hu - man - i - ty _____ *dim.*

47 *dim.*

poco rit. _____ *mp rit.* _____ *p*
 _____ in fon - do al - l'a - ni - ma. _____
 _____ with - in the deep - est soul. _____

poco rit. _____ *mp rit.* _____ *p*
 _____ in fon - do al - l'a - ni - ma. _____
 _____ with - in the deep - est soul. _____

poco rit. _____ *mp rit.* _____ *p*
 _____ in fon - do al - l'a - ni - ma. _____
 _____ with - in the deep - est soul. _____

poco rit. _____ *mp rit.* _____ *p*
 _____ in fon - do al - l'a - ni - ma. _____
 _____ with - in the deep - est soul. _____

50 *poco rit.* _____ *mp rit.* _____ *p*

4.2.2: Nothin' Gonna Stumble My Feet

This piece is in an African American spiritual style that was arranged by Greg Gilpin for Treble voices. The piece is generally performed with energy and at a tempo of 144 crotchet beats per minute as indicated at the beginning. In this piece of music, dynamic variations are the most notable and frequent changes, ranging from *p* (soft) to *f* (loud). The music has no tempo variations. However, there is a change in key from *Ab* to *Bb* which is maintained to the end. The respondents learned about glissando at bar 53, a feature that was not experienced on the previous piece. They also came across the accented notes (bar 53). These accentuation was experienced in almost all the African American styles of compositions that the students got exposed to.

NOTHIN' GONNA STUMBLE MY FEET

for SSA voices with divisi and descant, a cappella*

Words by
JOHN PARKER (ASCAP)

Music by
GREG GILPIN (ASCAP)

With energy (♩ = ca. 144)

SOPRANO I
SOPRANO II

ALTO

mp *un. p*

mp *p*

I been a - walk - in' with the Lord for man - y a day. _ (Noth-

3 5 *mp*

- in' gon-nastum-ble, stum - ble my feet.) Try-in' to a-bide in the straight

mp

6 *p unis.* *mf*

___ and nar - row way. (Noth - in' gon-na stum-ble, stum - ble my feet.) But

p *mf*

9 *mp*
 when my time_ on earth is done_ and_ I hear my name, and_
 My name.

12 *mf* 13 *mp*
 I hear my name, Oh, when my time_ on earth is done_ these_
 No,

15 *mf* run. *mp*
 wea - ry feet are gon - na run. run. Not
 No,

17
 gon - na stam-mer, not gon - na trip, not gon - na stum -
 not gon - na stam-mer, not gon - na trip, No, I'm

19 *mf*
 - ble, no, I'm not gon - na slip. No, noth -
 not gon - na stum - ble,

21

unis.

- in' gon - na stum - ble, stum - ble my feet, when I go —

23

decesc. *mp*

— to walk — that gold - en street. and a

decesc. *mp*

Now the dev-il is a li - ar

26

p

cheat-er, too. — (Noth - in' gon - na stum - ble, stum - ble my feet.) *mp*

(Noth-in' gon - na stum - ble my feet.) And

29

mp unis. *p*

he'll make a slid - er out of you. (Noth -

if he gets his way,

31

mf

- in' gon - na stum - ble, stum - ble my feet.) But

p *mf*

(Noth - in' gon - na stum - ble my feet.)

33 *mp*

if you lis - ten for the Spir - it's voice _ in the

35 *mf* 37

mo - ment of _ truth, mo - ment of _ truth. Oh, if you lis - ten for the

mp *mf*

Of truth.

38 *mp* *mf* *mp*

Spir-it's voice, He'll _ help you make the right choice. _ Not

mp *mf* *mp*

No,

41

gon - na stam-mer, not gon - na trip, not gon - na stum -

not gon - na stam-mer, No, I'm

43 *mf*

- ble, no, I'm not gon - na slip. No, noth -

mf

not gon - na stum - ble,

45 *unis.*

- in' gon - na stum - ble, stum - ble my feet, when I go —

47 *decresc.* *p* *f*

— to walk_ that gold - en street, _ that gold - en street. Not gon - na

50 *mp* 52

wa-ver, fal-ter, sway or fall. _ Not _ gon - na tum-ble or

wa-ver, fal-ter,

53 *mf* *gliss.* *mp*

slide. _ Not gon - na wa-ver, fal-ter, sway or fall. _ Not _

wa-ver, fal-ter,

56 *mf* *mp*

— gon - na stum - ble at all! Not

all! No,

DESCANT

58

Sing 2nd and 3rd times only

mf-f

Not gon - na stum - ble, —

mp (mf-f)

gon - na stam-mer, not gon - na trip, not gon - na stum -

mp (mf-f)

not gon - na stam-mer, not gon - na trip, No, I'm

60

not gon - na stum - ble, —

- ble, no, I'm not gon - na slip. No, noth -

not gon - na stum - ble,

mf

mf

62

not gon - na stum - ble. —

- in' gon - na stum - ble, stum - ble my feet, when I go —

unis.

64 1., 2.

decresc. 1., 2. *mf-f*

— to walk — that gold - en street. — *mf-f* Not

decresc. *mf-f*

No,

66 3. 68 *p*

- en street, that gold-en street. — *p*

p

Not gon - na stam-mer,

69

That gold - en street. —

not gon - na trip. Not gon - na stum - ble, no, I'm

71 *mp*

That gold - en street. — *mp*

mp

not gon - na slip. Not gon - na stam - mer,

73

That gold - en street. —
not gon - na trip. Not gon - na stum - ble, no, I'm

75

That gold - en street. —
not gon - na slip. Not gon - na stam - mer,

77

That gold - en street. —
not gon - na trip. Not gon - na stum - ble, no, I'm

79

Not gon - na slip, when I go to walk that gold - en street, not —

82

— gon - na stum - ble, stum - ble my feet!

4.2.3: Tuishangilie Kenya.

This is a Swahili patriotic composition by Mwalimu Thomas Wasonga. The music was composed for mixed voices. It is in the key of G major and starts at 110 crotchet beats per minute. The dynamic variations are common in this piece of music. There is no change of key neither is there any tempo variation. The response parts of the composition had the accented notes in bar 5, 7, 9, 32, 33, 33, 35 and 36.

The composer had specific performance directions that guided the expressiveness of the performers. For example, the beginning was to be performed with a sense of patriotism (bar 1-9), smooth (bar 10), with vigour (bar 13), with conviction (bar 42), smoothly with conviction (bar 44), and with jubilation (bar 54). The dynamics in this piece range from *mp* (moderately soft) to *ff* (very loud).

TUISHANGILIE KENYA

To be performed with
drums, metal ring & shakers

For S.A.T.B. with Male Solos

Music & Text By

Mwalimu Thomas Wasonga, MBS, OGW, SS

With a Sense of Patriotism
Allegretto (♩ = 110)

mf

TENOR LEAD VOICE (S)

Solo { 1. Tui - sha - ngi - li - e Ke - nya ta - i - fa le - tu tu - ku - fu, Ke - nya tu -
2. Twa - ji - vu - ni - a sa - na tu - ki - ji - i - ta wa - ke - nya, n - chi ye -
3. Ke - nya ma - ka - o ye - tu ni n - chi ya ku - pe - nde - za, ka - mwe ha -

Soli (3) { 4. A - na - ye - pe - nda Ke - nya ni yu - le mwe - nye ku - te - nda, ha - ki kwa
5. Na u - ki - pe - nda Ke - nya u - ji - te - nga - ne na ma - mbo, ye - nye ku -

SOPRANO ALTO

TENOR BASS

4

na - yo - i - pe - nda. Ke - nya n - chi tu - na - yo - i - pe - nda,
 nye ba - ra - ka. Ke - nya n - chi ye - nye ba - ra - ka,
 tu - ta - i - a - cha. Ka - mwe Ke - nya ha - tu - ta - i - a - cha,
 wa - tu wo - te. M - tu mwe - nye ku - te - nda ha - ki,
 vu - nja a - ma - ni. Ha - tu - ta - ki ma - ta - ta Ke - nya,

mf >

Da - i - ma...

mf >

7

Ke - nya n - chi tu - na - yo - i - pe - nda. We - nza - ngu,
 Ke - nya n - chi ye - nye ba - ra - ka.
 ka - mwe Ke - nya ha - tu - ta - i - a - cha.
 m - tu mwe - nye ku - te - nda ha - ki.
 ha - tu - ta - ki ma - ta - ta Ke - nya.

Repeat for Vs 2-5

Solo Smoothly
f

Da - i - ma... Da - i - ma.

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10 *With Vigour*
f We - nza - ngu

Smoothly
f Ke - nya ki - pe - nzi che - tu, ha - tu - ta - i - a - cha mi - le - le da - i - ma, —

14 *Soli (3) mf*

With Vigour
f Ke - nya ki - pe - nzi che - tu, ha - tu - ta - i - a - cha mi - le - le da - i - ma. —

1. Ke - nya ki - pe - nzi
 2. Na tu - me - a - pa
 3. Ke - nya ni ma - ma

18

che - tu n - chi ye - nye u - pe - ndo, ha - tu - ta - a - cha
 so - te wa - na - n - chi wa Ke - nya, ku - tu - mi - ki - a
 ye - tu te - na ni ba - ba ye - tu, ha - tu - ta - a - cha

20

1.2. Ke - nya da - i - ma na mi - le - le. — mi - le - le. —
 Ke - nya da - i - ma na mi - le - le. —
 Ke - nya da - i - ma na

3.

23 *With Vigour*
Solo *f*
We - nza - ngu

Smoothly
mp
Ke - nya ki - pe - nzi che - tu, ha - tu - ta - i - a - cha mi - le - le da - i - ma...

27 *With Vigour*
Baritone Solo *f*
1.Ee, si - ta - i - a - cha

f
Ke - nya ki - pe - nzi che - tu, ha - tu - ta - i - a - cha mi - le - le da - i - ma.

31
Ke - nya n - chi ya - ngu, na ni - ki - e - nda ng'a - mbo ni - ta - ru - di,

f
Mi - mi ni mwa - na - ke - nya da - i - ma...

35
2.Si - ta - da - nga - nywa ka - mwe na wa - ge - ni,
3.Si - ta - sa - li - ti Ke - nya n - chi ya - ngu,

f
Mi - mi ni mwa - na - ke - nya da - i - ma...

38

wa - la si - ta - po - to - shwa na wa - ba - ya,
na ma - ji - ra - ni wa - ngu ni - ta - li - nda,

f
Mi - mi ni mwa - na - ke - nya da - i - ma...

41

Tenor Solo *With Conviction*
mf
We - nza - ngu we - nza - ngu,

f
Mi - mi ni mwa - na - ke - nya da - i - ma...

44

Smoothly With Conviction *With Vigour*
f
We - nza - ngu

Ke - nya ki - pe - nzi che - tu, ha - tu - ta - i - a - cha mi - le - le da - i - ma...

48

With Vigour *Soli* *With Jubilation*
f
Tui - sha - ngi - li - e

Ke - nya ki - pe - nzi che - tu, ha - tu - ta - i - a - cha mi - le - le da - i - ma.

52

Ke - nya ta - i - fa le - tu tu - ku - fu, Ke - nya tu - na - yo - i - pe - nda,

55

Ke - nya n - chi tu - na - yo - i - pe - nda,

With Jubilation

Da - i - ma.____

57

Ke - nya n - chi tu - na - yo - i - pe - nda.

Da - i - ma.____

Da - i - ma.____

Da - i - ma.____

Da - i - ma.____

In summary, apart from the singing, the three pieces of music (Morricone, Gilpin and Wasonga) exposed the students in learning some musicianship skills like specific components of rhythm (triplets), various dynamic variations, tempo variations, phrasing, divisi, accentuation, glissando, and different key changes and their relationship. Additionally, performers were exposed to specific selected musical

knowledge. For example, a) choral with piano accompaniment, b) accapela singing, c) use of multiple languages, d) exposure/exploration of a range of historical repertoire and, e) multiple music accentuation ideas and expressions.

4.3 Pre-test

A pre-test (Appendix C

) was administered to the 43 respondents at the beginning of the study before the implementation of the intervention program. The tests consisted of two areas organized as music analysis and interpretation, and sight-reading. The total number of test items in each area was 4 and 2 respectively as shown on the table below.

Table 4. 10 Pre-test post-test mark distribution.

Question	Highest possible mark
Section 1	
1a	7
b	7
c	6
d	3
Section 2	
a	14
b	13
Total	50

All the responses were checked and scored by the researcher. The total possible score was 50 (100%) per respondent. Figure 4.6 shows the frequency chart for the mean score for every question in the pre-test (Appendix C) and the average total score for the respondent who took the test. The mean score for the pre-test was 27.3(54.6%)

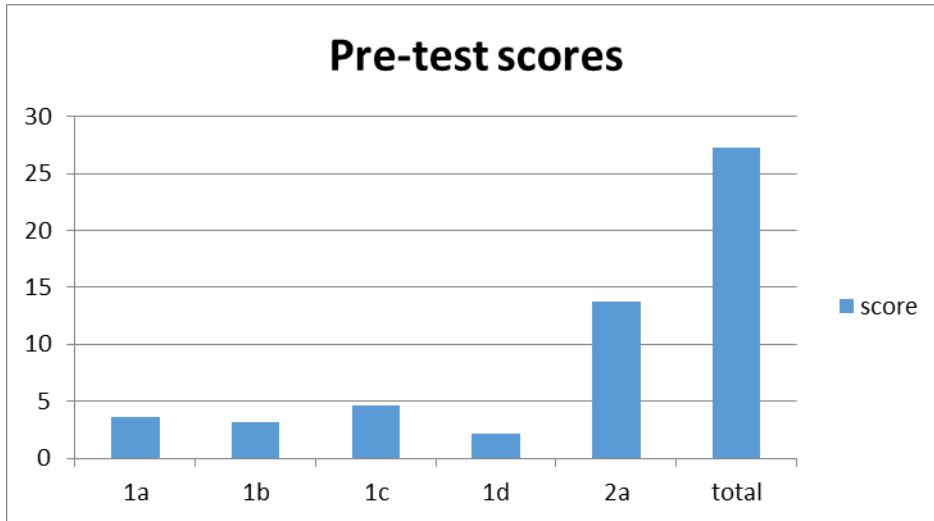


Figure 4. 6: pre-test scores.

4.4 Post-test

After the pre-test, the respondents were then exposed to choral music practices and training for a period of two months after which the post-test (Appendix C) was administered. This involved administering the same test that had been administered earlier (pre-test) to the same sample population. The findings showed an increased score in both music analysis and sight-reading areas as indicated by the figure below

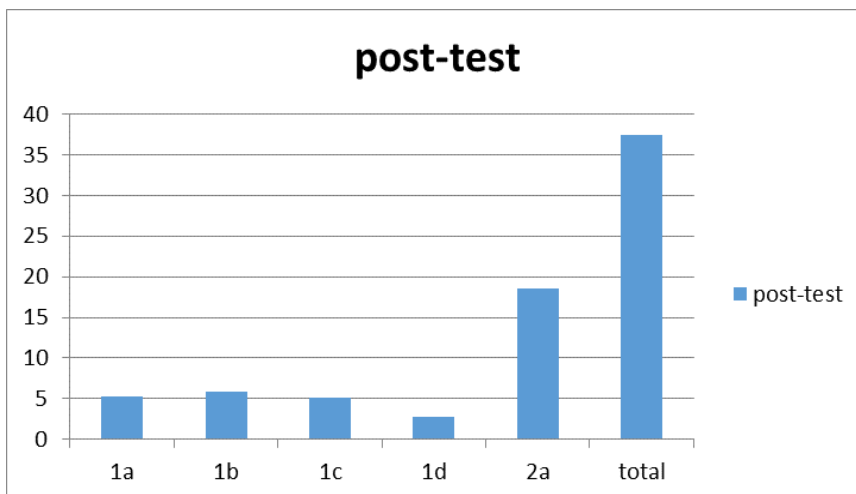


Figure 4. 7: Post Test results

4.4.1 Post-test score in the context of pre-test

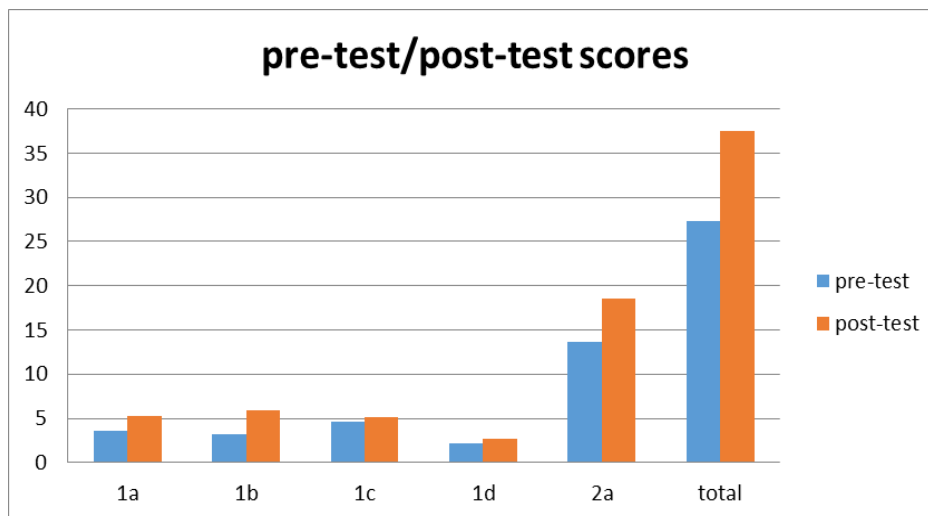


Figure 4. 8: Pre-test/Post-test scores

The difference in the trends of performance in pre and post-test score indicated to the researcher that the experiment affected the scores. The pre-test mean score was $x=27.3$ whereas for post-test was $x=37.5$. On the whole, the difference in averages for pre-test and post-test was $x= 10.2$. A T-test analysis was carried out to check for statistical significance in the difference in means and the result showed that there was a statistically significant difference ($p= 0.002$)

4.5 Responses from lecturers' interview.

The views discussed in this sub-topic were recorded from five lecturers in the three institutions under study. When asked about their level of qualification, four out of the five lecturers interviewed reported having PhD as their highest level of qualification in formal education. The remaining one was a PhD student but had a master's degree in music education as the highest level of qualification at the time of the study. All the interviewees reported teaching music theory and aural skills as one of their main areas of study. Other areas included history of western music, African

music, harmony and counterpoint and various instrumental tuitions like violin, flute, guitar, piano and voice.

On the entry behaviour of students on various areas of musicianship, the lecturers noted that most students experienced difficulties in pitch recognition, dictation of rhythms and intervals when they got to their first year of their study. This made sight reading equally hard. The lecturers also noted that a few students in their various institutions experienced the same difficulties throughout their studies. This led to reduced passion and interest to pursue music as a career for many.

The respondents also noted that music analysis, arrangements, and compositions mainly depended on the level of competence on pitch recognition, rhythm, and intervals among many musical knowledge concepts. Conducting was also mainly offered in the third and fourth year of the studies and mainly applied knowledge in music analysis. They noted that conducting was an art that required more time than it is usually allocated.

All the respondents confessed their passion and involvement in choral music as they went through various stages of learning. Two of them commenced their participation while at primary level of education while the remaining three joined choral music ensembles in secondary school. They all claim to have participated in the university choral ensembles throughout their training as teachers.

When asked for their opinion on whether the number of musicianship units allocated to music education students were enough to equip the students to teach, all the respondents thought that it was not and that they would welcome efforts to enhance music units offer for this group of students in future. They shared their concerns on

the importance of teaching especially the performance units to the education students. They argued that music is more of a performance course than a theoretical one. The respondents also noted the importance of participation in not only choral ensemble but other ensembles such as pop band and orchestras in that they expose students to music material that cannot be covered during classwork.

4.6 Observation.

Some of the observations made during this study revealed a lack of time consciousness especially during the commencement of the choral music rehearsals for both music and non-music students. Majority of the students showed up at least 15 minutes late. It took at least 30 to 45 minutes to settle for a 2-hour rehearsal in most cases. Other observations include; first, every rehearsal started with a vocal warm-up. This activity was given at most 20 minutes and sometimes less than 10 minutes. During warm-ups, one of the students (in most cases) led the rest during the activity. Less efforts were made to improve the vocal quality- instead, they concentrated on stretching the vocal range of the singers.

Secondly, there was a lot of interruption as a result of phone usage in rehearsal rooms. Majority of the students used their phones to study the scores which led to temptations of attending to text messages and social media while rehearsing.

Thirdly, in some instances, some students took part in training the rest. Some choirs had voice representatives while others had volunteers training different voices. Some music education students made little or no effort in training the rest as they also waited to be trained.

Fourthly, Music set for competitions (in most cases, the Kenya Music Festivals) were given priority over any other music. Most choirs rehearsed well towards the festival period.

Fifthly, most rehearsal sessions were relaxed and the majority of the participants enjoyed and made fun of each other concerning their individual tone quality and the retention of the music they were learning.

Finally, sight-reading was a process that required one to take a slow tempo first, just to be sure of what they were singing. Majority of the students tried more than four times before they could completely sight read a phrase. After rehearsals, the performers exhibited quite satisfying levels of musicianship.

CHAPTER FIVE:

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.

5.1 Introduction.

This chapter highlights the summary of the research findings, conclusion recommendations and suggestions for further research.

5.2 Summary

This study sought to find out the impact that participation in choral music ensembles has on musicianship skills among music education students in public universities in Kenya.

5.2.1 Music education students and choral music activities.

The first objective of this study was to establish the extent to which music education students participated in choral music activities. The study found out that four out of every five music education students in third and fourth year of their study, participated in a choral music ensemble as either a singer, instrumentalist or both as at the time of the study. The majority took part in the university choir. This was closely followed by the church choir and a few of them in private chorales. Almost a fifth (16.7%) of the respondents were regular participants of three or more choral ensembles. Some of them confessed not taking keen interest in studying the scores and applying what they learn in class towards developing their musicianship.

Majority of the students who had no interest in pursuing music as a career formed the smaller percentage of the people who did not participate in choral music

ensembles. The remaining percentage sited lack of interest, busy schedules, and inability to sing or play an instrument as reasons for not joining the ensembles.

5.2.2 Choral music and acquisition of musicianship skills.

The study found out that 36 out of 43 respondents who participated in choral music had undergone auditions to test various elements of musicianship before they could be admitted. They were tested on their aural skills through pitch recognition and rhythm interpretation, their vocal range (for vocalists) to place them in various voices as well as singing a song of their choice to test their vocal quality. The instrumentalists were tested on their skill level and their ability to improvise.

The study found out that close to half of the participants acquired skills/mastered their performance parts through direct instruction from trainers. One-third of them used their aural and sight-reading skills to learn music.

It is also worth noting that 60% of choral music participants in this case learn through and practice classical music styles. The remaining participants were pre-occupied with pop arrangements, compositions, and hymns in learning musicianship skills. Participation in choral music therefore showed some positive effects on music education students in that it significantly improved their musicianship skills.

5.2.3 The impact of participation in choral music on musicianship.

The study found out that all the respondents who participated in choral music ensembles had their music literacy affected by the skills learned during rehearsals. A use of thematic analysis indicated that a higher number of the respondents improved their sight-reading skills, vocal quality and were exposed to different genres of music

that broadened their repertoire. Others noted better understanding of class work, improved performance skills and direction skills among others.

It emerged that pre-test post-test scores generated out of the study indicated some significant difference in music theory and analysis. These include the identification of the **indicated performance** directions like **dynamic changes** and their meaning, **tempo variations**, **change of key** and the **change in metre**. There was also some significant improvement in **sight-reading**. This translates to **improved aural skills** (pitch recognition, intervals, and rhythm interpretation).

5.3 Conclusion.

The results of this study makes the following three main conclusions. **First**, the lectures interviewed from the institutions under study observed that the students who performed poorly in musicianship courses had minimal interest in pursuing music education. They also observed that majority were not interested in participating in any choral music ensemble. Therefore, it is logical to conclude that choice of music education as a career is to be informed by passion and some insights from experienced music teachers.

Secondly, the study concluded that participation in choral music exposes students to various ways of learning and mastering new skills. These include direct instruction from trainers, focusing on sight-reading skills as well as interacting with various music styles and learning new terms and skills from them. The hybrid approaches in learning pieces during a choral music training session combines well to improve their choral music skills.

Finally, one of the most significant finding/observation though not surprising was that current requirement by Teacher Service Commission (TSC) which is the main teachers' employer. It requires that every teacher gets training in two teaching subjects. Music education students are therefore required to have another teaching subject. This means that they get fewer music units and take other units from other departments that contribute to the wholeness of a teacher training program. The interview with the lecturers from the concerned universities reveals that the students get an average of two to four units per semester as their counterparts in bachelor of music get an average of seven to eleven units per semester. In their opinion, this might not be enough to cover all that they may be required to cover.

5.4 Recommendations

The following recommendations were made based on the study:

- i. Music education is a career that is mainly guided by passion. Students who would wish to train as music teachers are therefore advised to evaluate their passion for music before applying for the course. Auditions should also take place to determine the level of competence and the entry behavior of students in musicianship before joining the first year of their studies at the university.
- ii. Participation in choral music ensembles should be considered as part of the methods that should be used to teach and practice musicianship in the universities. It should therefore be considered for assessment and awarding of credits to the participants to enhance their performance at the end of every semester.

- iii. The number of music units offered to music education students may not cover all the content intended to be covered and that may prepare the students adequately for teaching. The stakeholders should therefore consider having more structured units that work towards improving students' musicianship since it is considered by the majority as the backbone of all music studies.
- iv. The study recommends that all the universities offering music education consider forming and participating in choral music ensembles as part of class work in a specified and compulsory unit for all music students.
- v. All universities offering training in music education should consider participating in festivals as a requirement for all music education students. It gives an opportunity to interact and learn from other musicians.

5.5 Suggestions for further research

The issues emerging from this study suggests some research in the following areas;

- i. Developing strategies for inclusion of choral music practices and instructional methods in the curriculum to ease the mastery and retention of musicianship skills.
- ii. Developing a standardized method of carrying out auditions in consideration of the level of competency (beginner, intermediate, advanced) of the choral ensemble and the musicianship level of the participants.

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APPENDICES

APPENDIX A: QUESTIONNAIRE FOR MUSIC STUDENTS.

This questionnaire is intended to gather information about participation in choral music which is purely for academic purposes. The responses will be kept confidential. Kindly answer the questions to the best of your ability.

1. b). Gender male female

2. a). In what year of study are you?

• 3rd

• 4th

b). Was it your decision to pursue music teaching as a career?

• Yes

• No

c) If yes, what informed your decision in wanting to pursue music education at the University?

.....
.....

3. a). Do you like the progress so far?

• Yes

• No

b). If no, please state some reasons.

.....

4. a). Have you taken part in any choral ensemble either in or outside the university?

- Yes
- No

b). If yes, which one(s)?

- Church choir
- University choir
- Private chorale
- Others specify.....

c). if no, state the reason(s). -----

SECTION A. (Participants in choral ensembles)

5. In your opinion, what level of competence is your choral ensemble?

- Beginner
- Intermediate
- Advanced

6. a).Did you undergo some auditions before joining the ensemble?

- Yes
- No

b). If yes, briefly describe the process you underwent. -----

c).What role do you play in the ensemble?

- Singer specify the voice
- Instrumentalist specify the instrument
- Both

d). Do you find sight reading easy for you?

Yes

No

7. What styles of **notated** music do you participate in? (you may tick more than one)

- Classical music
- Pop arrangements
- Compositions
- Hymns
- Others specify-----

8. How often do you have rehearsals?

- Daily
- Once a week
- Twice a week
- Monthly
- Others specify

9. Describe the methods used to learn music during rehearsal.

- a) sight reading
- b) trainer
- c) Others.....specify.....

10. In your opinion, do you gain any experiences that affect your music literacy during rehearsals and performances?

- a) Yes.....No.....
- b) Support your answer with a short explanation.

11. On a scale of 1 to 5, indicate your self-assessed level of competency in the following elements of music. (1=low, 5=high)

Element/level	1	2	3	4	5
Pitch recognition					
Rhythm					
Sight reading					

APPENDIX B: INTERVIEW GUIDE FOR MUSICIANSHIP LECTURERS.

NB; these questions may lead to others (not indicated here) depending on the responses given.

1. Where did you train as a music educator?
2. What is your highest formal education qualification?
3. What areas of musicianship do you teach and at what level?
4. Briefly describe the entry behavior of students in those levels in terms of their performance in;
 - a) recognition of pitches,
 - b) rhythms,
 - c) intervals,
 - d) sight reading,
 - e) sight singing,
 - f) music analysis,
 - g) arrangement,
 - h) composition,
 - i) conducting,
 - j) any other area of musicianship left out
5. Have you ever been involved in any choral music activities in your journey into the profession? Briefly explain how your decision affects the present.
6. Do you think the number of units allocated for music education students by the university every semester is enough to equip them on their career as music teachers? Why?
7. In your opinion, do you think that participation in choral music ensembles by music students has an effect on their music literacy, productivity, creativity and expressiveness? Why? What would be your recommendation?

APPENDIX C: CHORAL MUSIC PRE-TEST POST-TEST.

Study the given choral music excerpt (come oh thy king of kings) and answer the following.

Come, O Thou King of Kings
(SATB)

Parley P. Pratt Anon
Arr. Ross Farnworth

Boldly ♩ = 100

SOPRANO
ALTO

Piano

mf

1 2 3 4 5 6 7

Come, O thou King of...

8 9 10 11 12 13 14

Come,
Kings! We - ve wait-ed long for... thee, With heal - ing in... thy... wings To set thy peo-ple free. Come,

15 16 17 18 19 20 21

rit. mf

thou de - sire of na - tions, come;
thou, come, thou de - sire, come, thou de - sire of na - tions, come; Let Is - rael now be gath - ered home. Come,

rit. mf

Copyright © 2014 Ross Farnworth. All rights reserved.
This arrangement may be copied for incidental, non-commercial church or home use.

2 22 *A Tempo* 23 24 25

make an end to sin And cleanse the earth by fire, And

26 27 28 29

righteousness bring in, That saints may tune the lyre. With

joy, with songs of joy, a happier strain.

30 31 32 33 34 35 36 37

songs of joy a happier strain, To welcome in thy peaceful reign.

with songs

38 39 40 **Men Unison** 41 42 43 3

Ho - san - nas now shall sound From all the ran - somed

44 45 46 47 48 **Choir Unison** 49

The wide ex -

throng. And glo - ry ech - o - round A - new tri - um - phal song;

50 51 52 53 54 55 56 57

pause of heav - en fill With an - thems sweet from Zi - on's hill.

58 59 60 *rit.* *f* 61 *A Tempo, A Little Slower* 62 63 64

Hail! Prince of life - and - peace! - Thrice wel - come to - thy - throne! While

rit. *f* *A Tempo, A Little Slower*

4

65 66 67 68 69 70 71

all the cho - sen. - race Their Lord and Sav - ior own. The hea - then na - tions bow — the

72 73 74 75 76 77

knee, And ev' - ry tongue sounds praise to thee. And ev' - ry tongue sounds

ff

78 79 80 81 82 83

praise to thee.

accel. *rit.* *A Tempo* *rit.*

Questions.

A. Music analysis

1. Using bar numbers, indicate;
 - a) Dynamic changes and their meaning.
 - b) Tempo variations.

- c) Key changes (from-to) as supported by measure numbers.
- d) Change of meter.

B. Sight reading.

Ladies (sopranos and altos) bar 6-21 (solo).

Men (tenors and basses) bar 22-36 (solo).

APPENDIX D: PRE-TEST POST-TEST RESEARCHER'S GUIDE

1. A). Dynamic changes and their meaning

- Bar 1. *mf*- moderately loud
- Bar 6. *f*-loud
- Bar 21. *mf*- moderately loud
- Bar 49. *Crescendo*- gradually getting louder
- Bar 53. *Dim*- gradually getting softer.
- Bar 60. *f*- loud
- Bar 75. *ff*- very loud

B). Tempo variations.

- Bar 20. *Rit*- gradually slowing down.
- Bar 22. *A tempo*- in the original tempo.
- Bar 60. *Rit*- gradually slowing down.
- Bar 61. *A tempo*.
- Bar 79. *Rit*
- Bar 80. *A tempo*
- Bar 82. *Rit*.




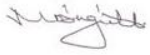

C). Key changes (from-to)

- Bar 1-21. G Major.
- Bar 22-40. E^b major.
- Bar 41-48. G Major.
- Bar 49-60. A^b Major.
- Bar 61-68. A Major.
- Bar 69-83. B^b Major.

D). Change of metre.

- Bar 1-65. 4/4 (Four crotchets in a bar)
- Bar 66. 3/4 (Three crotchets in a bar)
- Bar 67-83. 4/4 (Four crotchets in a bar)

APPENDIX E: RESEARCH PERMISSION.

 <p>REPUBLIC OF KENYA</p>	 <p>NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY & INNOVATION</p>
Ref No: 724442	Date of Issue: 14/August/2019
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Internal Memo

FROM: Dean, Graduate School

DATE: 29th April, 2019

TO: Mr. Eric Koome Murianki
C/o Department of Music & Dance

REF: M66/32726/2015

SUBJECT: APPROVAL OF RESEARCH PROPOSAL

=====

This is to inform you that Graduate School Board, at its meeting on 18th April, 2019, approved your Research Proposal for the MMED Degree entitled, "Participation in Choral Music Ensembles and its Impact on Musicianship among Music Education Students in Selected Public Universities in Kenya."

You may now proceed with your Data collection, subject to clearance with the Director General, National Commission for Science, Technology & Innovation.

As you embark on your data collection, please note that you will be required to submit to Graduate School completed Supervision Tracking Forms per semester. The form has been developed to replace the Progress Report Forms. The Supervision Tracking Forms are available at the University's Website under Graduate School webpage downloads.

Thank you.


HARRIET ISABOKE
FOR: DEAN, GRADUATE SCHOOL

CC. Chairman, Department of Music and Dance

Supervisors:

1. Dr. Maurice Amateshe
C/o Department of Music & Dance
Kenyatta University
2. Dr. Isaiiah Oyugi
C/o Department of Music & Dance
Kenyatta University

HI/cww

APPENDIX F: TIME FRAME OF STUDY 2019-2020

Activity/duration	Feb	Mar	Apr.	May	June	Jul	Aug	Sep	Feb 2020	Mar 2020
Present proposal and corrections	✓	✓								
Data collection			✓	✓	✓					
Data analysis						✓				
Report writing							✓	✓	✓	
Final draft									✓	✓
Submission of final copy										✓

APPENDIX G: BUDGET

S/N	Item Description	Sub-total	Total
1.	Proposal writing Stationary, photocopy, printing and binding	3,455 3,000	6,455
2.	Data collection. Hiring of 3 research assistants @ksh2000 per day for 8 days Travel Expenses	48,000 12,800	60,800
3	Data analysis 2 research assistants @ksh4000	8,000	8,000
4	Final draft typesetting, printing and binding	10,000	10,000
5	Internet services	8,000	8,000
	GRAND TOTAL		93,255