

**FACTORS AFFECTING INSTRUMENTAL MUSIC
TUITION IN KENYAN SECONDARY SCHOOLS : A
STUDY OF NAIROBI PROVINCE.**

BY

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**A PROJECT SUBMITTED IN PARTIAL FULFILMENT
FOR THE DEGREE OF MASTER OF ARTS OF
KENYATTA UNIVERSITY**

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DECLARATION

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

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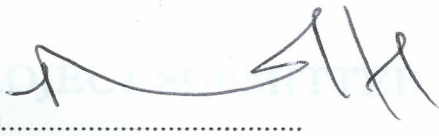
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DEDICATION

To my lovely dad and mentor, Josphat K. Mungai and the entire Mungai family
who have been a great source of inspiration
to me over the years.

KENYATECH
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This project would not have been completed successfully without the assistance of very many people who worked with me tirelessly to see that all my efforts came to a good end.

I would like to express a word of gratitude to all these persons who in one way or another made this project have a successful ending.

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My sincere appreciation goes to my family who gave a lot of support through prayer and all other assistance which they could afford.

Finally, I thank the Almighty God who gave me the grace and determination to proceed even when the going really got tough.

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ABSTRACT

This study examines the area of performance in music education. Music, being a creative art, requires certain activities to take place each and every time it is heard. These activities, then, make music a living art. Performance is one of the activities that bring music to life.

The study aimed at investigating the factors that hindered the tuition of Western music instruments in secondary schools in Nairobi Province, Kenya. Specifically, the study sought to;

- (i) establish whether instrumental tuition took place in Kenyan secondary schools.
- (ii) investigate whether music instruments and other instructional resources were available for students' use.
- (iii) determine the extent to which the school programme supported the acquisition and exercise of skills and knowledge in music.
- (iv) establish whether music teachers contributed to the choice and learning of music instruments.

The target population was secondary school music teachers and Form Three and Four music students. Seventeen (17) music teachers and seventy-seven (77) music students were involved in the study. These were selected using both simple random and purposive sampling techniques.

Two research instruments were used to collect data from the respondents. These were questionnaires and oral interviews. A portable battery-operated cassette recorder was also used to record the proceedings of the oral interviews. The data was analysed and the results were presented in terms of frequencies, percentages and tabular representations.

From the analysis and presentations, a number of findings were revealed. Among these were; inadequate time allocation for music as a subject of study, lack of instructional materials, inadequate music instruments, lack of performing opportunities for students and poor planning of the tuition sessions all of which affected the tuition of Western music instruments in a negative way.

In conclusion, a number of recommendations were made in relation to future research in music education. These were broadly classified into two areas, mainly, Planning and Organisation. They included, a review of the Practicals syllabus by the Music Curriculum developers as well as the organizing of seminars/workshops for music teachers countrywide so that they get a forum to exchange views on how to handle the specific areas of music education; accessibility to music instruments for all the music students; proper maintenance of available instruments in schools and proper structuring of the tuition sessions on the part of the music teachers or private tutors.

TABLE OF CONTENTS

DECLARATION.....	ii
DEDICATION.....	iii
ACKNOWLEDGEMENTS.....	iv
ABSTRACT.....	v
TABLE OF CONTENTS.....	vii
LIST OF TABLES.....	ix
Definition of Terms.....	1

CHAPTER ONE : INTRODUCTION

1.0 Background Information.....	2
1.1 Statement of the Problem.....	3
1.2 Research Questions.....	4
1.3 Objectives of the Study.....	4
1.4 Research Assumptions.....	5
1.5 Rationale and Significance of the Study.....	5
1.6 Scope and Limitations of the Study.....	7
1.7 Theoretical Framework.....	8

CHAPTER TWO : LITERATURE REVIEW

2.0 Introduction.....	11
2.1 Performance.....	11
2.2 Instruction.....	14
2.3 Practice.....	19

CHAPTER THREE : METHODOLOGY

3.0 Introduction.....	21
3.1 Population and Sampling.....	21
3.2 Research Instruments and Equipment.....	22

3.3 Data Collection.....	23
3.4 Data Analysis.....	24

CHAPTER FOUR : DATA ANALYSIS AND DISCUSSIONS

4.0 Introduction.....	25
4.1 Information from Music Teachers.....	25
4.2 Information from Music Students.....	35
4.3 Factors Hindering the Effective Tuition of Western Music Instruments in Kenyan Secondary Schools.....	46

CHAPTER FIVE : SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction.....	49
5.1 Summary.....	49
5.2 Conclusions.....	50
5.3 Recommendations.....	51

BIBLIOGRAPHY	55
---------------------------	----

APPENDICES	59
-------------------------	----

Mode of Instruction

Opportunities to Perform

venue of Performance

Facilities/Instruments for Practice

LIST OF TABLES

TABLE		PAGE
3.1	Number of Students Used in the Study.....	22
4.1	Music Teachers' Professional Qualifications.....	25
4.2	Instruments of Study for the Music Teachers.....	27
4.3	Instruments that Teachers Taught.....	28
4.4	Instrumental Tuition Experience of the Teachers.....	30
4.5	Frequency of the Tuition Sessions.....	32
4.6	Mode of the Tuition Sessions.....	33
4.7	Teachers' Attendance in Practice Sessions.....	34
4.8	Opportunities for Students' Performance.....	35
4.9	Students' Instruments of Study.....	36
4.10	Frequency of Tuition.....	37
4.11	Duration of Each Tuition Session.....	38
4.12	Tuition in Instruments.....	38
4.13	Venue of the Tuition Sessions.....	39
4.14	Mode of Instruction.....	40
4.15	Opportunities to Perform.....	41
4.16	Venue of Performance.....	42
4.17	Use of Instruments for Practice.....	44

DEFINITION OF TERMS AND ABBREVIATIONS

Instrumental Tuition: The process of teaching a learner the skills required to play a music instrument.

K.I.E : Kenya Institute of Education.

Western Music Instruments: These are devices for producing musical sound that originate from the Western art music culture, for example, piano, recorder, trombone, violin, classical guitar etc.

CHAPTER ONE

INTRODUCTION

1.0 Background Information

The Kenya Secondary School Music Syllabus (K.I.E. , 1985) constitutes three major areas which include: Basic Skills, History and Analysis, and Practicals. In Basic Skills and Practicals, the learner is required to listen, perform, read and write music. In History and Analysis, he should learn to identify, appreciate and analyse music from different cultures. At the end of the secondary school course, a learner studying Music is thus examined in these three areas.

The Kenya Certificate of Secondary Education (hereafter KCSE) music examination is organized into two papers. Paper I has two sections, (i) Practicals and (ii) Aural Tests, while Paper II is the Theory Paper. In the practical examination, the learner is examined in two areas; (a) African Music where he is supposed to prepare and perform one piece of his own choice from any of the following categories - voice, a one-string instrument, a lyre, a flute or a drum set; and (b) Western Music where he is required to prepare and perform one piece in either voice, or any of the following instruments - woodwind, keyboard, strings, brass and percussion. In the case of Western Music - whether voice or instrument - two pieces are set by the Kenya National Examination Council (hereafter KNEC) from which the learner chooses one. Apart from the set-piece, the learner is also examined on technical exercises, scales, arpeggios and sight singing. (K.I.E. , 1985)

The Syllabus (K.I.E. , 1985) clearly highlights ten specific objectives for the practicals.

Two of these state that the learner should be able:

- to acquire and display fluency and articulation in performance;
- to tune and play different types of indigenous and non-indigenous musical instruments.

Once these and the other eight objectives are fully achieved, each music student should therefore acquire a good degree of proficiency in playing at least two music instruments - one African and one Western.

1.1 Statement Of The Problem

Results available from the KNEC showed a disparity in performance between the two papers with Paper II having a better performance than Paper I. This disparity has, in recent years, been a concern to music educators. Digolo (1997) observed that:

It (poor performance in Paper I) may be an indication that the candidates for some reasons had no adequate preparation for the Practical skills that are tested in Paper I (*ibid.* : 2).

Reports from research conducted by other Kenyan scholars including Njui (1989) and Makobi (1985) gave an indication that teaching of instruments in Kenyan schools was not as effective as it should have been. These reports highlighted the need to carry out an in-depth study on the state of instrumental tuition in Kenyan secondary schools. There was need to identify the factors that hindered the effective tuition of music instruments so as to come up with suggestions for improving the situation.

Some of these factors had been stated as inadequate equipment and learning resources (Digolo, 1997), lack of competent music teachers in some schools (Makobi, 1985) and inadequate utilization of existing resources and equipment (Digolo, 1997 and Njui, 1989).

Despite such clear indications, there was no evidence that a study had been conducted to specifically address the area of instrumental tuition in Kenyan secondary schools. This study was therefore formulated to establish those factors that inhibited the effective tuition of music instruments in Kenyan secondary schools.

1.2 Research Questions

The following research questions guided the study:

- Which music instruments were taught in Kenyan secondary schools?
- Were the existing music instruments available for the student's use in practice?
- To what extent did the school system encourage the acquisition and exercise of skills and knowledge in music?
- In what ways did the music teachers contribute to the choice and learning of music instruments?

1.3 Objectives Of The Study

The study sought to establish factors that hindered the effective tuition of music instruments in Kenyan secondary schools.

Specifically, the study attempted

- to determine if instrumental music tuition took place in Kenyan secondary schools.
- to determine whether music instruments and other resources were available for student's use in practice.
- to establish if music teachers contributed in any way to the choice and learning of music instruments.
- to determine the extent to which the school programme supported the acquisition and exercise of skills and knowledge in music.

1.4 Research Assumptions

The study was based on the following assumptions:

- That all music teachers in Kenyan secondary schools had undergone sufficient training to handle all areas of the music syllabus.
- That all music students studied towards the practical paper.
- That the exposure of music students to a variety of music instruments lead to better performance in practical examinations.

1.5 Rationale And Significance Of The Study

Performance plays a very important role in music education. Schwartz (1982) asserts that performance is necessary to bring music to life. Hence, there is need to learn how to play or sing music so as to develop skills necessary for musical expression.

In Kenya, the Music Syllabus (K.I.E. , 1985) makes provision for the learners to play African and Western instruments from Form One up to Form Four. However the intake of Music students at the university level reflected a poor picture on the area of performance as a whole. A general survey of first year music students at Kenyatta University revealed that there were many voice students and a few ill-prepared instrumentalists. Thus there was need to formulate a study of this nature so as to establish the cause of this.

Although various Kenyan scholars had conducted research in different areas of music education, there was no evidence that a study of this nature had been undertaken as yet. Thus, it was a worthwhile undertaking.

The findings of this study will serve as a guide to Kenyan education planners to identify means of developing instructional materials and techniques relevant to instrumental tuition; as well as looking into ways of proper allocation of time and resources. The findings will also be beneficial to universities and other colleges that train music teachers. They will help them to structure the training programmes in such a manner that they will equip their trainees with teaching skills to handle all the areas of the curriculum.

Music teachers will also benefit from the findings of this study in that they will become sensitized to the pre-requisites for a successful practical music training programme in the

school. The findings will be of importance to school administrators in that they will highlight the need for the provision of a conducive environment for music education.

The findings will also be of significance to the Ministry of Education as they will serve as a guide to ensure that only those schools which are well equipped with music instruments and instructional materials offer music as a subject of study. The inspectorate will also benefit in ways of ensuring proper utilisation of resources. The findings will also serve as additional reference materials in music education in Kenya for future researchers.

1.6 Scope And Limitations Of The Study

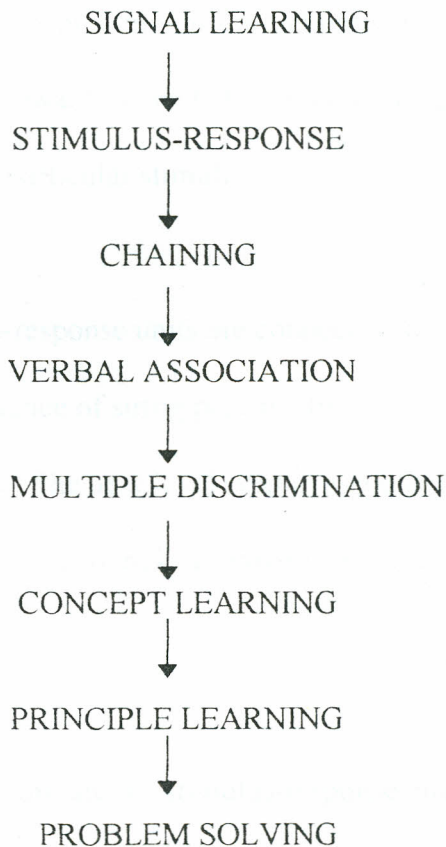
This study involved secondary schools in Nairobi Province which offer music as an examinable subject. The respondents were music teachers and Form Three and Four music students in these schools.

It limited itself to Western music instruments where there was at least evidence of some instruction and presence of instructional materials. Besides, the examination syllabus was more specific on this with examination pieces set two years ahead of the examination. The research was to be concluded within a four-month period, and so management of official research time was another limiting factor. Insufficient financial resources limited a study of other Provinces.

1.7 Theoretical Framework

The variety of learning situations in Music Education demand a set of principles drawn from more than one theory. Psychologists such as Ausubel, Piaget, Bruner and Skinner have developed theories of learning which seem to have special significance to Music Education. However, this study will adapt Gagne's eight-category hierarchical theory of learning.

Gagne (1965) developed this theory which is a pedagogical philosophy that should yield a sequence of activities to which each learner should adhere. Learners progress from one level of the hierarchy to the next. Below is a diagram of this theory showing the eight hierarchical levels of learning;



(Gagne, *ibid.* : 78)

Each level of the hierarchy is of a more difficult task than the previous level. It is categorically arranged such that what is learnt in an earlier level continues to function as a mode of thought in later levels. This was specially relevant to this study since learning in music is cumulative. Due to the acquisition of knowledge and the development of skills involved, instrumental tuition ought to be systematically sequenced so that earlier learning makes later learning meaningful.

Level one deals with a particular stimulus eliciting a particular response. For example, a black dot on the first line of the treble staff (stimulus) causing the learner to press the second fret on the fourth string of the guitar (response). In the second level, the notated E appears: the learner responds by pressing the correct position on the fret board and the correct pitch is produced, thus rewarding the behaviour and increasing the likelihood of that particular response to that particular stimulus.

In the chaining level, stimulus-response units are connected into sequences. A short notated phrase produces a sequence of string pressing by the guitar player thus producing the correct sequence of pitches. The next level (verbal association) is a subdivision of chaining whereby the learner is able to make discovery about similar fingering patterns for notes an octave apart.

In the Multiple Discrimination hierarchy, stimulus-response chains work in combination. The learner is able to discriminate between one sequence of notes (an E

major scale) and another (an E melodic minor scale) when sight-reading a composition, and employ the correct sequence of fingerings learned when practising.

In the Concept Learning level, sets of multiple discriminations come together under a verbal label. The last two hierarchical levels deal with the process of combining concepts into higher-order principles.

Thus, instructional materials for use in instrumental tuition should be presented in sequences that are integrated and well structured to allow learners to build upon previously acquired skills. This means that the music curriculum should be organized in order to present the fundamental structure of music and yet preserve exciting sequence that may lead learners to more discoveries for themselves. Music teachers should therefore select, organize and present the instructional materials in a developmental sequence appropriate to their pupils' level of proficiency.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This Chapter deals with related literature which shows what various Music scholars have written concerning the area of instrumental tuition. It is divided into three sub-sections which include:

- Performance
- Instruction and
- Practice.

2.1 Performance

Performance is very significant in any Music Curriculum in that it enables a learner to express the aesthetic qualities existing in a particular kind of music. The success story in music is told by the performance capabilities of a performer. Like other arts, music requires certain activities to take place each and every time it is heard. Without performance, music then becomes a dead art. Leonhard & House (1972 : 284) observe that,

Performing provides experience in projecting musical meaning and such experience is necessary to the development of a deep responsiveness to music and musical understanding.

This observation is further supported by Paynter (1982) who asserts that music does not exist but for its sound. Words are inadequate to explain or express music. For him,

The gateway to musical understanding is to work with sounds (*ibid.* : 24).

Thus, it is important for learners to experience the aesthetic qualities of music by making music and/ or listening to music. Njui (1989) also observes that effective teaching in music is acquired if the learning is based on experience with music. She goes on to state that experience with music is achieved through listening to music and making music, that is, performing and composing.

Similarly, Hoffer (1964) asserts that the music teacher should guide the learners to comprehend and manipulate related sounds as music does not exist apart from the aural experience of musical tones. However, Peters and Miller (1982) observe that,

Musical performance involves a battery of mastered skills that the student must be able to call upon without conscious effort. Such skills as various scale fingering patterns, habits of breathing, bowing and embouchure adjustment must reach the mechanism level for the performance to proceed (*ibid.* : 167).

Thus, performance requires ample time for the learner to learn the basic skills and perfect them to a level where he is able to manipulate them without any hindrance.

On the other hand, Swanwick (1979) views performance as one of the parameters of musical experience, the others being; Composition, Literature studies, Audition and Skill acquisition, in short (CLASP). For him, performance is one of the three areas in music education which bring about direct involvement in music. He observes,

Performance is a very special state of affairs, a feeling for music as a kind of 'presence' (*ibid.* : 44).

He goes on further to state that this sense of presence is that of a vital musical object, developing and on the move. This is in line with Leonhard & House's (1972) observation that with performance, music comes alive.

Success in any musical performance will depend on whether the learner has sufficient technique to interpret and present a given work. Technique is defined by *The Concise Oxford Dictionary* as a mode of artistic execution in music, painting etc. Thus, there is need for the music teacher to ensure that the learners develop a good technique from the onset of instruction.

Other than the playing or singing of correct notes, performance has to do with a combination of a number of skills that form a suitable background enabling the learner to perform in a musical manner. Skills such as correct posture for singers and instrumentalists, hand and finger positions for instrumentalists, proper breathing for singers, brass and wind players, phrasing, legato and staccato playing/singing, dynamic and tempo expressions should be incorporated early in the tuition so as to ensure that they are well mastered. Bastien (1988) is of the opinion that the teacher should try to establish the correct fundamentals from the very beginning. This is further supported by Last (1972) who notes that the learner must be well trained into good habits in his instrument of study so that he does not constantly struggle to express himself against the handicap of a poor technique.

2.2 Instruction

Swanson (1973 : 94) observes that,

Playing an instrument requires a period both of learning how to manipulate the mechanism properly and of developing the skill and dexterity to do so effectively.

Thus, for any musical performance to be successful, the performer (in this case, the learner) must be well instructed. The teacher must plan what he will do in each particular lesson, keeping in mind that it is the learner who is being instructed. Similarly,

Leonhard & House (1972) observe,

The task of teaching performance skills centers on helping the learner to develop both aural and movement concepts; on directing and leading practice and on assisting the learner in analyzing the results (*ibid.* :288).

Hoffer (1964 : 163) further supports this by stating that,

The success of teaching music for performance lies in the way in which students are taught.

Thus there is need for proper organization of the instruction process so as to enable the learners to acquire the required skills needed in the playing of instruments.

2.2.1 Teacher's Qualification

The teacher needs to have a thorough knowledge of the instrument he is teaching. He also should realize that there is always something he can learn from somebody, sometimes even from the learners. Bastein (1988) observes that a music teacher should be a source of inspiration to his students. For him:

The basic qualities of a successful teacher consist of knowledge, personality, enthusiasm, self-confidence, and many other personal attributes (*ibid.* : 3).

Lovelock (1965) observes that too many teachers manage to evolve some kind of a method, accumulate a limited teaching repertoire and they stick at this point. There is need for teachers to study and at least consider new ideas of teaching. As Swanson (1973) notes, it is a rare teacher who has equal knowledge about each of the many instruments. It is important, therefore, for teachers to accept the fact that they may not know how to play and give tuition in all the available instruments in their schools.

Peters & Miller (1982) observe that the teacher's ability as a performer (vocalist or instrumentalist) will affect the learners' attitudes towards performance. For them,

The teacher's ability will serve as a model for learners and as an inspiration to the learners (*ibid.* : 59).

Digolo (1997) states that there is need to use other specialists to teach learners how to play those instruments which the music teacher cannot teach. Paynter (1982) re-affirms this by stating that one way of developing a wide range of instrumental tuition is through the use of peripatetic teachers working alongside the other music teachers in the school environment.

2.2.2 Mode of Instruction

Findings in Psychology indicate that learning a skill in numerous short sessions is far more effective than learning the same thing in a few long sessions, (Atkinson et al. , 1983). This then means that the instrumental tuition sessions should be short and well routined. Swanson (1973 : 110) states that,

It is better to have twenty minutes sessions three times a week than two half-hours periods.

This, according to Atkinson et al. (*ibid.*), is because more learning takes place in the first minutes of a learning session than in the next subsequent minutes. With each additional amount of study, there is corresponding reduction in the amount learned. The maximum amount of time that should be spent on any activity varies with the amount of concentration required, age of the learners, and their interest in the activity.

The tuition sessions must be interesting, varied and even exciting so that the learner goes away stimulated. Lovelock (1965) is of the idea that a session should begin with some technical work, exercises, scales and arpeggios so as to "warm up". This should then be followed by a piece for sight singing or sight-reading and then the piece being learnt by the learner.

The teacher should ensure that from the very beginning, every step is thoroughly mastered; be it the right fingering for a particular scale or arpeggio, or the right standing posture in singing. This is asserted by Cook (1970) who states that,

One of the most important elements in developing performing techniques is the need for attaining thorough mastery (*ibid.*: 42).

He further observes that there are teachers who go on immediately to a new piece once a learner has learnt how to play the first one often resulting in failure since such teachers concentrate merely on increasing the number of pieces learned, rather than on the playing ability. If new pieces are to be added, emphasis should be laid on increasing the ability to play the pieces already learnt, thereby developing the performing skills. Thus,

previously learnt pieces should remain part of the repertoire of music that progresses in complexity and continues to be played even when the most difficult music has been mastered.

This is what Cook (*op. cit.*) terms as the use of intelligent repetition aimed at improving the understanding and performance of music. The instruction should be carried out in a rich musical context. The teacher should demonstrate and present verbal explanation as well as supplement these with pictures, recordings and diagrams. To be good instrumentalists, the learners must have an adequate grounding in ear-training, in technical achievement and in musicianship. There should be constant emphasis on listening to each tone produced on the instrument so as to improve the tone quality.

Ensemble playing is good but the tuition sessions need to be carried out individually because each learner progresses at a different rate. Bastien (1988) however notes that a combination of both individual (private) and group teaching often produces effective results. He goes on to observe that the private lesson can be used for individual attention to items such as technique and note learning while group lessons can be effective for emphasizing skills such as theory, ear training, sight reading and ensemble playing. He gives the following as the advantages for combining individual and group tuition:

1. **Teaching time is used efficiently.**
2. **Effective presentation of materials can be provided more efficiently.**
3. **Motivation can be generated among class members.**
4. **Contact with peers stimulates competition (*ibid.* : 30).**

Mainwaring (1951) states that music education in schools should be based on active and pleasure-giving musical experiences, as musically comprehensive as possible and progressively directed according to a well coordinated plan.

2.2.3 Musical Materials and Instruments

The material to be learned should be organized in a series of steps leading from the known to the unknown. This should be available for any individual learner at any stage of development. Thus, as Lovelock (1965) observes, the teaching repertoire should be as varied and as comprehensive as possible so as to cater for each and every learner's needs. This is in line with what Swanson (1973 : 28) calls a second philosophy of music education. He states,

Music, being a vital part of the human heritage from earliest recorded history, has something of value for every child.

Music instruments should be available in adequate numbers so that each learner has access to an instrument both for learning and also for practice purposes. Inadequate instruments will affect the learners' performance. Makobi (1985) is of the idea that playing of musical instruments can be hard if pupils are not exposed to them. Schools should create opportunities for learners to experiment with or be exposed to several instruments before deciding on one for specialization. Wanjala (1991) is of the same opinion that learners should be exposed to music instruments and notes that,

Ability to play music instruments also seemed to be an issue that created negative attitude basically because of lack of adequate exposure (*ibid.* : 14).

This is further asserted by Digolo (1997) who notes that music requires constant practice,

and hence easy access to resources like instruments will facilitate learning.

2.3 Practice

It is of significant value that the learner should take time to go over what he has been taught in each tuition session. Practice should be introduced early and its importance stressed from the very beginning. Madsen (1975) is of the opinion that practice should make a musical performance better if not perfect. He observes that,

In an artistic skill such as music, extremely fine discriminations in the execution of an act make important differences in the consequences. Thus out of variability in the performance that does occur through repetition (practice), the job of the teacher or the student himself is to reinforce - to the degree that he is able - those acts of performance that he considers to be superior to the others. If he can not do this, there is no reason to believe the performance will improve (*ibid.* : 126).

Thus, practice on an applied instrument will lead to increased skill and accuracy.

This is further affirmed by Peters & Miller (1982) who observe that consistent practice leads to some skills acquisition. They go on to state, however, that it is not how long one practises but how one practises. How then should the learners approach practise?

There is need for the learner to be taught how to practise. This, according to Lovelock (1965) is too often neglected. The teacher should let the learner know what the aim of the practice is, that is, what to aim at and how to aim at it. There is need for every learner to acquire the proper practice procedures in order to achieve results commensurate with time spent in practice.

Some scholars such as Cook (1970) and Madsen (1975) advocate for the use of cassette practice tapes. This is whereby the piece to be learnt is pre-recorded in a tape. It is then

played to the learners beforehand. The learners are then encouraged to continue listening to the tapes while they learn the piece so as to compare as they perform.

4.1.1. Introduction

The teacher gives a brief introduction to the methods of sampling and the use of the tape recorder. The teacher will also give a brief introduction to the use of the tape recorder and the use of the tape recorder in the classroom.

4.1.2. Population and Sampling

The population of the study was the 20 primary schools in the Nairobi Province. The sample size was 20 primary schools.

The sample size was 20 primary schools in the Nairobi Province. The sample size was 20 primary schools.

All the slips were then placed in a container, shuffled and a random number table was obtained. The six schools represented

number 1, 2, 3, 4, 5 and 6 in Nairobi Province. Most of the schools had a sample size of 20 primary schools and to be a representative sample of the

Purposive sampling was used to select the six primary schools in the Nairobi Province. The six schools were selected from the 20 primary schools in the Nairobi Province.

away the questionnaire. The data was then analysed using SPSS version 11.5 for Windows.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This Chapter gives a report of the methods and procedures that were used to collect data and how the data was analysed. This study, being a survey of a current situation employed the descriptive research design.

3.1 Population and Sampling

The target population was all secondary school music teachers and music students in Nairobi Province.

Random sampling was used to select schools from which data was collected. The names of all the twenty secondary schools offering music were written on separate slips of paper. All the slips were then placed in a container, shuffled and each picked randomly until a total number of six was attained. The six schools represented 30% of the total number of schools offering music in Nairobi Province. Mwangi (1999) states that a sample size of 30% is generally agreed to be a representative sample in Social Sciences.

Purposive sampling was used to select Form Three and Form Four Music students in the six schools. Out of these, 20% of the total in each school were selected randomly to answer the questionnaires. This figure of twenty per cent is in line with what Gay (1976 :114) observes

For descriptive research, a sample of 10% of the population is considered minimum. For smaller populations, 20% may be required.

However, in the event that the population in any given school was too small, the researcher worked with the total number of students present. Form Three and Four students were used because they were the ones who had already chosen music as a subject of study for examination. The number of students used from each of the six schools was as shown below:

Table 3.1: Number of Students Used in the Study

SCHOOL	TOTAL NO. OF FORM 3 & 4 MUSIC STUDENTS	NO. OF STUDENTS USED IN THE STUDY
A	14	14
B	15	15
C	28	14
D	10	10
E	9	9
F	15	15
TOTAL	91	77

3.2 Research Instruments and Equipment

Data was collected using questionnaires and oral interview. Two questionnaires were administered, one to music teachers in all the twenty schools and the second one to the sampled Form Three and Four students. The questionnaires had both open-ended and closed-ended questions. The open-ended questions sought to solicit the respondents'

own views and opinions, while the close-ended questions aimed at gathering specific information.

The first questionnaire (see appendix two, p.60) gathered information from students regarding their Western instruments and how they received tuition in the said instruments. The second one (see appendix three, p.64) sought information regarding the teachers' professional qualifications, experiences in teaching, mode of instrumental tuition and availability of instructional materials.

The interview (see appendix four for the interview schedule, p.68) was informally conducted. It was used to get any information which was not included in the questionnaire and also to corroborate the information given in the questionnaire. Only teachers from the sampled 30% of the schools were interviewed. The researcher used a battery-operated cassette recorder to record the proceedings of the informal interview.

3.3 Data Collection

The researcher delivered the questionnaires to the specific schools and left them with the respondents. After three days, the researcher went back for them. As for the interview, the researcher arranged with the teachers from the six schools and agreed on a convenient time to carry out the interview. The live conversation was recorded.

3.4 Data Analysis

All the data collected was analyzed using descriptive statistics. The data collected from the questionnaires was coded so as to establish any common aspects from the various responses. The coded data was then analysed through the use of frequencies, percentages and tabular representation.

The interviews were transcribed and the responses to the questions coded to determine emerging patterns. From the observed patterns, answers to the research questions emerged.

CHAPTER FOUR

DATA ANALYSIS AND DISCUSSIONS

4.0 Introduction

This chapter deals with the analysis of data obtained through questionnaires and the informal interview. It is subdivided into two sections; information from music teachers and information from music students.

4.1 Information from Music Teachers

Out of twenty (20) questionnaires sent out to music teachers in secondary schools in Nairobi, seventeen (17) were returned duly completed. This number represented a 85% return rate. Six (6) teachers from the six sampled schools were also interviewed.

4.1.1 Professional Qualification of the Music Teachers

Teachers were supposed to indicate their professional qualification. Their responses are as shown in table 4.1.

Table 4.1: Music Teachers' Professional Qualifications

PROFESSIONAL QUALIFICATION	No. OF TEACHERS	%
Dip. Ed	2	11.8
B. Ed.	15	88.2
TOTAL	17	100.0

Table 4.1 shows that two (11.8%) out of the seventeen teachers have a Diploma in Education with specialisation in music while fifteen (88.2%) teachers are Bachelor of Education (Arts) Music graduates. Thus all the music teachers have an adequate level of professional qualification to teach music.

From the interview, results showed that four (66.7%) teachers had also undergone music training under the Associated Board of the Royal Schools of Music (ABRSM) while two (33.3%) had not undergone any other form of music training apart from their B. Ed. Degree course. These figures show that a good number of teachers had the adequate training required to give tuition in playing music instruments.

4.1.2 Music Teachers' Instruments of Study

Music teachers were required to indicate the Western instrument/s they studied during their training. This was necessary to find out if they were adequately qualified to give tuition in Western instruments with the belief that one teaches what he has learnt. Their responses were as shown in table 4. 2.

Table 4.2 Instruments of Study for Music Teachers

INSTRUMENT	No. OF TEACHERS	%
piano	4	23.6
recorder	3	17.6
voice	9	52.9
guitar	1	5.9
TOTAL	17	100.00

Table 4. 2 shows that four (23.6%) teachers studied piano, three (17.6%) recorder, nine (52.9%) voice and one (5.9%) guitar. This reveals that all music teachers received adequate training in learning how to play Western music instruments.

However, ten (58.8%) teachers felt that their training did not equip them with the necessary skills required to play the Western music instruments. Among the reasons they gave were; ineffective tutors, unavailability of instruments, and limited time allocation. Seven (41.2%) teachers were of the expression that their training equipped them well in the playing of Western instruments noting that they had very effective tutors who encouraged them and made them work extremely hard in their respective instruments of study.

4.1.3 Instruments That Teachers Taught

It was necessary to find out the instruments the teachers taught. To this effect, teachers were required to indicate the number and type of instruments which they taught their students. Their responses were as shown in the following table.

Table 4.3 Instruments That Teachers Taught

INSTRUMENT	No. OF TEACHERS	%
PRV	5	29.4
PRB	1	5.9
RBV	1	5.9
PR	4	23.4
P	1	5.9
V	2	11.8
R	2	11.8
NONE	1	5.9
TOTAL	17	100.00

abbreviations : P -Piano, V-Voice, B - Brass, R - Recorder.

Table 4.3 shows that five (29.4%) teachers gave tuition in piano, recorder and voice although three of them only taught beginner's piano. One (5.9%) teacher gave tuition in piano, recorder and brass. One (5.9%) teacher gave tuition in recorder, brass and voice. Four (23.4%) teachers gave tuition in both piano and recorder. One (5.9%) teacher gave

tuition in piano alone. Two (11.8%) teachers gave tuition in voice alone. A similar number (two - 11.8%) gave tuition in recorder while one (5.9%) teacher gave no tuition in any Western instrument. She indicated that she only taught History and basic skills in Theory although she had received adequate training as a pianist during her training as a music teacher.

From the above results, it is clear that instrumental tuition takes place in the schools with some teachers teaching up to three different types of instruments. In cases, where the music teacher did not teach an instrument which is available in the school, other persons then were responsible for the teaching. In some schools, such persons were identified as the school-band master, the school chaplain and private tutors.

4.1.4 Instrumental Tuition Experience of the Teachers

The teachers were supposed to indicate how long they had been giving tuition in Western instruments. This was necessary so as to find out their experience as it is one of the most important factors in successful teaching. Their responses were as shown in table 4.4.

Table 4.4 Instrumental Tuition Experience of the Teachers

TEACHING EXPERIENCE	No. OF TEACHERS	%
No experience	1	5.9
Less than 1 year	2	11.8
1 - 2 years	0	0.0
2 - 3 years	3	17.6
over 3 years	11	64.7
TOTAL	17	100.00

The table above indicates that one (5.9%) teacher had no instrumental tuition experience at all. Two (11.8%) teachers had a tuition experience of less than one year. No teacher had a tuition experience of between one and two years. Three (17.6%) teachers had given instrumental tuition for a period between two and three years while eleven (64.7%) teachers had taught Western instruments for a period of three years and above. These results show that most teachers (except three) had a teaching experience of more than two years. This was an adequate period for them to be well versed in all the areas of successful instrumental tuition.

4.1.5 Structure of the Instrumental Tuition

Teachers were supposed to indicate how they structured their instrumental tuition sessions. This was necessary so as to find out what exactly happened in each tuition session. Fifteen (88.2%) teachers indicated that they incorporated the playing of scales,

arpeggios, technical exercises, sight reading, and examination pieces in each tuition session. Two (11.8%) teachers worked mostly on the examination pieces and barely allowed their students to play scales, technical exercises and other pieces not related to the examination. Only one (5.9%) teacher incorporated aural in the tuition sessions while the rest (16 - 94.1%) taught aural in the classroom setting. One (5.9%) teacher incorporated improvisation in his tuition sessions while sixteen (94.1%) did not include it in their tuition. Almost all the teachers teaching recorder indicated that the initial tuition involved the use of the beginner's book *The School Recorder Book 1*, which the students followed systematically until it was completed. This was then followed by other pieces which the teachers introduced according to the learners' progress. For most piano teachers, they also used beginner's books such as *John Thompsons Easiest Piano Course* for the initial tuition. This shows why there is a disparity in performance among students from different schools but studying the same instrument due to lack of a specific instruction book for the various instruments.

4.1.6 Frequency of the Tuition Sessions

There was need for the teachers to indicate how often they gave instrumental tuition. As pointed out in Chapter Two, it is important that tuition should be given in short sessions as learning a skill in numerous short sessions is more effective than learning the same thing in a few long sessions. The teachers' responses were as shown in table 4.5.

Table 4.5 Frequency of Tuition Sessions

OCCURRENCE	No. OF TEACHERS	%
twice a week	1	5.9
once a week	9	52.9
once a month	6	35.3
no session at all	1	5.9
TOTAL	17	100.00

The table above shows that one (5.9%) teacher gave tuition twice a week, nine (52.9%) once a week, six (35.3%) once a month while one (5.9%) gave no tuition at all. Most teachers complained of inadequate time allocation for music on the timetable and this directly affected the amount of time they could set aside for instrumental tuition.

4.1.7 Mode of Instruction

Teachers were supposed to indicate whether they gave instrumental tuition to the students individually or in groups. This was necessary so as to find out which mode of instruction the teachers adopted for effective tuition. Their responses were as shown in table 4.6.

Table 4.6: Mode of the Tuition Sessions

MODE OF INSTRUCTION	No. OF TEACHERS	%
none	1	5.9
individually	8	47.1
group	5	29.4
individually and group	3	17.6
TOTAL	17	100.00

Table 4.6 indicates that one (5.9%) teacher gave no tuition in Western instruments and thus, had no specific mode to follow. Eight (47.1%) teachers conducted the tuition individually. That is, each student was taught alone. Five (29.4%) teachers gave tuition in groups while three (17.6%) teachers combined both individual and group models of instruction in their tuition sessions. Most of the group tuition was for the recorder and voice while the other instruments were taught individually.

4.1.8 Availability of Instructional Materials

Teachers were required to indicate the materials they used for instruction during the tuition sessions. Their responses were varied since no standard instructional study books had been set by the Ministry of Education for instrumental tuition. For the recorder, all the teachers used *The School Recorder*, Books 1 and 2 for the initial tuition but later supplemented these with their own pieces from various sources. For the piano, there was a variety of texts including; *A Tune a Day*, *John Thompsons Easiest Piano Course*,

Michael Aaron Piano Course Series for the initial tuition which were later supplemented with other pieces especially from the ABRSM Syllabus. For voice, most teachers did not have any specific texts. They used pieces from diversified sources. Other instruments such as trumpet, saxophone, drums and violins borrowed heavily from the ABRSM Syllabus.

4.1.9 Teachers' Attendance in Students' Practice Sessions

Table 4.7: Teachers' Attendance in Practice Sessions

ATTENDANCE	No. OF TEACHERS	%
occasionally	5	29.4
never	12	70.6
TOTAL	17	100.00

The table above indicates that five (29.4%) teachers occasionally attended their students' practice sessions while twelve (70.6%) teachers did not attend any of the practice sessions. This shows that most teachers did not follow up on their students' practices. This could have an effect on the students' progress as one of the essence of the instruction session is that the teacher should direct and lead the learner in practice.

4.1.10 Opportunity for Students to Perform

Teachers were required to indicate whether their respective schools allowed for the students to practice the skills they acquired in their tuition sessions. Their responses were as follows:

Table 4.8 Opportunities for Students' Performance

OPPORTUNITIES	No. OF TEACHERS	%
present	9	52.9
absent	8	47.1
TOTAL	17	100.00

The table above shows that nine (52.9%) teachers indicated that their schools presented opportunities for the students to perform the skills they learnt in instrumental tuition while eight (47.1%) teachers indicated that their schools did not create such opportunities. Creating opportunities for students to practise the skills they have acquired in their instruments of study should be a priority in all schools offering music since the more the students exercise the acquired skills, the more proficient they become in their respective instruments.

4.2 Information From Music Students

This section sought to analyze the responses of music students to the questionnaires given to them. A total of seventy-seven questionnaires sent out to students in six schools were all returned duly completed. This represented a 100% return rate.

4.2.1 Instruments of Study

Students were required to indicate the instruments which they were studying and also give reasons on how they got to study the said instruments. Their responses were as shown in Table 4.9.

Table 4.9: Students' Instruments of Study

INSTRUMENT	No. OF STUDENTS	%
piano	29	37.7
recorder	21	27.2
voice	17	22.1
saxophone	3	3.9
trombone	2	2.6
trumpet	1	1.3
violin	3	3.9
drums	1	1.3
TOTAL	77	100.00

Table 4.9 shows that twenty-nine (37.7%) students were studying piano, twenty-one (27.2%) recorder, seventeen (22.1%) voice, three (3.9%) saxophone, two (2.6%) trombone, one (1.3%) trumpet, three (3.9%) violin and one (1.3%) drums. Thus, there was a variety of instruments being taught in the six schools that were selected.

Concerning how the students got to start studying the above instruments, thirty-four (44.2%) indicated that they were influenced by their respective music teachers, ten (12.9%) were influenced by their families back at home, twenty-one (27.3%) had no choice to make since the instruments they were studying were the only ones available in their respective schools while twelve (15.6%) had studied the instruments before they joined the secondary schools and thus decided to continue with their initial choices.

4.2.2 Frequency of Tuition

Students were required to indicate how often they received tuition in their instruments of study. Their responses were as shown below:

Table 4.10 Frequency of Tuition

OCCURRENCE	No. OF STUDENTS	%
several times a week	2	2.6
once a week	56	72.7
once a term	19	24.7
TOTAL	77	100.0

Table 4.10 shows that two (2.6%) students received tuition more than once in a week, fifty-six (72.7%) received tuition once a week and nineteen (24.7%) once in a term.

Majority of students managed to receive instrumental tuition at least once a week. This can be considered to be a good frequency in that the teacher had a chance of meeting the students at least once a week. Thus, it was easy for the teacher to monitor the students' progress and also identify any problems blocking it.

4.2.3 Duration of Tuition

Students were to indicate how long each tuition session lasted. Their responses were as follows:

Table 4.11 Duration of Each Tuition Session

DURATION	No. OF STUDENTS	%
less than 40 minutes	9	11.7
40 minutes	52	67.5
one hour	16	20.8
TOTAL	77	100.0

The table above indicates that nine (11.7%) students received tuition lasting less than forty minutes, fifty-two (67.5%) forty minutes and sixteen (20.8%) received tuition lasting one hour. Thus, most students received tuition lasting up to forty minutes.

Considering the inadequate time allocation for music in the school time-table, a session lasting forty minutes once a week was considered as adequate for instrumental tuition.

4.2.4 Tuition in Instruments

In this section, the students gave responses regarding who their tutors were in the instruction of instruments. Their responses were as shown in table 4.12.

Table 4.12: Tuition in Instruments

TUTOR	No. OF STUDENTS	%
music teacher	59	76.6
private tutor	16	20.8
self	2	2.6
TOTAL	77	100.0

Table 4.12 shows that majority of the students received tuition from their music teachers. As the table indicates, fifty-nine (76.6%) students responded so. Sixteen (20.8%) students received tuition from private tutors while two (2.6%) students learnt how to play the Western instruments by themselves.

Although most of the students were instructed by either the music teacher or a private tutor, it was of concern to note that two students had no tutor. Their respective music teachers were not conversant with their instruments of study (saxophone and violin) and thus could not give them any form of tuition. Such instruments require a professional tutor for effective learning to take place. To this end, schools with such special needs should look into ways of assisting students by arranging with their parents to hire private tutors or send the students to private music schools where the instruments are taught.

4.2.5 Venue of Tuition

It was important to find out where the instruction in instrumental tuition took place. Thus, students were asked to indicate the venues where they received their tuition from. Their responses were as shown in table 4.13.

Table 4.13: Venue of the Tuition Sessions

VENUE	No. OF STUDENTS	%
at school	71	92.2
away from school	6	7.8
TOTAL	77	100.0

Table 4.13 shows that seventy-one (92.2%) students received tuition from their schools while six (7.8%) received tuition away from school, that is, either at home or private music schools. In most schools, the music room was used for tuition while in some, the tuition was carried out in the chapel where the students could not disturb the rest of the school. Thus, most schools had provision for a conducive environment for the tuition to take place.

4.2.6 Mode of Instruction

Students were required to indicate whether they were taught individually, in a group or a combination of the two. They responded as follows:

Table 4.14: Mode of instruction

MODE OF INSTRUCTION	No. OF STUDENTS	%
Individual	62	80.5
Group	15	19.5
Both the above	0	0.0
TOTAL	77	100.0

Table 4.14 shows that sixty-two (80.5%) students received tuition individually while fifteen (19.5%) were taught in groups. As mentioned in Chapter Two, there are various advantages of using either individual tuition, group tuition or a combination of the two. Bastien (1988) noted that instruction varies widely and it is largely dependent on the

teacher. Thus, it is the teacher's responsibility to opt for the mode which will make tuition effective and look into the needs of each individual learner.

4.2.7 Opportunities to Perform

Students were supposed to indicate whether they had chances of performing the pieces they learnt in their respective instruments of study. The responses they gave were as follows:

Table 4.15: Opportunities to Perform

OPPORTUNITY TO PERFORM	No. OF STUDENTS	%
present	46	59.7
absent	31	40.3
TOTAL	77	100.0

The table above shows that forty-six (59.7%) students had a chance to perform on their instrument of study while thirty-one (40.3%) had no such chance. Creating opportunities for students to perform the skills they acquire in their tuition is significant as a way of motivating them as well as giving them a forum to develop stage confidence.

4.2.8 Venues of Performances

Students were required to indicate where they performed on their instruments. Their responses were as follows:

Table 4.16: Venue of Performance

VENUE	No. OF STUDENTS	%
at school	22	28.6
at church	18	23.4
at social functions	6	7.8
no chance	31	40.2
TOTAL	77	100.0

Table 4.16 shows that twenty-two (28.6%) students performed on their instruments in the school setting. Most of these performances were either during concerts held in the school or at assemblies. Eighteen (23.4%) students performed in their respective churches, back at the home setting, while six (7.8%) performed in social functions such as weddings and parties. Thirty-one (40.2%) students did not perform anywhere.

From the above results, it is clear that only a small number of students (22) had a chance of performing in the school setting where their respective teachers could listen to them and analyse their performances. There is need, therefore, for music teachers to encourage the school administration to create opportunities for students to give performances in their respective instruments of study.

4.2.9 Availability of Textbooks and Instructional Materials

Students were required to indicate the materials their tutors used for instruction during the tuition sessions. Their responses were varied since no standard instructional study

books had been set by the Ministry of Education for instrumental tuition. The responses were summarized as follows:

Recorder

- *The School Recorder*, Books 1 and 2
- Pieces from other sources

Piano

- *A Tune a Day*
- *John Thompson's Easiest Piano Course*
- *Michael Aaron Piano Course Series*
- Pieces from the ABRSM Syllabus.

Voice

- Pieces from the teacher

Saxophone

- *Unaccompanied Pieces for Saxophone*
- *New Alto Saxophone*, Books 1 and 2.
- Pieces from the ABRSM Syllabus

Trumpet, Violin, Drums and Trombone

- Teachers' pieces from various sources
- Pieces from the ABRSM Syllabus.

From the above findings, it is evident that there was not any standardized instructional study book for any of the instruments studied in the selected schools. The choice was left to the teacher to look for instructional materials which he thought were appropriate for

his learners. Such lack of standardized instructional materials reflects negatively on the quality of tuition given in different schools. One will find two students who play the same instrument from different schools having different ways of playing scales, arpeggios and generally a major difference in technique. There is need therefore for the Ministry of Education to recommend a series of books to be used in instruction of the different instruments taught in the secondary schools.

4.2.10 Use of Instruments for Practice

Students were required to indicate how often they used their respective instruments of study for practice. Their responses were as shown in table 4.17 below:

Table 4.17: Use of Instruments for Practice

OCCURRENCE	No. OF STUDENTS	%
several times a week	2	2.6
once a week	56	72.7
once a term	19	24.7
TOTAL	77	100.0

Table 4.17 shows that two (2.6%) students used their instruments for practice more than once in a week, fifty-six (72.7%) once a week and nineteen (24.7%) once in a term.

Majority of students managed to utilise their instruments for practice at least once a week. Digolo (1997) noted that music requires constant practice and hence, easy access to resources, such as instruments, will facilitate learning. The nineteen students who

practised once a term stated that this was due to lack of adequate instruments. Thus, there is need for every school offering music as a subject of study to ensure that there are adequate facilities such as instruments and music books for the learning to be effective.

4.2.11 Mode of Practice

Students were supposed to indicate how they went about their practices, that is, what exactly they played during the practice sessions. All the seventy-seven (100%) students indicated that they practised the examination piece during each practice session. Sixty-four (83.1%) students also practised scales, arpeggios and technical exercises alongside the examination piece. Forty-six (59.7%) students practised sight-reading and sight-singing while twelve (15.6%) practised on other pieces apart from the examination piece.

These results indicated that there was need for the students to be guided in the area of practice. Most of the students concentrated on the examination piece only ignoring such areas like sight-reading, sight-singing, scales and arpeggios. To train competent performers, the teacher needs to stress the importance of each area of music education. He should incorporate theory as a regular part of students instruction, stress on such areas like improvisation, ear-training, sight-reading and transposition and occasionally guide the students through the practice sessions to ensure that such elements as correct fingering, breathing, posture, phrasing and dynamics are clearly understood and properly articulated.

4.3 Factors Hindering the Effective Tuition of Western Music Instruments in Kenyan Secondary Schools

All the seventeen teachers involved in this study indicated that there were a number of factors that hindered the effective tuition of Western music instruments in their respective schools. The same view was held by fifty-six (72.7%) students out of the total number of seventy-seven (100%) who were used in the study. The factors included:

1. Inadequate time allocation for music as a subject in the school time-table. Most instrumental tuition was given outside the normal school time-table: either during break time or after school. The teachers felt that owing to the many areas of music, that is, History and Analysis, Basic Skills, Aurals and Practicals, music ought to be given more time so as to ensure that all the areas are well covered. The students stated that they did not get adequate time to practice on their instruments of study as they had also to study for other subjects.
2. Lack of instructional materials. The teachers and students expressed their desire to have instructional materials well set from beginner up to advanced level so that all schools had the same type of materials for instruction.
3. Lack of instruments. Some schools lacked a variety of instruments and this directly affected tuition. One school had only nine recorders and one piano to be used by twenty-eight students.

4. Poor maintenance of available instruments. In some schools, some of the existing instruments had completely broken down and were out of use due to poor maintenance.
5. Under utilisation of certain instruments. This was the case in some schools where there were instruments which were not being used at all. The reason given for this was either that the music teacher was not conversant with the technique of playing such instruments and the school was not in a position to hire a private tutor to come and give lessons in the said instruments, or that the music teacher could play the instrument but he/she had no time to teach the instruments due to a lot of work.
6. Heavy work load for music teachers. In some schools, music teachers taught music and other subjects such as Kiswahili and English. This meant that the teachers could not get ample time to concentrate in all the areas of music. Since instrumental tuition is normally carried out away from the school time-table, most teachers then tended to give it less concentration.
7. Student's choice of instrument/s of study. There was a problem if a student chose an instrument which the teacher could not play. This called for the student to make arrangements to hire a private tutor since most of the schools were not in a position to do so due financial constraints.

8. Lack of performing opportunities for students. This, as previously mentioned, creates a drawback in the instructional process because if a student does not practise what he has learnt, then that knowledge is of no help at all.
9. Inaccessibility of instruments for the students. This was noted in certain schools where music instruments were mostly locked up in the music room or store. This was for the purpose of safe-keeping and to stop other students who were not music students from misusing them. However, this was a major drawback on the part of the music students who could not get easy access to the instruments when they needed them for practice.
10. Poor structuring of the tuition session. A number of teachers concentrated on the examination pieces leaving other areas such as sight-reading/singing , scales, arpeggios and technical/breathing exercises unattended. This reflected negatively on the students' performance because they were lacking in those areas.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

In this Chapter, a summary, conclusions arising from the study and recommendations are given.

5.1 Summary

The study was formulated so as to investigate the factors that inhibited Western music instrumental tuition in Kenyan secondary schools. However, it limited itself to secondary schools in Nairobi Province due to a number of factors, among them, financial as well as time constraints. Specifically, the researcher sought to establish whether instrumental tuition was taking place in secondary schools; determine if the school system supported the acquisition of knowledge and skills in music and finally, investigate whether instructional materials for instrumental tuition were available and adequate in the schools.

The study targeted secondary school music teachers and Form Three and Four music students in all the schools offering music as a subject of study in Nairobi Province. Random and purposive sampling techniques were employed in the selection of the respondents used in the study. Data was collected using questionnaires and oral interviews. These were later analysed and the results were presented in terms of frequencies, percentages and tabular representations. From the analysis and presentations, it was established that there were a number of factors that hindered the

effective tuition of Western music instruments in the secondary schools. Among these were; inadequate time allocation for music as a subject of study, lack of instructional materials, lack of performing opportunities for students and poor structuring of the tuition sessions. In light of these findings, recommendations for improvement were made, basically, in the areas of planning and organisation.

5.2 Conclusions

It is of great importance to view the findings of this study as they relate to the objectives and research questions stated in Chapter One, so as to find out if the answers to the research questions will emerge from the findings. Most of the schools involved in this study were well-equipped with Western music instruments. Apart from three schools which had only two types of Western instruments (voice and recorders), all the other schools showed a variety of music instruments ranging from strings, brass, keyboard and percussion.

The teachers involved in the study indicated that Western music instrumental tuition took place in their respective schools. This was further confirmed by the students in their responses. Apart from two schools (where, in one, there was no music teacher and in the second, the music teacher did not teach any instrument), all the other schools showed evidence of tuition taking place.

As observed in Chapter Four, most of the instrumental tuition in schools was carried out by the music teachers. In many ways, the music teachers influenced the students' choices

of instruments of study. It was only in rare cases that a student chose an instrument of study without any assistance from the music teacher. Thus, a teacher's preference towards a given instrument directly influenced a student's choice. This then explains the situation in certain schools where, if the teacher was for example a pianist, almost all the students would then be studying piano.

Most teachers expressed the feeling that their school programmes did not in any way encourage the acquisition and exercise of skills and knowledge in music. They noted that whereas their schools could organise for activities such as Science Congress in support of Science subjects or Home Science exhibitions, no such activities were planned for Music. Music in such schools was not viewed as a serious subject and this can possibly explain the reason why music teachers were given an extra workload to teach other subjects such as Languages and sometimes Mathematics.

Instructional materials were unavailable in most secondary schools. As indicated earlier in Chapter Four, it was the teacher's sole responsibility to look for instructional materials from diverse sources for effective tuition. In most cases, previous examination pieces acted as instructional materials until the teacher was able to find other alternatives.

5.3 Recommendations

From the findings of the study as well as the literature reviewed, a number of recommendations are made. These are presented as follows;

5.3.1 Planning

Education planners should ensure that only those schools that are equipped with resources such as functioning music instruments, instructional materials, proper music rooms and stores as well as qualified music teachers offer music as a subject of study. Furthermore, time allocated for music in the school time-table should be increased to ensure that all areas of music education are well taught.

The Music Curriculum developers from the Ministry of Education should review the Practicals Syllabus and make it more specific. They (together with the assistance of music teachers) should also look into ways of writing specific books for use in the instruction of Western music instrument so that the whole country has a uniform way of approaching the teaching of instruments. To that effect, the secondary schools' music inspectors should organize seminars and/or workshops for music teachers to meet and exchange views on how to handle the specific areas of music education. The KNEC should also seek teachers' views and/or assistance in the selection of the practicals' examination pieces as teachers are in a better position to choose such pieces according to the level of instrumental tuition that the students have received.

Institutions that train music teachers should ensure that their training programmes are structured in such a way that they are able to equip their trainees with all the teaching skills necessary to handle all the areas of the music curriculum.

5.3.2 Organisation

School administrators should ensure that all music students have access to their respective instruments of study for the tuition as well as practice sessions. To this effect, there should be adequate instruments for all the music students. All the instruments available in the schools should be properly maintained and, in the case of instruments such as pianos, regularly tuned so as to keep them in good condition for effective learning to proceed.

Music teachers need only be allowed to teach music without the addition of other subjects, so that they are able to give adequate attention to all the areas of music education. In cases where there are instruments that the music teacher does not have the skills to teach, the school administration together with parents should hire a private tutor to be giving instruction in such instruments.

Music teachers or those who are involved in giving instrumental tuition should organise the instruction session in such a way that the learner is able to cover all the areas of performance, that is sight-reading/singing, aural tests, scales, arpeggios, technical exercises, improvisation to some extent and interpretation of the piece under study.

5.3.3 Suggestions For Further Research

- a) A study should be done on the tuition of African instruments in Kenyan secondary schools.

- b) A countrywide study of all the secondary schools should be carried out to determine whether similar findings as the ones in the area studied are existing in other schools.
- c) A study should be done on how teacher training institutions go about the training of instrumental tutors.

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APPENDICES

Appendix One

INTRODUCTORY LETTER



KENYATTA UNIVERSITY MUSIC DEPARTMENT

P.O BOX 43844
NAIROBI, KENYA
TEL: 811622/812722/810901-19
EXT: 57006
FAX:811575
E-MAIL: AVUKU@NbNet.Co.ke

Our Ref:
Your Ref:

March 1, 2000

TO WHOM IT MAY CONCERN

The following are Year II MA (music) students currently on research. Their investigations, part of their academic programme, are in no way designed to malign your institution.

I request that you kindly allow them to carry out their work in your institution. Any assistance given will go a long way towards the development of Music Education in this country.

Candidates Name	Reg. No.
✓ Kahindi, Agnes W.	C50/8530/98
Andang'o, Elizabeth A.	C50/8531/98
Mbeche, Clencie G.	C50/8532/98
Mushira, Evelyn N.	C50/8533/98

With gratitude

DR. EMILY ACHIENG' AKUNO
CHAIRPERSON, MUSIC DEPT.

Appendix Two

QUESTIONNAIRE FOR MUSIC STUDENTS

This questionnaire aims at gathering information regarding the factors that affect the tuition of Western Music instruments. All the information obtained through this questionnaire will be used for statistical purposes only. It will be treated with strict confidence. Thus, please answer all the questions honestly and without any prejudice.

Tick appropriate answers or fill in your opinion where applicable

1. Name of School : _____

2. Apart from voice, which of the following Western music instruments is/are available in your school?

a)Piano

b)Recorder

c)Guitar

d)Woodwind

e)String

f)Brass

g) Any other, specify _____

3. Of the above, which instruments do you play? _____

4. Which is your main instrument? _____

5. How did you get to start studying this instrument?

6. How often do you have tuition in your instrument?

- a) once a week
- b) once in a month
- c) once in a term

7. How long does the tuition session last? _____ minutes / hours.

8. Who teaches you the playing of your instrument?

- a) Music teacher
- b) Private teacher
- c) Myself
- d) Any other person, specify _____

9 (a) Does the tuition take place in school or away from school? _____

(b) If away from school, where does it take place? _____

10. Is the teaching done individually or in a group? _____

11. Do you get opportunities to perform on your instrument?

- a) Yes
- b) No

12. If your answer to No. 11 is Yes, where do these opportunities occur?

- a) At school concerts
- b) Concerts outside school, specify _____
- c) Any other venue, specify _____

13.(a) Are there any study books that you use in learning how to play your instrument?

- a) Yes

b) No

13(b) If Yes, which ones are they? _____

13(c) If No. How do you learn? By.

a) imitating the teacher

b) imitating other students

c) teaching myself

d) Any other, specify _____

14. How often do you use the instrument for practice?

a) once in a week

b) once in a month

c) never

15 (a) During your practice sessions, what exactly do you practise?

a) the examination piece

b) other pieces

c) scales and arpeggios

d) technical exercises

e) sight reading

f) any other, specify _____

15 (b) In which order do you practise? _____

16. Who guides you through your practice session(s)?

a) Music teacher

b) Private teacher

c) Myself

d) Any other person, specify _____

17. How would you rate your performance on your instrument? Are you

a) Very competent

b) Competent

c) Not very competent

18(a) In your own opinion, would you say that there are some factors that affect the tuition of Western music instruments in your school?

(a) Yes

(b) No

18(b) If Yes, which ones are they? _____

QUESTIONNAIRE FOR MUSIC TEACHERS

This questionnaire aims at gathering information regarding the factors that affect the tuition of Western Music instruments. All the information obtained through this questionnaire will be used for statistical purposes only. It will be treated with strict confidence. Thus, please answer all the questions honestly and without any prejudice

Tick appropriate answers or fill in your opinion where applicable

1. Name of School : _____

2. (i) What is your academic qualification?

a) S1

b) Dip Ed.

c) B Ed. / B.A

d) Other, specify _____

(ii) What is your level of music training?

(a) ABRSM / Trinity College (Grade _____)

(b) S1

(c) Dip Ed

(d) B Ed.

(e) MA

3. In which institution were you trained as a music teacher?

4. Which Western music instrument(s) did you study? _____

5. In your opinion, would you say that your training as a music teacher prepared you adequately for handling the playing of Western music instruments?

a) Yes

b) No

c) Give reason(s) for your answer _____

6. Apart from voice, which of the following Western music instruments is/are available in your school?

a) Piano

b) Recorder

c) Guitar

d) Woodwind

e) String

f) Brass

g) Any other, specify _____

7. Of the above, which instruments do you give tuition in?

8. Are there any of the instruments in Q.6 above that you do not give tuition in?

a) Yes

b) No

9. If your answer to No.8 is Yes, who teaches these instruments in your school?

a) a private teacher

b) a student in the school

c) any other person, specify _____

10. For how long have you been giving tuition in Western instruments?

a) 1-2 years

b) 2-3 years

c) over 3 years

d) other, specify: _____

11. How do you structure your instrumental tuition?

12. How often do you give instrumental tuition to your students?

a) once a week

b) once in a month

c) once in a term

13. Is the tuition given individually or in a group? _____

14. Which instructional materials do you use in giving tuition in Western instruments?

15. Do you attend your student's practice sessions?

a) Yes

b) No

16. Does your school provide opportunities for students to exercise the skills they have learned in instrumental tuition?

a) Yes

b) No

17(a) In your own opinion, would you say that there are some factors that affect the tuition of Western music instruments?

a) Yes

b) No

17(b) If Yes, which ones are they? _____

INTERVIEW SCHEDULE

The following questions were used to guide the researcher in the interview.

- How do you programme your instrumental tuition? What exactly happens in each tuition session?
- Do you encounter any problems in the tuition of Western instruments? If Yes, what are some of these problems? Is there any way you are able to overcome such problems?
- Apart from examination pieces, which are already pre-set by the KNEC, how do you go about selecting and organizing pieces for the instruction of your students?
- Where do you get your pieces from?
- How do you gauge the level of difficulty of the pieces for your learners?
- How do you feel about the time allocated for music on the time-table? Is the time enough for all the components of the Music curriculum ; that is, Theory, Practicals and Aurals?
- What music making activities does your school organize for the students?
- How do your students get to study an instrument? Do they select or do you assign different instruments to various students?

BUDGET

20 A4 Size Envelopes	KShs. 200.00
Typing	KShs. 3000.00
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1 Blank C60 Cassette	KShs. 100.00
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Traveling	KShs. 1500.00
Miscellaneous	KShs. 1000.00
TOTAL	<u>KShs.10500.00</u>

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