

**STRATEGIES UNDERTAKEN BY MUSIC TEACHERS IN IMPLEMENTING  
MUSIC IN THE CLASSROOM: A CASE OF SELECTED SECONDARY SCHOOLS  
IN NAIROBI COUNTY, KENYA**

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**ABSTRACT:** *In 1995, the University of Zimbabwe explained that implementation takes place when the teacher constructed syllabus, personality, the teaching materials and the teaching environment interact with the learner. However, without subsequent progress, monitoring goals will be difficult to achieve. The objective of this study was to identify the music instructional strategies in implementing the music curriculum. The study was performed in Nairobi County, Kenya with form three music teachers and students in the County being the target population. The study took a descriptive survey approach on both groups (students and teachers). Purposive sampling was used to select 23 schools that offer music and 23 music teachers in Nairobi County's selected schools. Music students were selected using simple random sampling. A total of 180 out of 360 form three music students and 23 teachers participated in the study. Data was collected using questionnaire guides, classroom observation schedule and focus group discussions guide. Data was analyzed using descriptive statistics and presented in tabular form containing the number of responses per item (frequency) and the percentage of each response in graphs and tables. Statistical package for social scientists (SPSS) was used to compute the empirical data for data processing and analysis.*

**KEYWORDS:** Music Teachers, Curriculum Implementation, Strategies.

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## **INTRODUCTION**

The teacher's methodology in teaching music is central in disseminating music knowledge effectively. The selection of a method of instruction is, in most cases, influenced by personal and environmental factors such as objectives of a particular lesson, group sizes and availability of resources, entering behavior of learners, teacher preferences and dislikes among others (Quist, 2000).

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

Despite the importance of music in Australia, Klopper and Power (2011) bemoan the fact that compulsory subjects are given a longer period of study than music, among other art subjects. This translates into prospective student's experiences in arts education being distant and in many cases sporadic. In agreement, Wiggins & Wiggins (2008) observe that, when prospective teachers enter pre-service education in the United States they have had approximately twelve years of comprehensive and sequential instruction in Mathematics, English and Science, while

their last formal music instruction in schools may have occurred at the age of twelve or earlier. As reported by Dhlomo & Delport (2010) on the status of music curriculum implementation in South Africa, very few schools today hold general music classes in elementary schools.

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

### **Music Curriculum Implementation Strategies**

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

In quoting Soler and Miller (2008), Andang'o (2009), agrees that progressive curriculum advocates for de-centering of the power of the teacher, so that the teacher is often seen as a facilitator rather than controller of curriculum activities. Mbeche (2000) on the other hand, observes that some music teachers are uncertain about which methodology to use in aural training. The study endeavored to propose guided teaching activities that would enhance classroom teaching in the future. To be effective in the classroom, Delany-Barmann and Minner (1997) maintain that, music educators must develop artistry, not only in music but also in teaching. Music teachers may describe effective teaching as more art or craft than science. This study determined the strategies undertaken by music teachers to implement music in the classroom.

### **Cambourne's Natural Learning Theory (1988)**

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

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

The second condition is expectations. 'Expectations are essential messages that significant others communicate to learners. They are also subtle and powerful coercers of behavior' (Cambourne, 1995, p.185). In music these are messages provided by the teacher and have far-reaching effects in the development of the learner's self-esteem. The teacher's belief and confidence in the learner and their communication about the importance of music in the learner's life encourages the learner to value the music subject. The teacher should have faith in the natural learning abilities of the learner and expect that every child can learn, identify what the learners can do better and perfect it, expect that learners can improve on their present condition and eliminate fear in learning situations as it affects instructional strategies. The condition of expectation was used to determine music teachers' commitment and attitudes, competences, strategies and interaction patterns. Both individual and collegial aspects are important in motivating learners. The effective music teacher serves as the live model for the music to be learned hence proficiency in performance skills is critical. Model musicianship can be observed, absorbed, and reinterpreted by music students in their performance.

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

Finally, response/feedback is very central in the learning process. Feedback is the message the learner-talkers receive from the significant others in the learners life e.g their parents, as a consequence of using and developing language knowledge and skills. In this case parents encourage the child who may not pronounce a word accurately by supplying missing bits of the child's approximation. The parent, therefore, demonstrates the conventional version of what he/she thinks was intended and leaves the responsibility for deciding what is salient in this demonstration to the learner. In music education, the teachers, peers, or other musicians and composers may provide feedback to the students. Responses provided by the teachers or

the expert should be relevant, appropriately timed, readily available and, above all, non-threatening. This condition will be critical in examining the extent to which music teachers evaluate and provide feedback to music students in the four units outlined in the music syllabus namely: Basic Skills, History and Analysis, Practicals and Project. Evaluations enable music teachers to understand music students' work hence diagnosing their needs. As a result, music teachers make more informed decisions about the most suitable help needed by the students.

## **MATERIALS AND METHODS**

This study employed a descriptive survey design to obtain both qualitative and quantitative data. The study was carried out in Nairobi County with a target population being all music teachers and students in form three in both public and private schools offering music within the 8-4-4 system of education in Nairobi County. According to the Quality Assurance and Standards Officer (QUASO) Nairobi County, there were a total of 213 secondary schools in Nairobi County out of which 24 were teaching music as per the time of this study. To obtain the accessible number of students, simple random sampling was done. The method of proportional allocation was used to decide what number of students was to be selected from each school and was to be represented in the sample in proportion to their numbers in the population itself. According to Gray (1992), a large sample minimizes the sampling error although a minimum sample of 20% is adequate for educational research. Consequently, 180 students were adequate since they formed 50% of 380 which is more than the minimum number.

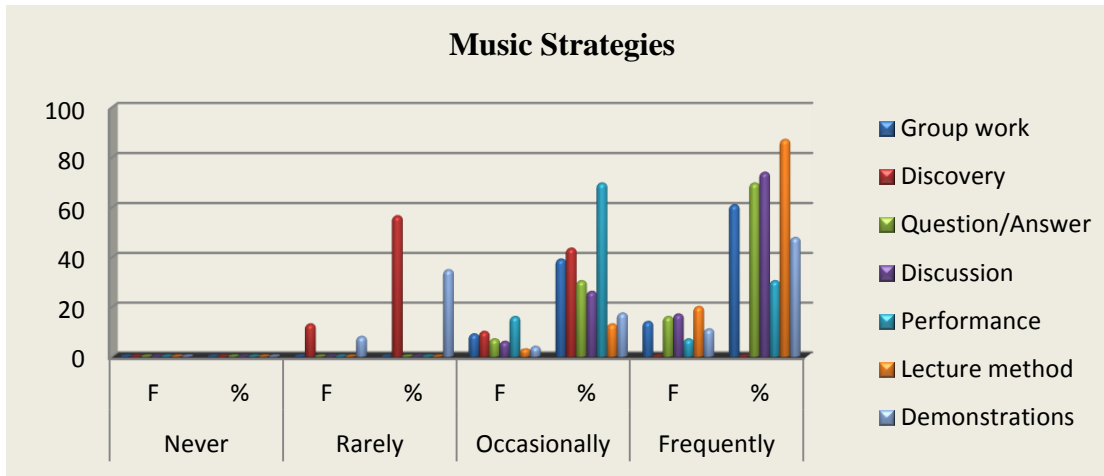
Nairobi County had a total of 213 secondary schools. Out of these schools, 24 schools which included district, provincial, private, and national schools were offering music under the 8-4-4 system of education in Nairobi County. Since the music schools were few, the study selected the 24 schools which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

Quantitative data was analyzed using descriptive statistics which include measures of central tendency, measures of dispersion and measures of association. Qualitative data on the other hand, obtained from open-ended questions and interview schedule were analyzed by employing system

## **RESULTS**

### **Teaching Strategies**

This section presents findings on strategies used in the teaching of music. The respondents were expected to tick the frequency of use of the given number of strategies in the implementation of the music curriculum in the classroom as frequently, occasionally, rarely, and never. Data regarding the strategies is summarized in the following figure 1.



**Figure 1: Teaching Strategies**

From figure 1, majority of the respondents 20(87%) reported that lecture method was frequently used, followed by giving of exercises 19(82.6%), discussion 17(73.9%), question and answer 16(69.6%), group work 14(60.9%), demonstrations 11(47.8%), and 7(30.4%) frequently engaged students in performances. However, 16(69.6%) occasionally engaged them in performances and 4(17.4%) occasionally used demonstrations. On the other hand, discovery method was not used to a great deal since (56.5%) rarely used it and only (43.5%) occasionally used it; 8(34.8%) rarely used demonstrations. The findings reveal that quite a number of teachers used a variety of teaching strategies but lecture method was predominant while the least used was discovery method and demonstration method.

**Teaching Activities**

The activities outlined in table 1 were adopted by teachers in disseminating the music curriculum in classroom.

**Table 1: Teaching Activities**

Activity	Frequency							
	Never		Rarely		Occasionally		Frequently	
	F	%	F	%	F	%	F	%
Clapping & tapping rhythms	0	0	0	0	14	60.9	9	39.1
Writing rhythms	0	0	4	17.4	15	65.2	4	17.4
Singing scales	0	0	3	13	13	56.5	7	30.4
Writing melodies	0	0	8	34.8	6	26.1	9	39.1
Describing intervals, triads, vocal techniques	0	0	3	13	3	13	17	73.9
Playing melodies, intervals, triads	2	8.7	6	26.1	5	21.7	10	43.5
Listening & imitating given melodies	7	30.4	7	30.4	7	30.4	2	8.7
Sight singing/playing	1	4.3	4	17.4	5	21.7	13	56.5
Describing cadences	0	0	0	0	18	78.3	5	21.7

Composing melodies	18	78.3	5	21.7	0	0	0	0
Visiting music centers & participating in music activities	16	69.6	3	13	4	17.4	0	0
Voice training	4	17.4	2	8.7	7	30.4	10	43.5
Dancing	12	52.2	11	47.8	0	0	0	0
Listening to a variety of African music	8	34.8	15	65.2	0	0	0	0
Giving explanations on composers, works & historical periods	0	0	0	0	3	13	20	87
Listening to Western music	0	0	7	30.4	6	26.1	10	43.5
Discussion	0	0	0	0	2	8.7	21	91.3

The information in table 1 indicates that the most frequently utilized activity was discussion 21(91.3%) followed by giving explanations on composers, works and historical periods 20(87%), describing intervals, triads and vocal techniques 17(73.9%), sight singing or playing instruments 13(56.5%), voice training, listening to western music and playing melodies intervals and triads which constituted 10(43.5%). It was of great concern that some activities were never utilized and this included; composing melodies 18(78.3%), visiting music centers and participating in music activities 16(69.6%), dancing 12(52.2%), and listening to a variety of African music which constituted 8(34.8%) but 15(65.2%) was rarely utilized. Generally, it was observed that majority of teachers engaged form three music students in a variety of activities. However, it was noted that a number of activities were never utilized. These included: composing melodies, visiting music centers and participating in music activities, listening to a variety of African music and dancing.

### **Instructional Methods Employed in Implementing the Music Curriculum**

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

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

### **Evaluation Strategies**

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

Question and answer during classroom instruction is appropriate in evaluating the understanding of music concepts in music theory, history and analysis. Essay presentations can be very effective in assessing cognitive skills. Moreso, quizzes or tests are appropriate in evaluation of every topic to diagnose the students' needs. Students should have Homework



exercises which are the most commonly used strategy to give students more practice. For practical works, regular performance presentations are the most effective.

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

**Table 2: Types of Resources Used in Teaching Music**

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

In regard to the use of 'KIE (2002) Republic of Kenya MOEST Syllabus Vol. 4 Subjects: Art & Design, Computer Studies & Music', table 2 shows that 18(78.3%) teachers indicated that they used it for music curriculum implementation, 14(60.9%) indicated that they had no access to "Teachers' Handbook for Secondary Music (2006)" and had not heard of it, while 9(39.1%) used it for music curriculum implementation. Majority 20(87%) of teachers revealed that they did not use the "Examination Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination" in curriculum implementation. This implies that the percentage of teachers who did not have or use the given documents were not fully aware of the requirements of the music curriculum as stipulated in the KIE (2002; 2006) and KNEC yearly reports.

This result explains a majority of teachers do not refer to the key document especially Teachers' Handbook for Secondary Music (2006), Examination Regulations and Syllabuses for the

Kenya Certificate of Secondary Examination (KCSE) examination. According to Ayot (1984), the role of the music curriculum in teaching music is to: inform the teacher of the goals and objectives of music; dictate the standards students are expected to attain, and define what the teachers and students must focus their attention on. In a nut shell, the music curriculum prescribes what may appear in the examination and dictates the teaching and learning activities. Hence it is important for a music teacher to have access to and use the given documents otherwise the music students affected are disadvantaged and will fail to meet the expected standards in music by KNEC and the current KICD.

A professional teacher needs to communicate effectively to relay subject matter; establish, negotiate and help students set reasonable goals for learning. Goals typically relate to the development of students' knowledge, skills and attitudes. Communicating expectations for success and reinforcing success when it occurs is key in the teachers' service. Teachers must state their expectations clearly so that students perceive their intent.

## DISCUSSION

Strategies or instructional methods are paramount in ensuring that music skills, content, attitudes and values are taught in a systematic or orderly manner. Data regarding the strategies undertaken by music teachers to implement music in the classroom elicited varying responses from teachers and students, observation schedule and Focus Group Discussion. It is expected to have the given variations as the students and teachers are bound to have conflicting perspectives toward issues that regard to curriculum implementation. Class observation, however corroborated the responses.

The results in figure 1 show that a variety of teaching strategies were utilized but the least utilized strategies were discovery and demonstrations while the most utilized was lecture method. This is in line with the teachers' response except for the use of demonstrations. Similarly, it was realized from classroom observation that the main teaching strategies included: lecture and question and answer. However, it was observed that a large percentage of teachers did not use discovery method 18(78.3%), demonstration 13(56.2%) and to some extent, question and answer 7(30.4%) and assignments/exercises 6(26.1%). Classroom observation showed that instruction took the form of expositions in which theoretical work was dominant. Although as per the findings students were, to some extent, given opportunity to participate in practical activities, it is only a small percentage of music teachers that engaged learners in practical activities. The study considered practical activities to be adequate if learners were consistently engaged in learning activities at least during the one double lesson that was indicated on the timetable. Demonstrations which allow the student to observe and imitate the teacher were to a great deal ignored.

As observed from the findings elicited by the three instruments; questionnaires, classroom observation schedule and Focus Group Discussion, a large percentage of the respondents used the lecture method which is teacher centered. Only a small percentage used learner centered methods the least used being discovery 18(78.3%), demonstration 13(56.2%), question and answers 7(30.4%) and assignments/exercises 6(26.1%). Given that teachers may practice their best teaching skills when an observer is in class, it reinforces the fact that other strategies not observed might not be in practice at all. It is evident from the findings that teachers dominate lessons and this indicates an emphasis on content and knowledge acquisition. This makes



students in a number of schools passive learners with little participation, which could possibly have a negative impact on their understanding of the music curriculum content. This re-affirms Digolo's observation (1997) in regard to teaching music in secondary school that teachers teach with a focus upon examinations and in the process compromise the understanding of the concept. This, however, is contrary to the music syllabus requirements which emphasize learner-centered approaches to teaching music.

It was revealed in Focus Group Discussion that the methods employed in teaching music in the classroom in specific reference to: music theory, history and analysis, aurals and practicals. The responses were as follows: lecture method, question and answer, discussion and demonstration. The results depict that, learner-centered strategies in learning music like question and answer, group work, discussion, demonstration were to some extent utilized in certain schools. Lecture method, which is teacher centered on the other hand was used to a great deal. The results were consistent with Mushira's (2000) study that inadequate time is allocated for the teaching of Kenyan indigenous music and that teaching and learning activities are predominantly theoretical hence experiential learning found to be lacking. Student-centered approaches assist the students to answer questions, discuss, explain and argue out points in class. Students can corporately work in groups under conditions that assure both positive interdependence and individual accountability. Student-centered methods also help to make the teaching and learning experience interesting to students because student involvement enables the learners to understand and contribute fully during the learning process. They also encourage independent and discovery learning. This view on student centered methods is in tandem with the MOEST (1992, 2002).

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

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

music skill and sequencing of what is to be learnt. Suzuki on the other hand advocates for individualized instruction.

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

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

Akuno (ibid) further elaborates that in Kenya, the theoretical approach characterized by content-focused instruction, leaves little room for reflection or engagement with gathered information. This is compounded by examination based assessment that demands recall. Richards and Rogers (1986) contend that for goals and objectives to be achieved educational practices should be well applied and that the effectiveness of teaching and learning is determined by the type of teaching techniques, approaches and methods applied. In most cases music teachers tend to use teacher-centered approach (expository) where the teacher exposes knowledge to the learners and the Learner-centered (Heuristic Approach) where learners are encouraged to find information on their own. The methods may not apply to all the areas of music knowledge hence the music teacher needs to be innovative to choose methods that are logically sequential and provide for sequential learning.

## CONCLUSION

Teachers dwell on using teacher-centered instructional methods as opposed to learner-centered methods and they invest minimum effort into the teaching of music as they are limited by lack of, or limited resources. A variety of teaching strategies were utilized but the least utilized strategies were discovery and demonstrations while the most utilized was lecture method. Methods in teaching music depend on the nature of the subject matter, the objectives of instruction, the nature of the learning process, the maturational level, experiential background and present needs of students, teacher competencies, and such physical conditions as: material available, time available, and class size. The practice of each teacher is oriented by their own principles; adapted to the situations they face and permeated by their own conceptions, particular beliefs and social determinants that guide their professional actions (Lehmann, Sloboda, and Woody, 2007)

In summary, a successful teacher needs planning and organizational skills, time and resource management skills, communication and human relations skills, critical thinking and problem-solving skills, instructional delivery and assessment skills. These skills underlie teachers' abilities to understand students, set goals, create learning environments, evaluate student learning and communicate.

## RECOMMENDATIONS

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

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