

**PEDAGOGICAL ISSUES FACING TEACHERS OF MUSIC IN THE
IMPLEMENTATION OF MUSIC CURRICULUM CONTENT: A CASE OF
SELECTED SECONDARY SCHOOLS IN NAIROBI COUNTY, KENYA**

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ABSTRACT: *The process of curriculum implementation involves helping the learner, who is central in curriculum implementation, acquire knowledge or experience. Implementation takes place as the learner acquires the planned experiences, knowledge, skills, ideas and attitudes that are aimed at enabling the learner to function effectively in a society (Delport and Dhlomo, 2010). However, the KNEC reports (2005-2012) reveal that a number of music candidates perform dismally and it may be inferred that they cannot function effectively in the music career. In producing proficient musicians that can be absorbed in the labor market, teachers are identified as agents in curriculum implementation process. With a focus on the teachers of music, this paper identifies pedagogical issues they face through implementation of the curriculum content. Form three music teachers and students in Nairobi County was the target population. A descriptive survey was conducted on both groups. Purposive sampling was used to select 23 schools that offer music and 23 music teachers that teach music in Nairobi County. Music students were selected using simple random sampling. A total of 180 out of 360 form three music students and 23 teachers participated in the study. Data was collected using questionnaires, classroom observation schedule and focus group discussions. Data was then analyzed using descriptive statistics and computation of the empirical data done using statistical package for the social sciences (SPSS). Theoretical instructional methods, inadequate pre-service training in specific content areas and negative attitude towards music among others were some of the pedagogical issues faced by music teachers in the implementation of the music curriculum.*

KEYWORDS: Pedagogy, Curriculum implementation, Music teachers, Music education.

INTRODUCTION

According to Abeles *et al.*(1995), attitudes of teachers, curriculum specialists, administrators and the public as well as facilitators, will have an impact on the quality of a program being offered. There is a constant struggle for the survival of music education in the schools because music has not been considered to be part of the core subjects. The scenario of music curriculum implementation presented globally is a replica of the Kenyan situation and portrays the status of music curriculum implementation in secondary schools.

Music Curriculum Implementation in Kenya

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

Issues Faced by Music Teachers in Implementing Music Curriculum

Teachers, their commitment and attitudes, competences and interaction patterns make up crucial factors for curriculum implementation. Akuno (2012) observes that in Kenya the music teacher is an undefined entity. In classroom instruction the teacher is expected to be well-trained and competent, supported by academic certificates and validated by students' examination results but when it comes to choir training qualifications in music, it appears not to matter. This is evident in the hiring of non-music teachers, most of whom are untrained in music. Yet to impart knowledge and skills to learners through music, teachers need an understanding of how music works and the nature and concept of music. Music teaching requires the ability to communicate these attributes of music and to employ music in diverse circumstances to facilitate learning.

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

With reference to classroom instruction of the music subject, KIE (2006) has crafted a 'Teacher's Handbook for Secondary Music' which facilitates the interpretation of the syllabus as well as guidelines on time management. It also presents modes of assessment for various domains. The handbook provides a guide on concepts to be taught in secondary schools and guides music teachers in tackling all topics offered in terms of content and methodology. Suggested methods of approach to various identified topics are clearly outlined. Teachers are, however, encouraged to use their innovativeness and creativity in organizing the teaching and learning process (KIE, 2002). Apart from the music syllabus (2002) and the 'Teachers' Handbook for Secondary Music' (2006), Kenya National Examinations Council (KNEC) provides an 'Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination' on a yearly basis which is prepared by the department of Test Development in KNEC. The KNEC syllabus captures the council mission, 'To objectively evaluate learning achievements so as to enhance and continuously safeguard nationally and internationally acceptable certification standards' (KNEC, 2011, p.1).

MATERIALS AND METHODS

The study employed a descriptive survey design which is effective in obtaining both qualitative and quantitative data. Cohen and Manion (2002) point out that descriptive study is not restricted to fact findings, but may often result in the formulation of important principles of knowledge and solution to significant problems. The study was carried out in Nairobi County. The target population included all music teachers and students in form three in public and private schools offering music within the 8-4-4 system of education in Nairobi County. According to the Quality Assurance and Standards Officer (QUASO) Nairobi County, there were a total of 213 secondary schools in Nairobi County out of which 24 were teaching music as per the time of the study. To obtain the accessible number of students, simple random sampling was done. The method of proportional allocation was used to decide what number of students was to be selected from each school, and was to be represented in the sample in proportion to their numbers in the population itself. 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 systematical content analysis based on meanings and implications from the response.

RESULTS

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

Such issues under discussion included: Content and objectives, music skills development (reading skills, practical skills, history and analysis, project), types of resources used in teaching music, teaching strategies and activities of implementing music curriculum in the classroom, evaluation of music units in a term, challenging music skills to teach among others.

Content and Objectives

To find out whether Form three music teachers referred to the three music documents; 'KIE (2002) Republic of Kenya MOEST Syllabus Vol. 4 Subjects: Art & Design, Computer Studies & Music' and 'Teachers' Handbook for Secondary Music (2006)', and 'Examination, Regulations and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination'. The following data was obtained:

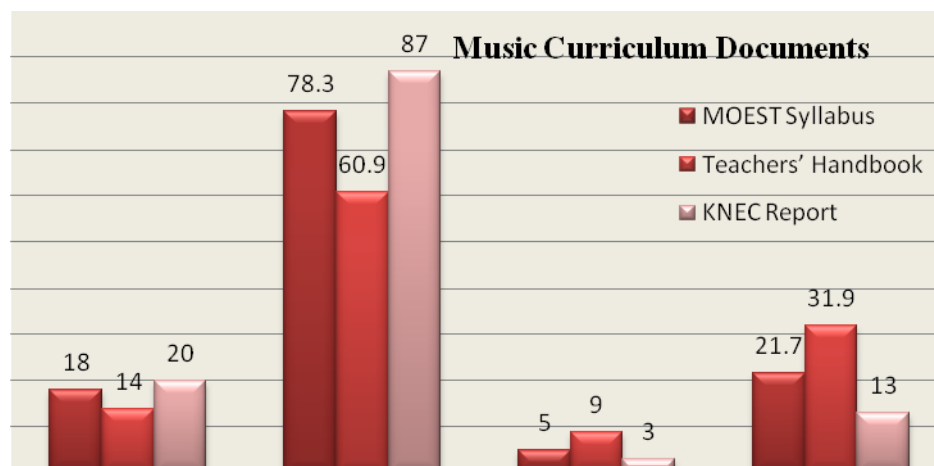


Figure 1: Music Curriculum Documents

Figure 1 shows that 18(78.3%) teachers indicated that they used it for music curriculum implementation, but 5(21.7%) did not have it, 14(60.9%) indicated that they had no access to 'Teachers' Handbook for Secondary Music (2006)' and had not heard of it, while 9(39.1%) used it for music curriculum implementation. Majority 20(87%) of teachers revealed that they did not use the 'Examination, Regulations and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination' while 3(13%) used it in curriculum implementation. This implies that the percentage of teachers who did not have or use the given documents were not fully aware of the

requirements of the music curriculum as stipulated in the KIE (2002; 2006) and KNEC yearly reports.

Music Skills Development

The study sought to investigate the extent to which form three music teachers developed music skills among the students as stipulated in the music syllabus. The teachers were asked to indicate how frequently they taught specific content areas. The information is contained in table 1:

Table 1: Music Skills Development: Basic skills/Reading skills

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

Table 2: Music Skills Development: Practical skills

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

The given findings reflect that although some aspects of practical skills were given prominence in teaching, performance of African instruments and singing/playing arpeggios both major and minor were hardly taught.

Table 3: Music Skills Development: History and analysis

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

In regard to history and analysis skills, table 3 indicates that most teachers 15(65.2%) occasionally involved students in listening to western recorded music followed by 14(60.9%) who occasionally taught writing music in open and closed score; 13(56.5%) occasionally taught score reading of western music; 10(43.5%) occasionally engaged students in listening to recorded African music; 9(39.1%) rarely exposed students to live African music while 7(30.4%) occasionally did; 12(52.2%) never exposed students to live western performance while; 8(34.8%) occasionally taught memory skills while 8(34.8%) rarely taught it. The findings reflect that history and analysis skills were in most cases taught occasionally. A large percentage of teachers rarely exposed students to live African music and taught memory skills. Of great concern was the high percentage of teachers that never exposed students to live Western music.

Table 4: Music Development Skills: Project

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

Table 4 indicates the frequency at which project skills were developed in the music class. It can be observed from the table that the bulk of the percentage of the frequency with which the teachers engaged the students in project exercises falls under occasionally, rarely and never. This depicts that projects were never taken seriously by teachers in music curriculum implementation.

Types of Resources Used in Teaching Music

‘Materials and physical facilities are vital for both teachers and pupils in the teaching-learning situations. Any trace of inadequacy leads directly to frustration and the motivating factor in terms of comfort of work diminishes. But unequal supply of educational facilities in Kenya is prevalent,’ Tum (1996, p.65). Table 5 is an illustration of how the availability or lack of resources influenced choice of strategy.

Table 5: Types of Resources Used in Teaching Music

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

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

Teaching Strategies

Data regarding the strategies is summarized in figure 2.

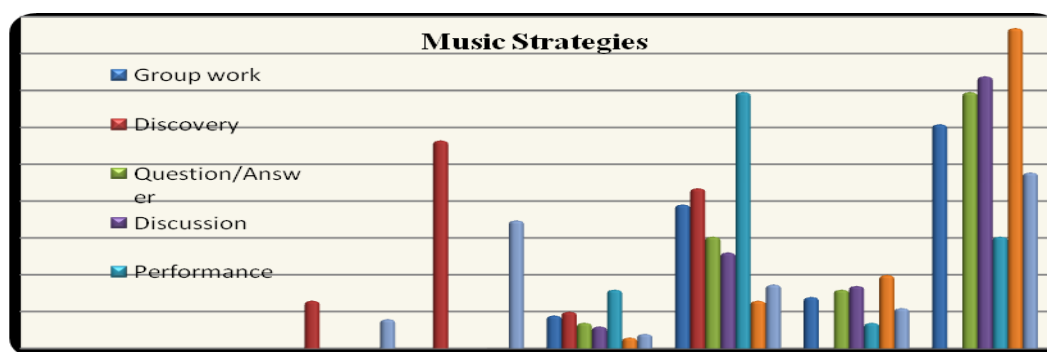


Figure 2: Teaching Strategies

From figure 2, 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

Table 6: Teaching Activities

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

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.

The Frequency of Evaluating Given Music Units in a Term

The question was geared towards establishing how often the given music units were tested in a term. Evaluations enable music teachers to understand music students’ work hence diagnosing their needs. As a result, music teachers make more informed decisions about the most suitable help needed by the students. The respondents were to indicate whether the given units were evaluated once, twice, thrice, more times or not at all. The findings are recorded in figure 3 below.

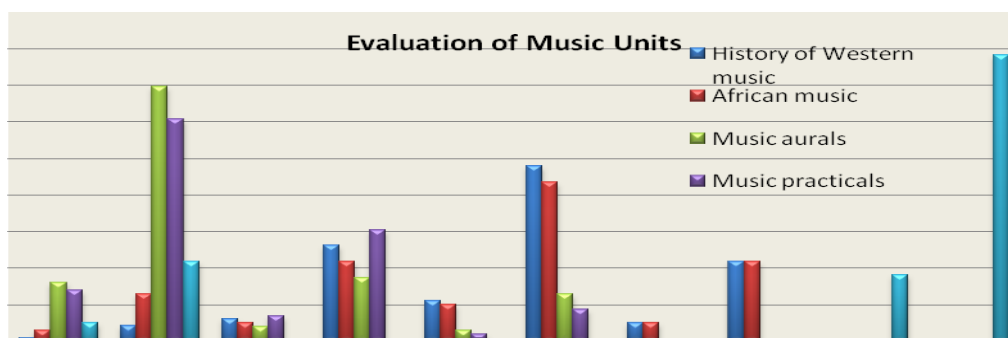


Figure 3: Frequency of Evaluating Music Units

Results in figure 3 showed that the units that were evaluated most times (that is, ranging from twice to more times) were history of Western music 22(95.7%) and African music 20(87%); those units evaluated least times included music aural 16 (69.6%) and music practicals 14 (60.8%). Of great concern was the high percentage of music projects that were not evaluated at all 18 (78.3%). This reveals that teachers did not test the students adequately in aural, practical and projects.

Music Skills Found Challenging to Teach

The item sought to find out which skills of music Form three teachers found challenging to teach. The response was recorded in figure 4 as follows:



Figure 4: Challenging Music Skills to Teach

It is evident from figure 4 that the most challenging units to teach were aural 18(78.3%), music analysis 16(69.6%), melody writing 15(65.2%), harmony 13(56.5%), playing of African/Western instruments 12(52.2%) and an equal proportion of teachers 7(30.4%) indicated that translating from solfa to staff notation and listening to music. On the other

Reasons Given for Challenging Units

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

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

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

DISCUSSION

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

However, it clearly came out from FGD that the scope of the music syllabus is wide with topics that are rarely evaluated in KCSE. Music teachers complained that the music syllabus was quite wide, especially history of music and analysis of western music. Some teachers were of the view that they were subjected to very high pressure to complete the syllabus and students did not have ample time to process and practice what they had learnt. 'When does a student digest the much content that is shoved in their brain?' retorted a teacher vehemently. 'We teach so much and yet some topics are never assessed!' lamented another teacher. They felt that units like projects were

never assessed in KCSE yet they consumed a lot of time. In addition, some said that the students chose music thinking that they would study the music they listen to in the media and sing along. They soon got disappointed and bored when they found out it was not the case and instead got to listen to what they termed as strange music and composers that they could not identify with. This implied that some sections of the syllabus were irrelevant to the current students and in this case the MOEST should consider reviewing the music syllabus to harmonize with the students' interests in the contemporary society. Secondly, the scope of the subject should be reduced to fit into the limited hours that music is allocated on the time table in the four years of secondary school or the hours allocated to music should be increased on the timetable.

The other issue that emerged in the study is that there is some 'irrelevant music' in the curriculum that does not address the interests of students. This aspect requires urgent attention of policy makers. Apart from the fact that the current syllabus was revised in 2002, it is clear that this particular curriculum is still fundamentally rooted in a Western conception of music education. According to this conceptualization, music education is regarded as an independent art discipline, with a strong emphasis on acquisition of (Western) music literacy skills, group singing and individual instrumental performance. The dominant music that is performed and listened to is Western music which students describe as boring. This calls for a review of the music curriculum in order to accommodate the students' tastes so that they can enjoy the subject and also relate it to contemporary music or popular music which they identify with.

Another aspect that was revealed from study is that some of the teachers do not regard themselves as sufficiently competent in teaching certain music concepts like composing music to given words, harmony, aurals and playing of music instruments. If these skills are absent on the part of the implementers, it is prudent to conclude that the music implementation process is being hampered.

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

In addition, music teachers do not seem to get the required emotional or physical support from the school administrators, who are perceived to be concerned only about those school subjects that are thought to be core. Limited support from school administration as reported by (73.9%) respondent teachers led to unavailability of teaching-learning resources. In the same respect, most teachers reported that it was difficult to go for music excursions like in music symposiums and also participate in Kenya Music Festivals which enhance the music students' musical knowledge as recommended by the MOEST in the music curriculum. Engaging skilled instrumentalist (African and Western) in providing extra tuition to music students was

a very big issue. Yet music teachers were expected to produce proficient learners at the end of the four years which would be gauged by the high performance in KCSE. Supporting music teachers to take students to music excursions will ensure depth and breadth coverage of content. In order to fully realize the potential of music education in Nairobi County schools, teachers need to have a positive attitude hence they need maximum support from MOEST and school administrators.

FGD emerging issues further revealed that teaching of two subjects within limited time was a challenge as it stretched the teacher's work load. Most teachers stated that the teaching workload and co-curricular activities were overwhelming hence very limited time for studying and examining musical aspects in a practical way. They complained that it was very difficult for them to prepare adequately for lessons as a result. This implies that poor methodology was employed in teaching music as there was limited time to examine and chose the most appropriate activities and strategies.

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

Development skills that stand out as receiving the least attention include aural and music composition. FGD revealed that the following music concepts: aural, melody writing/ composition, harmony, analysis, practicals were not given emphasis in form one and two. This could explain why there was dismal performance at the end of four years as there was inadequate time to tackle them if they were introduced late. According to the music syllabus (2002), these concepts are supposed to be introduced as early as form one and taught systematically to form four. It can, therefore, be concluded that while some form three students received frequent tuition on certain concepts some were rarely taught or not taught at all. These results are a pointer to the reason why music students do not perform well in this areas as indicated by KNEC in "Examination, Regulations, and Syllabuses for the Kenya Certificate of Secondary Examination (KCSE) examination". In regard to content coverage, teachers' FGD revealed that not all areas were covered. The areas that were given the least attention included: analysis, melody writing to given words, voice training, playing of western instruments, ornaments and harmony. In reference to ways of ensuring syllabus coverage, a number of teachers suggested that music should be taught in primary schools and those incompetent in given areas should seek the assistance of their proficient colleagues.

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

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

RECOMMENDATIONS

Music teachers should be relieved of the teaching load of the second subject to enable them cater for individual needs of the students in practical work, aural and project. Sensitization of parents, non-music teachers, administrators and policy makers on the importance of music in order to change their attitude toward music is encouraged.

Music should be taught in primary school to create knowledge foundation in secondary school and more lessons allocated for music on the school timetable to complete the wide syllabus in time.

MOEST should be more proactive in getting music teachers together to discuss challenging areas/train in workshops and introduce In-service or refresher courses to be organized for music teachers by KICD annually.

Frequent forums should be created for music teachers to share ideas on teaching various areas. There should be own initiatives of organizing workshops where examiners are invited as facilitators

Building and equipping music rooms so as to have adequate resources as well as reviewing the syllabus content to make it manageable within the four years of study.

Motivating teachers and learners to encourage effective teaching and learning.

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