The Future of Music Education in Kenya: Implementation of Curriculum and Instructional Teaching Strategies

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Abstract

This paper is an evaluation of the parameters of the concept of music curriculum that examines principles underlying the teaching and learning of music. The paper also discusses the practical nature of music education and the need for experiential learning. Music educators worldwide advocate for methods that allow for discovery learning and hence nurture creativity. Findings of other studies in this paper reveal a state of apathy toward music in Kenya and majority of teachers are handicapped in handling music in general. These studies also reveal a weakness in methodologies of teaching music and under-utilization of available resources in music teaching. In all cases, it is conceptualized that music is dismally performed due to the perennial challenges in the curriculum implementation. The study is a focus on Nairobi County, Kenya where secondary schools both private and public teaching and learning music were involved. 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 number 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. Content analysis was also done to establish some of the strategies as advocated by theorists in music education. Data was then analyzed using descriptive statistics and computation of the empirical data done using statistical package for the social sciences (SPSS).

Keywords: Music education, Curriculum, Implementation, Teaching/ Learning strategies, Instructional.

Introduction

Teaching activities or classroom activities include: review, drill, practice, assignment and questioning, (Nacino-Brown *et al.*,1982). The success of the teaching-learning process depends, to a considerable extent, on how well these activities are performed. Nzewi's (2001) philosophy regarding African music education in modern music education discourse is that formal system of music education should be based on indigenous African model and resources in generating the content and the pedagogy. This will bring about a method that reflects the pragmatic approach which helps the young people to understand their immediate environment with a great view of their social-cultural base. In support of this view Ongati (2010) describes two pedagogical methods that have been used for learning African music in formal institutions namely: imitation which promotes creativity and learning by and through performance which enhances learning by doing. In addition, Leonhard and House (1959) advance basic patterns for teaching procedures in music education which are still applicable in the teaching of music in secondary schools today. These include teaching procedures useful in teaching performance skills, appreciation, knowledge and understanding attitudes. The study proposes such guided teaching activities that would enhance classroom teaching in future.

Guided Music Teaching Activities that would Enhance Classroom Teaching in the Future

The study sought to propose, with reference to available literature on instructional methods, guided teaching activities that would enhance classroom teaching in the future in Kenyan secondary schools. Seven methodologies/strategies and learning activities were identified that music teachers can utilize to assist learners. These strategies are discussed in detail below.

1.   Meki Nzewi's Method of Teaching African Music

Nzewi's (2001) philosophy regarding African music education in modern music education discourse is that formal system of music education should be based on indigenous African model and resources in generating the content and the pedagogy. This will bring about a method that reflects the pragmatic approach which helps the young people to understand their immediate environment with a great view of their social-cultural base. Meki Nzewi's methods include:

The Musical Arts Approach

This is a method that is based on African indigenous belief and practice of music which reflects on the teaching or learning of music in isolation but rather recognizes and carries along the music related arts; drama, dance, folklores and visual arts. Meki's method of teaching and learning music arts is based on the knowledge that these arts are seldom separated in African creative thinking and performance practice (Nzewi, 2003). This method makes teaching, learning and musical performance skill more complete and whole e.g. the singer or drummer also dances, acts, recites poems and makes use of costumes. During musical teachings and instructions, the performance related arts are given to the pupils or students so that they grow into balanced and complete

professionalism.

Creativity Method

It is all practical and activity based. It demonstrates to the leaner and tasks him/her to create and recreate or to use Nzewi's words; 'composition and re-composition', using African musical techniques of improvisation, extemporization, creative repetition, imitation, variation and parody. This method differs from other activity based methods in its employment of indigenous African models and structures. Would-be teachers and practitioners of school music education in Africa are to be thoroughly taught and skillful in creative processes to be active practicing musicians, adequately grounded in African culture.

Indigenous Knowledge Systems

Teaching music with the method of indigenous knowledge system is all encompassing, as far as African culture is concerned. It subsumes the first two methods and includes the use of African life experiences and technology for illustration. The employment of indigenous African models as highlighted earlier, refers to African cosmological and musical world view, including its abstracted world of sounds and starting early to last for a life-time.

Adedeji (2005) states that each African country uses relevant and workable method that is yet to be systemized into theories. He identifies features of African music as: oralness, repetition, improvisation, extemporization, spontaneity, creation and recreation, percussiveness, sacredness, boisterousness, integration and other arts, audience participation and unlimited world of sounds. Hence the methods of teaching include: parenting, apprenticeship, lifelong development, imitation techniques, metaphysical dimensions (spirit teaching right from the womb). Other philosophical methods include; self-education, teacher-learner-all-learning, demonstration and early child activity.

2.   Omollo-Ongati's Strategy of Teaching African Music

In support of Meki's view, Ongati (2010) describes two pedagogical methods that have been used for learning African music in formal institutions namely: imitation which promotes creativity and learning by and through performance which enhances learning by doing. Performance-composition techniques which involves creating and recreating music in the context of performance as promoted by the event or occasion (Nzewi, 1991) also falls in this method of learning. The end product in this case is a shared experience produced from a collaborative effort making the product a communal property rather than individuals. This method of learning composition provides a conducive atmosphere where the learners correct themselves in the cause of creating a piece of music and compare their ideas as they continue the process. The method of learning also gives the students an opportunity to try out their ideas and skills and receive feedback in terms of approval or non-approval from the fellow learners. Learning therefore becomes an active process executed in the context of musical community of practice.

Another strategy suggested by Ongati (ibid) is re-contextualization strategy and process. Once the music has been transferred to the classroom the teacher has the challenge of determining: what to learn about the music (the content of learning), how to learn (learning styles/process); when to learn what and under what circumstances and situations (context/environment). Control of direction, development, space and pace is given to the learner by the teacher. The teacher should organize collaborative performance concerts between the students and the cultural practitioners of the music during cultural days in schools so that they learn from each other. This will encourage comparative display of skills and ideas between the two parties. It will also create partnership between the teachers in the academy and the artists who are the cultural practitioners of indigenous music. This will encourage transfer of skills and knowledge between the two settings and ensure retention of what is taught in terms of subsequent application in the learners' lives.

Teachers in secondary schools should also organize workshops and invite master musicians from the community to facilitate and inculcate the right performing practice in the learners. Apart from having the master musician come to school, the students should be given an opportunity to interact with the music in its cultural context by organizing fieldtrips to different communities. In the case of dance, the contemporary dance instructors should study the existing indigenous dances to establish the non-verbal cues that inform the dance vocabularies and movements with which indigenous choreographers create their work. This will facilitate the relocation of the dances to the culture present and enable the students to generate contemporary meaning from their performance taking cognizance of the age difference of the performers. It is only possible to achieve this through interviewing the indigenous choreographers and observing and participating in the performance of the dances within their cultural contexts. By consulting and performing with the cultural practitioners a partnership is created through collaborative effort of the two parties. Since non-verbal cues and their meaning are culture bound, culturally appropriate non-verbal cues should then be used to communicate relevant and contemporary themes. Since the indigenous choreographers can identify with the cultural non-verbal cues, they are bound to approve the dance.

3.   Leonhard and House Procedures in Music Education

Leonhard and House (1959) advance basic patterns for teaching procedures in music education which are still

applicable in the teaching of music in secondary schools today. The following are teaching procedures useful in teaching performance skills, appreciation, knowledge and understanding and attitudes:

Teaching Performance Skills

Learning performance skills requires the formation of both aural and movement concepts. The music teacher should establish the concepts, provide experience with the whole, analyze the performance, provide for practice of parts as necessary, re-analyze the performance and re-establish the performance.

Teaching Music Reading

The development of the skill depends upon awareness of tonal and rhythmic movement in music and the development of concepts of tonality, of the tendencies of chords and tones, of the meaning of notational symbols, and of the relationship between the symbols and the sounds they represent. To achieve this, the teacher should emphasize on gradually and consistently helping the students conceive the tonal and rhythmic movement in music through hearing, sight, and kinesthetic sense. Control of notation is attained through varied meaningful experience with the score.

Teaching Appreciation, Knowledge and Understanding

Just like the steps outlined in teaching performance skills, teaching appreciation requires the development of concepts, provision for experience, trials, practice and fixation of correct responses.

Teaching Attitudes

There is a need to create a favorable experience throughout the music program. The music teacher needs to be sensitive to the music interests of students, emphasize success in music learning and effectively teach musical skills, knowledge, understanding and appreciation.

4. Charles Hoffer's Principles of Effective Teaching and Learning Music

Hoffer (1983) proposes nine principles of effective teaching and learning of music as listed below:
1. Experience with music; singing, playing instruments, listening, composing and dancing.
2. Bringing out musical qualities; exploiting the learners potential e.g. in voice, playing of instruments etc.
3. Aural experience should be part of every music lesson.
4. The significance of Whole and Part Learning should be understood, e.g. presentation of a whole sonata then breaking it in pieces (analysis) then presenting the whole again; teaching a song etc.
5. Having a scale of reference; having something to refer to before making a relative decision e.g. have a sense of judgment in choosing set pieces that can be completed within a limited time to avoid pressure and stress; Know how to begin music in a new school etc.
6. Identifying the degree of difficulty in given topics.
7. Employing distributed effort, e.g. having numerous short sessions of practice instead of few long ones (because concentration span will be affected as fatigue affects internalization) for voice or instrumental training.
8. Considering singleness of concentration; go slower so as to master a concept e.g. on concepts like ornaments, harmony, composition etc.
9. Having meaningful teaching; teaching has to have value and relevance to the student. Shape learning with a view of market/ music industry.

5. Elliot's Strategies and Activities of Teaching Music

Elliot (1995) proposes six strategies that are especially important to the musical practicum: modeling, coaching, scaffolding, articulating, comparative reflecting and exploring.

Modeling

It refers to the expert carrying out of musical thinking-in-action so that students can observe, listen, and build the practical concepts they need to think musically themselves. Modeling involves reciprocal teaching and learning e.g. a teacher performs a musical passage, develops a melodic motive, or improvises over a ii-V-I chord progression (i.e. creates and plays melodies over a given chord progression). The teacher then coaches students toward the model by talking and questioning. As rapidly as possible, the teacher fades from the center of attention to allow students to continue to apply their new procedural knowledge on their own. From the students' view learning from models is highly cognitive and constructive. Music modeling can also be found in video and audio tapes of expert performances, or performances by accomplished amateur musicians in the local community, visiting artists, or experts linked to classroom through computers and 'distance-education' technology. Teachers can also model various aspects of arranging and composing e.g. they can set specific arranging projects and then demonstrate how to generate and select musical solutions to specific problems of melody writing, orchestration or rhythmic variation.

Coaching

It begins by diagnosing and assessing the processes and products of students' musical thinking. Coaching then proceeds by offering hints, reminders, models, or new problems designed to direct students' attention to important musical details. In these ways, coaching moves students' music making toward closer approximations of artistic and creative achievement.

Scaffolding

It involves supporting students in various ways as they move forward in their efforts to find and solve problems themselves. Supports can take many forms including special equipment, models, verbal suggestions and the physical details of the learning environment itself. Examples include the use of child-size instruments for very young instrumentalists, the use of MIDI technology to 'realize' student arrangements or compositions and the use of recorded accompaniments in teaching jazz improvisation. Successful scaffolding depends on preparing and planning the practicum in advance by diagnosing and anticipating students' needs and the ability of the teacher to assume responsibility for the more difficult aspects of musical task that students cannot yet manage by themselves.

Fading

It refers to the gradual removal of supports as students become able to problem-solve on their own. A teacher's support can fade over time as students take more responsibility for finding and solving musical problems.

Articulation or verbal reflection

It is an important strategy for developing supervisory musical knowledge. It includes any means of helping students express their personal approaches to musical problem solving including words, diagrams, analogies and models, e.g. students might be asked to articulate different ways of approaching the dynamic markings in a new work they are learning to interpret and perform. The goal of articulation is musical self-awareness. Articulation helps students supervise or reflect on the processes they and their fellow practitioners are using to find and solve musical problems.

Comparative reflection

It takes the ideas of articulation and reflection one step further. The educational power of reflecting on one's musical actions can be boosted by replaying examples of musical thinking in various ways, e.g a teacher video-tapes her students while they are solving interpretive problems in a performance rehearsal and then asks her students to analyze various aspects of the video and conduct verbal 'postmortems' concerning their successes and failures. Such comparative reflecting serves to highlight the determinant features of students' effective and ineffective actions. Differences among students' reflections expose what proficient and expert students are thinking and listening for and what less knowledgeable students are overlooking.

Exploration

If students are to become critical and creative musical thinkers, they must be coached toward exploring, generating and selecting musical problems and solutions themselves. By gradually fading the supports teachers provide, the students are obliged to explore various decision-making routes and thereby take ownership of their musical goals and accomplishments. E.g. a teacher can divide his or her choir into small chamber choirs. The teacher might then assign different portions of a new work to each chamber choir directed by student conductors with the general goal of finding and solving the musical problems involved in each assigned portion of the work. In this way, students receive opportunities to identify sub-problems and sub-goals and relate their solutions to the musical work as a whole.

6.   Instructional Strategies in Teaching Music by Campbell and Scott-Kassner

Campbell and Scott-Kassner (2010) suggest the following instructional strategies in teaching music:

Starting the Class

It should entice and motivate learners, e.g. playing recorded music, asking a question, telling a story related to the topic, making a bold and startling statement, leading to a lesson incorporating song, story, dance and xylophone performance, clap a rhythm to be imitated, sing or play a piece, perform a familiar song with the class, show a photograph or illustration in silence or with a leading question.

Ending the Class

End in a memorable or stimulating fashion, e.g. play or snap, clap, pat and stamp a rhythmic piece or passage, ask questions to be answered in the next music class, preview the next class, rapidly review the main points of the lesson, play live or recorded music as students exit.

Supplying Feedback

The TST; a three sequence that involves the Teacher (T) presentation of the information, the Student's (S) response to that information and the Teacher's (T) specific feedback to the response. Based on operant conditioning, the TST is the Skinnerian stimulus-response-stimulus sequence that makes for effective instruction. There must be information from the teacher, followed by a response from the learners, concluding with the teacher's evaluation of their response. From TST to the next, the teacher is interacting with the students through information given and gained.

Stimulating Aural Learning

Understanding and skill building in music require careful listening. Music literacy is advanced through aural learning which includes the use of modeling, imitative devices and strategies for strengthening the memory. The instructional approaches of Kodaly, Dalcroze and Orff suggest the melodic and rhythmic ideas. Phrasing and form, expressive elements and performance techniques can initially be taught aurally. The aural acquisition of

music may even facilitate music literacy; it is a necessary phase toward that development. Recorded music for aural learning can be supplemented by live performances given by the teacher, older and more experienced students, visiting artists, amateur musicians from the community. Musical patterns, fragments, phrases and pieces can help to build in learners a functional musical vocabulary for their later listening and performance. Learning by listening is a logical procedure, bringing learners directly into the sound of the music.

Providing for repetition and rehearsal

The acquisition of performance and listening skills takes time and effort and learners can show considerable progress through repeated attempts to achieve them. The words, rhythm, melodic patterns and tonality may take many listening, and even more occasions for singing it, before the components fall in place. Listening may prove to be challenging when the objective is to listen analytically for the formal organization of melodic and rhythmic ideas. Preference for, or at least tolerance of, a musical piece may require a bare minimum of ten listenings and probably more. Fleeting experiences do not guarantee learning; repetition can.

7. Joyce and Weil's Instructional Models as Proposed by McNergney & Herbert

McNergney& Herbert (2001) concur that there is no single best way to teach all people for all purposes because learners vary in needs and abilities. At the same time when goals and objectives change, instructional models must change. They propose four instructional models by Joyce and Weil (1996) namely:

The Behavioral Systems Family Models

They use ideas about manipulating the environment to modify students' behaviors. Behavioral systems strategies include:

a. Mastery learning

Mastery learning suggests that stunt learning is a function of students' aptitude, his/her motivation and the amount and quality of instruction. Given enough time, the inclination to learn and instruction fitted to a student's needs, students are thought to be capable of mastering a range of subject matter. Teachers must organize instruction into manageable units, diagnose students' needs with respect to the material, teach in ways that meet those needs and evaluate progress regularly.

b. Direct instruction

Direct instruction is a highly structured, teacher-centered strategy. It capitalizes on behavioral techniques such as modeling, feedback and reinforcement to promote basic skill acquisition. Teachers using this model must set high but attainable goals for student. The model prescribes classroom organization and processes that maximize the amount of time students spend on academic tasks at which they can succeed with regularity.

c. Computer-assisted instruction

In this case the teacher guides the students to use the internet to research on given concepts, watch performances etc.

The Social Family

This capitalizes on people's nature as social beings to learn from and relate to one another. Instructional models in the social family are intended to help students work together in productive ways to attain both academic and social goals. Teachers serve as guides encouraging students to express their ideas and to consider others' perspectives as they deal with a variety of problems and issues. These include:

a. Cooperative Learning (Peer-mediated instruction)

When used as intended, it promotes the careful, purposeful formation of heterogeneous groups of students within classrooms to accomplish social, personal and academic objectives. One of the cooperative techniques is Students Teams-Achievement Divisions (STAD) where the teacher uses direct instruction to teach students concepts or skills. Students then work in four-member heterogeneous groups learning teams to help each other master content by using study guides, work sheets and other materials. Following group work students may take quizzes on which they may help one another. Teams earn recognition or privileges based on the improvement made by each team member. Thus the success of groups depends on the individual learning of all group members, not a single group product.

b. Project-based learning

It involves students in relatively long-term, problem-based units of instruction. Students pursue solutions to nontrivial problems posed by the students, teachers or curriculum developers. Students approach problems by asking and refining questions, debating ideas, making predictions, designing plans and /or experiments, collecting and analyzing data, drawing conclusions, communication ideas and findings to others, asking questions and creating artifacts. Artifacts are concrete, specific products (e.g. models, reports, video tapes, computer programs) representing students' problem solutions. These can be shared with others and critiqued. Feedback from others allows students to reflect on their work and to revise solutions as needed.

c. Reciprocal teaching

It is an instructional method used to teach poor readers specific comprehension strategies but can apply to teaching music. When introducing the strategies, teachers explain a specific skill, model the skill using a selection of text, then coach the students as they try to use the strategy on a paragraph of text musical piece. As

students take turns demonstrating newly learned skills, the teacher supports their efforts by offering feedback, additional modeling and coaching. The teacher also encourages the students in each group to react to one another's statements by elaborating or commenting on another student's summary, suggesting other questions, commenting on another's predictions and requesting clarification on material they do not understand. As teacher and students work together, responsibility for much of the work shifts from teacher to student. In this way, teacher's students work corporately to bring meaning to the text.

Information-processing Strategies

This is where the development of thinking skills such as observing, comparing, finding patterns and generalizing while also teaching specific concepts or generalizations. Strategies in this category include:

a. *Concept formation and generalizations method of instruction*

Where teachers require students to analyze and synthesize data to construct knowledge about a specific concept or idea hence they become active creators or inventors of knowledge

b. *Thinking and creativity synectics*

This is a teaching model that seeks to increase students' problem-solving abilities, creative expression, empathy and insight into social relations.

c. *Inquiry learning*

It is where students try to answer questions and solve problems based on facts and observations.

d. **The Suchman Inquiry Model**

This model conveys to students that knowledge is tentative. That is, new information is discovered and new theories evolve, old ideas are modified or pushed aside.

The personal Family instructional model

This model encourages self-exploration and the development of personal identity. Teachers who use personal models of instruction want to involve students actively in the determination of what and how they will learn. The ultimate goal is to develop long-term dispositional changes rather than short-term instructional effects.

The nondirective model

This is where teachers act as both facilitators and reflectors. They encourage students to define problems and feelings, to take responsibility for solving problems and to determine how personal goals might be reached. Problems that the students address may relate to personal, social, or academic issues. Thus classroom activities are determined by the learner as he/she interacts with the teacher and the peers.

Materials and methods

This paper used a descriptive survey design which is effective in obtaining both qualitative and quantitative data. 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, 190 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 190 (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 and content analysis 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 and discussion
Teaching/Learning Activities

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 generally, depicts 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 as depicted by the percentages shown in the table. These included: composing melodies 18(78.35%), visiting music centers 16(69.6%) and participating in music activities 16(69.6%), listening to a variety of African 8(34.8%) music and dancing 12(52.2%).

Composition includes all activities directed toward the creation of music. Composition is thought to include creativity relating to many aspects of music other than just composing songs; for instance, interpretation in performance, improvisation and determining phrases. Performance includes singing or playing an instrument. Musical performance involves developing neuro-muscular responses in relation to aural discriminations. Listening concerns attending to musical performances; it can lead to exposure to diverse musical styles and the development of discriminative listening skills. Listening can be passive but it also includes knowledge of musical elements. Listening might include discriminations concerning the way music is put together (theory and style) as well as aspects of dealing with sophisticated aural discernments such as instrumentation, form and rhythm. Listening may even include acoustics. Musical discussions necessitate a vocabulary of musical terms and expressions which people can use to label and talk about the musical phenomena. Formal words or terms are needed to describe music occurring in time and to allow communication of the effect music has on listeners.

From the given findings it is clear that, although some teachers employed a variety of activities in teaching music quite a number did not engage students in composing melodies, listening to a variety of African music, dancing, writing melodies, listening and imitating given melodies, voice training, playing instruments, clapping and tapping rhythms and visiting music centers. Research reveals that the greater the involvement in class, the greater the acquisition of knowledge and skills. In general it was confirmed that, composition, performance, listening, musical discussion, aesthetic sensitivity were to a large extent ignored.

Reimer (1989) contends that the goal of interacting with music is to experience it. Instruction in music must help that experience to be as powerful and satisfying as possible. He asserts that the objectives of general music education are to improve musical perception, to encourage musical reaction, to enhance musical creativity through more expert and sensitive performing, composing, and improvising; to increase the depth and breadth of concepts about the art of music and how it works; to develop analytical abilities; and to promote more refined evaluations of music. To the extent that these foundational objectives are being met successfully, students are likely to achieve a desired outcome which is to value music intrinsically.

Additionally, Reimer (ibid) gives four basic means for achieving heightened aesthetic experiences of music in addition to listening to it. These include:
1. Creating which gives direct access to musical experience because it requires that artistic decisions be made about sounds as in composing, performing and conducting, improvising and intensive listening.
2. Conceptualizing; Concepts about music give a logical, developmental, artistically focused medium by

which to build progressively more challenging experiences of music.

3. Analysis which is a mode of conceptualizing which focuses on the internal conditions that make sounds expressive.

4. Evaluation which is the making of judgments about the quality of pieces of music and their performance is a necessary means for illuminating the inner workings of music and exploring its effective power.

In support of this, Madsen & Kuhn (1978) advocate that the student experience all aspects of music within a lesson since music involves numerous activities: composition, performance, listening, musical discussion, aesthetic sensitivity. That is, students should create, engage in rhythmic bodily activities, listen, discuss, read notation and perform. Learners are the main recipients of a curriculum and it all depends on how they perceive it, what value they attach to the subject so that they can commit themselves to all the instruction given by teachers, the assignments and even going a mile further to read extra materials in that subject. In the schools studied, the observation schedule indicated that majority of the learners were not meaningfully engaged in learning activities and the activities were hardly planned to arouse and sustain learners' interest.

Borich (2011) points out key behaviors contributing to effective teaching. Approximately ten teacher behaviors have been identified that show promising relationships to desirable student performance, primarily as measured by classroom assessments and standardized tests. They have been categorized into key behaviors and helping behaviors. Key behaviors are considered essential for effective teaching and include:

1. Lesson clarity which refers to how a teacher's presentation is to the class in terms of clarity of ideas, logical explanation of concepts; direct, audible non-distracting oral delivery.

2. Instructional variety which refers to the teacher's variability or flexibility of delivery during the presentation of a lesson e.g. asking questions, using learning materials, equipment, displays and space in the classroom. The physical texture and visual variety of the classroom can contribute to instructional variety. This in turn influences student achievement on end-of-unit tests, performance assessments, and student engagement in the learning process.

3. Teacher task orientation refers to how much time the teacher devotes to teaching an academic subject. Most researchers agree that classrooms in which teacher-student interactions focus primarily on subject-matter content, which allows students the maximum opportunity to learn and practice what was taught, are more likely to have higher rates of achievement. The achievement is enhanced where the relationship between the teacher and the learners provides the energy to motivate and challenge learners to reach increasingly higher levels of understanding.

4. Engagement in the learning process/engaged learning time refers to the amount time students devote learning in the classroom. The time students are actively engaged with the instructional materials and benefiting from the activities being presented.

5. Student success rate refers to the rate at which students understand and correctly complete exercises and assignments.

Helping behaviors can be used in combination to implement the key behaviors and include:

1. Using student ideas and contribution/reasoning, problem solving, independent thinking achieved through teacher-mediated dialogue that helps learners restructure what is being learned using their own ideas experiences and thought patterns.

2. Structuring; are teacher comments made for the purpose of organizing what is to come or summarizing what has gone through before. Ways of structuring include: signaling, emphasis, advance organizer, verbal markers and activity structure.

3. Questioning includes content and process questions. Content questions are posed to have students deal directly with the content taught. Process questions are meant to encourage different mental processes; to problem solve, to guide, to arouse curiosity, to encourage creativity, to analyze, to synthesize and to judge also goals of instruction that should be reflected in the questioning strategies.

4. Probing refers to teacher statements that encourage students to elaborate on the answer that is, either their own or another student's.

5. Teacher effectiveness; effective teachers provide warm and encouraging classroom climate by letting students know help is available. A teacher who is excited about the subject being taught and shows it by facial expression, voice inflection, gesture, and movement – thus communicating respect and caring for the learner – is more likely to hold the attention of students and motivate them to higher levels of achievement than one who does not exhibit these behaviors.

However, Reimer (1989) argues that there is simply no way to fill in the theory-practice gap completely. Individuals are so diverse in their belief systems, their orientations to their subjects and to learners, their knowledge and understandings, their motivations; that no two people are likely to interpret something as complicated as curriculum plan identically. Curriculum phases get funneled through the personality, values, beliefs, human potentials and human limitations of that person who is a teacher. To ensure that teachers are

competent to make interpretations that are professionally sound even if individual, pre-service and in-service teacher education must be keenly taken into consideration. Both teachers in training and in service need to be steeped in:

1. A valid philosophy of music education and new developments in philosophy
2. An understanding of the relevance of related fields to the music curriculum including new developments in those fields
3. Knowledge of valid bases for sequence decisions and changes in that knowledge as they occur

In addition, Walker (1998) maintains that good classroom discipline is a critical element affecting a music educator's success or failure. A teacher may have all the necessary musical skills to succeed but lack expertise in important non-instructional skills: motivation and classroom discipline. A music teacher is required to arouse students' interest, promote eager involvement, kindle group spirit and encourage student action in his/her attempt to motivate them. Good discipline is evident in situations in which students exert an optimal amount of energy in trying to learn what a teacher is attempting to teach rather than wasting energy on other unproductive activities. A teacher may be considered a good disciplinarian if he/she has learned to use force of motivation to keep students moving toward their academic goals. College and university instructors in music education methods must accept the responsibility of classroom leadership in this important aspect of teaching training.

Walker (ibid) proposes that music educators can motivate students by developing an association between music and the type of person that students admire, thus appealing to teenagers' need for a positive self-image. Through their own actions and external influences they can establish role models to serve as motivating forces. External influences could include such things as pictures and stories of famous people who are exceptional musicians but who are equally known for other accomplishments. Teachers must base their classroom motivation on the intrinsic needs of the students. Motivational factors include: internal and external factors namely:

- Fear and desire; fear of failure strongly affects behavior especially of preteen and teenage students; when students are motivated by desire which is genuine interest in achieving a goal, limits are removed and a whole new level of creativity is opened to them. Building a desire to learn holds long lasting and far reaching benefits for students, teachers and entire music education programs.
- Music contests; competitive and non-competitive music contests contain the motivational elements of both fear and desire and affects both teachers and students.
- Award; awards or rewards are meant for accomplishment of a specific set of objectives. Awards provide an opportunity to recognize students who achieve some degree of excellence in their work and provide extra incentive for students who can be considered underachievers.
- Testing and grading; tests and grades hold some potential for motivating students toward musical success.
- Performances; Young people are natural exhibitionists and they should be placed in group and solo performances as often as the practical limits of the music program permit. Inviting alumni to participate in a performance upon occasion can be a source of motivation for student participants, as well as a positive public relations effort. Concert programs listing the names of all student participants are another motivational aid.
- Photographs/recordings; video tapes of concerts can serve as an incentive for excellence as students like to see and hear themselves in performance. A cassette or CD recording of their own performance can provide a lasting sense of pride for student participants. That sense of pride translates into motivation for the future.
- Group spirit; group activities appeal to students' need for sense of belonging.
- Complements; successful teachers can motivate learning through their positive and friendly attitudes, as well as through their personalities. It is up to the teacher to set the example and create an educational environment in which students feel good about themselves. When students feel good about themselves, they perform accordingly.

Conclusion

Learners' progress toward valid objectives is to the measure of successful music teaching. Successful teaching involves general music results in learner attainment of musical understanding, musical skills, appreciation and other musical learning which are associated with a musically educated person e.g. Successful piano teaching produces people who can play the piano expressively, who can read music readily, who can play by ear and have a musical understanding; successful teaching in the music theory leads to a functional understanding of the structure of music which the learner continues to apply in all their music endeavors; Successful teaching in music history results in stylistic understanding and comprehension of the broad sweep of stylistic development.

This scenario is however contrary to what is reflected in some of the musical instruction products of the

music education program in Kenya, case in point is Nairobi County, who cannot sing, read music, or play an instrument and who have not developed a lasting interest in or appreciation for music. This re-affirms Akunos' words (1997) that most music candidates are unable to behave musically be it in the area of performing, listening or composing. This is in sharp contrast with the ultimate goals of music education, which can be summarized from the music general objectives as being able to: read and write music, create or compose music, listen to /appreciate music and perform music vocally and instrumentally.

The success of the teaching-learning process depends, to a considerable extent, on how well these strategies are employed.

Recommendation

Music teachers should adopt an integrated approach where most music lessons are planned to allow for a variety of activities that are related and not compartmentalized. For example the teaching of Scales can incorporate sequence, aurals and harmony; in other words the central theme should be covered with other aspects of music. This puts concepts in context and is more motivating because of variety.

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