PRIMARY SCHOOL MUSIC TEACHER EDUCATION IN KENYA: INVESTIGATING THE LINK BETWEEN THEORY AND PRACTICE

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DECLARATION

This research thesis is my original work and has not been presented in any other university.

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ABSTRACT

Over the years, public teacher training colleges (PTTCs) in Kenya have trained many primary school teachers who are assumed to be sufficiently qualified to teach all subjects. However, some subjects such as music are not given the same prominence during the training compared to others given the number of lessons allocated per week and the number of tutors assigned per subject. This problem is compounded by the gap between training and implementation of music teaching in primary school. This study investigated the link between theory and practice in music teaching by focusing on training in PTTCs and Music teaching in primary schools. The study was guided by social constructivism theory, The Operant Conditioning Theory and Cambourne's Natural Learning Theory. The research aimed at examining the perception of pre-service primary teacher education students, educators on PTE music education and primary music education in Kenya, assessing the use of music teaching and learning resources in primary schools and teacher training colleges in Kenya, it sought to analyze how music is taught in primary schools and primary teacher training colleges in Kenya. The research relied on a descriptive cross-sectional survey research design.The target respondents were second-year student-teachers from PTTCs. Simple random sampling was used to select five PTTCS and 139 student-teachers, while purposive sampling was used to identify 12 music tutors. Data was collected using a questionnaire and a classroom observation schedule. Quantitative data was analysed through frequencies, percentages, and chi-square using SPSS software version 23, while qualitative data was analysed using themes and respondents' views. Results indicated that most of the tutors and students' teachers perceived the music curriculum at PTE and primary school as theoretical and practical and had clear objectives.The results were further confirmed by a significant relationship between students' perception of Primary Music TTC Curriculum and adequacy of music content for teaching in Primary school. However, respondents indicated that the time allocated to teach music is insufficient to link the theory and the practice. This challenge was further compounded by students' lack of previous interaction with music at primary and secondary levels of education. The results also showed that teaching and learning resources were either lacking or inadequate in the PTTC and the primary schools leading to the weak link between theory and practice in music teaching and Learning. Study findings proved teachers had the required teaching methodology, but other factors such as theoretical examinations with minimal or no practical assessments hindered the effectiveness of their delivery. The study concluded that there was little or no linkage between theory and practice in music teaching and learning in PTTC and primary schools. The disconnect was due to inadequate or lack of Music resources and their use of theoretical assessments, and inadequate student-teachers prior Music knowledge and skills. Thus, the study recommended improving the link between theory and practice in music teaching to primary school student-teachers in the PTTC. The link could be enhanced by increasing the time allocated to the subject and providing more resources. In addition, practical Music assessments and capacity building for Music tutors could be improved to enhance their practical pedagogy and assessment skills. The findings of this study will help primary teacher education policymakers review the time allocated to Music assessment formats and develop capacity building courses for PTTC Music tutors to enhance their teaching pedagogical knowledge and skills. It will also help the tutors to reflect on and review their teaching skills to provide more practical skills to their students.

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LIST OF ABBREVIATIONS AND ACRONYMS

KNEC – Kenya National Examination Council

PTE – Primary Teacher Education

PTTC – Primary Teacher Training College

TTC – Teacher Training College

TSC – Teachers Service Commission

TP – Teaching Practice

8.4.4. – Eight years' primary school education, four years' secondary school education, four years University education

ISME – International Society of Music Education

1.8 Operational Definition of Terms

Music Teacher: An individual who has completed a course in music education and can impart music knowledge to learners from any learning institution, including PTTC.

Practice: This refers to implementing what has been learnt during the training session with a specific focus on the teaching methods and skills used by the teacher to teach music.

Primary School Music Teacher Education: It is a structured programme to impart music knowledge to aspiring primary school music teachers.

Public Colleges: These are colleges that the government wholly maintains on behalf of the public. They receive capitation, students and teaching staff from relevant government agencies and follow a centrally approved curriculum.

Student-Teachers: Individuals undergoing their pre-service teacher training course in the PTTCs.

Theory: A body of knowledge that deals with musical concepts, methodological instruction and training; it guides the actions translated into practice**.** In this study, theory refers to the musical ideas governing primary school teachers' music teaching**.**

Tutors: College staff who teach or train student-teachers in Primary Teacher Training Colleges (PTTCs).

CHAPTER ONE

INTRODUCTION TO THE STUDY

1.0 Introduction

This chapter discussed the background of the problem, statement of the problem, research questions, objectives of the study, scope and limitations, research assumptions, the significance of the research and definition of key terms.

1.1 The Background of the Problem

In many world cultures, music plays a central role in life's activities from birth to death, and in some instances, it is inseparable from daily activities (Njoora, 2015). Njoora further notes that in Kenya, these attributes of music are valid not just for rural communities but also in urban communities. If one considers the place and role of music in daily life activities in modern society, it becomes clear that music experience is more than just good feelings, socially and emotionally. Instead, it is fundamentally meaningful in our daily lives. It is argued that a significant commodity such as music requires a good deal of investment in time to remain part of our social structure, such as training instructors, learning and practising music, utilising and formalising its use in formal education. These ideals ought to occupy important national and regional consideration and attention.

Previous studies on music training such as Mbeche (2000), Katuli, Ogalo and Kahindi (2003), and Auma (2005) have focused on various issues: the development of a model of pitch discrimination which is essential to the selection of an appropriate curriculum design and pedagogy; factors affecting students' performance in music; problems of

teaching music literacy in Kenyan schools, and aural music performance in secondary schools. The inference drawn from these researches is that aural skills are essential to a musician's training. This study was undertaken to improve the understanding of the link between theory and practice, which none of the earlier studies developed.

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According to Mochere (2014), with the launch of the 8:4:4 education system in 1985, music was made compulsory and examinable at primary school and primary teachers' college-level training. The 8:4:4 system was introduced to equip students with practical skills through subjects such as music. These subjects were to ensure that learners became self-reliant upon completion of education at the primary school level. Consequently, there was a change in the primary school music curriculum in 2004.

Odwar (2005) notes that schools struggle to implement the syllabus, making music a compulsory subject. This situation resulted in teachers who could not wholly impart musical skill and knowledge to the students, thereby creating challenges that continue to

be experienced today in music teaching and Learning. The current education system, which is examination-oriented, has its disadvantages, especially in the effective implementation of subjects that are not examinable at the end of the primary school cycle. Music is one such subject that has been shelved or put aside, and time allocated to it on the timetable is scheduled for the examinable subjects.

Akuno (2013) argues that non-examinable subjects do not receive much attention and may be excluded from the timetable. She notes that change from informal to formal education negatively impacted music education because theory was more emphasised than practical music. According to her study, students were given no opportunities to work with music sounds, which led to a poor grasp of concepts. Failure to adapt African music into music teaching meant that readily available and familiar indigenous music repertoire would not be used to explain music concepts. Akuno's study used indigenous music and students interacted with music before gaining theoretical knowledge on the same.

Both the teaching of the music subject content and the professional aspects of the teaching methodology occur within the same period. According to Odwar (2005), primary teacher training colleges in Kenya use the concurrent teacher training model. This practice is not very effective since a tiny percentage of student teachers in primary teacher training colleges receive music education at either primary or high school levels. On the same note, Akuno (2013) noted that learners often come in with little prior knowledge of music. For this reason, music has become a 'phenomenon' to most students.

The concurrent model of teacher education has its challenges on teacher training as far as effective equipping of the teacher trainees with well-grounded content to make them confident enough to teach music upon graduation. Akuno (*ibid*.) further noted that there are reports from practising teachers who lament their preparedness for the job, citing irrelevant and limited teacher education (Wanjala, 2004). The training format allocates limited time to teaching practice, leading to the training of teachers who feel incompetent. However, from the current international perspective, the deliberations of the world conference of the International Society of Music Education (ISME) of 1998 indicated that little had been done to improve music teaching since its inception as an examinable subject in Kenya in 1985. The continuing trend of the theoretical approach to music, coupled with the non-productive tendencies, is likely to ultimately erode music-making as an essential component of school practical involvement. On this account, the ISME seminar underscored the need to have the music syllabus revised and a balance between local and foreign music theory and practice established (Wanjala, 2004).

1.2 Statement of the Problem

Music teaching in primary schools is affected by insufficient resources, teacher effectiveness, and policies. Research has shown that teachers will predominantly teach the way they were taught as students. Kennedy (1999) states that when teachers begin to teach, they adopt the practices of their former teachers. Mwangi (2011) notes that there seems to be a gap between music teacher education and practical music teaching in primary schools in Kenya. Effective teacher education should result in vibrant, practical music teaching at the appropriate level. According to Kelly (2008), the theory and

practice used in preparing primary school music teachers should ensure that student-teachers develop sufficient subject matter, expertise and appropriate instructional techniques to effectively teach music. Some reports indicate music is not effectively taught at the primary school level, even though it is part of the curriculum with a syllabus prepared by The Kenya Institute of Curriculum Development (KICD). In Kenya, several studies have been conducted on music teaching. However, issues about music theory and practice, especially at the primary teacher training level, are yet to be examined exhaustively. This study acknowledges the importance and the relationship between theory and practice in the training of primary school music teachers. Therefore, it seeks to interrogate the link between theory and practice in teaching and learning music in PTTC.

1.3 Research Questions

The following questions guided this study:

i. To what extent do the music tutors and student-teachers influence the link between theory and practice in teaching and Learning in PTTCs in Kenya?

ii. How do the music teaching and learning resources influence the link between theory and practice in teaching and Learning in PTTCs in Kenya?

iii. To what extent does the teaching methodology influence the link between theory and practice in music teaching and learning in PTTCs in Kenya?

1.4 Objectives of the Study

The study sought to:

i. Examine the influence of the perception of music tutors and student teachers on the link between theory and practice in music teaching and learning in Kenya.

ii. Assess the influence of teaching and learning resources in PTTCs in enhancing the link between theory and practice in music teaching and learning in Kenya.

iii. Analyse the influence of the music teaching methodology on enhancing the link between theory and practice in music teaching and learning in PTTCs in Kenya.

1.5 Rationale and Significance of the Study

The study aimed to draw attention to the teaching and learning of music in Kenya's primary teacher training colleges and the continuation of teaching music after graduation. It also attempted to create awareness of the challenges and strengths in implementing the planning and teaching of music in Kenyan public teacher training colleges.

As cited in the study, many researchers have underscored the importance of music in education which is essential. Even though music is used as a medium of instruction and teaching of the young learners in the preschools, it is still the most unresearched subject, and the performance of the music students continues to be poor in this crucial area (Kelly, 2002 and Green, 2005).

Wanjala (2004) noted that the lack of music teachers at the secondary school has led to the promotion of primary school music teachers lacking appropriate music-related skills. Having been a music teacher at the Teacher Training Colleges (PTTC-Primary level), he re-affirms that no music training is given in the PTTCs. As part of the curriculum requirements, learners should read and write music and express their ideas and

experiences while composing music. Therefore, the teachers need to be equipped with these skills to impart the same knowledge and develop students' aesthetic sensitivity. In Kenya today, many young people are venturing into the entertainment industry by composing and performing music to the public. Hence, it is necessary to develop programmes that ensure efficient music learning.

This study is significant because its findings are expected to assist the teacher educators in understanding the link between theory and practice in the teaching and learning of music. It is hoped that the results of this research will assist in bridging the gap in the teaching of music from PTTCs to primary school. The study is also significant because it will contribute to theory and practice that underpin the teaching and Learning of music in learning institutions. It is also hoped that the study's recommendations shall provide in this study will improve the skills and innovativeness in the planning of music teaching.

Furthermore, the findings will be helpful to curriculum developers who can use the results to ensure the continued practice of music at all levels of Learning. They will provide a basis for further studies among scholars interested in understanding the link between theory and practice of teaching music as a subject and in other aspects of teaching.

1.6 Assumptions of the Study

The study was based on the assumptions that:

1. All music Tutors in public teacher training colleges have met the minimum requirements of teaching at the PTTCs.

2. The perception of the student teachers and the PTTC tutors is positive regarding the link between theory and practice in teaching music.

3. The respondents would also be available during the study, and they would be willing to provide the required data.

4. The tutors use similar methodological approaches in teaching music at the PTTCs.

1.7 Scope and Limitations

The study involved five randomly selected public primary teacher training colleges out of 28 in Kenya. The study's findings were limited to the music tutors and the second year of study music students in public primary teacher training colleges. The PTTCs in Kenya have almost similar administration structures and policies. The students were considered for this study because upon the completion of their P1 course, they are to teach music in primary schools. Hence, their participation and views on the connection between theory and practice were critical. The study will also be carried out between 24th May, 2017 and 23rd May, 2018. Despite many aspects of concern for linking theory and practice, this study only focused on the three objectives in assessing primary school teacher education in teaching music.

The study was limited to understanding the link between theory and music practice among primary school teachers. The study was limited in methodology because only a tiny sample of the PTTCs was selected for the study. In addition, the study was limited to using a structured questionnaire which to a greater extent only provides the opinions and views of

the respondents without more probing. The response was also based on the views of the respondents.

CHAPTER TWO
LITERATURE REVIEW

2.0 Introduction

This chapter presents what different scholars have established in their studies regarding music teaching. It is organized to cover the empirical review, theoretical framework, conceptual review, summary and gaps in the literature.

2.1 Empirical Review

This section presents previous studies conducted to help understand the link between theory and practice in music teaching and learning in learning institutions. The review has been organised based on the study objectives, which are: the influence of perception of music tutors and student-teachers on the link between theory and practice in music teaching and learning in Kenya; the influence of teaching and learning resources in PTTCs in enhancing the connection between theory and practice in music teaching and learning in Kenya; and the influence of the music teaching methodology on strengthening the link between theory and practice in music teaching and learning in PTTCs in Kenya.

2.1.2 The Influence of Perception of Music Tutors and Student-Teachers on the Link between Theory and Practice in Music Teaching and Learning.

Institutional identity refers to the social constructs and beliefs an individual has concerning their institution (Gahafar, Kiany, Akbari, & Azimi, 2011). Rozati (2017) mentions that both institutional and professional identities are related to the way teachers perceive themselves and their abilities. Teachers belong to an institution when they work at a school, and that institution or establishment gives them a sense of belonging.

Akuno (2012) noted that the music teacher is an undefined entity in a school learning environment. In most schools, the management always expects the music teacher to be well-trained and competent, supported by academic certificates and validated by students' examination results. In other schools, the music teacher is expected to be a choir trainer whose qualifications in music do not matter. This perception is misleading because, for effective teaching of music, the trainers must have all the required skills to be in a position to link theory and practice. They would need to be familiar with diverse music types and can create and interpret music. Hence, understanding how music works and its nature and concept is fundamental. She further pointed out an attitude issue noting that students perceived music teaching as complex and had a fixed mind that harmony was complicated. It was also reported that students found it difficult to internalise the concept of rhythm and melody at the same time when required to write a given melody. Sound actualisation was considered very difficult for many students. Therefore, they lacked confidence in tackling harmony and melody writing. This current study acknowledges a gap and sought to establish the teachers' and student-teachers' perception of the link between theory and practice in music teaching and Learning.

Wanjala (1991) studied the relationship between attitudes toward music and achievement among standard seven pupils in Bungoma county. The study sought to assess the positive attitudes among the teachers in relation to the teaching methodology adopted in music teaching. In contrast, pupils' most prevalent negative attitudes touched on the teacher's self-concept and attitude toward the pupils. The ability to play musical instruments also seemed to be an issue that created a negative attitude because of a lack of adequate

exposure. The current study sought to establish the existence of other variables that seemed to influence the link between theory and practice in music teaching in PTTCs and primary schools by the student-teachers graduating from the PTTCs.

2.1.3 The Influence of Teaching and Learning Resources in PTTCs in enhancing the Link between Theory and Practice in Music Teaching and Learning.

Moyles and Adams (2000) assessed the effect of teaching and learning resources. They pointed out that adequate training of music teachers results in self-confidence, self–esteem and serves as a source of inspiration to the children. Consequently, this develops a learning community that focuses on the inquiry about rhythms, sounds, meaning, and promoting language skills. According to the study, most music institutions lacked adequate teaching and learning resources to enhance music teaching as a subject. The study focused mainly on assessing the available teaching and learning resources. It did not seek to find out how this influences the linkage of theory and practice in music teaching in schools.

Boahene and Baffoe (2014) conducted a study in Zanzibar preschools on the importance of musicianship skills to learning. They discovered that only teachers with music skills could promote learning in children about music. It was suggestive that teachers of lower primary schools should seek appropriate music skills to enhance language skills. The limited studies in Kenya focusing on the relevancy of music skills to help teachers in language instruction create a gap in knowledge for this study to fill.

In South Africa, a study conducted by Finnegan (2012) in high schools demonstrated that experienced teachers could use modern music teaching strategies, such as C.D.s and

PowerPoint presentations for learners to watch. Children may start realising their hidden talents in music and become active composers of songs and exciting melodies through which they use language skills to communicate. It was noted that such a trend is a major contributing factor for learners to increase creativity and model these problem-solving skills during auditory skill development. Thus, it means that ignoring teachers' teaching experience in music creates a deadlock to children's opportunities to explore their hidden talents, hence the need for this study to examine the factor.

According to Asikhia (2010), no teacher can teach effectively with inadequate facilities and necessary instructional materials. Teaching and learning resources assist the teacher in communicating more effectively, and the learners learn more meaningfully, hence improving the performance of teacher trainees. She observes that compared with her 30-40 years ago, the modern teacher trainer has a vast and often bewildering range of instructional materials at his disposal. The teaching and learning resources are available both in developed and developing countries. It was also established that many valuable materials are provided free of charge by several industries in the United States. Adequate and well-prepared instructional materials determine how much a learner comprehends in any learning situation.

According to Antoniou (2013), teaching and learning resources influenced music teaching and learning in institutions. He carried out a two-year longitudinal study using 113 teachers and their effectiveness based on the Dynamic Integrated Approach and Holistic Approach to education. During this study, it was discovered that teachers from 1-5 years were at lower stages on the effective teaching scale used compared to those of

teachers who had five or more years of experience. However, it also showed no correlation between 5 to 28 years of effective teaching. Teachers with less than five years of experience learn and grow from the teacher around them. However, after this 5-year benchmark, it does not mean continual improvement from teachers will occur. This study did not link theory and practice in the teaching of music.

The Uwezo (2011) findings from longitudinal studies in Tanzania, Kenya, and East Africa found that 30% of children might not complete class one level and below tasks. Lack of enough language materials, incompetent teachers, abuse of school language policy and family's socio-economic status were significant factors for the above situation. This may create worry across East Africa concerning the next generation of children who may fail to cope with language skills from a global perspective. Thus, it was necessary to research the extent of teachers' competence to employ music as an instructional strategy to promote children's language skills.

Monte (2009) investigated how resourceful the secondary music teacher is in instructional delivery in the central province of Kenya. The study revealed that resources were inadequately used, shortage of teachers, and instructional methods employed by music teachers were 'irrelevant' for resourceful instruction in music. In this light, the current research sought to investigate if music teachers faced the same problems. In a similar vein, Nambafu (2011) investigated the impact of instructional materials on performance in music in secondary schools in Bungoma County and found that inadequate resources and professional issues were causes of poor performance in music.

The current study found pedagogical issues music teachers experienced in the music curriculum implementation.

2.1.4 The Influence of the Music Teaching Methodology on enhancing the Link between Theory and Practice in Music Teaching and Learning.

The adoption of African music in the teaching of music has been considered to 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. Music teaching requires communicating these music attributes and employing music in diverse circumstances to facilitate Learning. The theoretical approach characterised by content-focused instruction leaves little room for reflection or engagement with the gathered information. The examination-based assessment compounds this state of affairs that demands recall (Akuno,2012). Nzewi's (2001) study examined various teaching activities used in the classroom, such as review, drill, practice, assignment and questioning. It was also noted that the success of the teaching-learning process depends significantly on how well these activities are performed.

Ongati (2010) described two pedagogical methods used in teaching and learning African music in formal institutions. The study assessed the effect of imitation, which promotes creativity, learning and performance, enhancing Learning by doing. The research established that the teaching procedures help teach performance skills, appreciation, knowledge and understanding attitudes. The study proposes guided teaching activities that would enhance classroom teaching in the future. This study was conducted in

learning institutions, but it did not seek to link theory and practice and the effectiveness of teaching music to student teachers.

Mochere (2017) assessed the future of music education in Kenya by focusing on implementing curriculum and instructional teaching strategies in schools in Nairobi County. The study evaluated the parameters of the concept of music curriculum that examines principles underlying music teaching and Learning. She conducted a descriptive survey on both groups through purposive sampling to select 23 schools and 23 music teachers in Nairobi County. Her study discussed the practical nature of music education and the need for experiential learning. Mochere established that Music educators worldwide advocate for methods that allow discovery learning and nurture creativity. She also revealed apathy toward music in Kenya, and most teachers cannot handle music in general. The results indicated a weakness in teaching music methodologies and under-utilisation of available resources in music teaching. The study concluded that music performance is dismal due to the perennial challenges in the curriculum implementation.

Mochere (2014) assessed the impact of music instructional methods on music curriculum implementation in the classroom in Kenyan secondary schools in Nairobi County. The study evaluated the effect of Music instructional methods on the performance of music content areas at the Kenya Certificate of Secondary Education (KCSE) level as documented severally by the Kenya National Examination Council (KNEC). The

Ministry of Education has extensively tried to improve instructional materials, including examination performances through the Kenya Institute of Curriculum Development (KICD) and (KNEC) to provide comprehensive documents on the instructional direction. She found that the pedagogical issues faced by Music teachers in the implementation of the music curriculum included theoretical instructional methods, inadequate pre-service training in specific content areas, and negative attitude towards music. In addition, there were issues of students' ineptitude in aurals, limited support by administration and parents, limited resources, broad syllabus, limited time in teaching, and work overload. The study concluded that there was a consistent dismal performance in content areas such as melody writing, harmony, western music analysis, African music, sight-reading and aurals at the KCSE in Nairobi County. This kind of performance was due to poor instructional methods, physical and socio-economic factors.

Mushira (2000) investigated factors affecting the teaching of indigenous Kenyan music in Nairobi secondary schools. Mushira's study was primarily on indigenous Kenyan music in Nairobi secondary schools, while this study focused on teaching music as a whole. The study's findings retains , among others, that inadequate time was allocated for the teaching of Kenyan indigenous music and that teaching and learning activities are predominantly theoretical; hence experiential Learning was found to be lacking.

Monte (2009) investigated how resourceful the secondary music teacher is in instructional delivery in the central province of Kenya. The study revealed that resources

were inadequately used, shortage of teachers, and instructional methods employed by music teachers were 'irrelevant' for resourceful instruction in music. In a similar vein, Nambafu (2011) investigated the impact of instructional materials on performance in music in secondary schools in Bungoma County and found that inadequate resources and professional issues were causes of poor performance in music. The current study found pedagogical issues experienced by music teachers in the music curriculum implementation that result in consistently below-average examination performances at the KCSE level.

Over the years, music educators such as Carl Orff (1895-1982), Emile Jaques-Dalcroze, Dr Shinichi Suzuki, Zoltan Kodaly (1882-1967), Reverend John Curwen, Sarah Anna Glover (1785-1867), Satis Coleman and Neil Moore put their hearts and minds in developing varied approaches and methods for teaching music. Chokera (2016) proposed a music methods course that would hopefully stimulate forthcoming teachers to envision realistic situations in music classrooms as they pursue practical suggestions in exploring various pedagogical approaches in teaching and learning music. This type, of course, will provide an excellent musical foundation. It is also fundamental to note that the PTTC Music examination only assesses students' Music theory. There is a likelihood that the teaching approaches and techniques employed by the music tutors eventually influenced the student teachers during the teaching practice session. They used the same teacher-centred methods and techniques in their music teaching in primary schools. Constraints

of time for covering the primary teacher education Music syllabus may also have influenced the tutors' teaching approaches.

2.4 Linking Theory and Practice in Teaching Music Education

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 behaviour of learners, teacher preferences and dislikes, among others (Quist, 2000). Developing standards in education and maintaining the desired quality remains a significant challenge across education systems worldwide. Quality in education is the degree to which education can be of a high standard, satisfies basic learning needs and enriches the lives of learners and their overall experience of living (UNESCO, 2000). In PTE, students are evaluated internally and externally. The assessment takes three forms: continuous assessments, final examinations, and teaching practice assessments.

Regarding music teaching in secondary school, Digolo (1997) indicates that teachers teach with a focus upon examinations and, in the process, compromise the understanding of concepts. Concerning this, the study undertook to investigate the strategies undertaken by music teachers to implement music in the classroom and the factors contributing to music students' performance in examinations. Besides preparing pupils for the national tests, 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). The current study dissected the teaching and learning process in the classroom that entails methodology and learning activities in PTTCs.

In conclusion, methods in music teaching depend on many factors such as 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. Their principles orient each teacher's practice, adapt to their situations and are permeated by their conceptions, particular beliefs, and social determinants that guide their professional actions (Lehmann, Sloboda, & Woody, 2007). The study investigated the impact of instructional methods on music curriculum implementation regarding the given issues.

For the music teacher to impart knowledge and skills to learners through music, they would presumably require an understanding of how music works and the nature and concept. They would need to be familiar with diverse music types and create and interpret music. Music teaching requires communicating these attributes and using music in various circumstances to facilitate Learning. The theoretical approach characterised by content-based instruction leaves little room for reflection or engagement with gathered information (Akuno, 2012).

2.5 Theoretical Framework

Three theories guided the study, the social constructivism theory by Vygotsky's (1987), the theory of operant conditioning by Skinner (1948) and Cambourne's Natural Learning Theory (1988).

2.5.1 The Social Constructivism Theory

Vygotsky (1987) social constructivism learning theory is among the theories that informed this study. According to the theory, social interaction leads to cognitive development. It further notes that learners' collaboration and exchange with their peers effectively develop skills and strategies. For Vygotsky, the learning context has a substantial impact on the learning and development of the learners. This theory emphasises that teachers are responsible for structuring interactions between students in the classroom. In addition, they are liable to guide the students through the tasks associated with learning a concept. Teachers are expected to help their student-teachers link theory and practice to equip them effectively to the task. It is important to note that though the theory provides a basis for discussion in this study, the focus is on the teachers as being responsible for the entire learning process without considering the availability of resources and teaching methodology.

2.5.2 The Operant Conditioning Theory

Skinner (1948, 1953, 1968) is the proponent of the Operant Conditioning theory. It states that reinforcements strengthen responses; his extinction law says the opposite: lack of reinforcement weakens response. While he acknowledged mental events as real and measurable, Skinner consistently held that causes of cognitive change (Learning) lie ultimately in the environment. Nonetheless, the individual organism (operant) acts on the environment rather than a response elicited by the environment by emitting a reaction that alters it somehow. Skinner applied these laws extensively to research instructional practice. He believed that students should enjoy and want to learn, that reinforcement should be consistent and positive, and that instruction should be individualised because

students learn at different paces (Schunk, 2000). Skinner argued that the proper arrangement of reinforcement contingencies (presentation of appropriately broken-down and sequenced material, active student response, immediate and appropriate feedback, individual pacing) is central to effective learning. Theorists building on Skinner's ideas have advocated for curricula based on behavioural objectives, programmed instruction, contingency constraints, and personalised instruction systems.

Previous studies by Clifford Madsen, Robert Duke, Harry Price, and Cornelia Yarbrough have focused mainly on the operant conditioning learning model. Their research has focused on instructional principles that guide "good" or "successful" teaching in which the role of appropriate and inappropriate reinforcement is integral to understanding learning behaviours. The theory is relevant to Music learning because researchers in music education have looked at various issues regarding the effect of reinforcement (praise) and feedback (verbal corrections) on musical discrimination, attitude, and performance. More recent reviews of the literature are by Duke and Henninger (1998), Taylor (1997), and Madsen and Duke (1985). In addition, music as a mechanism of reinforcement has been studied, among others, by Greer (1981) and Madsen (1981).

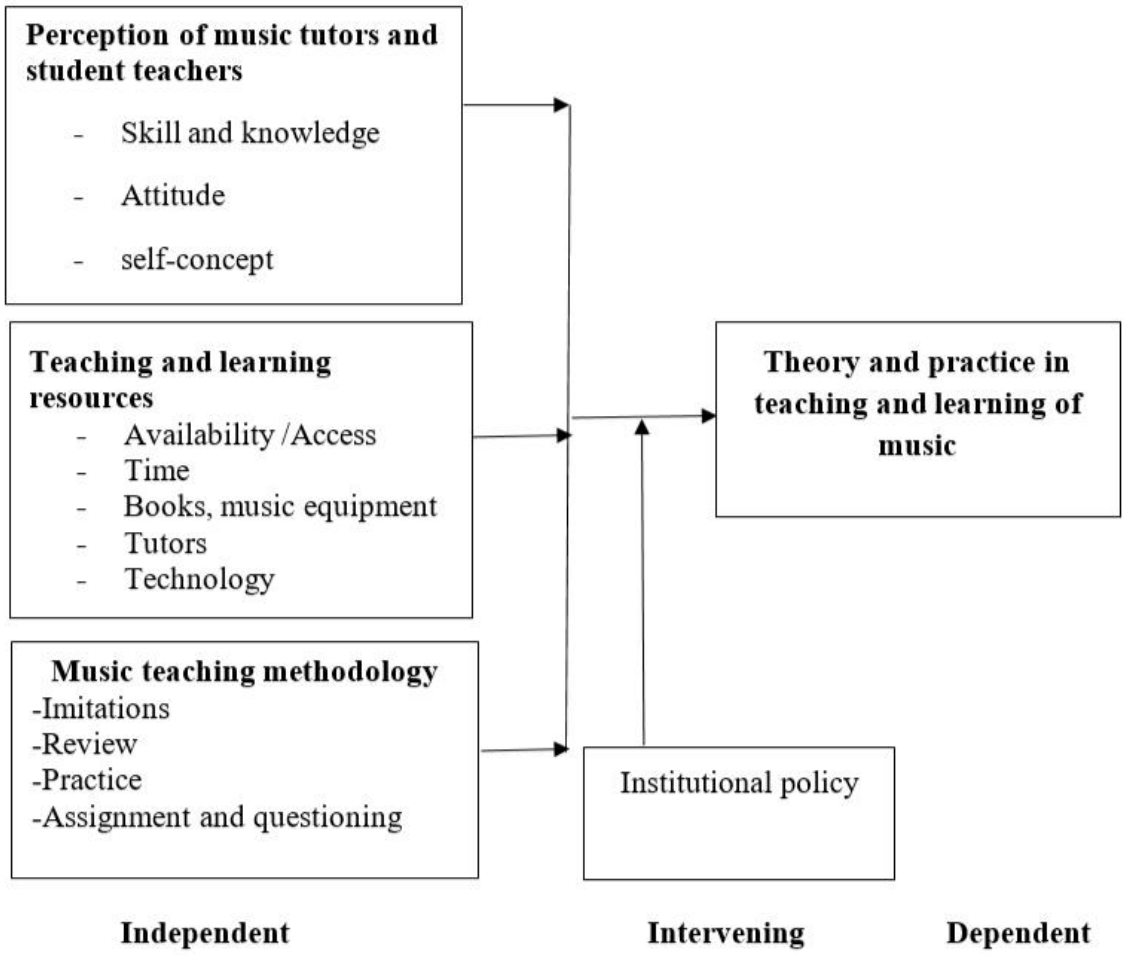
2.5.3 Cambourne's Natural Learning Theory

Cambourne (1988) developed this theory as a quest for an exemplar of highly successful complex learning and what made it successful. He developed a model of natural Learning about 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 theory can cater to the full range of children's needs more effectively because their classrooms encourage every

child to participate and learn in the most holistic ways. Children in the school become independent learners motivated to seek out and embrace new Learning without fear as there are no penalties for trying. After research, Cambourne (*ibid*.) 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 were discussed and explicitly related to music education. The development of teaching strategies and learning experiences that emulate the natural way children acquire oral language has significantly impacted how literary skills are taught and affected changes and how Learning and teaching are regarded in other curriculum areas (Berret, 1992). The first attribute is demonstration. Children in language-rich environments receive demonstrations of language in practical ways. During practical use, children see language used by their parents and siblings, the actions that go with it, and the results. Therefore, teachers should use demonstrations in music teaching and Learning. After a demonstration, the learners should be involved as participants by being engaged to emulate their teacher.

2.6 Conceptual Framework

The conceptual framework shows that the kind of instructional methods in music instruction (whether experiential or theoretical) can bring forth exceptional or below-average performance in music which then determine whether the music students will access higher education or music careers. The idea is illustrated in figure 2.1.



The figure shows a relationship between the factors that affect the link between theory and practice in music teaching and learning in PTTCs. It demonstrates that music tutors and students' perception affects the connection between theory and practice in music teaching and learning in PTTCs. It is assumed that when teachers and student teachers have the correct perception of music teaching, they can link music theory and practice effectively. Hence, this will improve the teaching and learning of music.

The figure also shows a direct relationship between the teaching and learning resources and how they affect the link between theory and practice in music teaching in PTTCs. According to the study, the availability of teaching and learning resources for music in

PTTCs affects the relationship between theory and practice in music. With appropriate resources, it is possible for the teachers to effectively link theory and the practical aspects of music.

The figure also presents the link between the teaching of music methodology and theory and practice. It shows that with effective music teaching methodology, it is possible to enhance the connection between theory and practice in music teaching at the PTTCs. This is also expected to impact the student-teachers and music teaching at PTTCs effectively.

2.7 Summary of Reviewed Literature and Gaps to be filled

The literature reviewed defines parameters of the concept of the music curriculum and examines principles that underlie music teaching and learning. The review also discusses the practical nature of music education and the need for experiential learning. Music educators worldwide advocate for methods that allow discovery learning and nurture creativity. The findings of other studies reveal a state of apathy toward Music as a subject in Kenya, and most teachers cannot handle music in general. These studies also show weakness in methodologies of teaching music and under-utilisation of available resources in music teaching. In all cases, it is conceptualised that music is dismally performed due to the perennial challenges in the curriculum implementation.

Furthermore, no study has considered the link between theory and practice in music teaching in light of the three factors considered for this study. The reviewed literature shows gaps originating from both contextual and geographical perspectives. The studies have mainly been conducted in primary and secondary schools with a limited focus on

PTTCs. Therefore, this study sought to fill the literature gaps by discussing the link between theory and practice in music teaching in PTTCs and Kenyan primary schools.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter presents the study's methodology, which indicates the plan of action for conducting the study. The chapter includes the research design, the target population, the sample size and sampling procedure, the data collection instruments and procedure, pilot testing and the data analysis methods.

3.1 Research Design

This study adopted the descriptive cross-sectional survey research design. The design can assess data based on the time dimension, reliance on existing differences and selection of groups based on existing differences rather than random sampling. Fraenkel and Wallen (2009) note that cross-sectional survey research focuses on collecting information from a sample drawn from a predetermined population at one point in time. The time dimension used for the research was the third and final teaching practice among the second-year students. Therefore, this design was best suited for this study since it can determine and describe specific characteristics of the target population in a specific time. The method is also suitable because it allows the researcher to find out how members of a population are distributed on one or more variables. Fraenkel and Wallen (*ibid*.) support this and acknowledge that descriptive studies describe a given state of affairs, which the study sought to do.

3.2 Location of the Study Population

The study was based in Kenya and involved all the public PTTCs located in the country.

3.3 Target Population of the Study

The population of this study constituted all the 59 music tutors and 5000 music student-teachers in their second year of study from all the twenty-eight public PTTCs. The music tutors were asked to provide their views concerning the link between theory and music teaching practice. In contrast, the student-teachers were expected to provide their opinions on what they perceived as the main challenge influencing the connection between the theory and practice in music teaching at the primary school level.

3.4 Sample size and Sampling Procedures

According to Kothari (2014), sampling assists the researcher to select a proportional number from the entire study population, which is manageable and suitable for providing the expected data for analysis. Though it is recommended that a census is the most appropriate sampling design because of the limitations of time and resources, a sample is recommended. Several scholars in research methodology, such as Mugenda and Mugenda (2003), Orodho (2009), Ary *et al*. (2009), and Sekaran (2012), have also suggested the most appropriate sample size that can be considered representative of the target population. From literature, these scholars have suggested that a sample of between 10-30 % is appropriate for use in a study. Therefore, for this study, a selection of 5 PTTC (30% of 28) was considered for the study. The colleges were coded A, B, C, D, E for anonymity.

The study used a mixed sampling procedure to select the PTTCs, the tutors and the student-teachers. The PTTCs were selected using simple random sampling. All the samples collected were allocated a random number and written on small pieces of paper.

Using a ballot, the researcher selected five pieces of paper from the box representing the colleges used in the study. All the 12 music tutors and 139 2nd year music students' teachers who had selected music as their optional teaching subjects were considered purposively for the study from the five colleges. The distribution was as shown in table 3.1

Table 3.1: Sample Sizes

Colleges	Tutors	2nd year Student teachers	Sampling methods
A	**2**	**17**	**Purposive**
B	**2**	**26**	**Purposive**
C	**3**	**38**	**Purposive**
D	**3**	**32**	**Purposive**
E	**2**	**26**	**Purposive**
Total	**12**	**139**	

3.5 Research Instruments

Primary data was collected directly from the respondents at their place of work or convenience using a structured questionnaire. Two sets of questionnaires were developed, one to address the music tutors and the other to address the student-teachers specialising in music. The questionnaire was designed to have closed and open-ended questions.

Since it was descriptive, the views and opinions of the respondents were to be captured based on their experiences and knowledge.

3.6 Pilot Study

A pilot study is essential in any social study involving fieldwork because it helps test the instruments' appropriateness in capturing the required data for the analysis (Kothari, 2014). Mugenda and Mugenda (2003) have recommended that a sample proportion of 1-10% of the sample size is appropriate for use in a pilot test. Therefore, for this study, one PTTC was selected from Nairobi County for the researcher's convenience.

3.7 Validity of the instruments

Validity is the ability of a research instrument to provide the required data for the study. Through a pilot study, face and content validity were tested to assess the appropriateness of the tool. Two tutors and two music students were selected randomly for the test. Their responses were compared to evaluate the validity of the instrument. The tutors and students were requested to be objective in assessing the tool to ensure they achieved face validity by being simple and straightforward. Content validity was tested using Amin's (2005) validity Index formula, where the items to which the respondents agreed were divided with the total items on the questionnaire. Two experts were asked to make their responses to compute the validity coefficient index (VCI) as defined by Amin (*ibid*.).

$$\text{VCI} = \frac{\text{Average of number of common responses from the two experts}}{\text{Total number of question items on the question}}$$

The instrument was considered reliable if the quotient (validity index) was 0.6 and above. For this study, the validity index was 0.721 and 0.68 for the student-teachers and the tutors' questionnaires, respectively. Hence the instrument was considered valid.

3.8 Reliability of the Instrument

The study instruments were tested for reliability, the ability of the tool to provide a replica of the results when subjected to a different set of samples from the same population (Orodho, 2009). This study tested the reliability using the Cronbach reliability coefficient measured by the instrument's internal consistency. The Cronbach alpha reliability test was applied where the researcher wanted to save time and other resources. The questionnaire was administered once. The reliability was then tested with the help of Statistical Package for Social Sciences version 23. This coefficient should be more than 0.7, according to Kothari (2014). This study showed that student-teachers and the tutors' questionnaires achieved the expected reliability threshold. The student-teachers' questionnaire reached 0.82, and that of the tutors achieved 0.76.

3.9 Data Collection Procedures

12 questionnaires were prepared for the tutors and 139 for the student-teachers. The researcher then requested an introduction letter from the university to facilitate the application of the research permit from the national commission of science, technology and innovation (NACOSTI). The researcher visited the selected PTTCs to seek the principals' permission to collect data. Information about the teaching practice schedule was sought with the help of the research assistants at each PTTC. The data was collected

and prepared for analysis. During the third teaching practice session, the research assistants made one music lesson classroom observation per student. They also distributed and collected student-teachers' questionnaires. The third teaching practice session was selected for logistical and practical reasons. It was expected that by the second year of study, students had acquired sufficient mastery of the content to teach music effectively. One music lesson per student was observed during the teaching practice session. The questionnaires for students were distributed during the first week of teaching practice and collected between the second and third weeks.

3.10 Data Analysis

After data collection, the researcher sorted out the questionnaires to ensure they were all correctly filled. The study used quantitative and qualitative data to give a broader understanding of the research subject. Quantitative research helps to describe the magnitude and distribution of change, whereas qualitative research shows an in-depth knowledge of the opinions provided by the respondents. The quantitative data collected was analysed using both descriptive and inferential statistics. The descriptive statistics of mean, standard deviation and frequency were computed to describe the data in terms of the quantities. Inferential statistics were calculated to assess the relationship between the variables and whether the relationship was significant or not using the chi-square test. The study tested the significance of the results at the 5% level of importance. The data analysis was done with the help of a Statistical Package for Social Sciences (SPSS) version 23 and Microsoft Excel software. The results were presented in figures, tables, and charts for understanding. The results were computed and tested at a significant value of 5%. Probability values below 0.05 were substantial variations, while values above 0.05 were said to have no significant variations.

3.11 Logistical and Ethical Considerations

The researcher sought written permission from the National Commission for Science, Technology, and Innovation (NACOSTI) through the University Graduate School before going to the field to collect data. The PTTCs were expected to grant permission, and the Principals to allow the researcher to conduct the study. However, the tutors and the student-teachers were not obliged to participate. The researcher's integrity in handling the data collected to ensure the respondents' interests were taken care of was critical for the success of the research. To ensure integrity, the researcher ensured that the respondent's identity was not revealed anywhere on the data collection instrument. The colleges that participated were also kept anonymous by being given codes instead of the actual names. The respondents were introduced to the study objective and assured that the data was used exclusively for academic purposes. The researcher followed all the requirements and was expected to respect ethical and logical considerations.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

4.0 Introduction

This chapter presents the study's findings as analysed from the data collected using the questionnaires from the student teachers and the tutors at the selected PTTCs. The chapter includes demographic factors of the respondents followed by the response from the various objectives of the study.

4.1 Response Rate

Twelve questionnaires for the music tutors and 139 questionnaires for the music student-teachers were presented to collect the data. All the 12 questionnaires from the tutors and the 139 music student teachers were collected and analysed. There was a 100% responses rate achieved because of the research assistants' follow-up at the colleges.

4.2 Findings of the Study

This section presents the study's findings from the tutors and the student-teachers. The section was divided into three key areas: the demographic data analysis, the analysis as per the objectives, and the analysis for testing the relationship between the variables.

4.2.1 Demographic results

This section presents the gender, age bracket, educational level, teaching experience and teaching load. The results were as follows:

i) Gender of the Respondents

Gender was necessary for this study as it assisted in understanding the composition of the respondents. Gender was important because it influences the respondents' opinions, views, and perceptions. The distribution is presented in figure 4.1.

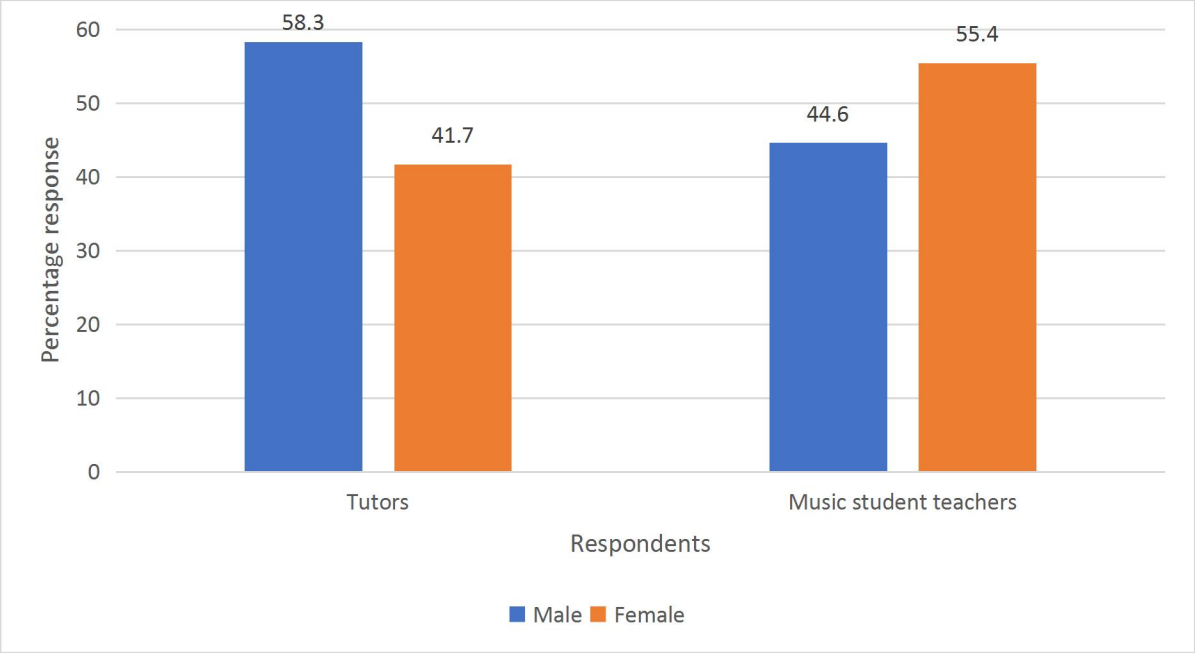


Figure 4.1: Gender of the Respondents

From the data, it is clear that 58.3% of the music tutors sampled during the study were male, while 41.7% were female. The study indicated that 44.6% of the population was male while 55.4% was female. The slight percentage difference in the two-gender presentation may or may not be of any significance. This implies more female student-teachers have a bias towards music as a subject of study at the PTTCs. The slight difference gives the researcher the confidence that the variance is not too significant to warrant concern about the validity of the results. This is in line with other previous studies that have established that the variance between male and female students with a

bias to take music is not significant as almost an equal number of male and female student-teachers wish to take the subject.

ii) The Age bracket of the Respondents

The researcher sought to ascertain the age of the respondents. The respondent's age is crucial in decision making among the students. Hence it was essential to establish the distribution among the respondents. The respondent's age was also considered to have some influence on the ability of the respondents to show commitment and seriousness in their teaching due to experience gained at different levels. This information is presented in figure 4.2.

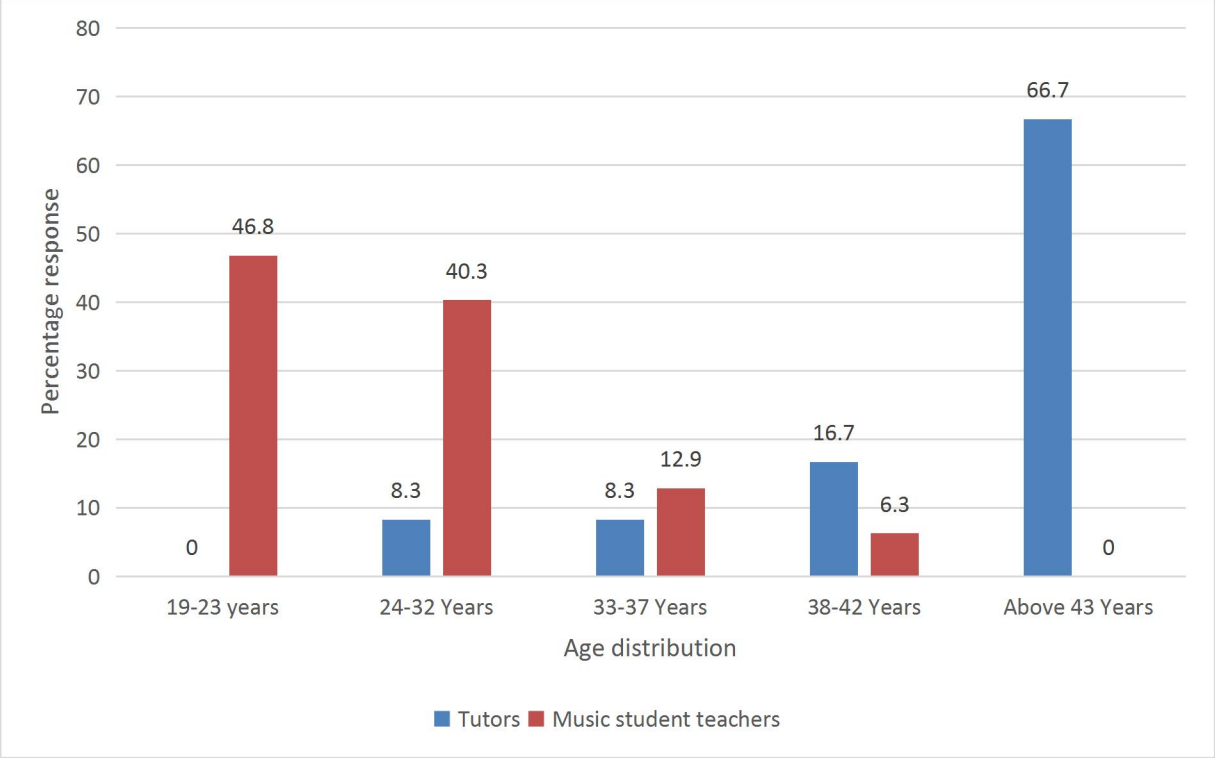


Figure 4.2 The Age distribution of the Respondents

The data collected, as shown in figure 4.2, shows that 8.3% of the music tutors are between the ages of 24 -32 years; another 8.3% are in the age bracket of 33-37 years; 16.7% are music tutors aged between 38-42 years while the largest percentage, 66.7%, of music tutors fall in the age bracket of above 43 years. Among the student teachers, the results show a higher presentation of the student population in the lower age brackets, 19-23 at 46.8% and 24-32 at 40.3%, with only a few 6.3% aged between 38-42 years. This could be because the PTTCs admission is based on KCSE results, and these are cohorts of students who had just completed the secondary school education. The other cohorts could be P1 teachers who had been in the field as Untrained teachers.

iii) Education Qualification of the Music Tutors

To determine if the Music tutors were academically suited to teach music at this level, they must state their professional qualifications. Professional qualification refers to professional training as a teacher. The results are presented in figure 4.3.

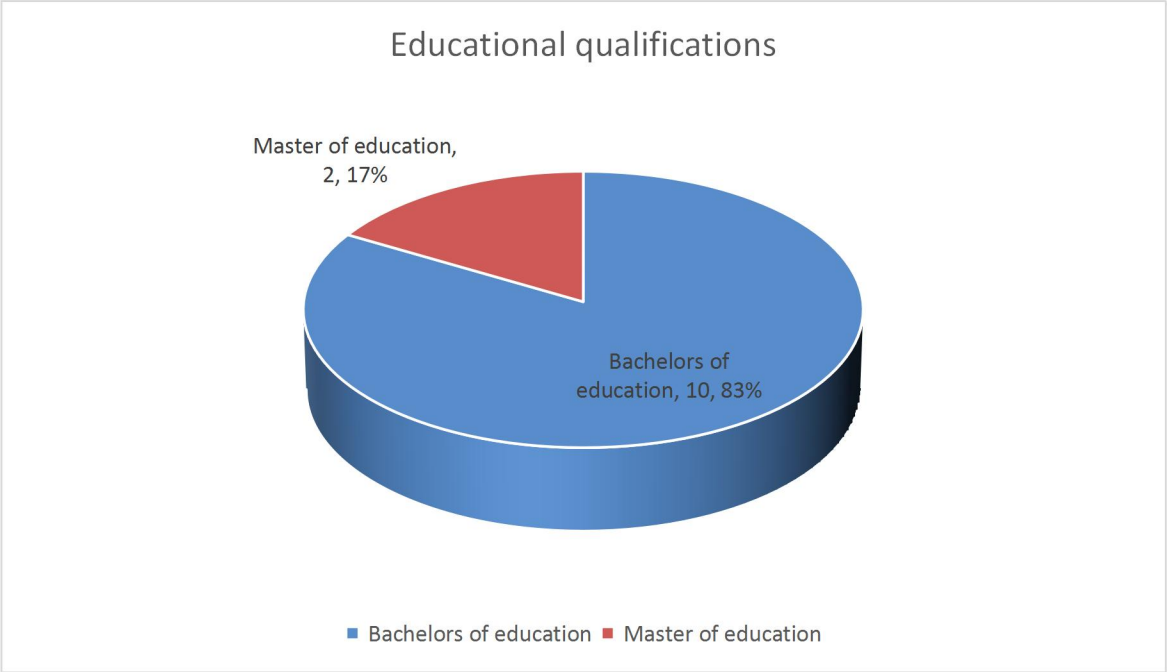


Figure 4.3 Highest Education Qualification of the Music Tutors

Out of the 12 music tutors, 10 (83%) hold a Bachelor of Education degree as their highest qualification while the other 2 (17%) have a Master of Education degree. This shows that all the music tutors sampled have adequate qualifications to teach music at the PTTCs. The majority have a Bachelor of Education degree which is the minimum required professional qualification for a PTTC tutor.

iv) Teaching Experience of the Respondents

The teaching experience of the respondents was considered, noting that some have been teaching music without formal training in the subject. The study, therefore, factored in these aspects, and the results are presented in Table 4.1.

Table 4.1 Teaching Experience at PTTC

Teaching Experience (Years)	Tutors (%)	Music student teachers

		(%)
None	0	71.9
Below 5 Years	16.7	15.1
5-15 Years	25.0	13.0
Above 15 Years	58.3	0
Total	100	100

The research indicates that 16.7% of the tutors have taught music for less than five years, 25% have taught for between 5 -15 years, and 58.3% have taught for over 15 years. The study also reveals that 71.9 % of the music student-teacher respondents had not taught before, 15.1 % had worked for less than 5 – 15 years before joining the PTTCs music classroom environment in their perceptions towards music education. This implies that the tutors were well-versed in teaching music; hence, it is expected assumed they understood the connection between the theory and the practice in teaching the subject. Some of the student teachers who had had previous teaching experience might also understand relating theory and practice in music teaching. It was noted that teachers with less than five years of experience were at lower stages on the practical teaching scale used than teachers who had five or more years of experience. Teachers with less than five years of experience learn and grow from the teacher around them. However, after this 5-year benchmark, it does not mean continual improvement from teachers will occur (Antoniou, 2013).

v) Teaching Load Per Week in Hours

It was essential to understand the workload of the music teachers. This was important in understanding time allocation for the theory and practice of music at the PTTCs. The amount of workload affects the effectiveness of the tutors in teaching music to the student-teachers. Figure 4.4 presents the teaching load and the number of students per class.

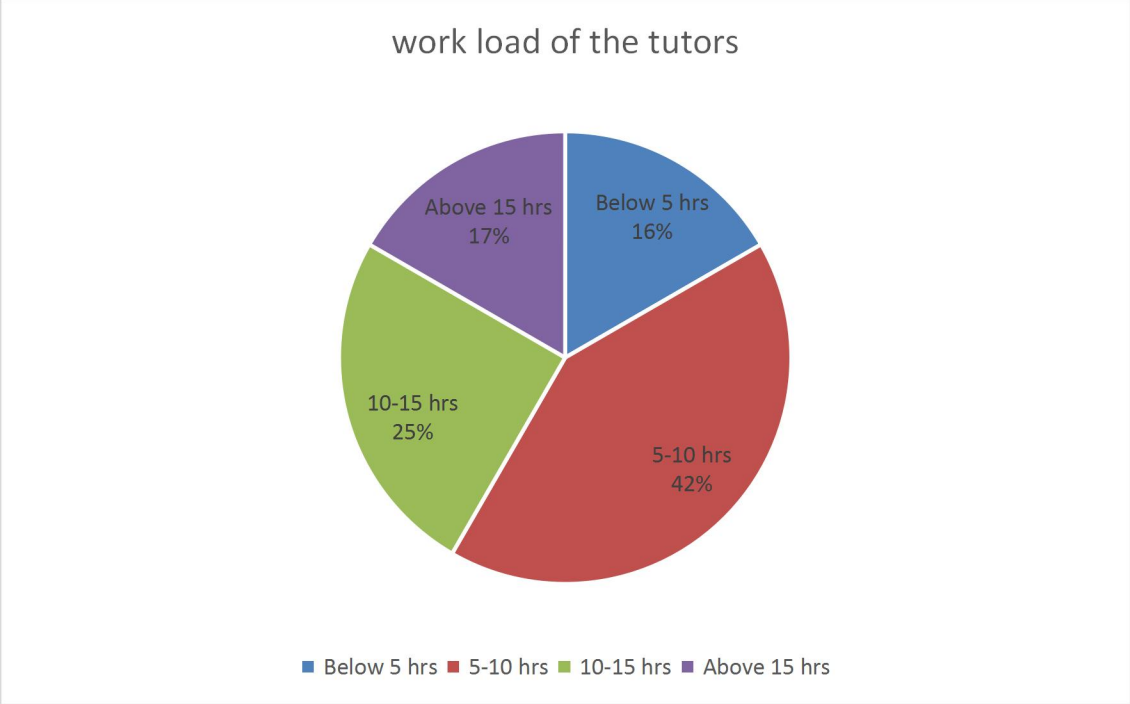


Figure 4.4 Teaching Load per Week in Hours

The findings indicate that most music tutors have a workload of between 5-10 contact hours per week, with only 17% having a workload of below 5 contact hours. This implies that the tutors have a heavy workload that might affect their delivery and methodology of teaching, which affects the link between theory and practice.

4.3 Findings Based on the Objectives of the Study

This section presented the findings based on the study objectives: Perception of music student-teacher and PTTCs music tutors on music teaching in PTE in Kenya; music teaching and learning resources used in primary schools and PTTCs; and music teaching methodology in primary schools and PTTCs in Kenya.

4.3. 1. Perception of Music Student-Teachers and PTTCs Tutors on Music Teaching

The study's first objective was to assess the music tutors' and student-teachers' perception of music teaching. The objective was addressed by considering such measures as the curriculum, time allocation for music teaching and Learning. The tutors were asked to provide their views on the effectiveness of the music curriculum in music teaching. The findings are shown in figure 4.5 below.

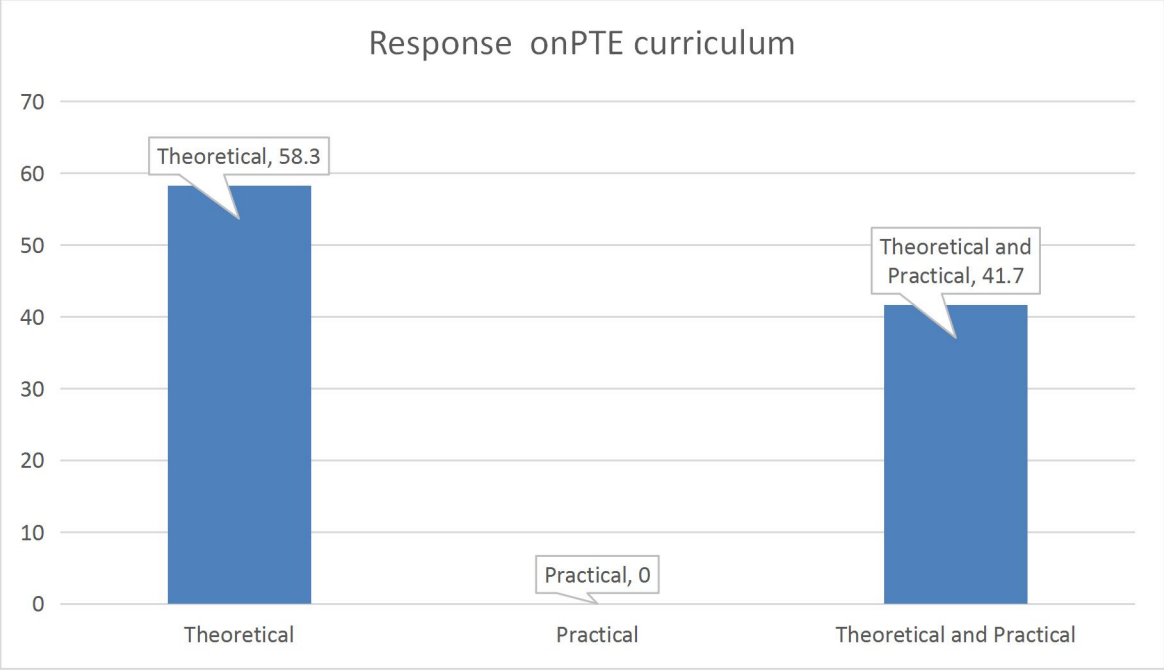


Figure 4.5: Response on PTE Curriculum

Most of the tutors, 58.3%, indicated that the music curriculum is more theoretical than practical. The rest of the respondents, 41.7%, claimed that the PTE music curriculum is theoretical and practical. This implies that the PTE curriculum is too theoretical; hence the student-teachers are likely to miss out on the practical aspect of music learning. This finding agreed with Mwangi (2011), who notes that there seems to be a gap between music teacher education and practical music teaching in primary schools in Kenya. Similarly, Kelly (2008) indicated that theory and practice in music teaching are essential in preparing primary school music teachers. Through an effective link between theory and practice, the student-teachers can gain sufficient subject matter, expertise and appropriate instructional techniques to effectively teach music.

The tutors were also asked to give their views on the scope of the curriculum for music teaching. If the curriculum is broad or narrow, it affects how its implementation is done and how effective it will be in developing the student-teachers. The results of the study are presented in Table 4.2.

Table 4. 2: The Scope of the Curriculum for Music Teaching

Statement	Frequency	Percentage
The scope was too wide	7	58.3
The scope was ok	3	24.2
The scope was too shallow	2	17.5

Total	**12**	**100**

From the findings above, 58.3% of the Music Tutors indicated that the music curriculum was too broad, while 24.2% believed that the curriculum was too shallow. This suggested that the scope of the curriculum does not provide a clear definition of the link between the theory and the practice in music teaching at the PTTCs. This implies that the PTE music curriculum is too broad, hence the chances that it cannot be covered effectively by the tutors and music teachers. The results of this study are in line with the findings of Asikhia (2010), who noted that there could never be effectiveness in the teaching of music if the teaching curriculum cannot effectively equip the teachers with skills. The PTE curriculum is inadequate in terms of the instructional materials required. The curriculum is expected to define the teaching and learning resources necessary for music teaching. The teaching and learning resources assist the teacher in communicating effectively and the learners to learn meaningfully, hence improving the performance of teacher trainees.

4.3.2 Tutors View on the Objectives of the PTE Music Curriculum

The Music Tutors were asked to give their view of the objectives of the PTE Music Curriculum. This was important as it helped determine the clarity of understanding of the training goals of the Music student-teachers at the PTTCs. The results are presented in Table 4.3.

Table 4.3 Objectives of PTE Music Curriculum

Objectives	Frequency	Percentage
Clearly Stated	8	66.7
Not Clearly Stated	4	33.3
Total	12	100

The study established that the objectives of the PTE Music curriculum are viewed by 66.7%, as clearly stated, and 33.3% of the music tutors said that the objectives are unclear. Therefore, most tutors find the PTE music curriculum objectives clearly articulated. This finding may have pronounced effects on the perception of the PTE music curriculum tutors. It implies that the tutors opinion is that the objectives of the music curriculum are clearly stated; however, the challenge remains the link between the theory and the practice, which is an essential aspect of music teaching and learning.

4.3.3 Activities Student-Teachers' are Engaged in During Music Lessons

The activities student teachers are engaged in during their music lessons may, to a large extent, affect how they will eventually teach. According to Richardson (1997), most teachers teach how they were taught. The study sought to establish the student-teachers' activities during music lessons. The results are presented in figure 4.6.

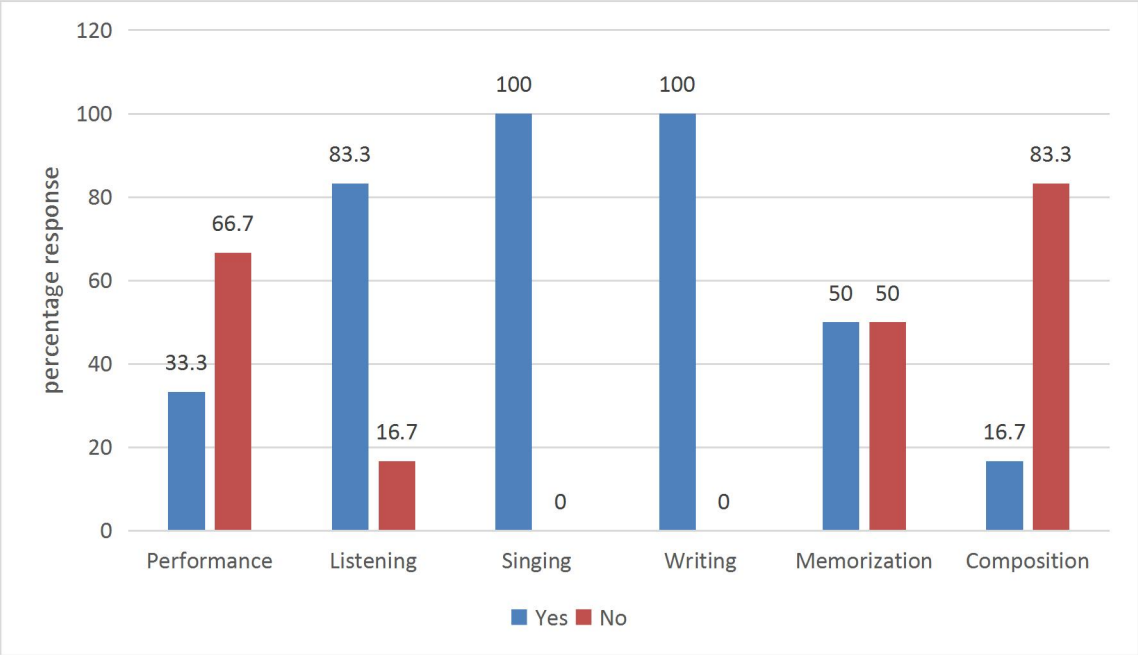


Figure 4.6. Activities Student-Teachers' are Engaged in During Music Lessons

The study assessed the student-teachers' activities during the music lessons. It established that singing and music writing were the major activities they were engaged in during music lessons. 83.3% of the respondents were listening, and a similar response was noted for music composition. The study also established that 66.7 % of the student-teachers engaged in music performance, while 50% indicated that students were engaged in music memorization. The results suggested that the student-teachers were involved in various activities. This shows a relationship between theory and practice in music teaching. This view supports the findings of Uwezo (2021), who also noted that among the activities student-teachers engage in during music lessons were mainly singing, memorizing and listening. Little emphasis was seen in other areas of music writing and composition. This indicates no precise balance between theory and practice in teaching music in PTTC. This trend affects music teaching and learning in primary schools.

4.3.4 Time Allocated to Second-Year Student-Teachers Music Lessons

The study also assessed the amount of time allocated to Music lessons and their effect on music teaching and learning in PTTCs. The study expected the respondents to indicate the time allotted for music teaching lessons per week. The results are presented in Table 4.4.

Table 4.4 Hours per Week for Second-Year Music Lessons

Time allocated for music	Frequency	Percentage
3 Hours	10	83.3
4 Hours	2	16.7
Total	12	100

This study's findings indicate that most tutors, 83.3%, in PTTCs suggested that the time allocated is 3 hours, while only 16.7% of the tutors noted that at least four hours had been allocated per week. This implies that the time allotted for teaching music lessons is not adequate to serve both the theory and practical aspects of the music lesson. This position agrees with the findings of Gahafar, Kiany, Akbari & Azimi (2011), who established that there was a direct link between time allocated for teaching music in PTTCs and the effectiveness of teaching music theory and practical.

This view was reinforced by the response in the following statement, which assessed the sufficiency of the time allocated for teaching music lessons in the PTTCs. It was essential

to this study because the methodology of teaching music in the first year impacts how the student teachers will take up music as an optional subject in the second year of study.

The student-teachers also concurred with these findings by indicating that their decision to select music as an optional subject in their second year depended on how they were taught in the first year. The response from the open-ended questions noted that the decision by the student-teachers to choose music in the second year was influenced by the experience they attained while in the first year.

The results of this study indicate that most student-teachers developed interest while in their first year of study. The results showed that most of the respondents suggested that the music teaching in the PTTCs needs to balance between theory and practice.

4.3.5 Student-Teachers Response on Sufficiency of Time for College Music Lessons

The study investigated the effect of the sufficiency of the time allocated for music teaching at the PTTCs. The response from the tutors is presented in Table 4.5.

Table 4.5: Sufficiency of time for college music lessons

Sufficient time	Frequency	%
Yes	45	32.4
No	94	67.6
Total	139	100

The study revealed that 32.4% of the student-teachers felt that the time allocated for college music lessons is sufficient, while 67.6% believed the time is insufficient. The

findings reveal that most students do not find the time allocated to teach theory and practical music at the PTTCs and the primary schools during the TP sufficient.

4.4 Effect of Teaching and Learning Resources

The second objective sought to determine whether the various teaching and learning resources were available and accessible for the student-teachers and their tutors. The study considered the availability of rooms and music equipment, their adequacy for the teaching process, and the evaluation methods used by the teachers. It assessed the response from the music tutors and the student-teachers. They were asked to rate the various resources as either available or not available. The results are presented in Table 4.7 as follows.

Table 4.7 Availability of Resources

Responses	Available	Not available
Music rooms	9 (75%)	3 (25%)
Music equipment	7 (58%)	5 (42%)
Teaching staff	4 (33%)	8 (67%)

The study's findings showed that most of the tutors indicated that music rooms were available in their colleges, while 25% said they were unavailable. Regarding music equipment, 58% said they were available. In comparison, 42% said they were not available, while regarding the teaching staff, most of the respondents, 67%, said they

were not available while 33% said they were available. This implies that apart from the teaching staff in most colleges, the other resources were available to some extent.

It was essential to establish whether the resources were adequate for teaching the music lessons, particularly the practical aspects, to link the theory to practice. The results showed that though most resources are available in the colleges, they are not adequate for teaching practical music effectively. All the tutors shared the view that the resources are inadequate. In one of the open-ended questions, the common theme was that some resources are available at the PTTCs, for example, the music rooms, the equipment and the teachers. This inadequacy affects effective music teaching and learning. The results indicated that it was not easy for the student-teachers to learn and apply music concepts because they lacked the required resources to link theory and practice effectively. This view supports the argument of a previous study by Lewin (2004), who indicated that the significant challenge facing effective music teaching and learning is inadequate resources.

Similarly, a study by Malaba (2004) supports the findings of this study by indicating that the learning resource centres in PTTCs are no longer functional. Most college learning resource centres have outdated, initially donated bulky books. This has not been in line with the present training needs whereby learning resource centres should be ICT compliant. Teacher training colleges have insufficient, unutilized facilities for teaching music. Training materials should be locally written and produced in public primary teacher training colleges because they are scarce.

The study also found that relevant teaching aid contributes a lot to classroom delivery. Collin and Rosemiller (1987) point out an essential relationship between the availability of teaching/learning resources and performance. In this regard, even highly competent teachers will find it difficult to teach effectively with inadequate facilities. Teaching/learning resources assist a teacher in communicating effectively and learners to learn more meaningfully. Asikhia (2010) pointed out that adequate and well prepared instructional materials determine learning in a learning setting. Therefore, low performance in these institutions may have emanated from the inadequacy of these teaching-learning resources.

4.4.1 Use of Teaching and Learning equipment

The use of teaching and learning equipment may affect the quality of music lessons. This was important in establishing how well equipped the music rooms effectively link theory and practice. The results are presented in Table 4.8.

Table 4.8. Use of Resources in the Colleges

Teaching equipment	YES		NO	
	Numbers	%	Numbers	%

Textbooks	12	100	0	0
Scores/song sheets	3	25	9	75
Internet	3	25	9	75
Music instruments	6	50	6	50
Cassettes/CD/DVD	2	16.7	10	83.3
Computers	3	25	9	75
Diagrams	7	58	5	42
Costumes	7	58	5	42
Pictures/Photographs	12	100	0	0
Flash cards	5	42	7	58

The study's findings showed that all the tutors indicated that textbooks are used. Of the tutors interviewed, 25% said scores or song sheets were used, while 75% said they were not. Furthermore, 25% indicated that they used the internet while 75% showed no internet utilisation. 50% of the tutors reported the use of Music instruments, and another 50% showed non-use of the same. While 16.7% said they used Cassettes/CD/DVD, 83.3% showed no use of the same. Computers are used by 25% only. 58% of the tutors have access to diagrams, costumes and flashcards, while 42% have none. Pictures were used by 100% of the Music tutors.

The results revealed that textbooks, pictures/photographs, diagrams, and costumes are the most prevalent teaching equipment. In contrast, cassettes/CD/DVD, Computers, Scores/song sheets and flashcards are hardly used. Computers and the internet are a big challenge in most institutions since the required technological platform is missing among the colleges due to financial constraints. This implies that tutors mainly used simple equipment in their teaching because they were readily available to the students, compared

to the use of the technology-based equipment, which requires a different mode of instruction from the tutors for the students to understand. Most schools lacked the technology necessary to enhance music learning resources in the PTTC. The results agreed with Asikhia's (2010) finding that no teacher can teach effectively with inadequate facilities and instructional materials. Teaching and learning resources assist the teacher in communicating more effectively, and the learners learn more meaningfully, hence improving the performance of teacher trainees. This implies that the teaching and learning resources are available both in developed and developing countries. In the United States, adequate and well-prepared instructional materials determine how much a learner comprehends during the lesson.

4.4.2 Evaluation of Music in The P1 Course

The student-teacher evaluation summarizes the effectiveness of the P1 course in PTTCs. The music tutors expressed three different views concerning the assessment of the P1 music course. The results are presented in figure 4.6.

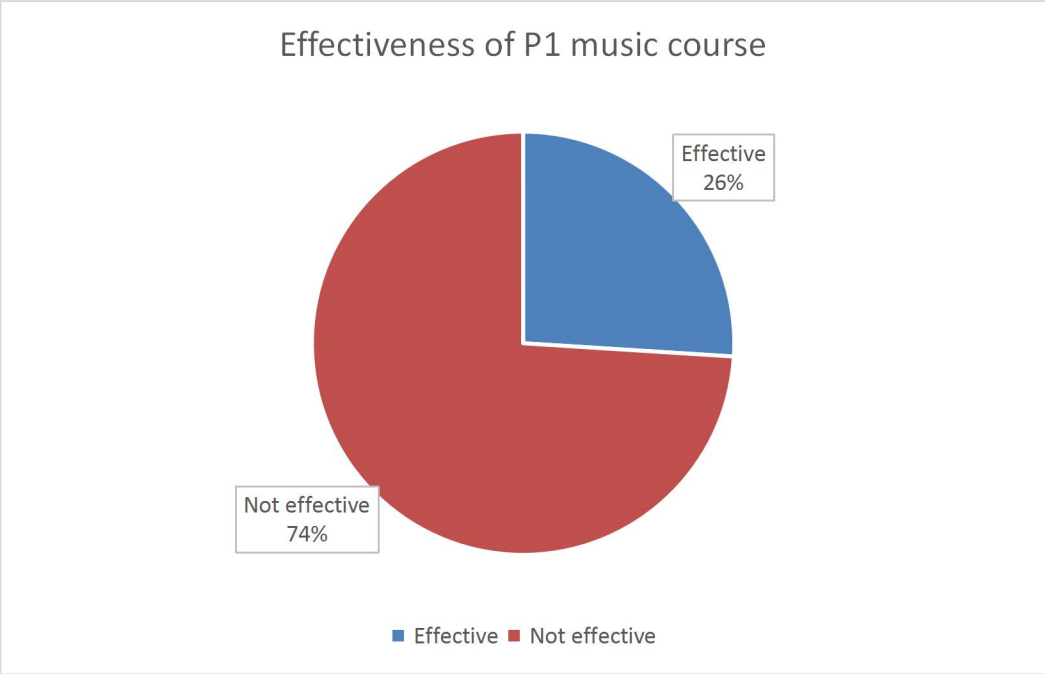


Figure 4.6: Effectiveness of P1 Music Course

The results in figure 4.6 showed that most tutors, 74%, indicated that the P1 music course was ineffective in equipping the primary school teachers with the relevant skills in teaching music as a subject. Among the cited reasons was the lack of practical aspects in music learning at the PTTC.

The results from the open-ended question were summarized thematically, and it was noted that most tutors felt the current curriculum was too theoretical and denied the learners a chance to learn the practical aspects of the subject. The respondents also cited such issues as lack of adequate facilities in learning and teaching practical subjects. This implies that the rating of the music course at the PTTCs as ineffective was due to various factors.

The study also expected the tutors to give their views regarding three evaluation aspects: the practical evaluation, musicianship and theoretical evaluation of the music as a course at the PTTCs. The results are presented in Table 4.9.

Table 4.9: Aspects of Evaluation

Aspects of evaluation	SA	A	NS	D	SD
There is Practical evaluation of music among the PTTC	0	14%	0	44%	42%
There is adequate Musicianship among the tutors in the PTTC	0	36%	0	54%	10%
There is effective Theoretical evaluation of music course in PTTC	0	0	0	54%	46%

The results indicated that most of the respondents, 44%, disagreed. In comparison, 42% strongly disagree with the statement which sought to determine whether there is practical evaluation of music among the PTTC by the tutors. In contrast, only 14% agreed with the idea. Regarding musicianship, the study evaluated the adequacy of the music tutors in musicianship. The results have indicated that most respondents, 54% agreed with the statements. In comparison, only 36% disagreed with the statement that there is adequate evaluation of musicianship among the tutors in the PTTC. This indicates that most tutors lack musicianship, which is essential for evaluating music.

4.5 Evaluation of the Teaching Methodology of Music in Primary Schools and Primary Teacher Training Colleges in Kenya

The third objective was to evaluate the effectiveness of the teaching methodology of music in primary teacher training colleges in Kenya. To conceptualise this objective, the respondents were required to evaluate the effectiveness of the teaching methodology applied in music teaching in PTTCs. The results were presented as follows:

4.5.1 Tutors Views on Primary School Music Curriculum on the Methodology of Teaching

Tutors' views were sought on whether the Primary School Music curriculum would enhance understanding how effectively the music content was taught. While explaining their opinions, the student-teacher commented on three categories: Theoretical, Practical, and Theoretical and Practical. These varied views are clearly articulated in figure 1 and Table 4.10 below.

Table 4.10 Student Teachers View on Primary School Music Curriculum

Primary School Music Curriculum	Frequency	%
Theoretical	24	17.3
Practical	26	18.7
Theoretical and Practical	89	64

The question at hand was how the theory and practice could be linked to ensure effectiveness in teaching music at all levels of learning. Table 4.10 above shows that 64% stated it is theoretical and practical. This implies that the curriculum for the primary

schools is both theoretical and practical balanced, with 17.3% of the student-teachers indicating that the primary school music curriculum is theoretical. In contrast, 18.7% indicated that the curriculum is Practical. According to the tutors, this implies that the curriculum effectively addresses both the theory and the practical in the teaching and learning of music. It was further noted that most of the student-learners felt that the implementation is not adequate though the curriculum is well inclusive in theory and practice. They indicated that there is limited time to effectively ensure that the theory is linked to practice in the PTTC. There are also inadequate resources to ensure that the link between theory and practice is done effectively. The same also occurs at the primary school level, where the music curriculum provides for both theory and practical. Still, due to limited resources, the practical sessions are not covered effectively.

4.5.2 Tutors' Views on Adequacy of PTTC Music Curriculum for Teaching in Primary Schools

The respondents were required to indicate their views on the adequacy of music content in the PTTC curriculum for teaching primary school student-teachers. They were asked to rate whether the curriculum was adequate for theory and practical concepts in teaching the primary school student-teachers. The results are presented in Table 4.11.

Table 4. 11: Adequacy of the curriculum for teaching student teacher's music

Statements	SA	A	NS	D	SD
The music teaching curriculum at the PTTC is adequate in theoretical aspects.	0	57%	0	32%	11%
The music teaching curriculum at the PTTC is adequate in practical aspects.	0	42%	0	11%	47%
The music teaching curriculum at the PTTC is adequate in both theoretical and practical aspects.	0	65%	0	35%	0

The study assessed the tutors' views on the adequacy of the teaching curriculum for music to the primary school teachers. The results presented in Table 4 indicate that most of the tutors, 57%, agreed that the music teaching curriculum at the PTTCs is adequate in theoretical aspects. In comparison, 32% disagreed, and 11 % strongly disagreed with the statement. This implies a mixed reaction from the tutors about the adequacy of the theoretical aspects of the music curriculum in teaching primary school teachers.

The study also noted that most of the respondents, 42%, disagree that the music teaching curriculum at the PTTCs is adequate in practical aspects. Only 11% agreed with the statement. This implies that the teaching curriculum of the PTTCs was inadequate in music teaching to the teachers. This indicates that the current curriculum is not rich in

practical aspects. It does not offer appropriate training for the teachers who are expected to go and train the primary school learners.

On whether the music teaching curriculum at the PTTCs is adequate in theoretical and practical aspects, the results showed that 65% of the respondents agreed with the statement. This implies that the respondents felt that the curriculum covers the theory and practical aspects of music teaching. However, they noted that there is no proper balance between the music lessons and other lessons to give the students enough time to implement the practical aspects. It was further pointed out that the lack of resources has affected the teaching and learning of music in the institutions.

4.5.3 Student Teachers View on Methodology Used in Teaching Primary School

The adequacy of Music content and methodology for teaching in primary school is crucial for effective music teaching. The response is presented in Table 4.12.

Table 4.12. Adequacy of Music Content for Teaching Primary School

Adequacy of Music content	Frequency	%
Yes	111	79.9
No	28	20.1
Total	139	100

The majority,79.9%, of the student-teachers agreed that music content for teaching in primary school is adequate, whereas 20.1% reported that the content is inadequate. This

implies that the music content for teaching music at the primary school level was sufficient.

4.5.4 Views of the Student Teachers on Use of Learning Resources for Imitations and Practice in Teaching Music in PTTCs.

The use of imitations and practice cannot be underestimated in the effective teaching of Music in the PTTCs and primary schools. These methodologies facilitate the understanding of music concepts and arouse interest in learning. This study focused on understanding how these methodologies influence the link between theory and practice and sought to find out if there was a relationship between what the music tutors and student-teachers do as far as creating the association is concerned. The responses are presented in Table 4.13 below.

Table 4.13 Student teachers' views on Use of Teaching and Learning Resources for imitation and practice in PTTC

Resources	Responses	Freq.	%
Textbooks	Yes	127	91.4
	No	12	8.6
Scores/Song sheets	Yes	21	15.1
	No	118	84.9
Internet	Yes	40	28.8
	No	99	71.2
Music Instruments	Yes	100	71.9
	No	39	28.1
Cassettes/CD/DVD	Yes	19	13.7
	No	120	86.3
Computers	Yes	87	62.6
	No	52	37.4
Diagrams	Yes	54	38.3
	No	85	61.2
Costumes	Yes	76	54.7

	No	63	45.3
Pictures/Photographs	Yes	42	30.2
	No	97	69.8
Flashcards	Yes	32	23
	No	107	77

The results presented in Table 4.13 show that most of the student-teachers agreed that there is a good usage of some teaching and learning resources such as textbooks (91.4%), music instruments (71.9%), computers (62.6%) and costumes (54.7%). On the other hand, the student teachers reported that the usage of all other resources are at low levels with reporting of no uses in cassettes/CD/DVD (86.3%), scores/song sheets (82.9%), flashcards (77%), internet (71.2%) and pictures/photographs (69.8%). This implies that there was a good use of some resources in the teaching of PTTC music students. The resources that were not significantly used were mainly electronic resources which were also not available at the institutions. The results agreed with the findings of Finnegan (2012), who noted that in high schools, experienced teachers were able to use modern strategies on music teaching, such as the use of CDs and PowerPoint presentations for learners to watch. This was a significant contributing factor for learners to increase creativity and model these problem-solving skills during auditory skill development. Children may start realizing their hidden talents in music and become active composers of songs and exciting melodies through which they use language skills to communicate. Thus, it means that ignoring teachers' teaching experience in music creates a deadlock to children's opportunities to explore their hidden talents, hence the need for this study to examine the factor.

Similarly, Asikhia (2010) noted that teachers could teach effectively with adequate facilities and necessary instructional materials. Teaching and learning resources assist the teacher in communicating more effectively, and the learners learn more meaningfully, hence improving teachers' performance. It was noted that music teaching in most PTTCs suffered due to a lack of adequate electronic resources such as the piano and music software to support the practical aspects of music. Consequently, the teachers only focused on the theoretical parts of music teaching. This has impacted the practice of the student-teachers when they leave college to teach music at their various schools.

4.5.5 Views of the Student-Teacher on the Use of Music Teaching and Learning Resources for Imitation and Practice in TP Schools.

The student teachers were asked to give their views on the adequacy of the music teaching and learning resources for imitation and practice in various schools during the teaching practice sessions. It was expected that this would help the researcher assess the situation in the different schools and how effective music teaching was at the various primary schools. The responses are presented in figure 4.7.

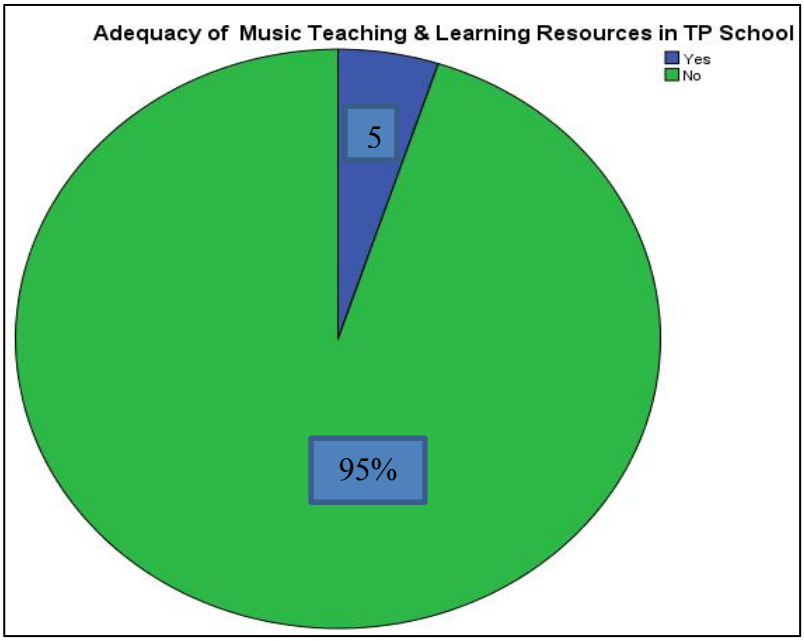


Figure 4. 7: Views on the use of Music Teaching and Learning Resources in PTTC

The results showed that most of the student teachers, 95%, indicated that the resources for teaching music to primary school learners in most primary schools were not adequate in the few schools where they were available during teaching practice. Only 5% of the respondents agreed that the resources for teaching and learning music were sufficient for the student-teachers during the teaching practice. This indicates that the student-teachers do not get training during their teaching and practice because of resources.

It was noted that, to a majority of the student-teachers, the problems facing the teaching of music were almost the same at all levels of learning. Most of the student-teachers almost had the same thematic view on their experience in music teaching during their teaching practice. To their amusement, the administration of primary schools where they went for TP was more concerned about their mean grades in KCPE than investing time and resources in the music lessons, which did not contribute to their mean score.

According to the student-teachers, music was given priority only when schools competed during the music festival seasons. The trainers involved were expected to ensure that they did their best for their recognition in the county. This implies that music is not really

taken seriously as a subject by most schools, and hence there is little effort to invest in the required resources to enhance the teaching of the subject.

4.5.6. Tutors' Views on the Activities Student-Teachers are Engaged in During Music Lessons.

Music is a practical and theoretical subject. The Music tutor's ability to provide the student-teachers with various learning experiences would enhance mastery of musical concepts. Therefore, the questionnaire sought to find out from the student teachers the activities they were engaged in during their music lessons. Table 4.14 gives some insight into the findings.

Table 4.14 Activities student teachers are engaged in during Music lessons

Responses	Type of Activity									
	Performance		**Listening**		**Singing**		**Writing**		**Memorization**	
	Freq	**%**	**Freq**	**%**	**Freq**	**%**	**Freq**	**%**	**Freq**	**%**
Yes	57	41	58	41.7	88	63.3	65	46.8	25	18
No	82	59	81	58.3	51	36.7	74	53.2	114	82

The responses from table 4.14 show that it is only in a singing activity where the student-teacher felt that they were well engaged (63.3%). They seemed to agree that they were not well involved in all other activities. For example, the level of agreement on inadequate engagement is 59%, 58%, 53.2% and 82% in performance, listening, writing and memorization, respectively. This implies that singing was the most practised activity that the student-teachers engaged in during music teaching to primary school learners.

4.5.7 Student teachers' Views on Activities Pupils are Engaged in During the Teaching Practice Music Lessons

As mentioned earlier in this study, teachers will teach how they were taught. This particular question within the research sought to determine the activities the student-teachers engaged their learners in while teaching music during the teaching practice sessions. This is presented in figure 4.15.

Table 4.15. Activities Pupils are engaged in during the teaching Practice Music lessons

Activities	Yes		No	
	Number	%	Number	%
Performance	83	59.7	56	40.3
Listening	60	43.2	79	56.8
Singing	109	78.4	30	21.6
Writing	54	38.8	85	61.2
Memorization	40	28.8	99	71.2

From the findings, the following is the distribution of activities pupils engaged in during the teaching practice music lessons: Performance-59.7%; Listening-43.2%; Singing-78.4%; Writing-38.8%; Memorization-28.8%. On the other hand, the distribution of student-teachers who did not use the abovementioned activities are as follows: Performance-40.3%; Listening-56.8%; Singing-21.6%; Writing-61.2%, and Memorization 71.2%. This indicates that most student-teachers engaged in singing activities followed by performance.

4.5. 8 Micro-Teaching Sessions and Music Content for Teaching in Primary School

The study sought to establish the exposure of the student teachers to the teaching of music subject before they went out on teaching practice. In preparation for the teaching practice, the student-teachers were expected to go through micro-teaching sessions which provided them with a forum to practice skills for teaching music under the supervision of the music tutor. During the micro-teaching sessions, the music student-teachers engaged in student-student interactions. It should be acknowledged that micro-teaching sessions for music lessons provided an opportunity to observe student-teacher's content and methodology. Students exposed to micro-teaching were likely to be better prepared. The findings are as shown in Table 4.16 below.

Table 4.16 Micro Teaching Sessions for Music Before T.P

Response	Yes	No
Student teachers	48%	52%
Tutors	62%	38%

The findings showed that 48% of the student-teachers indicated that micro-teaching sessions in preparation for teaching music were conducted before teaching practice. 52% of them said micro-teaching was not performed. Among the tutors, 62% reported that micro-teaching was undertaken to test the students' content and methodology. In comparison, 38% said that micro-teaching was not conducted for music content. This indicated that though micro-teaching was necessary for the student-teachers before they proceeded for TP, it was conducted only in a few PTTCs. This implies that most colleges

did not focus on the teaching of music at the micro-teaching level, which might be a reason for the performance of the music teachers during their methodological development for teaching music in primary schools after their graduation.

4.5.9 Student Mastery of Content

The student teacher's mastery of content was rated based on how confident, accurate and articulate they were during the delivery of the lesson. This is presented in Table 4.17.

Table 4.17 Student Mastery of the Content

Mastery of the content	**Frequency**	**%**
Excellent	20	14.4
Very Good	47	33.8
Good	44	31.7
Average	28	20.1
Total	139	100

The study's findings indicate that 14.4% of the student-teachers had an excellent mastery of the content; 33.8% had very good mastery; 31.7% had good mastery, and 20.1% displayed average mastery of the content. The results revealed that students had a good mastery of the music content despite their challenges.

4.5.10 Types of Classroom Interactions

Types of classroom interactions can have an impact on the learning process. From the classroom observations, the findings showed two kinds of Interactions-Teacher-students and student to student. Table 4.18 gives the results as observed.

Table 4.18: Types of Classroom Interactions

Types of classroom interactions	Tutors' response (%)	Student teacher's response (%)
Teacher –Student	95%	97%
Student –Student	46%	69 %

The Types of classroom interactions based on the study as reported in the data above showed a very high (95%) teacher –Student interactions compared to 97% of the student teachers who indicated that the class interaction was teacher-student. The results also showed that only 46% of the tutors noted that the mode of interaction during teaching was mainly student-student centred compared to 69% of the student teachers who indicated that the teaching was student-centred.

The results indicated that the most commonly used teaching approach is the teacher-centred approach. When asked why most of the tutors agreed that the curriculum is overloaded, and the method assists them in making early syllabus coverage. Student-teachers also confirmed that the most preferred approach by students was the student-centred approach. When asked why it was preferred, they said it allowed the students to explore the subject matter and critique ideas. It was also found out from the focus group

that the student-centred approach yielded better results compared to the teacher-centred method. These findings align with Barrows (2006), who assert that the student-centred approach produces better results by stimulating student cognitive learning process and problem-solving skills. It is clear from the findings that the method commonly used to teach music affects the link between theory and practice in teaching and learning music. The overall results indicated that the methodology applied by the teachers to teach music in PTTCs and primary schools affects the link between theory and practice.

4.6 Inferential Test

It was important for the researcher to establish a statistically significant association between various variables that influence the link between different study variables used in defining theory and practice in music teaching at PTTC and subsequently at the primary school level. The study used chi-square analysis to test at a p-value of 0.05. The researcher indicates a significant association between the test variables in the calculated chi-square value was more than the tabulated value and the p-value was less than 0.05.

4.6.1 Teacher perception of PTTC Music Curriculum and the Teaching of Music Education in Primary Schools.

To test whether there was an association between the respondents' perception of the PTTCs music curriculum in teaching music education in both PTTC s and at primary school is independent or not, a Chi-square test was performed and the results presented in Table 4.19 below.

Table 4.19 Chi-Square Tests on teacher's perception on Music PTTC Curriculum and teaching of music content for teaching in Primary school

	Value	df	Asymp. Sig (2-sided)
Pearson Chi-Square	9.613	2	.008
Likelihood Ratio	8.650	2	.013
Linear-by-Linear Association	8.499	1	.004
N of valid Cases	139		

The results show a significant association between the views of the music teachers on PTTC Music Curriculum and teaching of music education in primary school given that the Chi-square test obtained was $\chi^2(2) = 9.613, p < 0.05$. This implies that the student-teachers felt that the curriculum and instruction of music in primary schools could not be delinked from each other. The teachers saw the curriculum as having a direct link with the teaching of the subject and hence play an essential role in linking the theory and practice of music teaching.

The study also sought to determine whether there was any significant difference between teaching and learning resources in music education. This was to assist in analyzing the relationship between effective theory and practical in teaching music. The response from the teachers was presented in Table 4.20.

Table 4.20: Chi-Square Tests on teaching and learning resources and the teaching of music education

	Value	df	Asymp. Sig. (2-sided)
Pearson Chi-Square	18.085[a]	3	.000
Likelihood Ratio	24.895	3	.000
Linear-by-Linear Association	2.436	1	.119
N of Valid Cases	139		

The Chi-square obtained is $\chi^2(3) = 18.085, p < 0.05$. Since the calculated chi-square was more than the critical value and the P-value was less than 0.05, the results indicated a significant association between teaching and learning resources in music and music teaching in schools among the student-teachers and the learners in PTTCs and primary schools. This implies that the teaching and learning of music resources should improve music learning in both PTTCs and the primary schools teaching music.

The study also sought to determine whether there was an association between the teaching methodology and the adequacy of teaching music in primary school. The results are presented in Table 4.21.

Table 4.21: Chi-Square tests on teaching methodology and Adequacy of Music teaching in Primary School

	Value	**Df**	**Asymp. Sig.**
Pearson Chi-Square	11.230[b]	1	.001

Continuity Correction	9.855	1	.002
Likelihood Ratio	11.543	1	.001
Linear by Linear Association	11.149	1	.001
N of Valid Cases	139		

The results have shown that the respondents' views regarding the association between the teaching methodology used to teach music in primary school and the presence of a micro-teaching session are associated with each other. The Chi-square obtained was $\chi^2(1) = 11.230, p < 0.05$. This implies that music content and micro-teaching sessions directly link and cannot be isolated for better results.

The study results further revealed that the linear-by-linear solid association seen in all three measures indicates a strong association that defines the link between the variables. In general, the results showed no difference between the various variables used to test the association between the variables. Therefore, it was noted that teachers' perception, availability, adequacy, and use of music resources that support the teaching of music and teaching methods in music are directly associated with music teaching and learning in PTTCs and primary schools.

4.7 Qualitative Results

The researcher engaged the support of music tutors as research assistants to collect data during the observation phase of data collection. This was done by observing music lessons and completing the classroom observation schedule. The results from the open-

ended questions and the observation schedule were discussed. It was important to justify some of the views and opinions given on the questions. Regarding the perception of the teachers on music teaching and learning, the researcher observed that most teachers were not motivated to teach the subject due to a lack of resources and equipment required to make the learning effective. It was observed that most teachers concentrate on teaching the theory because they lack the resources necessary to conduct the practical sessions. It was also observed that most PTTCs and the majority of the primary schools where the teachers went for teaching practice lacked the critical resources in linking theory and practice in teaching music.

Generally, it was observed that most respondents (tutors and student learners) engaged in various activities during the class. However, several activities were rarely utilized despite their being critical in enhancing the link between theory and practice, and such activities included: composing melodies, visiting music centres and participating in music activities, listening to a variety of music, dancing, writing melodies, listening and imitating given melodies and voice training.

The tutors indicated that they were overwhelmed by statutory instructional work, to which more emphasis was placed by the institution than spending more time with the students for practical work. As a requirement, all tutors were expected to teach two other subjects, which constituted 28 lessons apart from the music lessons, besides other duties they had to attend to. This made it difficult for them to allocate enough time. One of the responses was that tutors felt so overwhelmed by too many lessons that they did not feel

like engaging in other activities, such as providing extra tuition for music practicals at the end of the day. They would not be energetic and motivated enough to engage the music learners as expected during lesson presentations.

The time allocated for music lessons was insufficient. So more theory concepts were taught than practicals to complete the broad syllabus. This denied the tutors ample time to guide students in practical work and projects. It was also noted that the teaching methodology did not capture expectations as the tutors resorted to rote learning to get the students to pass examinations.

The responses from the tutors and student-teachers indicated that the most frequently utilized activities were discussions, explanations on composers' works, historical periods, intervals, triads, vocal techniques, sight-singing, playing instruments, voice training, listening to Western music, and playing melodic intervals and triads. Among those activities that were identified as never being utilized included: composing melodies, visiting music centres, participating in music activities like dancing, and listening to a variety of music.

It was also noted that most teachers engaged the music students in various activities. These included: composing melodies, visiting music centres and participating in music activities, listening to a variety of music and dancing. However, it was pointed out that many actions were never utilized.

Regarding instructional methods employed in teaching music, it was established that most teachers dedicated most of their work to the music theory compared to analysis and practical. There were only a few institutions where there was effective integration between theory and practice. However, it was noted that in teaching practical, most respondents indicated that they used demonstration.

It was also observed that most tutors and teachers struggle to apply the required teaching methodology. The struggle was caused by the lack of motivation and resources necessary to enhance the teaching methodology. It was observed that student tutors undertook micro-teaching in their preparation to teach but lacked the resources needed to improve the theory and practice link, which this study was concerned about. Therefore, the results implied that the music teachers experienced a hard time connecting theory and practice in teaching music. The results also indicated an association between the study variables and music teaching in PTTCs and primary schools.

On evaluation strategies, some of the issues raised by the tutors and the music student-teachers included whether questions and answers during classroom instruction were appropriate in evaluating the understanding of music concepts in music theory and analysis. Most respondents acknowledged that regular performance presentations are the most effective for practical works. However, they are not. The study established a weak link between the teaching of theory and practice among music teachers because of the

factors discussed, teachers' perception, the teaching and learning resources, and the teaching methodology used in music teaching.

CHAPTER FIVE

DISCUSSION OF FINDINGS

5.0 Introduction

This chapter provides the discussions of the study's findings and highlights the implications of these findings. The three research objectives guide the discussions: The study examined the influence of perception of music tutors and student-teachers on the link between theory and practice in music teaching and learning in Kenya, the study assessed the influence of teaching and learning resources in PTTCs in enhancing the link between theory and practice in music teaching and learning in PTTCs in Kenya, and the study analyzed the influence of the music teaching methodology on enhancing the link between theory and practice in music teaching and learning at the PTTCs in Kenya.

5.1 Respondents' Background

For the music student-teachers and the music tutors, gender, age, professional qualifications, and teaching experience influenced the study's variables. The findings confirmed that all the tutors in PTTCs had the required qualifications as most of them had a degree in education which indicates they were qualified. It was also established that most of the respondents had been teaching, mainly music, long enough to understand the expectations of theory and practice. However, it was noted that very few of the tutors had prior teaching knowledge of music on their first posting from college. This concurs with the findings of Zeichner (2010), who noted that over the years, those who train pedagogues have numerous ways to ensure quality teacher training and, most importantly, when solving the problem of the long-term gap between theory and the practice in

schools. This position is further supported by Rivkin, Hanushek (2005), who acknowledged that the preparation of teachers is a defining factor that influences the students' results. Experience can significantly impact performance and delivery.

Regarding student-teachers' music background, the study established that the majority of the respondents did not study music at primary and high school levels. This could have affected their learning of the subject in the PTTCs. The challenge is that the music tutors choose between thoroughly teaching the PTE music syllabus or rushing through to cover the content, especially during the teaching practice sessions. These findings are consistent with those of Mochere (2014), who indicated that most secondary music students have a poor background in music in primary schools. Wamunyu (1999) further argues that this lack of a formal musical experience has led to more focus on theoretical knowledge. This view is supported by findings of this study which show that over half of the music tutors perceived music to be theoretical.

5.2 Effect of Perception of the Tutors and the Student-Teachers

The student teachers' perception of the PTE Music curriculum is of importance since it may largely influence the student teacher's perception of the primary school music curriculum. The first research objective was to examine the perception of primary school music student-teachers and tutors' perception of music education in Kenya. The tutors and students' questionnaires provided information for this objective. The study also examined the influence of the perception of music tutors and student-teachers on the link between theory and practice in music teaching and learning in Kenya and assessed the

influence of teaching and learning resources in PTTCs in enhancing the link between theory and practice in music teaching and learning in PTTCs. In addition, the study analyzed the influence of the music teaching methodology on enhancing the link between theory and practice in music teaching and learning at the PTTCs in Kenya.

On the contrary, most music tutors indicated that although the PTE music curriculum is theoretical and practical, there is more emphasis on theory than practice during delivery because of the perception of the tutors and the music teachers. The music tutors' perception of the PTE music curriculum could be attributed to the fact that the majority felt that the time allocated to teach music in first-year and second-year was insufficient. It should be noted that if time is not enough, tutors rush through the work to complete the syllabus, thereby teaching Music theoretically and omitting the practical concepts.

For any subject content to be taught effectively, a teacher should understand the objectives as stated in the syllabus. This study found that most tutors felt that the objectives of the PTE music curriculum were clearly stated. This implies that most of the tutors have a good understanding of the subject matter and the expectations of the Music curriculum. This may have helped develop a positive perception of their music teaching at the PTTC.

The first teaching practice in PTTCs occurs during the second term of the first year. It is important to note that, as earlier mentioned, most of the music students had not studied music in primary school or high school. This lack of previous interaction with the subject in the earlier levels of education is probably why 83% of the music tutors believed that

effectiveness was lacking in the first year music teaching methods. This is because the music tutors were under pressure to ensure that the students acquired knowledge that they would use during teaching practice. 79.9% of the student-teachers believed the music content and methodology was adequately covered. This could mean that the topics were taught effectively, and the students mastered the content well enough to be confident in handling music lessons during the teaching practice.

The results established a breakdown of the themes given by the students concerning the evaluation of music in the P1 course. Seventy-five per cent of the Music students were of the view that Music was not evaluated effectively. The reasons given were: No practical evaluation of music, no practical musicianship and theoretical evaluation of music. Unfortunately, PTE's assessment mode does not allow the music student-teachers to display their performance skills. Akuno (2012) states that the theoretical approach characterized by content-focused instruction leaves little room for reflection or engagement with gathered information in Kenya. This situation is further compounded by the examination-based assessment that demands recall, indicating good mastery of the content.

The curriculum is expected to define the teaching and learning resources that are important for teaching music; they assist the teacher in communicating more effectively and the learners to learn more meaningfully, hence improving the performance of teacher trainees. This indicated that the scope of the curriculum does not provide a clear definition of the link between theory and the practice in music teaching at the PTTCs. Similarly, the results implied that the tutors felt that the objectives of the music

curriculum were clearly stated. However, the challenge remains the link between theory and practice, an essential aspect of music teaching and learning. Through an effective link between theory and practice, the student teachers can gain sufficient subject matter, expertise and appropriate instructional techniques to effectively teach music at primary school.

The results also show that among the activities student-teachers engage in during music lessons were mainly singing, memorizing and listening with a little emphasis on other music writing and composition areas. This indicates no precise balance between theory and practice in music teaching in PTTCs and affects the delivery during teaching. The results also suggested that most respondents indicated that music education in the PTTCs needed a precise balance between theory and practice. The findings further revealed that most students do not find the time allocated to teach music theory and practical aspects at the PTTCs and during TP. The results support the work of Akuno (2014) that music teaching has been pro-western and rather theoretical in Kenya. Though stated in such practical terms, the current syllabus is still a victim of the traditions set by the early teachers. The study further noted that the mode of delivery in music teaching has remained theoretical with limited practical. The chi-square obtained ($\chi^2(2) = 9.613, p < 0.05$) revealed a significant relationship between the perception of the tutors and the student-teachers and the link between theory and practice in music teaching in both PTTCs and primary schools.

5.3 Effect of Music Teaching and Learning Resources

The second objective aimed to assess the availability of music teaching and learning resources in primary schools and primary teacher training colleges. All three research instruments, namely the students' questionnaire, the tutors' questionnaire, and the classroom observation schedule, contributed to this objective. Any institution's teaching and learning process can be effective if the required teaching and learning resources are available. A wide variety of learning resources enhances learners' experiences during the learning process. At the teacher training level, the music tutors need to ensure that the use of learning resources is core in the training of teachers. This study established that most of those colleges that participated in the study had music rooms, but they lacked the required equipment and resources to make it a music room. The lack of an equipped music room forces the music tutors to conduct music lessons in the regular classrooms.

The study also established that most of the classes were large, with more than 50 students, making it challenging to link theory and the practical aspects of music. The large classes were also considered a cause of inadequacy in teaching music theory and practice effectively. These findings support the argument by Mwangi (2000), who established that the use of a variety of instructional resources increases interest, comprehension and retention in the teaching and learning process. On the same note, Mcleese et al. (1978) observe that both teachers and students prefer learning that involves various instructional resources because more learning is accomplished in less time using instructional resources. From earlier studies, Hoffer (1964) did acknowledge the need for instructional resources in music teaching and learning by stating that the nature of the music curriculum

decrees that the students should explore every avenue of musical experience, which can only happen through the music sound. Music sound will help uncover the infinite variety and scope of music experiences through creative and varied music resources. However, this narration can only be practical when the institutions have the required learning and teaching resources.

This study's findings established that most music tutors indicated inadequate music teaching and learning resources. The results revealed that less than half of the music tutors used scores/songs, flashcards, the internet, songs, CDs, and DVDs. This is collaborated by the music student-teachers who shared the same views as those of the tutors. This explains why over half of the music tutors indicated that first-year P1 music teaching methods were not effectively taught due to a lack of enough teaching resources, as noted in the study.

Akuno (2014) observes that in several educational institutions in Kenya, the resources for teaching Music are unavailable, insufficient or irrelevant, and unusable. The study established that the most popular resources used by the music tutors were textbooks, pictures and photographs. These resources seem to be readily available and accessible by most schools. Music instruments, diagrams and costumes were used by slightly more than half of the music tutors. Non-usage of music instruments could be attributed to the music tutor’s inability to play, lack of confidence or self-efficacy in handling the instruments or unavailability of the instrument within the school.

Low internet and computer usage indicate limited use of modern educational technology in the teaching and learning of music in the TTCs. The utilization of computers and

internet-based technologies can effectively transform Music education pedagogy in TTCs. These technologies, if well utilized, can effectively help in achieving the music education curriculum objectives. It is important to note that technology-assisted music education is minimal at this level of education, yet it is not utilized. Table 4.17 further shows the relationship between the effectiveness of the music teaching methods in 1st year alongside the adequacy of music resources. It affirms that over half of the music tutors stated that the techniques were not effectively taught due to insufficient resources.

Since this research focused on the analysis of theory and practice. It was prudent to assess teaching and learning resources in teaching music in teaching practice schools. The ability of the student-teachers to use the resources in the teaching of music would be a good indicator of how they were able to apply the music knowledge and skills acquired during the music lessons in college and put them into practice. This would also depend on how they were able to observe the teaching techniques employed by the music tutors during the college music lessons and transfer the same while infusing the use of varied teaching and learning resources in the music lessons during teaching practice with the hope they will do the same upon graduating from the P1 course.

Over half of the student-teachers indicated that they did not use resources to teach music during their teaching practice. Data obtained from classroom observation schedules also showed the music student-teachers' inadequate teaching and learning resources in their lessons. Most of them used charts and flashcards with little or no musical instruments. Inadequate use of resources in teaching music by the student-teachers could be explained by insufficient use of the same by their music tutors as noted earlier and insufficient

resources in primary schools as reported in table 4.31. This clearly shows that primary school learners missed meaningful music learning experiences. These findings prove a close connection between theory and practice by music student-teachers.

5.4 Methodology used in the Teaching of Music in Primary Schools and PTTCs in Kenya

The third research objective aimed at analyzing the methodology used in music teaching in primary schools and PTTCs in Kenya. The findings of the study were summarized as follows. A learning environment consists of a student, content and facilitator. These three principals must have some interaction for learning to take place. This study sought to understand teacher-student interactions, student-student interactions and student-content interactions. Bauersfeld (1995) concurs by stating that according to the social constructivist approach, instructors have to adapt the role of facilitators and not teachers. The role of the facilitator is to assist the learner in understanding the content. This role implies that a facilitator needs to display different skills than a teacher (Brownstein 2001). The following quote accurately captures the difference in the role of a facilitator compared to a teacher.

In this study, classroom interactions were considered significant because of their effect on music learning. The study established that over 90% of the student-teachers used teacher-student interactions during the classroom observation sessions, while less than 11% used pupil-pupil interactions. Results obtained show significant teacher-student interactions with minimal pupil-pupil interactions, which indicates that the music lessons were largely teacher-centred and thus not suitable for effective music learning.

Another form of interaction expected in a music classroom is learner-content interaction. Learner-content interactions can be enhanced through the teacher's various activities during the lessons. These interactions can be used in a fun way to engage learners actively and eventually assist them master and internalize music concepts that would ordinarily seem challenging. This finding is in line with the arguments by Fisher & Frey (2007). Mvududu & Thiel-Burgess (2012) held a similar view when they noted that constructivism as an educational theory states that teachers should first consider their students' knowledge and allow them to put it into practice. This cannot be underestimated in teacher training since it will significantly narrow the theory-practice gap.

A teacher who is not well-grounded in the subject content may not effectively teach and adequately help learners interact with the content. Data obtained shows that most music student-teachers had not studied music at primary and high school levels. Not having a background in music education could influence the music tutors to be more concerned with imparting music subject content and thus teach the subject using a theoretical and teacher-centred approach. Yet, there are various approaches and methods used to teach music.

Perhaps this did not happen because the student-teachers were not exposed to the varied music learning activities during the college music lessons and micro-teaching sessions. According to Wells (2000), learning activities in a social constructivist educational setting are based on explanatory and collaborative activities between teachers and

learners. The study assessed how performance, listening, singing, writing, memorization, and composing were used during music lessons.

The findings have also indicated that less than 50% of the music tutors used performance and composition. The music student teachers mirror the same. It was revealed that listening was used by over 80% of the tutors and memorization by half of them. The findings from the classroom observations were further tested using the Chi-square tests to determine whether some relationships exist between mastery of content and each of the music teaching activities. A teacher's level of content mastery can significantly influence the type of activities employed in teaching music.

The Chi-square obtained $\chi^2(3) = 14.429, p < 0.05$ revealed a significant relationship between student-student interactions and student mastery of the content. A teacher's ability to use varied activities for effective music teaching will be affected by the adequacy of the music training offered to the teacher and student-teacher. The Chi-square obtained $\chi^2(1) = 11.230, p < 0.05$ revealed a significant relationship between micro-teaching sessions before T.P. and adequacy of music content for teaching in primary schools. The chi-square tests showed a meaningful relationship between the following variables ($\chi^2(3) = 12.205, p < 0.05$). The overall results established a significant relationship between the teaching methodology used in music teaching in primary schools and PTTCs in Kenya and the link between theory and practice.

CHAPTER SIX

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

This chapter summarises the research findings in terms of the objectives. Based on the results of this study, conclusions and recommendations were made. Suggestions for further research have been included.

6.1 Summary

The study investigated the link between music education theory and practice in primary teacher education in Kenya by examining the perception of pre-service primary teacher education students, educators on PTE and primary music education in Kenya. It assessed music teaching and learning resources in primary schools and primary teacher training colleges. It also analyzed the methodology used in primary and teacher training colleges.

The study established that the perception of the tutors and the student-teachers was influenced by teachers' skills and knowledge in music, attitude and self-concept. The chi-square test indicates a robust statistical association between teachers' perception and the link between music theory and practice in teaching music. The results showed that teachers could give their best and innovatively apply music theory into practice with the right skills and knowledge.

The study also investigated the effect of teaching and learning resources on the link between theory and practice in music teaching. It conceptualized teaching and learning resources to include availability, access, time, books, music equipment, tutors and technology. The study established that most respondents agreed that these resources were

inadequate or unavailable at the PTTCs and primary schools. The results further indicated a statistically significant relationship between the teaching and learning resources variables and the link between theory and practice. The chi-square test shows a significant association between the teaching and learning resources and the connection between theory and practice in music teaching at both levels. It was noted that without the resources, the tutors and the student-teachers could not link between theory and practice in music teaching.

Regarding the third objective, which sought to establish the effect of the teaching methodology on the link between music theory and practice, the study conceptualized it in terms of the interactions in the classroom, music imitations, review, training, assignment and questioning. The results indicated that most respondents believed that the teaching methodology affects the link between theory and practice in music teaching. The study notes theory and practicals in music can only be effectively linked if there is effective teacher-student and student-student interaction during music teaching. Music imitation was reported to be among the other effective methodology to enhance the link between theory and practice, but it required resources to support the learning.

6.2 Conclusions

The study's findings conclude that the teacher's perception influences the link between theory and practice in music teaching in PTTCs and primary schools. The study established that teachers' skills and knowledge, attitude and self-confidence play a critical role in enhancing the link between theory and practice. Teachers with the right attitude and skills in music teaching develop the correct perception.

The study concluded that most schools had inadequate resources or did not have them. The respondents indicated that those schools with some resources such as music equipment, teachers, and music rooms were unable to meet the curriculum's expectations because the facilities were few. Therefore, they could not facilitate the teaching of music theory and practicals. Most classes had more than 50 music students, making it challenging to effectively deliver the teachers' teaching content. The study also concluded that time as a resource affects the teaching of music practicals; hence, most tutors and teachers concentrate on teaching the theory to complete the syllabus at the expense of the practical lessons.

The study concluded that teachers' teaching methodology significantly affects the link between theory and practice in teaching music at both the PTTC and the primary schools. The study also sought to establish whether the teaching methodology affects the connection between theory and practice in music teaching. Based on the results, the study concluded that the teaching methodology affects the linking of theory and practice in music teaching.

6.3 Recommendations

It was recommended that the music curriculum at the PTTCs and primary schools be reviewed to allow the student-teachers ample time to interact with the content to improve their perception of music teaching.

In addition, a review of the teacher training model from concurrent to consecutive was suggested. This would allow the student-teachers to learn the music content then go for teaching practice during the alternating term for two or three weeks. The consecutive

model would enable the student-teachers to have ample time to interact with music content, eventually developing mastery of the knowledge. Teaching practice could be scheduled for a whole school term upon completion of the coursework.

Furthermore, there is a need to enhance the learning and teaching resources for music to allow the teachers enough time to integrate practical lessons during teaching effectively. The government should assist the schools in establishing adequate music rooms where the tutor and the learners can interact and link theory and practice in music. Posting more trained teachers and helping the schools to have teachers who specifically deal with music classes is a move that the government should consider to improve the interlink between theory and practice. This calls for more time allocation for music teaching.

The study also recommended that suitable teaching methodologies be reviewed to integrate theory and practicals in music teaching and learning. In conjunction with KICD, the MOE should ensure regular monitoring of music teaching at the primary school level despite being a non-examinable subject. This would allow for a smooth transition in music teaching from the primary level to other levels of learning.

MOE should liaise with the sub-county education offices to set up music education HUBs where the primary school music teachers can access various resources to improve the quality of music education.

6.4 Suggestions for Future Research

Research should be carried out across the teacher training colleges to evaluate the performance in music examinations and establish whether teaching influences the results. Furthermore, a study should be done on the impact of the PTTCs music curriculum on the primary school music practising teachers.

Analysis of the Music curriculum at PTTCs to establish whether the link is provided for.

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APPENDICES

APPENDIX A: QUESTIONNAIRE FOR THE MUSIC TUTORS

This questionnaire aims at gathering information on primary school music teacher education in Kenya. All data and information obtained through this questionnaire will be treated with strict confidence. It will be used for statistical purposes only. Please tick against the appropriate choice or fill in the spaces appropriately. Answer all questions honestly and candidly without fear.

PART A: PERSONAL AND GENERAL INFORMATION

1. Name of the College.....

2. What is your gender? Male { } Female { }

3. What is your age bracket?

   23-27 { } 38-42 { }

   28-32 { } 43 and above { }

   33-37 { }

4. What is your professional qualification?

   (i) SI (Dip. Ed) { }

   (ii) B.Ed. { }

   (iii) M.Ed. { }

   (iv) Any other (Specify) .....

5. What is your teaching experience in Music at the primary teacher's college level?

   (i) Below 5 years { } (iii) 10-15 years { }

   (ii) 5-10 years { } (iv) Above 15 years { }

6. Have you ever received specific training in music teaching in primary teacher training?

Colleges? Yes { } No { }

7. What is your teaching load in hours per week?

(i) Below 5 hours (iii) 10- 15 hours

(ii) 5 -10 hours (iv) Above 15 hours

8. On average, how many students do you teach per class?

(i) Below 30

(ii) 30 -40

(iii) 40 -50

(iv)Above 50

PART B: MUSIC EDUCATION CURRICULUM

9. Where are music lessons conducted in your college?

(a) Music room Yes { } No { }

(b) Normal classroom Yes { } No { }

(c) Outdoors Yes { } No { }

10. If your answer to question 9 is No, where do you conduct your Music Lessons?

.....

11. What is your view on the scope of the primary teachers Music Education Curriculum?

(i) Too wide to cover { }

(ii) It is okay as it is { }

(iii) Too shallow { }

(iv) Any other (specify).....

12. What is your view of the primary teachers Music Education Curriculum?

(i) Theoretical { }

(ii) Practical { }

(i) Theoretical and Practical { }

(ii) Any other(specify) { }

14. What is your view of the objectives stipulated in the first year creative arts and second-year music syllabus concerning students' knowledge acquisition and music teaching at the primary school level? Clearly stated { } Not clearly stated { }

13. Which of the following activities do you engage your students during music lessons?

i. Performance { }

ii. Listening { }

iii. Singing { }

iv. Writing { }

v. Memorization { }

vi. Any other (specify)……

14. How many hours per week are allocated to 2nd Year music lessons? …….

15. Is the time allocated for the music lessons in both 1st and 2nd year sufficient to effectively

Cover the syllabus? Yes { } No { }

16. Which of the following music teaching and learning resources are available in your college? (Please **tick** against the relevant resource)

RESOURCES	
Textbooks	
Scores/song sheets	
Internet	
Music instruments	
Cassettes/CD/DVD	

Computers	
Diagrams/charts	
Costumes & Decor	
Pictures/photographs	
Flash cards	

17. Do you think the music resources available in your college are adequate for music teaching and learning? Yes { } No { }

18. How effectively is the 1st year music teaching methods topic taught?

Effectively taught { } Not effectively taught { }

19. What is your view of the evaluation of music at the end of the primary teacher education course?

Effective { } Not effective { }

20.Support your answer in No: 19……

……
…….

APPENDIX B: QUESTIONNAIRE FOR THE STUDENT TEACHER

This questionnaire aims at gathering information on primary school music teacher education in Kenya. All data and information obtained through this questionnaire will be treated with strict confidence. It will be used for statistical purposes only. Please tick against the appropriate choice or fill in the spaces appropriately. Answer all questions honestly and candidly without fear.

PART A: PERSONAL AND GENERAL INFORMATION

1. Name of the College .....
2. What is your gender? Male { } Female { }
3. What is your age bracket?
   i. 19-22
   ii. 23-26
   iii. 27-30
   iv. 31-34
   v. 35 and above
4. What category of school did you attend for your secondary school education?
   i. Private Secondary School { }
   ii. National Secondary School { }
   iii. Extra County Secondary School { }
   iv. County Secondary School { }
   v. District Secondary School { }
5. Did you study music as a subject in primary school? Yes { } No { }
6. Did you study music as a subject in secondary school? Yes { } No { }
7. Do you have any experience as an untrained teacher before joining a P1 college?

   Yes { } No { }
8. If Yes, for how long? ..... Years

PART B: MUSIC EDUCATION CURRICULUM

9. What is your view of the primary teachers' music education curriculum?

   (i)Theoretical { }

   (ii)Practical { }

   (iii)Theoretical and Practical { }

   (iv)Any other (Specify) ……

10. Which of the following activities do you engage in during music lessons in college?

   (i) Performance { }

   (ii) Listening { }

   (iii) Singing { }

   (iv) Writing { }

   (v) Memorization { }

   (vi) Any other (specify)……

11. Did the music content and methodology taught in college adequately prepare you for the teaching of music in primary school? Yes { } No { }

12. Give reasons for your answer in question 9 above…….....

13. Which of the following music teaching and learning resources were used in your college music lessons? (Please **tick** against the relevant source).

RESOURCES	**COLLEGE**	**T.P SCHOOL**
Textbooks		
Scores/song sheets		
Internet		
Music instruments		
Cassettes/CD/DVD		

Computers		
Diagrams/charts		
Costumes & Decor		
Pictures/photographs		
Flashcards		

14. Do you think the music resources available in your teaching practice primary school are adequate for the teaching and learning of music?

    Yes { } No { }

15. What is your view of the primary school music education curriculum?

    (i) Theoretical { }

    (ii) Practical { }

    (iii) Theoretical and Practical { }

16. Which of the following activities do you engage your pupils in during the music lessons?

    (i) Performance { }

    (ii) Listening { }

    (iii) Singing { }

    (iv) Writing { }

    (v) Memorization { }

    (vi) Any other (specify)……

17. Do you feel the time allocated for music in a week is sufficient to enable you to acquire enough knowledge to teach music in primary school?

    Yes { } No { }

18. Did you have music micro-teaching sessions before the teaching practice?

    Yes { } No { }

APPENDIX C: CLASSROOM OBSERVATION SCHEDULE

TOPIC……

DATE……

1. Music Teaching Resources used in the classroom

   ……

2. Teaching and Learning Activities used in the class

   i. Performance { }

   ii. Listening { }

   iii. Singing { }

   iv. Writing { }

   v. Memorization { }

   vi. Any others (specify)……

3. Students Mastery of content

   i. Excellent { }

   ii. Very Good { }

   iii. Good { }

   iv. Average { }

   v. Below Average { }

4. Types of classroom interactions

   i. Teacher-student { }

   ii. Student-Student { }

   iii. Any other (Specify)

……

APPENDIX D: AUTHORISATION LETTER FROM NACOSTI

NATIONAL COMMISSION FORSCIENCE, TECHNOLOGY ANDINNOVATION

Telephone:+254-20-2213471,
2241349,3310571,2219420
Fax:+254-20-318245,318249
Email: dg@nacosti.go.ke
Website: www.nacosti.go.ke
When replying please quote

9th Floor, Utalii House
Uhuru Highway
P.O. Box 30623-00100
NAIROBI-KENYA

Ref. No. **NACOSTI/P/17/15523/17295**

Date: **24th May, 2017**

Anne Wangeci Ndungu
Technical University of Kenya
P.O. Box 52428-00200
NAIROBI.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on ***"The effectiveness of primary school music teacher education in Kenya: An analysis of theory and practice,"*** I am pleased to inform you that you have been authorized to undertake research in **Garissa, Machakos, Meru, Mombasa and Murang'a Counties** for the period ending **23rd May, 2018.**

You are advised to report to **the County Commissioners and the County Directors of Education, selected Counties** before embarking on the research project.

On completion of the research, you are expected to submit **two hard copies and one soft copy in pdf** of the research report/thesis to our office.

GPKalerwa,
GODFREY P. KALERWA MSc., MBA, MKIM
FOR: DIRECTOR-GENERAL/CEO

Copy to:

The County Commissioners
Selected Counties.

The County Directors of Education
Selected Counties.

APPENDIX E: RESEARCH PERMIT FROM NACOSTI

THIS IS TO CERTIFY THAT:
MISS. ANNE WANGECI NDUNGU
of THE TECHNICAL UNIVERSITY OF KENYA , 0-902 KIKUYU ,has been permitted to conduct research in *Garissa , Machakos , Meru , Mombasa , Muranga , Counties*

on the topic: *THE EFFECTIVENESS OF PRIMARY SCHOOL MUSIC TEACHER EDUCATION IN KENYA: AN ANALYSIS OF THEORY AND PRACTICE.*

for the period ending:
23rd May,2018

Permit No : NACOSTI/P/17/15523/17295
Date Of Issue : 24th May,2017
Fee Recieved :Ksh 1000

.....
Applicant's Signature

.....
Director General
National Commission for Science, Technology & Innovation

CONDITIONS

1. You must report to the County Commissioner and the County Education Officer of the area before embarking on your research. Failure to do that may lead to the cancellation of your permit.
2. Government Officer will not be interviewed without prior appointment.
3. No questionnaire will be used unless it has been approved.
4. Excavation, filming and collection of biological specimens are subject to further permission from the relevant Government Ministries.
5. You are required to submit at least two(2) hard copies and one (1) soft copy of your final report.
6. The Government of Kenya reserves the right to modify the conditions of this permit including its cancellation without notice

REPUBLIC OF KENYA

National Commission for Science, Technology and Innovation

RESEACH CLEARANCE PERMIT

Serial No.A 14173

CONDITIONS: see back page

APPENDIX F: INTROODUCTION LETTER FROM UNIVERSISTY

THE TECHNICAL UNIVERSITY OF KENYA
Haile Selassie Avenue, P. O. Box 52428 - 00200 Nairobi. Tel: +254 (020) 343672, 2249974, 2251300,341639
Fax: 2219689 Email: vc@kenpoly.ac.ke, Website: www.tukenya.ac.ke

9th May, 2017

MINISTRY OF HIGHER EDUCATION SCIENCE & TECHNOLOGY

The Executive Secretary
National Council for Science and Technology
P.0. BOX 30623 – 00100, NAIROBI

Dear Sir/Madam

RE: Anne W. Ndungu – Reg. No. ACMV/06494P/2015

Ms. Ndungu is a masters student at the Department of Music & Performing Arts, The Technical University of Kenya (TUK). Ms. Ndungu has completed her masters research proposal. The topic of her study is ***"The effectiveness of primary school music teacher education in Kenya: An analysis of theory and practice."***

The purpose of writing this letter is to request for your assistance in issuing her with a permit to enable her embark on fieldwork scheduled for June to September, 2017 successfully.

Thanks

Sincerely, CHAIRMAN
DEPARTMENT OF MUSIC
AND PERFORMING ARTS
THE TECHNICAL UNIVERSITY OF KENYA

Philip N. Wakaba, PhD
Chair, Department of Music & Performing Arts