

**FACTORS CAUSING THE NON-TEACHING OF MUSIC IN ZAMBIA: A  
CASE OF PRIMARY SCHOOLS IN CHONGWE DISTRICT, LUSAKA,  
ZAMBIA**

**BY**

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**A Dissertation Submitted to the University of Zambia in Partial Fulfillment of the  
Requirements for the award of the Degree of Master of Education in Primary Education**

**THE UNIVERSITY OF ZAMBIA**

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## DECLARATION

I, Mary Mwila declare that this work has not been previously submitted for any examination and for the award of any degree. It is my own work. All the significant contributions to, and quotation in this dissertation from other people's works has been cited and referenced.

Signed \_\_\_\_\_ day of \_\_\_\_\_, 2015.

Signed (Supervisor) \_\_\_\_\_ day of \_\_\_\_\_, 2015.

## **APPROVAL**

The University of Zambia approved this dissertation for Mwila Mary in partial fulfillment for the requirement of the award of the degree of Master of Education in Primary Education.

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## **ABSTRACT**

The study investigated the factors causing the non-teaching of Music in primary schools of Chongwe district in Lusaka Province. The objectives of the study were to establish the reasons why most teachers did not teach Music, determine skills and knowledge levels of general teachers in Music, and assess the perception on the effectiveness of Music Education by teachers and administrators. The research included 48 teachers and four administrators from four primary schools namely; Chalimbana, Chongwe, Bimbe and Kabeleka. The questionnaires were administered to teachers and interviews were held with administrators in the primary schools under study.

The descriptive research design was used because the research sought to collect information about the respondents' opinions on the topic at hand. Qualitative data, with the emphasis on participants' "lived experience" was fundamental for answering the research questions and to augment the body of existing data on the state of Music Education in primary schools.

In general, the analysis of the data obtained revealed that factors pertaining to the state of Music Education in Zambia were related to unclear policy on Music Education, lack of support from stake holders in the Ministry of Education, Vocational Training and Early Education, inadequate teacher preparatory, teachers' lack of confidence to teach Music, negative attitude towards the subject and lack of in-service teacher training and Continuous Professional Development (CPD). Other factors included lack of resources and combination of five contributory subjects into one subject area Creative Technology Studies.

Recommendations include regular and deliberate promotion of in-service teacher training courses for Music and to come up with a clear policy on Music Education in order to encourage and improve the state of Music Education in primary schools. Regular sensitization should be adhered to in order to instil a sense of Music appreciation and intensify regular monitoring by Standards Officers and school administrators. Lastly, the Curriculum Development Centre should address the problem of teachers' reference and text books which is prevalent in all primary schools and reconsider the combination of five subjects into one subject area.

## **DEDICATION**

I wish to dedicate this dissertation to my late father, Chipamba Emilio Mwila, whose pride in my academic achievement was my great inspiration and to my husband Owen Nyirongo.

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## **Abbreviations and Acronyms**

ACSSO: The Australian Council of State School Organisations

MESVTEE: Ministry of Education, Science, Vocational Training and Early Education

CTS: Creative and Technology Studies

SPRINT: School Programme of In service for the term

GRACE: Grade Meetings at the Resource Centre

TGs: Teacher Group meetings

CPD: Continuing Professional Development

DEEWR: Department of Education, Employment and Workplace Relations

DEST: Department of Education, Science and Training

DEBS: District Education Board Secretary

PASMEC: Pan African Society for Musical Arts Education

PEO: Provincial Education Officer

SECARC: Senate Environment, Recreation, Communication and the Arts Reference  
Committee

UNZA: The University of Zambia

SAT: Student Admission Test

# CHAPTER ONE

## INTRODUCTION

### 1.1 Background to the study

The concern about the state of music education in Zambian schools is based on my conviction that this specific subject is of utmost importance in ensuring the holistic development of all learners and the society at large.

In Zambia, Music education curriculum starts from preschool through primary education, secondary education up to tertiary level for primary teacher education and in some cases in secondary teacher education. This involvement with music education is as a result of music being considered a fundamental component of human culture and behaviour which is artistically felt and self-expressed.

According to the personal communication the researcher had with Mumpuka in 2014 a lecturer in Music Education at Evelyn Hone College, music education is important in the life of a learner in that it plays a role in emotional, psychological, sociological and physical development of learners, which provides a platform for academic achievement of learners. Mumpuka exalts emotional feeling which music cultivates in a learner and this alone becomes a motivational tool for learners. He explained that emotional feelings induced by experiencing and performing music prepares learners psychologically for learning other subjects and the sociological aspect found in music learning helps learners in their academic performance.

During the mini-research carried out in March, 2014 at the University of Zambia and outside community on the Philosophy of music education of most people of Zambia, most informants agreed that music must be learnt and taught in Zambian schools basing on the importance of music education to an individual and the entire community. The reasons attributed to why music should be taught to children were that since music constitutes the three domains (cognitive, affective and psychomotor), learners should start learning music from preschool and primary school because the performance of music is one of the few educational pursuits that truly combines the physical, emotional, and intellectual dimensions of human beings. One of the

respondents said that music begins with the affective domain which makes it easier for children to learn with enjoyment since they are emotionally involved. Learners get motivated naturally and music makes them participate in learning at free will because they would have experienced self-fulfilment.

Most of the informants who were interviewed during the mini-research emphasised the need to have a Zambian curriculum which promotes more music performance than theory because Zambian people live by their own music in everything they do and this is attributed to how we are part of music making through performance. According to the informants, music practice involves critical analysis and problem solving which helps to develop their intelligence.

The informants, however, bemoaned the nonexistence of music education in primary schools although it is reflected in the primary curriculum. One of the informants who was a primary school teacher agreed that music was important in the life of learners and needed to be taught however, she said that the situation on the ground was that most teachers did not teach music as expected and in most cases it was not taught.

Studies in America and other parts of the world have shown that music makes learners more successful in school. This is because skills learned through the discipline of music, transfer to study skills, communication skills, and a cognitive skill useful in every part of human life. Most studies show that music also helps with reasoning because music makes better learners and better thinkers. Music also helps learners to work effectively in the school environment and cuts down on resorting to violent or inappropriate behaviour. For instance, the Texas State-wide committee reports (1998) on Drugs and Alcohol indicated that students who participated in musical bands or orchestra reported the lowest lifetime and current use of all substances including alcohol, tobacco, and illicit drugs.

Music is also found to help students with developing intelligence. Studies have found that some measure of a child's intelligence is indeed increased with music instruction. It is important to note that while studies show positive influences in other academic areas, music and the Fine Arts are academic disciplines that are, as the other academics, an independent way of learning and knowing.

In an Inquiry to parliament into the Extent, Benefits and Potential of Music Education in Victorian Schools (2013), William Earhart, former President of the Music Educators National Conference is quoted to have said that, “Music enhances knowledge in the areas of mathematics, science, geography, history, foreign language, physical education, and vocational training. Music not only inspires creativity and performance, but academic performance overall is seriously impacted. For instance, research by the Harris Poll has shown that 9 out of 10 individuals with post graduate degrees participated in music education which enhanced their academic performance. The National Report of Student Admission Test (SAT), test takers study indicated that students with music performance experience scored higher on the SAT: 57 points higher on verbal and 41 points higher on mathematics. This has led to schools in the US spending 20 to 30% of their budget in the arts with emphasis on music education (Morrison 2010) in order to enhance high academic performance. A Gallup Survey (1997), on Americans’ attitudes toward music revealed that 89% of respondents believe music helps a child’s overall development, and 93% believe that music is part of a well-rounded education.

Music instruction affects most curriculum areas such as language development, reading, mathematics and science. Music itself is a kind of language full of patterns that can be used to form notes, chords, and rhythms. Exposure to music helps a child analyse the harmonic vowel sounds of language as well as sequence words and ideas. Another curriculum area enhanced by music participation is reading. A child who participates in music activities experiences sensory integration, a crucial factor in reading readiness.

Wallace (1994) qualified the above notion of music enhancing reading by studying setting of text to a melody because he realised that music aids in text recall. In one experiment, he created a three verse song with a non-repetitive melody and each verse had different music. The second experiment created a three verse song with a repetitive melody with each verse having exactly the same music. In the third experiment, he studied text recall without music. The results showed that the repetitive music produced the highest amount of text recall; therefore, confirming that music serves as a mnemonic device in remembering or retaining learnt knowledge in other subjects.

Smith (1985) studied background music with word lists. One experiment involved memorizing a word list with background music; participants recalled the words 48 hours later and another experiment involved memorizing a word list with no background music; participants also recalled the words 48 hours later. Participants who memorized word lists with background music recalled more words demonstrating how music provides contextual cues and those who recalled words without background music had difficulties in recalling.

Because of the above overview of how music enhances academic achievement and personal growth, immediately after independence the Zambian government responded to the need for regularizing music education by incorporating music as a compulsory course in primary teachers' colleges and at primary schools and being examined both at primary and secondary levels.

In Zambia, the primary music curriculum aims to develop musical taste, appreciation, character and musical skills. In order to achieve this aim, the Zambia Primary Education curriculum is organised under the following activity area:

- Applied music (singing, movement and dance, instrument playing and making and drama).
- Creative musical literacy (exploration of sound, rhythm, pitch, melody, harmony, form, music composition, notation, technical terms, signs and symbols).

The overall objective of music education at primary level is to develop the students' abilities and attitudes towards music and to enhance the understanding of music, thereby nurturing sensitivity to the arts in general and to music in particular. However, Mumpuka (2009), comments on how the music curriculum at primary level was inherited at independence from the British colonial government and how it has since undergone many changes in physical structure but not in conceptualisation.

In addition to music education being offered at primary teacher education level, the government has established the Secondary School Music Teachers' Diploma training programme at Evelyn Hone College where not less than 100 teachers graduate every year. Public and private universities (The University of Zambia and Rusangu University) are also offering programmes in music education at primary and secondary levels respectively.

The national position on music education in Zambia is well expressed in the 1996 national policy document; *Educating Our Future on the Zambian education*. It states that; the Ministry of Education has (among other things) set for itself the goals of producing a learner capable of appreciating Zambia's ethnic cultures, customs and traditions, and upholding national pride, sovereignty, peace, freedom and independence. It is understood that music is well placed to meet the foregoing objective. The document clearly outlines its reflections at both lower and upper primary school levels.

For lower primary education, the aim which reflects more on the arts and specifically on music, is to facilitate the development of each pupil's imaginative, affective and creative qualities. This is supported further at the upper primary level, where it is stated that education should 'create an environment in which pupils can develop their special talents and aptitudes, and assist them in doing so' Ministry of Education (1996). It is acknowledged in the document that the arts have an important role in the life of Zambians as they deepen knowledge and appreciation of the rich cultural heritage of the country. It is appreciated that the arts provide an avenue through which individual and group sentiments can be expressed, thus creating intrapersonal and interpersonal balance. The document further recognises that the arts should be vigorously promoted more than ever before and that their status in schools should be improved because they are important.

According to the Education Curriculum Framework 2013, the current curriculum in primary schools among other subject areas includes Expressive Arts which constitutes Art, Music and Physical Education. At the primary school level, the curriculum aims at helping learners to have an opportunity to discover their abilities, interests and talents (CDC, 2013). This implies that all primary school learners shall be exposed to all the two Career Pathways; academic and technical. This is a realisation by the Ministry of Education, Science, Vocational Training and Early Education (MESVTEE) to promote Zambia's ethnic cultures, customs, and upholding of national pride particularly in preservation of culture and developing positive attitudes towards self-employment and entrepreneurship skills. The government has recognized the importance of these subjects in the technical pathway which include Home Economics, Technology Studies and Expressive Arts because they provide life skills to the learners who may prefer practical subjects rather than other academic subjects as they would provide them with entrepreneurship skills which could be useful after school.

Because of the above realisation of the importance of Expressive Arts and practical subjects (Creative and Technology Studies), the curriculum for Zambia Teacher education has included these subjects to be taken as compulsory subjects at tertiary level for all student teachers at primary teacher training levels for both Primary Teachers' certificate and diploma. Teachers are expected to teach all the subjects and they are all examinable at grade seven.

Even though the importance of music is recognised in Zambia, the state of music education is not pleasant in most schools. For instance, Mwesa (1984) remarked that during the early days of colonialism, American missionary teachers in Zambia took music education quite seriously. For instance, in the Seventh – Day Adventist institutions, students were taught to sight sing the tonic sol-fa notation and a limited of staff notation was taught. This did not have a significant impact on music education except that the rigorous training given in tonic sol-fa and notation produced church musicians who were employed as teachers in the same schools. With the thorough knowledge of solmization, African teachers taught the tonic sol-fa by using the tonic sol-fa modulator both in step –wise progression and randomly. This observation by Mwesa meant that music was not taken seriously by teachers and the teaching was more based on singing alone.

The success of this music education was manifested by competent use of the tonic sol-fa in training choirs by a good number of students who had gone to mission schools. The music lesson would be re-arranged in four singing groups. The lesson would begin with breathing exercises, followed by tonic sol-fa modulator exercises and singing of well-known songs would follow. Thereafter, a new song will be introduced and taught according to four – part harmony.

It is interesting to note that even when government schools were established, the teaching of music was confined to the singing of songs with no systematic teaching of music as a subject in the curriculum except for European schools where European children were taught music and were prepared to sit for examinations of the Association Board of the Royal Schools of Music.

Despite all these efforts, Music Education in Zambia still remains uncoordinated although the subject is shown on the time table. It was for this reason that the researcher sort to investigate the contributing factors to non-teaching of Music because music education in colleges aims at making student-teachers aware of the role of music in the Zambian society; developing the student-teachers' musical knowledge and skills; inculcating and developing flexibility in attitudes

towards music; and developing the student-teachers' skills in planning and implementing music programmes.

## **1.2 Statement of the Problem**

During the meeting held on 21<sup>st</sup> March, 2014 at Nkwazi Private School, attended by 365 expressive arts teachers from Lusaka Province, a concern for non-teaching of music was raised and articulated. Teachers complained that despite music being emphasised as part of the primary curriculum, it was not attended to as expected. The teachers in that meeting discussed the need to revamp and improve music education in order to go in line with the aims and goals of primary music education in Zambia. At another point when the researcher interviewed administrators and teachers during the monitoring of student teachers on teaching practice in 2010 (Northern Province) and June, 2014 (Lusaka and Copperbelt Provinces) in order to find out if music was being taught, their response was that music was not taught by most teachers although it was reflected on the time table. They said, teachers who might claim to teach music only used it as bridge to the next lesson and only singing of short songs would be heard. A senior teacher at a particular school commented that, she had never marked any music lesson plan in school and was sure that if they were to go through teachers' preparation books, there was a probability of one out of ten to find a music lesson plan.

The above situation left the researcher wondering because at primary teacher education level all students were trained in teaching music and that music was time tabled and emphasised in the primary curriculum, and yet music was not being taught fully. This puzzle led the researcher to find out why most teachers did not teach music despite receiving music education in their training.

## **1.3 Purpose of the study**

The purpose of the study was to establish the reasons why most teachers in primary schools did not teach music.

## **1.4 Objectives**

The objectives of this study were to:

1. Establish the reasons why most teachers in primary schools did not teach music.
2. Determine skills and knowledge levels of teachers in music.
3. Determine teachers' and administrators' perception of music and effectiveness of music education.

## **1.5 Research questions**

1. Why do most teachers in primary schools not teach music?
2. What are the skills and knowledge levels of teachers in music?
3. What are the teachers' and administrators' perception on music education and its effectiveness?

## **1.6 Significance of the study**

The study may benefit the Ministry of Education, Science, Vocational Training and Early Education and other stakeholders as it will lead to an increased awareness of the status of music education in primary schools. The study may also be of benefit to teachers as it may contribute to improved music teaching practices in schools. Other researchers may find the study to be important reference in their studies of music. The research will be of benefit to teachers in that it may raise awareness on the importance of music education and pave a way for music appreciation among teachers. On the part of teacher educators of music, the study will help them to improve on their practice as they train student teachers to be effective in their teaching of music in primary schools. The study will also add to the existing body of knowledge done by other researchers on the position of music education in primary schools in Zambia.

## **1.7 Delimitation**

The study was narrowed in scope and was only conducted in Chongwe District of Lusaka Province. The study included four primary schools; Chalimbana, Chongwe, Bimbe and Kabeleka which were both from peri-urban and rural setting.

## **1.8 Limitation of the study**

Limitations of the study were as a result of using a small sample to make generalisations of the findings to other schools in Zambia. Instruments and research design used aimed at describing teachers' attitudes and opinions about music education, the responses might be different from other teachers who were not part of the sample and by that, great caution was taken in making generalisations. Use of questionnaires might also result in certain questions not being answered since respondents worked at their own time and pace.

## **1.9 Operational definitions**

**Music:** seen as a series of sounds grouped together with the specific intention of conveying a message or messages which express opinions or feelings demonstrated by listening, performing and composing.

**Music Education:** refers to the field of study associated with the teaching and learning of music.

**Expressive Arts:** refers to Art and Design, Music and Physical Education.

**General teachers:** teachers who are not music specialists but are required to teach music and other subjects of the primary curriculum at primary level.

**Specialist teachers:** teachers who are specialised in teaching music.

**Continuing Professional Development:** in this study, Continuing Professional Development is referred to all-encompassing formal and informal development activities engaged in by professional teachers on continual basis, following their initial professional qualification and induction, intended mainly or exclusively at improving their professional knowledge, skills, and

attitudes in order that they can teach children more effectively (Bubb and Earley, 2007:3; Steyn and Van Niekerk; 2002:250; Craft, 1996:6).

**Creative Technology Studies:** in this study creative technology studies refers to a subject area which consists of Music, Art, Physical Education, Design and Technology and Home Economics.

**Upper primary:** in this study the upper primary refers to grades 5 to 7

**Lower primary:** in this study the lower primary refers to grades 1 to 4

The next chapter reviews related literature to the topic under the study.

## **1.10 Summary**

The chapter discussed the background to the study and presented; statement of the problem, objectives, research questions, purpose of the study, significance of the study, limitations, delimitations and defined operational terms.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

#### **2.0 Overview**

Chapter one presented the background to the study, stated the purpose of the study and its significance, research objectives, questions and statement of the problem. In this chapter a review of literature was done to provide a summary of studies related to aspects of the state of music education in primary schools based on the following areas of concern; why teachers do not teach music, skills and knowledge levels of teachers in music education, administrators and teachers' attitudes towards music education and the way forward in music education at primary school level.

#### **2.1 Music in Primary School.**

The teaching of music in primary schools has raised a lot of attention by many music educators. It was observed that in South Africa, many schools regarded subjects like mathematics and languages as vital to the intellectual development of their learners, while little attention was given to the emotional well-being of learners through the arts. Merwe (1986) stated that this misconception resulted in many music periods being spent on other activities, whether practising for the school athletics or catching up homework in other subjects. Merwe's sentiments form a basis to address the teacher's position on the teaching and learning of music hence the need to do a research as to why many music periods are spent on other activities instead of teaching.

The above situation does not differ much from that of the state of music education Zambia. Mapoma in Ng'andu (2000) in his address to Pan African Society for Musical Arts Education (PASMEC) in 2001 explained how formal music education in Zambia has not been successful. In the paper, he provided a historical account of formal music education in Zambia which suggests that the unsatisfactory state of music education in Zambia is related to the influence made by colonial legacy. Ng'andu in his study also describes Davidson's surprise in 1971 about the state of classroom music in Zambia when teachers at Chalimbana, a teacher training institution in Zambia, were found teaching songs such as *London bridge is burning*, a western folk tune, while they had at their disposal a wealth of local folk tunes to choose from. This

example shows the western music influence on the concept of music education as practised in the educational institutions in Zambia.

The two studies revealed that the same manner of music education which was there during the colonial time continued up to the present and this perhaps has contributed to the state of music education in terms of the curriculum. However, there is need to further probe the point at hand to establish the actual contributing factors to the state of music education because the colonial influence should have been also on a positive side since they took music seriously.

Vermuelen (2009) in implementing music in an Integrated Arts Curriculum for South African primary schools highlights that music education as part of learning area in Arts and Culture is far from satisfactory in South African schools. Vermuelen states that, of all the disciplines taught in schools, music and the arts have always suffered the role of having to defend their existence in the school programme. This is not only a South African trend; it is a worldwide phenomenon as Bamford (2006), Bowie (2006) and Campbell, (2006) found the same. Vermuelen relates the nonexistence of music in schools, to the teaching of music in an integrated arts curriculum a case which is also in Zambia. In the Zambia primary curriculum, Music, Fine Arts, Physical Education, Design and Technology and Home Economics are combined into one subject area CTS at lower primary and at upper primary, Music, Art and Design and P.E. are combined into one subject area; Expressive Arts. These combinations especially at lower primary become unquestionable in the manner teachers teach individual subjects.

In Zambia, according to personal communication with teachers during their In-service training by distance learning at Chalimbana University in August, 2014, teachers stated that more attention is paid to teaching other subjects which are seen to be more important than music by both teachers and administrators. They are of the view that music was only used as a filler or bridge to the next lesson. By teachers' expression, music as a subject although time tabled under Creative Technology Studies in most schools does not exist. it for this reason that serious advocacy is required to identify reasons as to why music is not taught as expected if the state of music education is to improve in Zambia.

Mumpuka (2009), in his research on the status of music education in secondary schools and how it can be improved as a subject, states that there is a need to address the prevailing situation in

primary school which is a baseline for secondary music education. The musical foundation for learners starts far from preschool and if we are to determine why music education is unsatisfactory in secondary schools the question that should arise is; should we address the background information of the pre education levels? The point that Mumpuka was trying to put across was that if music remained unimproved in primary schools then the state of music education in secondary schools would also not be healthy.

From the official documents and speeches given by the previous Minister of Education, Pandor (2007), in South Africa after being scrutinised, it came out clearly that the arts were certainly not a priority for the government in South Africa, since in four years spanning 2005–2008, very few speeches were directed at the improvement of the arts in schools. The first time the Minister mentioned one of the terms ‘music’, ‘arts’ or ‘culture’, was when she referred to “cultural divisions of the past” in a speech which was delivered in September . It was evident that the main focus for the education of South African children was on basic Literacy and Numeracy skills. It should be understood that music and the arts were still deliberately omitted, and only addressed by means of extra-mural activities or limited programmes in “focused schools”. It is therefore imperative that educators in the arts make a determined effort to influence policy makers and government officials regarding the value and need for the arts in every school.

The above situation does not differ much from Zambia where the mention of arts usually comes as a by the way talking about the importance of culture a term confused with arts and does not clearly point to the importance of music education. In Zambia, the mention of music is included in culture and there is not much emphasis on the aspect of arts but just is mentioned as being part of culture and this in itself has had an impact on the face of music as an art because there was not much emphasis on them even in the educational documents as compared to science, numeracy and literacy.

The non- teaching of music in Zambia and South Africa is the same with Kenya as Wanyama (2006), describes how music education at primary level in Kenya is not taught as expected because lessons scheduled for music education are often used for teaching other subjects like English language, Science and Mathematics. Wanyama bemoans the shift of music by the Ministry of Education in 2002 from being compulsory and examinable at primary school to

being neither a compulsory subject nor examinable and yet it remained an elective and examinable subject at secondary school. This shift according to Wanyama has implications on the state of music education in Kenya.

The situation in Kenya does not differ from that of Zambia where music at primary school level is not being emphasised by all stakeholders in the Ministry of Education, Vocational Training and Early Education although it still remains examinable at grade seven where not more than five questions are asked about music and this in itself has implications on music education on teachers and the learners. A review was made of CTS past examination papers for instance, in Grade seven Composite examination (2011), only seven out of sixty questions were on music indicating biasness on distribution of questions. When teachers observe this biasness towards music, their attitude towards the subject will be affected as they would view it not to be important.

In reference to the Zambian situation, South African and Kenya's position on music education in primary schools there is a need for music education to be addressed especially that in almost all countries in Africa the status of the subject is unpleasant despite the curriculum embracing music education. Ng'andu, (2009) in his dissertation on 'Utushimi: an emergent approach to musical arts education based on the inshimi practice of Bemba storytelling' comments on how the colonial past and globalisation have had a very deep negative impact on the arts and in particular the musical arts in Africa. Most works in relation to music education in Africa confirm that musical arts in Africa are unsatisfactory although, comprehensive studies have not been concluded especially in relation to teachers who are the major implementers of the curriculum whose position on music education needs to be known if a way forward is to be found.

Caryl (2003), hails how music education has developed in England and Wales. She however goes on to describe the process of teaching in most England and Wales schools that at first, the singing of songs was taught mechanically and was dependent on learning by ear. Although choral singing was an important communal activity, it was taught by rote and, in the eyes of later critics, children remained 'receivers' rather than becoming 'explorers'. Caryl's concern on the manner of a music lesson is a clear indication that the state of music education in most primary schools is not correctly interpreted and placed.

The case of England and Wales does not differ much from that of music education in Africa and Zambia in particular. When music was introduced by missionaries to be taught at the primary school level, it was by rote learning involving the singing of songs and the tonic sol-fa Mwesa (1984). It was merely based on training learners for good singing without any established music education curriculum for primary schools. Even when music was included as a subject at the primary school level, the same form of learning by rote and based on singing alone continued. This situation of music not being taught properly becomes unquestionable because all teachers at primary level in Zambia are trained in Music education which includes performance, content and methodology.

The two studies by Mwesa and Caryl stand to be important to this research because they point to the teaching practices of music in schools. However, the two have not brought reasons pertaining to such kind of teaching music which always results in singing only leaving other important aspects of music to a music lesson. However, in the two researches, the problem of not teaching music was not extensively done in relation to the reasons causing teachers not to teach although the manner in which the subject is taught is questioned despite being recognised as an important subject.

Strumpf (2001) in his paper Music Education in Malawi and Zimbabwe which was presented during the African Arts Education Conference narrates the same scenario of a music lesson where the teaching of music is taken frequently nothing more than a “filler” period of song singing, a time for the main classroom teacher to catch up with the overwhelming amount of work. He also compares the same situation in Malawi with that of Ghana in 1975 and says that primary school music lesson is more often merely a singing class. He generalises that, it is a common feature in most countries that the teaching of music is taken to be a mere singing of songs by rote learning and teachers think they teach music. There is need to address this same scenario of music being used as a filler or singing in order to create a bridge between one lesson and another instead of it being considered as an academic subject.

In Zimbabwe, although music education is a compulsory subject in primary schools, Delpont and Dhlomo (2010) in Music education in Zimbabwean schools is not well taught: What teacher narratives reveal say that there is reason to suspect that the curriculum is not implemented

properly. This claim is based on three concerns relating to general approach to music, research review which states that music education is unsatisfactory and that the policy position on music education is not clear. Their research, might form a basis for this research in understanding why the weakness in implementing music education correctly.

The study by Delpont and Dhlomo leaves a gap in that the study focused on the practice of music education in the classroom, and more specifically, certain factors impeding the proper teaching of music in these settings. The study furthermore aimed to capture the experiences of the general teachers responsible for the teaching of music. The review of policy issues on music education, teacher preparatory at tertiary level and other important factors were not discussed creating a gap in understanding the problem at hand. This gives a need for this study regarding music education so that all apprehensions are identified and subsequently addressed.

Mumpuka (2009) observes that of the activity areas of music education at primary school, with the exception of singing, applied music and creative musical literacy are not taught in the classroom. He explains that the reasons for this might vary due to different opinions and experiences by teachers while others may be articulated as they may be common and applied to all teachers in primary schools. Since his research was limited to the secondary school level and leaves the question unanswered at primary school level, this prompted the researcher to undertake the research so that the actual picture of music education comes out and make further recommendations to ensure improvement in the teaching and learning of music in primary schools.

Mubita, Nyirenda, Nayame, Kakanda and Muyunda (2003) in *Emerging solutions for musical arts education in Africa* explained how music despite being articulated in the policy documents together with other components of arts education is not properly taught. The situation in Zambia concerning music education is that the subject is not being taught and in situations where it is taught, the lesson ends in mere singing of familiar songs. Mubita, et al further explains how music in Zambia despite being included in primary school curriculum is only taught in a few government primary schools if any.

Mubita, et al (2003) is somewhat supported by Ng'andu, (1999) who gives a sentiment that music education in educational institutions in Zambia does not reach the learner and

consequently the community at large. Ng'andu in his study looked at alien music which was not African but used in schools implying that it was difficult for this music to be experienced and understood by learners and the community as it was not in line with African way of life which is lived and experienced. If music education does not reach the learner and community then the first angle to look at is the teacher who in almost all reviewed literature does not seem to be fully considered as a major player in ensuring that music is implemented properly. This is due to the fact that, if the teacher does not come into contact with music, it will then be difficult to reach learners and the community.

The literature review above provides us with vital information that firstly music is recognized as an important subject and is included in the primary school curriculum and secondly, the implementation of music education is not satisfactory. This is supported with the indication by the submission to the National Review of School Music Education by Australian Council of School Organisations.

The Australian Council of School Organisations (2005) which stated that music education in Australia is regrettably generally seen as extremely low in contrast with its real importance. In another review, the ACSSO found that music teachers were often unsupported, disengaged and often marginalised by the other teachers. This picture is as a result of people not appreciating music despite wanting the subject to continue being part of the primary curriculum.

In addition to ACSSO discussions, Hardcastle (DEST, 2005) also commented that in general terms there was a lack of consistent quality in music education and a lack of consistency in the provision of music education. Hardcastle explained that for some students, there was no formal music education provided; for others, music education was fragmentary, delivered non-continuously and lacking the sequential development that is so critical for a solid grounding in music. It was sometimes taught by teachers who were ill-prepared to do so. This scenario seems to be a global common feature in primary education.

In conclusion of the review on the state of music education in primary schools, Bobbett (1990), said that most public school music programmes have not changed since their inception at the turn of the last century. "...the educational climate is not conducive to their continuance as historically conceived and the social needs and habits of people require a completely different

kind of programme. However, the gap still remains because most researches done in Zambia did not cover the areas of factors contributing to non-teaching of music in primary schools. The findings in secondary schools cannot be generalised to primary schools as they are two different institutions of different environment.

## **2.2 Subject Competence**

Wiggins, and Wiggins, (2008) raised concern among the university music education instructors about the confidence issue among general teachers in United States. Although in their research they addressed teachers' confidence there was not much emphasis on the competence level of the subject matter which is an important aspect in supporting teachers' confidence. According to the discussions with teachers, Wiggins stated that in one school, where the principal was the music specialist, the principal told them that all of his teachers teach music to their students at least two times a week. But as soon as he left the staff room, the teachers told the researchers that it was not really true because they did the best they could, which they said was not much. This implies that much should have been done in interviewing teachers by finding out teachers' music abilities and skills which are needed to teach music at primary school. In this regard, teachers' music skills and abilities have not been adequately tackled because this is another area which need to be addressed if the confidence among teachers is to be fully understood.

In Zambia, music is taught by general teachers who were trained during their pre-service teachers' course. However, a gap remains in that there has been very little research if any which has addressed the general teachers' skills and competence at primary school level with the exception of the research done by Mumpuka (2009) which was limited to the secondary school level. In line with Masaiti, and Manchishi (2011), the initial teacher education should strive to equip trainee-teachers with knowledge attitudes, behaviours and skills they will require to perform effectively in the classrooms, schools and communities. In Zambia, it is not clear if all teachers at the primary school level have quality assurance in their qualification and if they have relevant knowledge, skills and attitudes to teach music effectively. Masaiti and Manchishi (2011) emphasise the need for teachers to be fully equipped with needed skills if they are to perform effectively. This research wished to establish the quality competence teachers have in teaching music if the state of music education is to improve in Zambian schools.

Wiggins, and Wiggins, (2008) stated that many schools worldwide rely exclusively on general teachers for music instruction at the primary school level yet little is known about these teachers, their preparation for the task, and what they actually do in the classroom when teaching music. This clearly indicates that as much as research in the field of music has been done, there has been little attention paid to knowledge levels of music teachers in primary schools required to teach music. Even in Zambia, it is not known about how competent and skilled the teachers in primary schools are.

Although Wiggins, and Wiggins (2008) emphasise competence of general teachers, a study by Herbst et al. (2005), show that a strong musical culture in the community does not necessarily result in generalist teachers having the competence to teach music. To Herbst and his colleagues, there are many factors which may affect teachers' performance in music education. Herbst et al state that if there is a cultural mismatch between school music and community music or between the musical preparations of the teacher and the music of the community, efforts to take advantage of a generalist teacher's musical background may come to naught. This is justified by the report on survey responses from 233 teachers in the Cape peninsula of South Africa, it was found that although just over 50% had studied piano and some others also played the guitar or the recorder, these teachers had relatively small amounts of musical instruction in their primary, secondary, and tertiary school education. They had even less preparation in the indigenous music of Sub-Saharan Africa and were unable to either play or successfully teach their students to play African instruments—something emphasised in their national curriculum. Even when the majority of prospective teachers had a background that includes some music instruction, it does not necessarily produce the competence that gives a generalist teacher the confidence to teach music; it does not substitute for professional preparation. In addition to this, Russel-Bowie (1996) takes exception to referring to pre-service primary teachers as nonmusicians when we do not refer to them as non-scientists or non-mathematicians.

From the above argument, we can deduce that non-teaching of music in primary school is not as a result of competence only but that there are other factors like teacher preparation which other researchers like Masaiti, and Manchishi (2011) had emphasised and what the government's emphasis on the core subjects on the curriculum should be. It is important that this research be

done in Zambia in order to have an informed position on factors contributing to the teaching of music in primary schools.

Taylor (1988) emphasises the importance of appropriate skills, knowledge and attitudes required for curriculum implementation. If these are absent on the part of the implementers, there is reason to assume that the implementation process will be hampered. According to Taylor (1988), there are many factors affecting the teaching of any subject, music inclusive because they end into frustrations of these teachers about their ineptness and inability to implement the curriculum which subsequently lead to avoidance and resentment of the subject. This will inevitably result in poor teaching. Their antipathy may even be transferred to the learners, leading to a vicious cycle of decline in this subject area. Taylor was concerned with teachers' attitude towards the teaching of any subject and in this case music because teachers' attitude plays an important role in implementing any curriculum. It is for this reason that this research was undertaken to find out the teachers' attitude as this has not been considered much by most researchers.

According to Delpont and Dhlomo (2010) the competence and knowledge level by teachers is not taken as a factor but that the true potential of music education, cannot be fully realised unless music education becomes the teaching responsibility of teachers who have specialised training in music education to teach at primary schools. This is because non-specialist teachers will always be restricted and crippled by their inadequate competences, mainly due to lack of proper training.

The parliament paper by Education and Training Committee (2013) in an Inquiry into the extent, benefits and potential of music education in Victorian schools, the committee considers the question of who should be responsible for teaching music within primary schools. Their study is related to Taylor because they consider the role for both specialist music teachers and primary classroom teachers to deliver music education. The Committee supports the use of specialist music teachers in schools but believes that it should be a matter for individual schools to decide whether they employ a music specialist or a general teacher. The Committee found that many primary classroom teachers lack the skills and confidence to deliver quality music education because they have had limited opportunity to study music in their initial teacher training.

Of the related literature available, most researchers addressed the competence of teachers but they did not review the skills teachers had in order to analyse their competence because

competence can only be assessed if skills and abilities in music of general teachers involved is known.

Kahindi (2003) stated: 'Music teachers at any level are like ships, they are drawn along'. According to her, the main problem lies in teacher training: Agnes argues that not only are music curricula Western oriented, but teacher-training institutions lack staff qualified to teach performance on African music instruments. A speaker from Kenya added that, generalist primary pre-service teachers in Australia enter their teacher education courses with a variety of backgrounds and attitudes to the different subjects in which they enroll.

The Senate Enquiry into Arts Education (Senate Environment, Recreation, Communication and the Arts Reference Committee [SECARC], 1995) found that in relation to the arts (music, drama, dance and visual arts) students often entered teacher education courses with very little formal background and low confidence levels. In their primary school experiences, they had little satisfactory arts education as their teachers were generally ill-equipped by their own pre-service training to provide them with developmental and quality arts experiences. This perhaps can be an eye opener to the case of Zambia as a study was made on music background of the general teachers.

Fromyhr (1995) reviewed the background of formal music education experiences, either from school or from out of-school activities and indicated a questionable state. Although their researches have been conducted in other countries on teacher prior music experience, competence and confidence, in Zambia, this has not been researched and if so, the topic has not been comprehensively researched as there no documentation to review this at primary school level.

In relation to visual arts education there are similar findings. Welch (1995) investigated the personal visual arts experiences of pre-service primary teachers during their teacher education course. His findings indicate that these experiences are instrumental in developing their confidence in teaching this subject.

The SERCARC, (1995) notes throughout the report the attitude of pre-service primary teachers who enter universities with prior arts experiences and built up over a lifetime. In schools, support

and services for Visual Arts in education have been cut back and the number of primary visual arts specialists' has decreased significantly.

The recent Australian National Review into Visual Education (2008) confirms these findings, and indicated that pre-service teachers receive minimal input into visual arts in education. Similar results are reported in the National Review of School Music Education, in relation to the confidence and background of generalist teachers required to teach music (2005). These reports align with the findings of the report of the Senate Enquiry into Arts Education (SECARC, 1995), by commenting that: generalist primary classroom teachers with poor arts experience tend to result in strong impulse to marginalise the arts in their teaching.

All reviews in Australia (national and state) in the last two decades have reinforced the same conclusions – that music education in Australian schools is vital, is significantly under-funded and under-resourced, and that remedies to reverse the decline of music education provision situation should be implemented as a priority. There is current inequity with music education provision in the school system with less than 23% of Government schools having music education against 88% in the independent sector.

Although in most researches much has been emphasised on Pre-service teachers 'confidence, competence and attitude, there is need to recognise that there are other factors which may lead to unhealthy status of music. Limitation to not considering all the factors which may contribute to the poor state of music education by most researchers leaves a gap because other factors were not considered. A clear confirmation is an argument by Yeung, Russell-Bowie and Lau (2001) who studied the multi-dimensional nature of self-concept in the creative arts and found that self-concept within the arts was domain specific and also skill-specific. This was consistent with earlier research by Marsh, Johnson and Perry (1997) as it indicated clearly that if students were confident and had a good background in one art form, there was minimal relationship with their confidence and background in other art forms. This means that however, having a strong background and confidence in one art form does not necessarily lead to being able to teach another art form confidently and effectively.

Bowie and Dowson, (2005) addresses the effectiveness of general teachers in primary schools because an issue is often raised among creative arts education professionals and researchers at an

international level whether generalist primary teachers are capable of realising the learning potential of the creative arts in schools.

Welch (1995), stated that some studies have shown that the way teachers perceive themselves in regard to their own artistic abilities connects directly to the level of effectiveness they demonstrate as arts teachers. Within a study conducted by Housego (cited in Welch, 1995) it was asserted that there are two significant, yet corresponding, factors attributed to a teacher's self-perception. These include teaching self-efficacy (or the individual's sense of whether they have the skills and abilities to assist student learning), and one's beliefs about one's own preparedness to teach.

In almost all researches conducted in relation to the status of music education in primary schools, the reasons are attributed to the preparedness of generalist primary teachers to teach the creative arts. These attributes made cannot be applied to music education in other countries and it is imperative that a similar study is carried out in Zambia in order to have a well informed picture about the status music education in Zambia.

### **2.3 Challenges in Music Education**

Music is a highly specialised art form which calls for implementers to have a comprehensive understanding of the subject matter and how it ought to be taught. Since in primary schools music is taught by general teachers, it is of great importance that the research addresses the issue of challenges faced by general teachers and their perception about music known. It is for this reason that literature related to challenges in music education be reviewed so that the effectiveness of music education can be correctly understood and weighed as to whether music is perceived to be an important subject or not in the life of learners.

Wiggins, and Wiggins, (2008) discussed the need for specialists to teach music. According to the study, if music remains in the curriculum and is taught by specialists, there will be challenges in certain localities like remote areas; because music will continue to be taught by general teachers rather than music specialists due to low staffing levels in rural areas. There is need in this case to know whether these general teachers are up to the task. Wiggins, and Wiggins,' work is important because the place of music instruction in primary schools often reflects its

marginalised status in the broader frame of educational policy and the teaching done by generalists may contribute to music remaining “on the fringe”. Wiggins, and Wiggins, looked at general teaching as a challenge to music education but the question here is that; are these general teachers in primary schools not taught music at teacher education level? According to Wiggins, as long as general teachers remain to teach music, their perception on music education and its effectiveness will remain questionable because music is an art which need to be taught by a teacher who appreciates the importance of the arts to a human being and in this case a learner.

In Zambia, all student teachers take music as a compulsory subject and they learn music throughout their training just like other subjects. However, a gap still remains because the challenges in music education cannot be generalised based on the factor of general teachers because they are all trained and primary education does not require specialisation. Since teachers’ perceptions were not considered it is then important that this study takes keen interest on the perception of music education by teachers so that the challenges teachers face are comprehensively collected.

Vermeulen (2009), in implementing music in an Integrated Arts Curriculum for South African primary schools discussed an integrated arts curriculum in South African education system, as one of the challenges in implementing music in primary schools. Vermuelen’s research can be of much use in relating to the current status of music education in Zambia. Vermuelen’s analysis on the nature the curriculum a country as an important aspect in implementation process has some truth because the nature of the curriculum a country has usually affects the implementation process either positively or negatively. As the case with South Africa, Zambia has also an integrated curriculum of Creative and Technology studies in which there are five subjects (Technology studies, Expressive Arts: Music, Art, and Design and Physical education, and Home Economics) which are fused into one subject area. The use of an integrated curriculum has some suspicion in the sense that we do not really know if general teachers are able to teach all the subjects or will prefer to teach subjects which are perceived to be easier than others. According to Vermuelen, music usually suffers at the hand of an integrated curriculum while other subjects are attended without any negative attitude as compared to music. The situation in South Africa does not differ from Zambia because the integration of Music with Physical Education, Home

Economics, Design and Technology and Fine Arts resulting in Music being ignored by teachers and priority given to other subjects under CTS.

According to Bamford (2006) challenges in music education as indicated do not relate to the nature of a curriculum but linked to availability and sufficient funds for music education as a whole. The research further stated that in most developed countries besides Australia, Ireland and the USA, in practice, the arts are rarely part of the core curriculum in schools and as a result, visual arts is one of the first subjects to be excluded from the curriculum when funds are slashed and the number of hours at the teacher education level has also been reduced significantly. It was found that it was a global phenomenon in relation to the arts. In an overview of economically developing countries, including Namibia and South Africa, if there is any subject tempered with when challenges of time and funds arises is music. This gives an insight into the perception that administrators have towards the subject and this gives the need to undertake this study in order to establish how music is perceived by both teachers and administrators.

According to the reviewed literature, the major key factors to the challenges in teaching music include, teachers' beliefs, desires and aspirations about what is important in music education in determining how the aims of a music curriculum are incorporated into the teaching.

From the reviewed literature so far on the challenges of music education, there seems to be a gap on the part of how music education is perceived by most stakeholders in the MESVTEE which is an important aspect in determining the reasons for not teaching music in primary schools.

Herbst (2003) in his presentation on Musical arts education in Africa looks at teaching music in classrooms as a superficial way of handling a field as complex and lively as the musical arts. Herbst considers that structuring the musical arts as part of a school curriculum ultimately kills the arts' relevance to society and fails to do justice to the musical arts' intrinsic aesthetic qualities. According Herbst, challenges in music education in most African schools are somehow as a result of music curriculum not being related to being African and if teachers are able to derive the relevance of alien music to the learners and the community.

Onyeji (2003), took the issue further by questioning as to how many teachers are too lazy to learn about their own traditional instruments, how many are interested in African music and how

many are still active in performing African music. Onyeji (2003) looks at teachers to setting a good example in order for learners to be interested in learning music. We do not know if this is the case with Zambia

The above implies that music education needs to be meaningful to both learners and teachers by ensuring that music depicts the philosophy which reflects indigenous context. In this case, reference is made to having music education which is based on African philosophy narrowed to one's country philosophy of music education. However, the worrying part comes in as one tries to understand if teachers in Africa particularly in Zambian primary schools understand the Zambian philosophy of music education which is not even documented. According to the philosophy of music education in Zambia as derived from the findings of the mini-research conducted in 2014 during the first part of masters' degree at the University of Zambia, music education should go beyond the classroom and that even in communities there should be music groups for promoting music making.

The respondents emphasised that music education should be acculturated to promote cultural elements. It also came out that music composition should be promoted straight from primary school in order to train those who may wish to be musicians so that they become professional musicians and that this could be achieved if music educators simplify music so that it becomes meaningful to the learners which learners can enjoy and appreciate if it has to contribute to the wellbeing of learners and the community. Another important aspect which came out from this research was that music by its nature is practical, theory should only be there to inform practice and this implies that music should be more practical. From this we may conclude that music is perceived as an important tool which should be integrated with development as it serves as a platform for development which can be used by the MESVTEE to come up with music curriculum which should be more of the Zambian context.

Another informant stated that if music is localised, it should be ensured that much content is owned and not alien and that this can be achieved by having music educators who are specialised to music at primary school level so that teachers who understand music more and have interest can handle it if music education is to be effective.

The observation by Herbst on African music to form school curriculum is an important factor which addresses the issue of teachers' perception of music by considering if the teachers are actively involved in any individualised music making which is an underlying factor to teachers' interest in teaching music.

In contrast to music not being much alien oriented, other respondents during the min research hailed the global approach to music education as an important factor to music implementation because music should take a broader perspective in terms of instruments and language which should cut across the world. Music education should go in a direction where Zambian music can be appreciated across the country and the whole world. It is however important to realise if globalisation has not had impact on music education as it tries to overcome interest conflict because children have different interests in what type of music to learn. This gives a gap and need for research in understanding challenges teachers face and the perception that teachers and administrators have towards music education since because the reviewed discussions in personal communication are individualised and not class oriented because not all the people who were interviewed were teachers in primary schools.

In another research, Bishop (1985) discusses how Fafunwa perceives professionalism as one of the most important characteristics that should identify teachers particularly primary school teachers who are the subject of the discussion. This is an indication that there are a lot of factors affecting the quality of teaching in primary schools and in this case music and that these factors differ from one school to another and from one country to another.

Kwami (2003) nailed the problem down to not having 'our priorities right. According to Kwami, challenges vary because in some instances, teachers' priorities in teaching matter a lot. According to him, challenges in music education will continue if the importance of music education is not placed well in schools and the society. The perceptions that teachers and administrators have towards music matter a lot because they determine how they would prioritise their teaching.

All researches conducted on factors affecting the teaching of music indicate that people's views on music education across and within countries including Zambia are diverse as can be seen in the outcome of the studies. However, it is also important not to generalise or apply the given

reasons to primary schools because most of the challenges and problems were mostly based on research findings on the status of music education in secondary schools and not much in primary schools. This might be very different from the case of music education in primary schools where the situation is different from that of secondary schools because of being found in two different learning environments.

The reports of research findings in *Emerging Solutions for Musical Arts in Africa* (2003), seemed to be pointing to the same factors. For instance, Michael Nixon (2003) in *Technology and the musical arts in Africa*, discusses the influence of technology on music education as one of the contributing factors on the current status of music education. Nixon (2003) states that technology has contributed to teachers by being constantly on the lookout for ready-made course materials instead of them being creative and innovative in developing their own materials.

Klopper during the Kenya conference in July 2003 presented documented problems related to musical arts education and these included curriculum issues, changes and policy, lack of facilities and resources, skills, training and methodology in schools and teacher training institutions and societal role of the 'Arts. These challenges as presented were findings from South Africa and might be different in Zambia.

## **2.4 Summary**

From the reviewed literature, it is clear that a research in primary schools is needed since most of the researches were secondary school oriented for example, in Zambia, Mubita et al (2003) and Mumpuka (2009) with an exception of Ng'andu, (2009) whose research focused on reassessing music education in Zambia and in another research he studied the use of storytelling to teach music in primary schools. Hence the importance of this research in order to establish the reasons as to why music was not taught in the primary schools of Zambia and suggest ways in which music education can be improved.

The reviewed literature gives evidence that music education at primary school level is not taught and in few cases where it is taught, the teaching is unsatisfactory and the cause of poor implementation is not fully understood. According to the research findings reviewed in this study, the researcher realised that each research was biased towards each researcher's area of

interest as reasons for the non-teaching of music education in different countries. It is for this reason that a study was undertaken in Zambia to consider factors contributing to the non-teaching of music in most primary schools in Zambia.

## **CHAPTER THREE**

### **METHODOLOGY**

#### **3.1 Overview**

This chapter describes the research design that was employed, target population, sample size, sampling procedure, research instruments, data collection procedure, data analysis and ethical issues which were considered.

#### **3.2 Research Design**

A research design is a detailed outline of an investigation. The research design can also be said to be the set of logical steps taken by a researcher to answer the research question. It is said to be a plan for the study and determines the methods used by the researcher to obtain subjects, collect data, analyse the data and interpret the results. McCaig (2010), defined a research design as an overarching strategy for unearthing useful answers to research problems. The descriptive design was used when conducting this research.

Descriptive research comprises surveys and fact-finding enquiries of different types, of which the main objective of descriptive research is describing the state of affairs as it prevails at the time of study. Descriptive survey research design use questionnaires, interviews with the aid of study guide or interview schedule and observation, participatory or non- participatory. Descriptive survey research gives meaning to the quality and standing of facts that are on-going and in this study descriptive survey design was used to collect information by interviewing and administering questionnaires to the respondents. The design was used to collect information about the respondents' opinions so that qualitative data with emphasis on participants lived experience were collected in order to locate the meaning of the topic at hand.

#### **3.3 Target Population**

Target population is formed by what a researcher is studying and in this case it is the teachers and administrators. A research population is generally a large collection of individuals or objects that are the main focus of scientific inquiry. However, due to large sizes of population, researchers often cannot test every individual in the population because it is too expensive and time consuming.

The population for this study comprised teachers and administrators in primary schools in Chongwe district of Lusaka Province in Zambia.

### 3.4 Sample Size

From the target population, the sample is drawn which displays the same characteristics as that of a target population. A sample is a smaller group of a target population that is selected for inclusion in a study.

The sample was drawn from the following schools: Chongwe Primary School, Bimbe Primary School, Chalimbana Primary School and Kabeleka Primary School (in Chongwe District). A total number of 52 teachers and administrators was used as participants with thirteen participants drawn from each school. The thirteen respondents from each school comprised one administrator and twelve class or senior teachers.

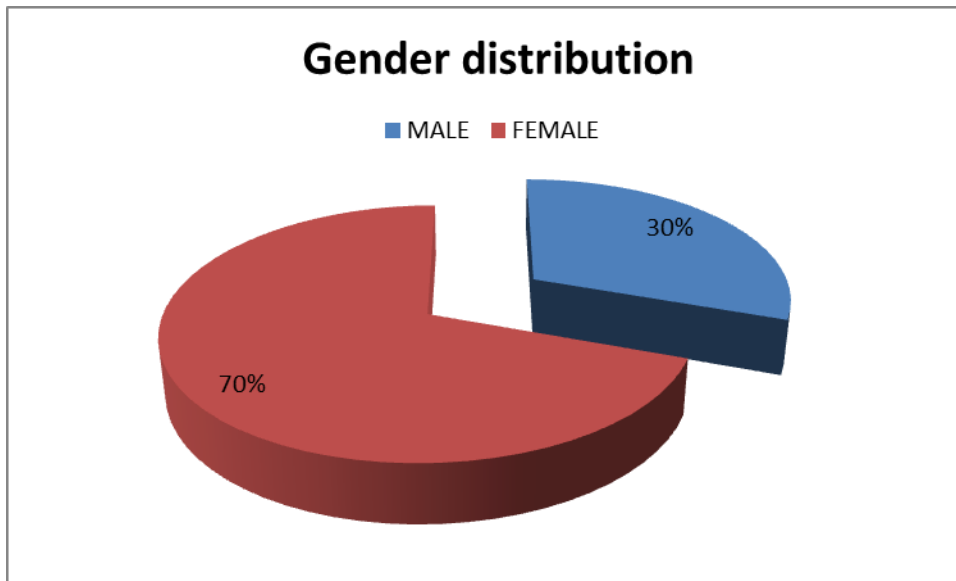
### Characteristics of Respondents

Table 1: Gender of respondents

	Frequency	Percent	Valid Percent
MALE	14	29.2	30.4
Valid FEMALE	32	66.7	69.6
Total	46	95.8	100.0
Missing System	2	4.2	
Total	48	100.0	

The table above showed the sex distribution of the respondents. There were more female teachers sampled than male teachers. There were 14 male participants and 32 female participants with 2 participants who did not indicate their sex. The pie chart below shows the pictorial distribution.

**Figure 1 Gender of respondents**



According to the figure above, 70% indicated female participants while 30% indicated male participants in the research.

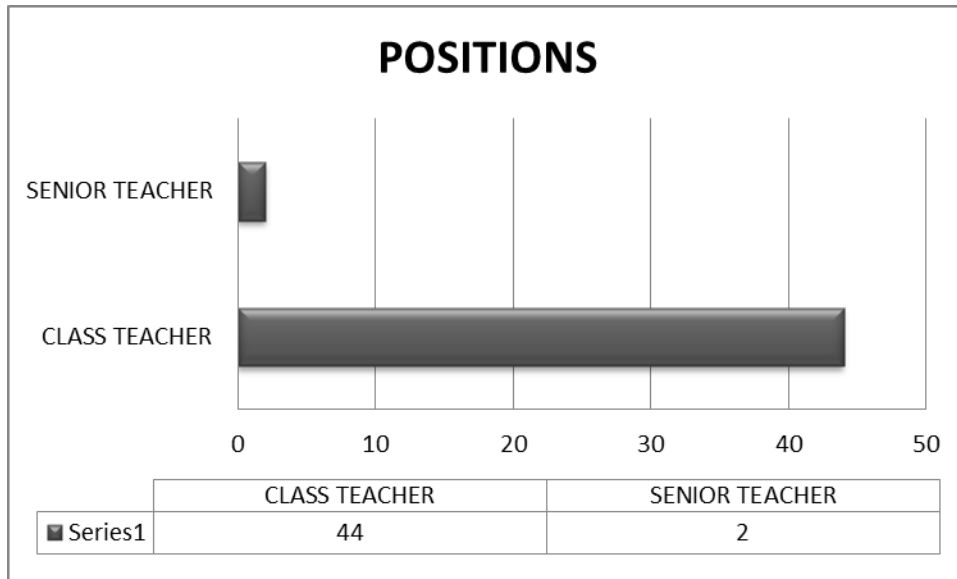
**Table 2: Years in Teaching Service**

**Descriptive Statistics**

	N	Minimum	Maximum	Mean	Std. Deviation
NUMBER OF YEARS IN SERVICE AS A TEACHER	48	1	21	8.21	3.758
Valid N (list wise)	48				

The table above showed that the expected number of years in service was 8 years. The lowest number of years in service observed was about one (1). The maximum number of years in service observed was 21 and most respondents who participated were more than five years in the teaching service.

**Figure 2 Position of Respondents**



The table above shows that more class teachers participated and only two senior teachers participated under class teacher's category. The other two respondents did not indicate their positions.

### **Administrators**

Out of the four administrators interviewed, two were head teachers while the other two were deputy head teachers. All the administrators interviewed were female with maximum number of 19 years and minimum number of 4 years in their current positions and the maximum number of years in the teaching service is 29 with 22 years recording the minimum.

### **3.5 Sampling Procedures techniques**

According to Bless and Achola, (1988), simple random sampling is used in order to provide each population element an equal probability of being included in the sample. In this study, simple random sampling was used when selecting teachers because it gave all teachers an equal chance to be picked as respondents. Purposeful sampling was also be used in selecting administrators because school administrators were reliable for the needed information.

### **3.6 Data collection instruments**

In this research, structured questionnaires and interviews were used for collecting data. Questionnaires were administered to teachers and administrators were interviewed. The questionnaire enables quantitative data to be collected in a standardized way so that the data were internally consistent and coherent for analysis. Questionnaires were used in order to ascertain confidentiality, minimize biasness by ensuring that the same questions were asked to all respondents without altering them.

In this research, the questionnaires were mixture of both quantitative and qualitative questions. The researcher decided to use mixed questions for clarification and justification purpose for certain given responses.

Witkin and Altschuld (1995), stated that the purpose of conducting interviews was to collect information from a single person through a systematic and structured format. Interviews were aimed at particularly getting the story behind a participant's experiences and aid the interviewer to pursue in-depth information around the topic. The Interviews allows respondents to become part of the team and be free to participate in the study.

### **3.7 Pilot Study**

The questionnaires were pilot tested in two primary schools (Kampeketete and Mpemba primary schools). Teachers were randomly drawn from the population considered in the study. The researcher personally administered the questionnaire to teachers and administrators. The participants were informed that the researcher was conducting a pilot test of the instruments and that all responses were going to be treated confidentially. The respondents were requested to provide a feedback to the researcher on any difficulty they had with items in the questionnaire. The pilot test among other things focused on finding out ambiguous or poorly worded items. After the pilot test, some amendments were made to the questionnaire items. Most quantitative questions were changed by bringing in follow up questions for clarification and justification purpose. Some questions were rephrased to make them clearer after observing that the respondents did not understand them. Questions that were soliciting similar responses were also detected and corrected accordingly. Pupils and teachers, who participated in the pilot study, were not included in the main study.

### **3.8 Data Collection Procedure**

The researcher got permission from District Education Board Secretary (DEBS) in Chongwe district where the research was conducted. After getting consent of respondents, the researcher distributed questionnaires to the respondents and enough time was given to them so that they could complete the questionnaires, after which the researcher collected the questionnaires. After collecting the questionnaires, the researcher interviewed administrators, the responses and discussions during interviews were recorded so that the flow of the discussions could not be disturbed and later the recorded discussions were transcribed and analysed.

### **3.9 Data Analysis**

McCaig (2010) stated that data analysis is a process that involves organising what you have seen, heard and read, so that you can make sense of what you have learnt. Thematic analysis was used to analyse qualitative data. Statistical Package for Social Sciences (SPSS) computer software was used to generate tables of frequencies and percentages which were used in describing distributions of the variables.

### **3.10 Ethical Considerations**

The study took into consideration ethical issues because ethical lapses in any research can significantly harm respondents, the researcher and the public. The information that was collected was kept strictly confidential. Consent was sought from all the respondents and their participation was voluntary. This consideration was to ensure that ethical issues protect the integrity of the people involved in the research, some of whom may not be able to represent themselves in the event of being misrepresented and also to protect the integrity of the researcher and ensure authentic results.

### **3.11 Summary**

This chapter presented the methodology used in this research in terms of research design, target population, sample size, sampling procedure, research instruments, data collection procedure, data analysis and ethical issues considered.

## CHAPTER FOUR PRESENTATION OF THE FINDINGS

### 4.1 Overview

Chapter three discussed the methods which were used in collecting the data. This chapter presents the findings of the study and they are presented according to the objectives of the study. The objectives of the study were to: establish the reasons why most teachers in primary schools did not teach music; determine skills and knowledge levels of teachers in music; assess teachers' and administrators' perception of music education and its effectiveness in primary schools of Chongwe district, Lusaka Province.

### 4.2 Attitudinal Questions

#### Definition of Music

The teachers and senior teachers were asked to explain the meaning of music in order to establish their background understanding of music. The respondents defined music in many ways however; the responses were grouped as follows:

**Expression:** some of the respondents defined music as an expression of one self. For example one respondent said;

*“It’s all about expressing the inner feeling.”*

Another respondent had the same idea of expression and said;

*“teaching music is all about singing only”.*

**General overview:** Other respondents had a general view about music. They thought music can be used as a cultural preservation activity. Some said that:

*“equipping learners with life skills and preservation of culture.”*

**Interaction:** Some other respondents expressed that music is all about interaction as shown in the following comments;

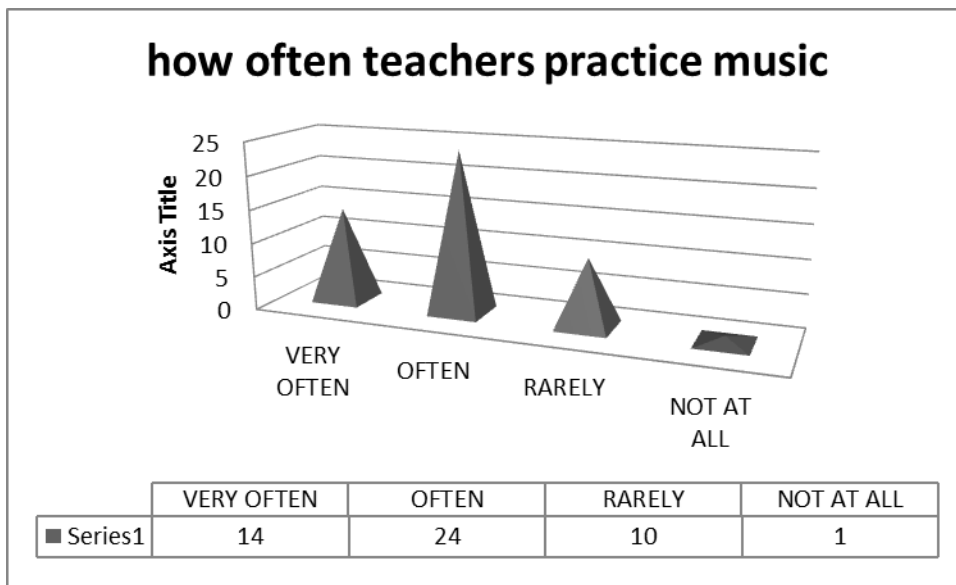
*“it is about helping people express their emotions, feelings and ideas either by vocal or instrumental.”*

*“sensitising people through music.”*

**How often teachers practise music**

Teachers and senior teachers were asked to tick whether they practiced music very often, often, rarely or not at all.

**Figure 3 Practice of music by teachers**



According to the responses, 14 (29% )of teachers and senior teachers practise music very often, 24 (50%) of teachers and senior teachers often practise music, 10 (20.5 %) of teachers and senior teachers rarely practise music and 1 (0.5%) of teachers and senior teachers do not at all practise music.

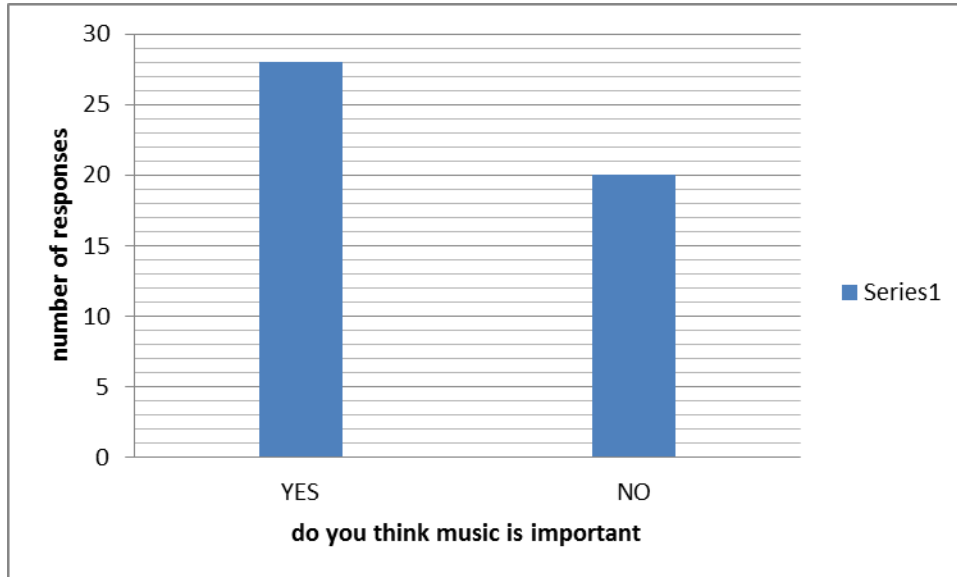
**The importance of music education in the school lives of pupils in primary school.**

**Table 3: Perception of the importance of music**

	Frequency	Percent	Valid Percent
VERY IMPORTANT	47	94.0	94.0
NOT AT ALL IMPPORTANT	3	6.0	6.0
Total	50	100.0	100.0

The table above shows that 94% of the teachers feel that music is important in pupils' lives, while the 6% believe that music is not important. The 6% who feel music is not important perhaps do not teach and rarely practise music at individual level.

**Figure 4: The importance of music education.**



The above figure still confirms that 28 (94%) stated that music is important in children's lives while 20 (6%) stated music was not important in children's lives.

**Table 4 The importance of music education and pre-service training in music**

IMPORTANCE OF MUSIC IN LIVES OF PUPILS	HAVE YOU DONE ANY PRE-SERVICE TRAINING IN MUSIC		Total
	YES	NO	
IMPORTANT	28	16	44
NOT AT ALL IMPORTANT	3	0	3
Total	31	16	47

Table 4

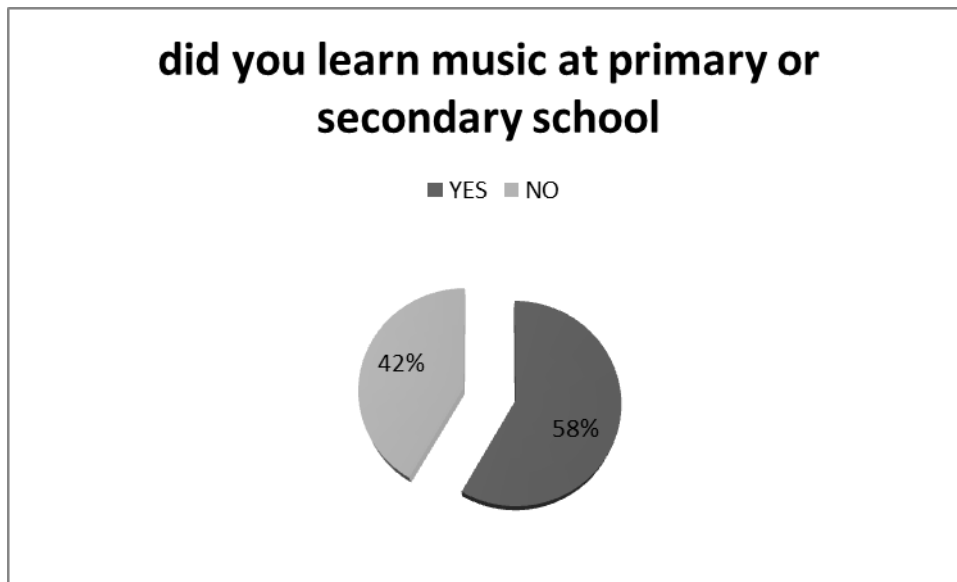
In the cross tabulations above we can see that 28 of the 44 who feel that music is important in the lives of children have done special training in music while the remaining 16 who hold the same assertion have not done any pre service training in music.

**Music background**

The question on musical background was tackled. The teachers and senior teachers were asked to tick either yes or no if they learnt music while at primary or secondary schools. Below is a table and a pie chart that shows percentages of responses.

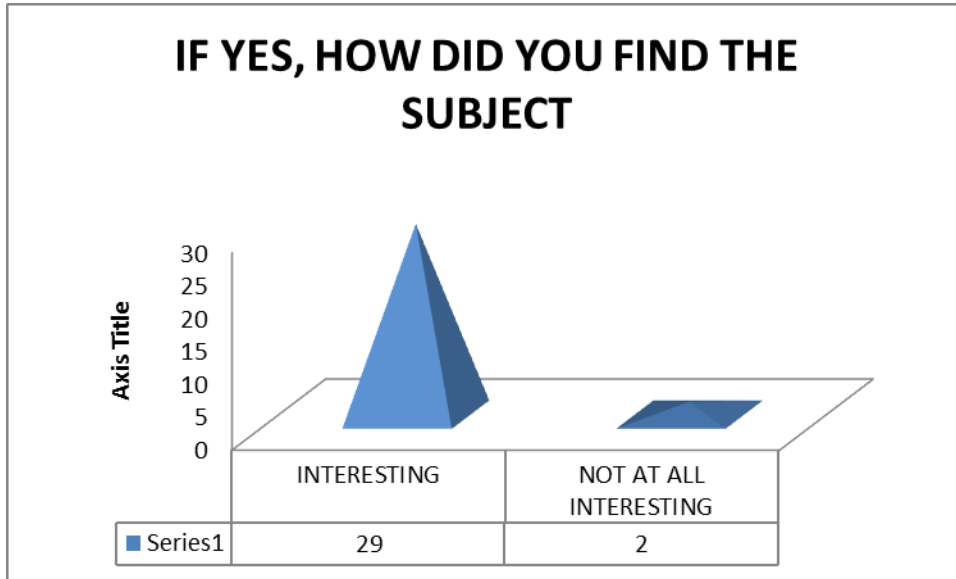
Figure 4.3 shows percentages of those who learnt and those who never learnt music at both primary and secondary school.

**Figure 5: Music background**



The table shows that 20 (42%) of the respondents did not learn music while 28 (58%) learnt music at either primary or secondary school.

**Figure 6: The rating of music education**



**Figure 6**

From the pyramid above, it was observed that 29 teachers representing 60% found music to be interesting, 2 teachers representing 4% found music not to be interesting while 18 teachers not indicated representing 38% are those who never learnt music either at primary or secondary school.

**Subjects which are taught more than the others:** respondents were asked to tick which subjects they taught more than others.

**Table 5: Subjects taught more than others**

<b>subject taught Often</b>	<b>Yes (%)</b>	<b>No (%)</b>
English	78	14
Mathematics	58	32
Music	26	66
Social Studies	48	42
Integrated Science	44	42

Table 5

From the above table, we can see that English indicated 78%, Mathematics 58%, Social studies 48%, Integrated Science 44% with music indicating the least 26% the percentage of teachers who agreed that they teach these subjects. Music indicated highest percentage (66%) while English indicated 14%, Mathematics 32%, Social Studies 42% and Integrated Science 42% disagreeing of the subjects being taught very often. In this case we see that music had least percentage of being taught.

### **4.3 Teacher preparation and professional development**

Furthermore an inquiry was done to find out whether the teachers received any pre-service training in music.

#### **Pre-service training in music**

Teachers and senior teachers were asked to state whether they had learnt music at pre-service teacher training level or not as indicated below.

**Table 6: Pre-service training in music**

		Frequency	Percent	Valid Percent
	YES	31	62.0	63.3
Valid	NO	18	36.0	36.7
	Total	49	98.0	100.0
Missing	System	1	2.0	
Total		50	100.0	

Table 6

According to the above table, of the 50 respondents 31(63%) said that they had done pre-service training in music while 18(36.7%) said they did not do any pre-service training in music.

**Time which was spent on preparing student teachers to teach music in primary school**

Teachers and senior teachers were asked to indicate whether the time spent on preparing them to go and teach music was adequate.

**Figure 7: Preparation of teachers to teach music**

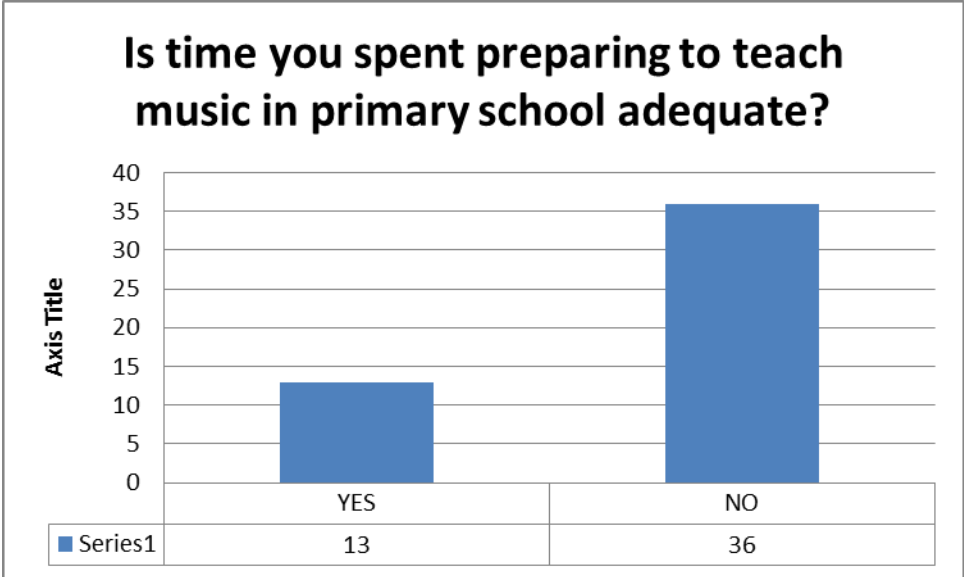


Figure 7

The above bar graph showed that 13 (27%) agreed there was adequate time to prepare them for teaching music, while the remaining 35 (73%) disagreed to the assertion that time spent on preparing them to teach music was adequate.

**Music components to be highly emphasised during professional development in music education**

**Table 7: Music Components to be emphasised during CPD**

	Frequency	Percent	Valid Percent
METHODOLOGY	23	46.0	52.3
SUBJECT MATTER	11	22.0	25.0
PERFORMANCE	10	20.0	22.7
Total	44	88.0	100.0
Missing System	6	12.0	
Total	50	100.0	

Table 7

In the above table, we can see that 46% suggested that music methodology should be highly emphasised, while subject matter and performance had 22% and 20% respectively.

**Continuing Professional Development in schools**

The respondents were asked to state whether there was Continuing Professional Development (CPD) in their schools.

**Figure 8: Continuing Professional Development in schools**

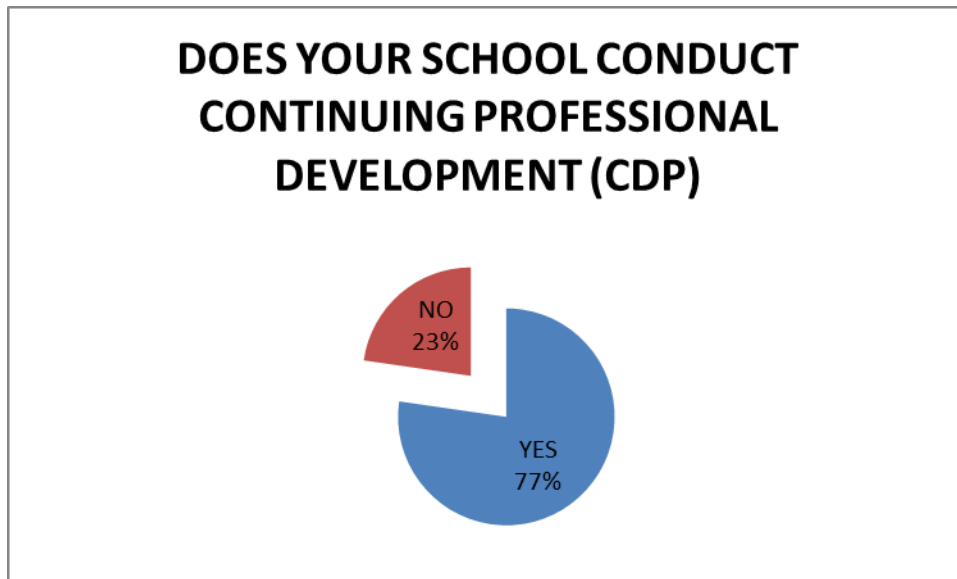


Figure8

In the pie-chart above 37 (77%) indicates that CPD is conducted in their schools while 11 (23%) indicates that CPD is not conducted in their schools.

**Consideration of music during CPD in schools:**

Respondents were asked to state how often music was considered during CPD and the responses were as indicated below.

**Figure 9: Consideration of music during CPD**

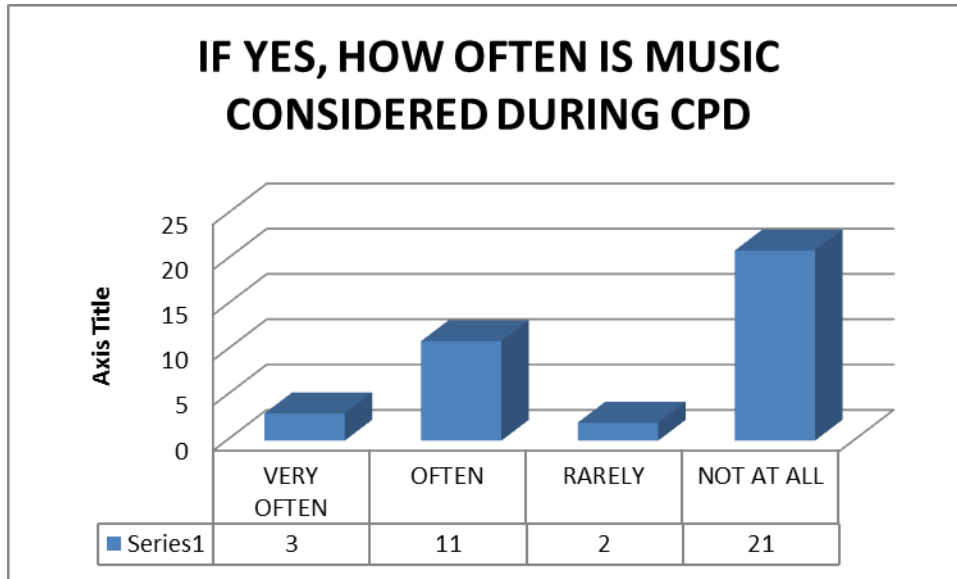


Figure 9

From the figure above, we notice that 3 (6%) indicated that music was considered very often, 11 (23%) indicated that music was often considered, (2) 4% indicated that music was rarely considered and a large percentage of 44% indicated that in most cases music was not considered during CPD. 23% did not attempt the question.

#### **4.4 Resources and Material**

This part of the questionnaire was trying to find out the availability of learning and teaching materials for music in their schools.

**Available teaching and learning materials** :the respondents were asked to describe the teaching and learning materials for music in their schools.

According to their response, the only available materials are the gold medal text book, and CTS text book which they said did not have sufficient information to guide them in planning for teaching and learning. Some respondents said apart from these text books it was only the drums which could be found in their schools used during sports and National Schools' Arts Association festivals (NASAAZ).

**Useful teaching and learning materials:** of the above available teaching and learning materials in schools, respondents were asked to state which ones were more useful to teaching music in primary schools and they were expected to explain briefly why those chosen were thought to be useful.

Respondents said that all materials listed were not useful and the following were some of the reasons to this statement;

“does not clearly explain the content”

“drums only used during sports”

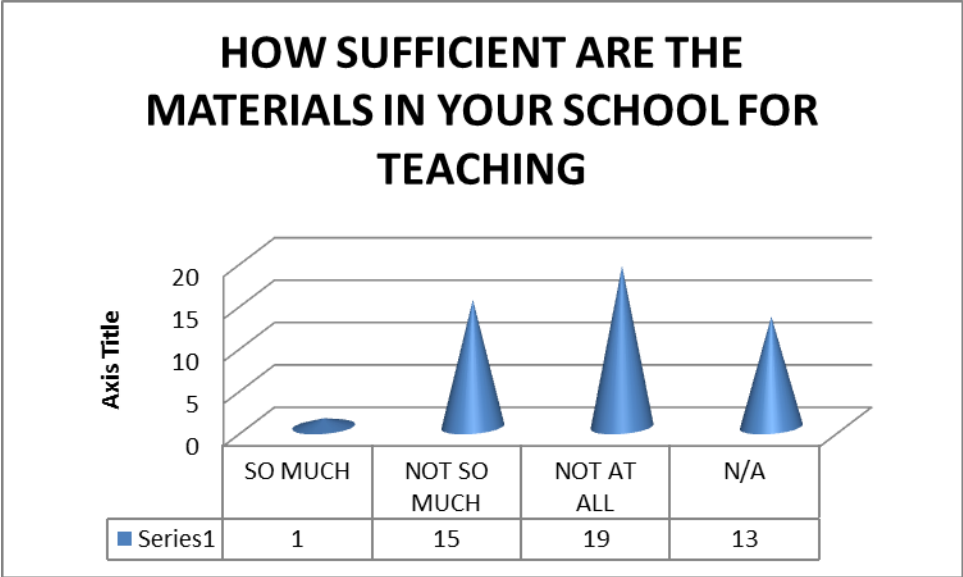
“there is no teachers' reference book”

**Reference books:** respondents were asked to state music reference books at their school they found to be most useful in preparing to teach music.

Out of 48 respondents, only 20 responded and they clearly stated that the available “Gold Medal” and the “CTS” did not provide the information expected in preparing to teach music especially the methodology apart.

**Sufficiency of teaching materials:** teachers were asked as to how sufficient the teaching materials were in schools. The table below shows their responses:

**Figure 10: Sufficiency of teaching materials**



From the cone chart above we can observe that 1 (2%) indicated materials were sufficient while 15 (31%) indicated there were not so much materials in schools and 32 (67%) indicated that materials were not at all important and in some cases not they were not available.

**Musical instruments:** respondents were asked to state musical instruments which were available in their schools.

**Table 8: Musical instruments**

	Frequency	Percent	Valid Percent
No response	6	12.5	12.5
Drums	25	52.1	52.1
Guitar, model charts	2	2.1	2.1
Valid Rattle	2	4.2	4.2
None	13	27.1	27.1
Radio	2	2.1	2.1
Total	50	100.0	100.0

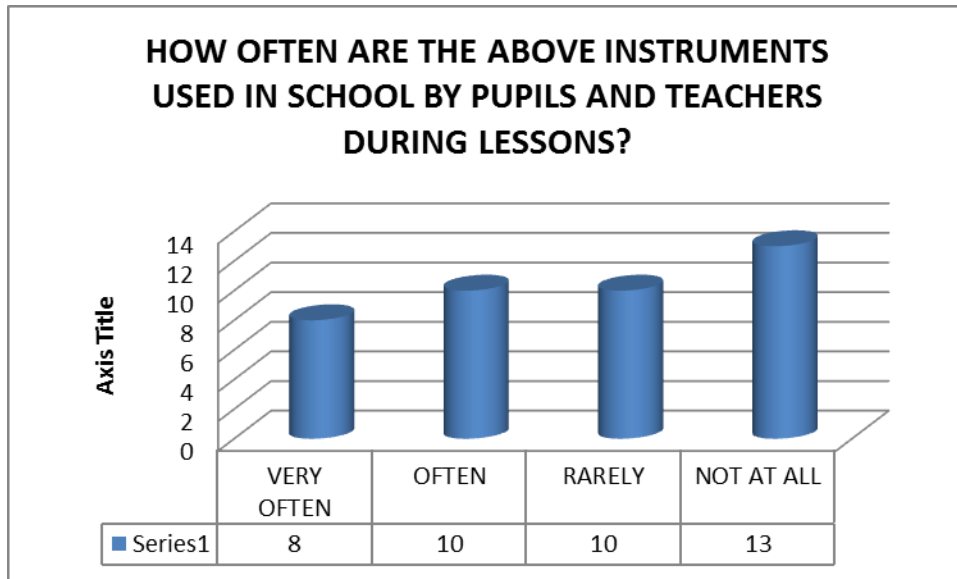
Table 8

From the above table we can see that 12.5% did not respond to the question of which could have been as result of the respondents' lack of willingness to tackle the questions.

The majority of (52%) the respondents had drums with only two participants who claimed that the school had guitars and model charts which were used for music practical 27.1% of the participants said that they did not have any musical instruments.

**How often the available musical instruments were used:** the respondents were asked to state how often the listed instruments were used in schools.

**Figure 11: Musical instruments often used**



**Figure 11**

According to the above figure, 8 (17%) indicated that instruments are used very often, 10 (21%) indicated that they are often used while another 10 (21%) indicated they are rarely used, 13 (27%) indicated that the instruments were not at all used and 14% did not respond to the question.

**Desired materials:** respondents were asked to suggest teaching and learning materials they would suggest to be sourced for in schools.

According to the responses, the following materials were suggested:

- i. Keyboard
- ii. Drums
- iii. Simplified text books
- iv. Teacher's reference books
- v. Guitars

vi. Charts

vii. Flip charts

#### 4.5 Subject knowledge and Teacher confidence

**Music Skills:** teachers were asked to tick musical skills they were good at. In the table below the responses to the questions explain what a teacher might be good at.

**Table9: Music Skills**

What are you good at?	yes	No
Singing	32	12
instrument playing	8	36
movement and dance	21	23
Composing	9	36

Table 9

Of the four optional choices which were given, it is noted that most teachers 32 (67%) were good at singing. On the other hand, it was noticed that most teachers 36 (75%) were not good both at instrument playing and composing whereas, respondents 21 (44%) indicated were good and 23 (48%) indicated they were not good at movement and dance.

**Teacher Confidence:** the respondents were asked how confident they were in teaching music in primary school. The figure below shows indications from respondents

**Figure 12: Teacher Confidence**

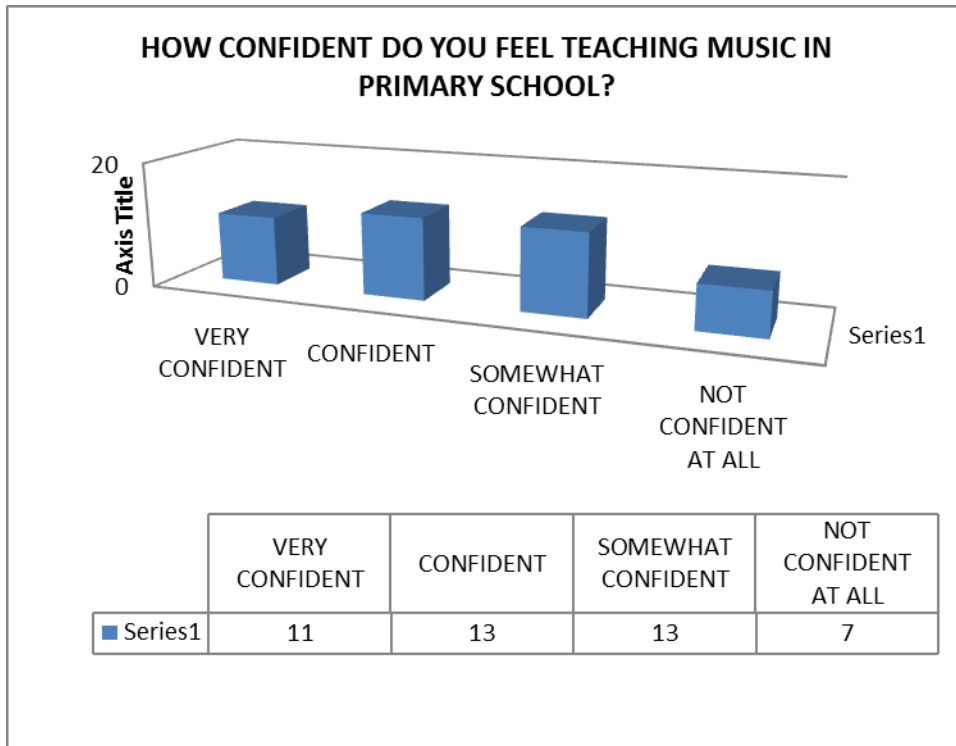


Figure 13

According to the figures shown by the chart, 11 (23%) indicated they were very confident while 13 (27%) indicated they were confident, 13 (27%) indicated they were not sure if they were confident and 7 (15%) indicated they were not at all confident. The other 4 (8%) did not respond to the question.

**Option to teach or not to teach:** respondents were asked to tick what they would prefer if asked to choose whether to or not to teach.

**Figure 13: Option to teach or not to teach music**

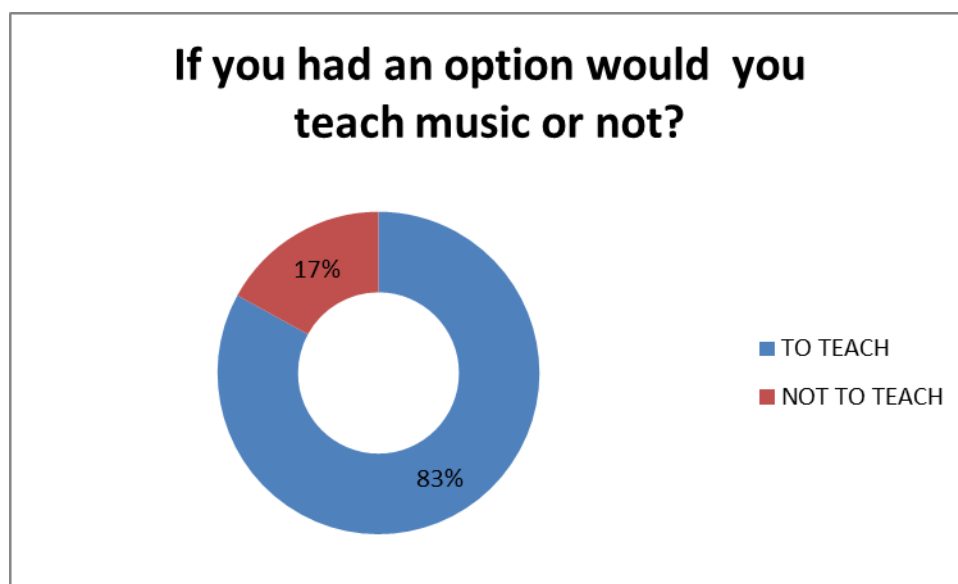


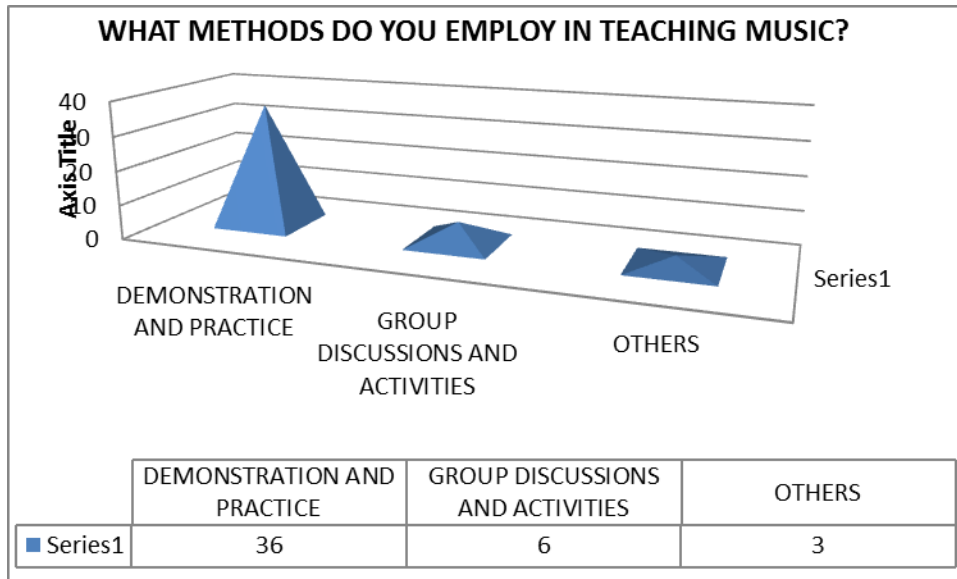
Figure 4.11

From the above doughnut presentation, we can observe that 40 (83%) chose that they would want to teach music while 8 (17%) declined to teach music.

**Reasons for choosing to teach or not to teach:** respondents were asked to explain why they would or not teach music however, no response was given to this question. This might be as a result of teachers' unwillingness to answer or teachers were not sure if they would really want to or not want to teach music.

**Methods employed:** respondents were asked to tick the methods they use to teach music in primary schools.

**Figure 14: Methods employed**



**Figure 15**

From the above chart we would say that 36 (75%) teachers employ the method of demonstration while 6 (13%) used group discussions and activities and 3 (6%) used other methods to teach music.

**Effective methods:** respondents were asked to state which methods listed were more effective in teaching music at primary school and they were asked to briefly explain why they thought so. Most of the participants thought that demonstration and practice were the most effective ways of teaching music. The following responses were given;

*“demonstration and practice because it will be easy for them (pupils) not to forget if they practice and demonstrate”* said a teacher from Chongwe primary.

*“demonstration and practice in these methods pupils are able to see what their music teachers is doing”* another teacher observed.

*“demonstration and practice because when you see you can’t forget”*

*“demonstration and practice, this will motivate and promote enjoyment”*

Two teachers thought that all methods of teaching were effective in teaching the pupils.

*“all are very effective in teaching music....”* said one of the teachers from Chongwe primary.

*“all the five because music is an art which is dynamic...”* said a teacher from Bimbe primary school.

Generally most teachers thought demonstration was the best way to teach music.

**Challenges faced:** respondents were asked to list as many challenges as possible which teachers faced in teaching music. The responses were grouped in the following categories;

### **Material**

Most of the respondents noted that lack of teaching materials in music had been a great hindrance to the teaching of music. Some respondents had to say this;

*“lack of music books and musical instruments”* said a teacher from Bimbe primary.

*“non availability of practice materials such as drums shakers...”* another from Chongwe stated

*“.....lack of music instrument.....”* a Chalimbana primary school teacher said.

*“.....no teaching and learning material....”* a teacher from Kabeleka stated.

### **Support**

Teachers pointed out that lack of support by school administrators, MESVTEE and the community at large proves to be challenge in music education. Below is what some had to say;

*“no full support from the administration, no teaching and learning materials”*

*“lack of support and motivation from the administration and the ministry”*

### **Subject knowledge**

The respondent stated that some of the challenges they faced were as a result of lack of subject matter. Respondents felt that they were not fully equipped with music content. For example some had to say:

*“it is difficult to coordinate the voices”* said one teacher.

*“lack of experience and enough materials”* Another teacher said.

*“lack of materials, text books, teachers are not interested in the subject are”* Another teacher said.

#### 4.6 Monitoring

**Supervision:** respondents were asked to state how many times they were supervised in music lessons by both internal and external monitors.

**Table 2: Supervision**

	N	Minimum	Maximum	Mean	Std. Deviation
HOW MANY TIMES HAVE YOU BEEN SUPERVISED WHILE TEACHING MUSIC	33	0	10	.67	1.831
Valid	33				

From the above table, we can see that the minimum number of times that the teacher was supervised was zero and the maximum was 10. The expected number of times that a teacher was supervised was once.

**Support:** respondents were asked to state the kind of support they received from supervisors which helped to improve their performance in music education. The respondents were also asked to explain how this support could be improved to help teachers become better music teachers.

All the respondents denied having been receiving any support from supervisors who were often reluctant to support music because they felt music was demanding in terms of funding. There was no indication of support rendered to music education in schools and this might pose a challenge to teachers who might think it was not important to teach music since administrators did not support it.

**Deliberate policies:** respondents were asked to explain if there were any deliberate policies in school to help strengthen the teaching of music. If respondents agreed that they had deliberate policies, they were asked to describe the policies/ programs.

**Table 3: Deliberate policies geared towards music education**

	Frequency	Percent	Valid Percent
Valid YES	12	24.0	27.3
Valid NO	32	64.0	72.7
Total	44	88.0	100.0
Missing System	6	12.0	
Total	50	100.0	

Table 11

In the above table we can see that only 12 (24%) said that schools had a deliberate policy. While a colossal 32 (64%) said that they did not have any deliberate policy on music education. Below, figure 4.11 the cone chart illustrates the above descriptive chart to give clarity.

**Figure 15: Deliberate policies geared towards music education**

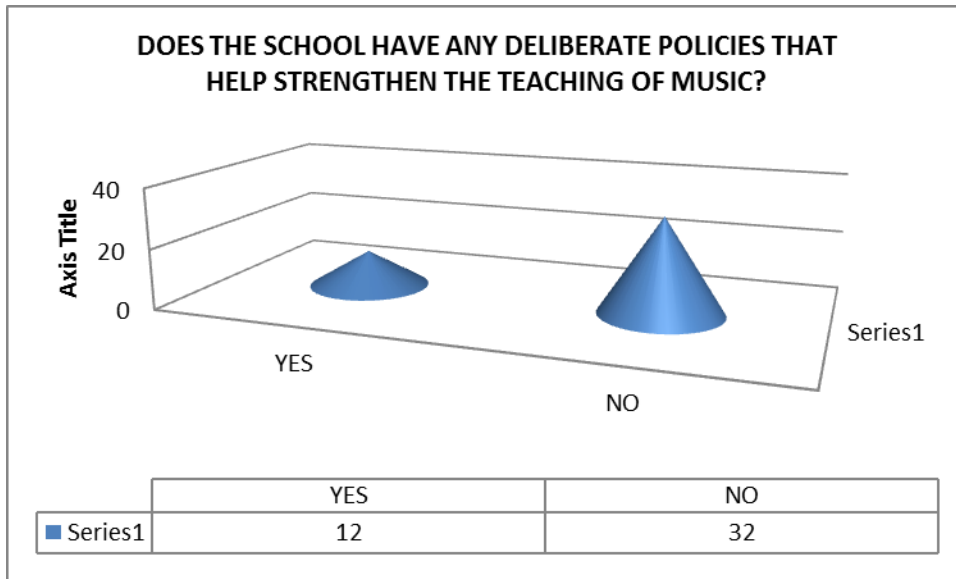


Figure 16

The above figure 12 (32%) indicated that the school had deliberate policies to strengthen music education while 32 (67%) refused there were no deliberate policies in the primary schools.

**Opinion about music education:** respondents were asked about the teaching of music in primary schools. The opinions from teachers were generally that of increasing the efforts and effectiveness of teaching the subject. For example one teacher from Bimbe Primary school stated;

*“music needs to be taught from grade 1 upwards and ensure more music teachers are trained if it is to be taught effectively.”*

Another teacher stated that:

*“music should be seriously taught at primary level to improve the skills of the pupils.”*

Some other teachers thought that music should be considered when budgeting for learning materials. This was derived from the following statement;

*“it needs to be adequately considered in procurement of materials.”*

Another teacher observed that:

*“it could be good idea if text books and materials were available.”*

*“it should be taught by specialised teachers with interest”*

**Non-teaching of music:** respondents were asked to give an explanation for non-teaching of music in primary school. Some teachers had to say the following about the non-teaching of music in primary schools;

*“it is not supervised and no instruments”*

*“inadequate training for teachers and lack of resources”*

*“it does not have enough materials and teachers are not adequately prepared to teach”*

*“lack of teaching and learning materials at the institution”*

On the other hand, some teachers observed that music should be taught as an independent subject instead of the current situation where music falls within Creative Arts Technology studies. For example one respondent said;

*“in primary schools music is a component of CTS and most of the teachers were not adequately prepared for this subject hence they shun it.”*

**Improvement in Music Education:** respondents were asked to state the best way to improve teaching and learning of music in primary schools.

The following was what most teachers suggested;

*“providing instruments and books needed for music”*

*“train more teachers in music, build music classrooms with sufficient equipment “generally there is a lot which need to be done with music”*

*“music needs specialised teachers”*

#### **4.7 Views from schools administrators**

Interviews were carried out and administered to head teachers and deputy head teachers in order to find out the state of music education in schools.

##### **Views on the importance of music education in the life of children**

The administrators were asked how they viewed the importance of music education in the lives of children. All the four administrators agreed that music was very important and that it should be highly emphasised and taught in schools and this is what they had to say:

Respondent P: *Music education helps in the teaching of other subjects and early exposure to music helps in academic achievement.*

Respondent Q: *the concepts learnt through music especially singing go a long way because music is not easily forgotten and it is an easiest way of disseminating information.*

Respondent R: *music is very important because not all pupils are good in all the subjects; if music is not taught it will not be helping talented pupils who may fall off school without any skills.*

Respondent S: *Music is very important and should be earnestly taught because children express emotions and ideas and are able to develop skills.*

##### **Music reflection on the school time table**

Respondents were asked if Music was reflected on the time table as a subject and they all said it was not instead it is captured under CTS. For instance,

Respondent S said that; *Music is reflected as CTS.*

Respondent Q said that, *it is integrated with P.E, H.E. Art and Industrial Arts*

### **Views on the effectiveness of Music education in schools**

Respondents were asked if the learning and teaching of music was effective. They all denied of music being effective and the following were their responses:

Respondent P:

*it is not effective because I have never monitored any music lesson.*

Respondent Q:

*it is not effective because teachers of nowadays do not sing as it was in our time when we enjoyed doing a lot of music activities as compared to today when singing is done only during sports and all teachers have negative attitude towards music.*

Respondent R:

*Music education is not effective because teachers cannot read music notes and fail to interpret basics in music due to poor training at college.*

Respondent S:

*It is not very effective because the practical part is not done it is only effective outside class during co-curriculum.*

### **Teaching of Music**

Respondents were asked if music was taught in schools and they all refused music that music was not being taught. Below are samples of statements given:

Respondent S; *I have never witnessed music being taught .....teaching music is scanty*

Respondent P: *they do not teach and maybe it is because of fewer topics in music under CTS*

### **Support rendered to Music education in schools**

Three administrators denied that there was no support being given to teachers in order to improve the teaching and learning of music either in terms of materials or moral support. Respondents also expressed their worry as to why standard officers both at district and provincial levels did not give support or encourage the teaching and learning of music.

One administrator who agreed to give support said that,

*During brief meetings and professional meetings we encourage them to use music as an approach to teaching.*

### **Monitoring of Music education in schools**

The following were respondents on whether music was monitored in schools;

Respondent S:

*Although we have monitoring time table in schools, they are not specifically for music but all subjects however; I have never monitored any music lesson.*

Respondent P:

*We have never monitored music because teachers have no interest*

Respondent Q:

*Music is never monitored except for those on teaching practice*

Respondent R:

*Monitoring of music is not done*

### **Professional staff development programs**

Respondents were asked if there were any staff development programs in schools. The programs which came out were; Teacher Group meetings (TGs), School Programme of In service for the term (SPRINT), workshops on lesson demonstration and orientation on new programs in education.

### **Programs geared towards music education**

When asked if any of these programmes were geared towards music education, they all denied there had been programmes geared towards the improvement of music education in their schools.

### **Supervision programs geared towards music education**

According to the four respondents, supervision programs are there in schools.

One respondent said,

*Peer and expert supervision is there and monitoring instruments are in place except that attention is not given to music*

Another respondent said,

*We have monitoring tools and very effective because every teacher is supervised at least twice in a year however music is not supervised and there is no improvement in music*

### **Challenges faced by schools**

The respondents were asked what challenges they faced in promoting music education. The following were their responses:

Respondent P:

*Merging of Home Economics, Physical Education, Music, Art, Industrial Arts into one subject, Creative Technology Studies, teacher's negative attitude, lack of teaching and learning materials, not properly trained*

Respondent Q:

*Teachers cannot interpret musical notes, no teacher's guide in music, no materials and teachers lack improvisation skills, CTS text book is not detailed in music section only pictures of people dancing shown which were not effective to teach music*

Respondent R:

*Negative attitude by teachers, there is no syllabus in school for Expressive Arts, no teacher's guide, only Gold medal available in school which is difficult to interpret and integration of many subjects into one subject, CTS*

Respondent S:

*There are no instruments, reference books, and there are too many subjects under CTS, teachers have no interest in music performance, and they are not well vested in methodology and standard officers do not monitor music.*

### **Deliberate policies**

Respondents were asked if there were any deliberate policies which encouraged the teaching and learning of music. Two respondents said that there were no deliberate policies while the other two cited the following as deliberate policies:

*Music and dance through sports, National Schools Arts Association of Zambia (NASAAZ), singing the national anthem and presentation of morning devotion and poems during assembly which also depends on the teacher who is on duty. Class competitions in singing and through clubs*

### **Views on the role to be played by MESVTEE**

The respondents were asked to suggest what the Ministry should do in order to improve music education in schools.

Respondent P said:

*Standard officers should start monitoring practical subjects, pre-service training to be revised, workshops and in-Service training should be revamped in music and there should be specialisation when it comes to teaching music.*

Respondent Q said:

*Conduct Grade meetings at the Resource Centre and refresher courses (GRACE), external monitors from DEBS and PEO should intensify serious monitoring. Lecturers from colleges should ensure student teachers teach music during their teaching practice and the ministry to procure instruments.*

Respondent R said,

*The Ministry should introduce specialisation in music, provide effective and enough teacher's guide and pupil's books in music.*

Respondent S said,

*Reference books and teaching materials should be provided for in schools, monitoring should be intensified from MESVTEE, more In-Service training is needed and sensitisation on the need to have music education attended to in schools.*

#### **4.8 Summary**

This chapter presented the findings from teachers and administrators on the state of music education in primary schools of Chongwe district, Lusaka province.

## **CHAPTER FIVE**

### **DISCUSSION OF FINDINGS**

#### **5.1 Overview**

This chapter discusses the findings of the study which sought to establish factors causing the non-teaching of music in primary schools. The discussion is presented according to the objectives of the study. The objectives were to; establish reasons as to why most teachers in primary schools did not teach music, determine skills and knowledge levels of teachers in music and assess teachers' and administrators' perception of music education and its effectiveness.

#### **5.2 Reasons for not teaching music in primary schools**

According to the analysis of the findings, teachers face many problems in music education which have contributed to the non-teaching of music in most schools and these challenges seem to be similar in almost all schools.

The research findings indicated that among the reasons why music was not taught in schools, was the merging of five subjects into one subject area, CTS which was too bulky. The combining of five subjects into one subject area seemed to affect the effective implementation of music education. This is because teachers usually opted to teach other subjects within the subject area and ignore music. The fact that music reflected few topics in the CTS text book could have contributed to the non-teaching of music as they could not go beyond what is in the text book. It was going to be of help if music was reflected as an independent subject on the timetable because teachers would be reminded than themselves choosing when to and not to teach music.

On the other hand, the research revealed that the subjects which are combined under CTS do not relate to each other. Home Economics and Design and Technology are not related with music and this combination does not help much on the part of teachers especially when it comes to integration.

Lack of monitoring and support by both external and internal monitors had contributed to the non-teaching of music in primary schools because teachers thought that as long as they were not

monitored by internal and external monitors, music was considered not to be an important subject despite all the administrators accepting that music was important in the life of learners and needed to be earnestly taught in schools. Monitoring and evaluation is very important because it helps policy makers and implementers to make informed decisions. If the situation of not monitoring music continued, the problem of not teaching music will continue because it sends a negative signal on the position of music in Zambian primary schools.

According to the descriptive statistics, the minimum number of times that each teacher had been supervised was zero and the maximum was 10. This gave a clear indication that the expected number of times that a teacher had been supervised was once. This meant that there was little if any or no support from the Ministry of Education and School especially that music was considered to be a very demanding subject in terms of funds..

The study disclosed that there were no teaching and learning materials in terms of reference books. For instance, the only reference books for music in schools were the CTS and ‘Gold Medal’ books which were not very helpful in planning for the teaching and learning of music. Lack of teaching and learning materials in most learning institutions has negative effect on the effectiveness of subjects. This is a critical aspect in the planning for teaching because teachers need a wide range of materials for effective planning for the lessons. For instance, the study, revealed that the available “Gold Medal” and the “CTS” books did not provide information expected in preparing to teach music especially on the methodology part.

In a learning institution, useful materials for teaching and learning are important this is because the study revealed that the only two books in primary schools were not of help due to limited information on music to help the teachers plan effectively. The indication that the only materials were drums in schools is an indication that teachers lacked improvisation skills because there are a wide range of local materials such as bottles, bottle tops, rattles, hands and sticks which a teacher can use to teach music.

The non-existence of In-service training activities in music contributes to the non-teaching of music. From time to time teachers need to be kept abreast with new trends especially the pedagogies so that they can improve on their practises. As long as music is not given attention during CPD, the subject would remain unattended to.

Lack of motivation comes out as another factor for not teaching music because teachers did not receive encouragement from school administrators and the ministry. If the stakeholders showed concern towards music as a subject by monitoring, coming up with deliberate policies on music, procuring materials, and holding workshops, teachers could have been motivated to teach music especially that, they acknowledged the importance of music. Provision of conducive environment for teaching and learning motivates teachers to teach all the subjects effectively.

Negative attitude towards music was another reason which came out of the findings. The negative attitude towards music by teachers highly affects the implementation stage. This was why most teachers indicated that there was need for music to be taught by teachers who were specialised in teaching music because they had interest in the subject. When we compare the 94% of respondents who agreed that music was important, why should there be no effective teaching of music?

Although a bigger percentage of 83% chose that they would want to teach music while 17% declined wanting to teach music. It was clear that teachers' attitude towards music education was negative. Like one administrator had to say that teachers of nowadays were lazy and not self-motivated as compared to teachers of olden days.

Another important aspect on why music was not taught in schools was attributed to teacher preparatory during their pre-service teacher training. According to the findings, there seem to be a gap at college in terms of methodology and what teachers find in schools. Earlier on, one of the findings indicated teachers' failure to interpret the available reference books in schools to enable them prepare for music lessons. This indicates that not so much was done at colleges to prepare the students to teach music.

Lack of clear education policy on music education came out as one of the reasons for not teaching music in schools. Despite the government's emphasis on teaching practical subjects of which Music is included, policy makers did not follow up the teaching of these subjects by way of monitoring by stake holders in the Ministry of Education and that there were no deliberate policies to help improve music education in schools. Respondents clearly indicated that, they had taken music not to be important because it was not regarded to be important by policy makers and administrators in schools who rarely paid attention to Music education. The research

revealed that there were no deliberate policies at all levels of MESVTEE to encourage and improve music education in primary schools.

When we compare the percentage (77%) of those who indicated that CPD was conducted to a large percentage 94% which indicated music was not considered during CPD does not give a health picture to music education in primary schools. This means that the policy statement on music education has not been fully interpreted and implemented.

### **5.3 Skills and knowledge levels of teachers in music**

This part of the research aimed at determining music skills and knowledge levels that teachers had in order to answer the assumption that teachers did not have music skills to enable them teach effectively in primary schools.

The study revealed that most teachers practice music at personal level. For those who did not practice music, it may mean that it was either they had no interest in music or certain beliefs and values restrict them from participating in music activities in their community where music making is part of their life. Those who indicated they practice we do not know if the music they practiced was able to help them teach music effectively in schools.

The study revealed that most teachers were only good at singing and this might have been the reason why most music lessons end up in a singing session either at the end of a lesson an interlude between lesson or as an introduction to a lesson. If teachers were not holistically good at the three components of a music lesson which included listening, performance and composition, then the problem of teaching music arise because teachers will not teach something they were not good at.

The above situation indicates that although teachers have some musical skills which could enable them teach music these skills might not have been fully developed at teacher training level in order to activate their interest in teaching music in terms of knowledge advancement in music education since the findings showed that they were not adequately prepared at college.

The low level of teachers' knowledge in music is another contributing factor to non-teaching of music in most primary schools. The study revealed that very few teachers were confident to

teach music and that was why most general teachers opted music to be taught by specialised teachers. This was attributed to the fact that, teachers still felt they were not capable of teaching music because they lack subject knowledge. Most teachers and administrators indicated that they were unable to interpret basics in music which made it difficult for them to teach the subject.

For instance, responses indicated that music education was not effective because teachers could not read music notes and usually failed to interpret basics in music due to poor training at college. This could be emphasised during CPD however, there was an indication that teachers had never received any refresher courses in music which might help them to improve on their teaching practices ever since they started teaching. Even at school level, there were no professional activities geared towards improving music education.

#### **5.4 Perception of Music Education**

This part of the research looked at how teachers and administrators perceived music education because their perception was an important factor in the implementation process. According to the research findings the perception of music education may be classified under teachers' perception, administrators' perception and the MESVTEE and other stake holders' perception.

##### **Teachers' Perception on Effectiveness of Music Education**

The study revealed that teachers felt music was not effective in schools and ineffectiveness was attributed to teachers' lack of knowledge of Music content and how it should be taught.

The research revealed that teachers perceive Music as an expression of one's self. There was a common understanding that music was all about expressing the inner feeling and that, the teaching of music was about singing only. The perception of what music was to individual teachers gave a reason why the teaching was not effective because if teachers perceived music as a subject where learners should just express themselves through singing then the problem arises. To them, once learners are told to sing a song as an introduction to the next lesson, then they have learnt Music. Teachers did not understand that Music education comprises, listening, performance and composing and that the subject involves a range of activities to allow learners experience music and that is when music is said has been learnt. A music lesson takes learners into experiencing all its aspects that is practically and aesthetically appreciated.

According to the analysis of the findings, music was generally viewed as an activity which could be used as a cultural preservation activity. This meant that teachers perceived music as an important subject which when taught could be used to help learners earn a living after school and as a tool for cultural preservation and transmission of traditions from one generation to another.

The research also revealed that music was perceived as a social subject which provides a playing field where learners interact and through this, people socialise as they express their emotions and feeling and, they are sensitised on issues pertaining to their living. Some respondents said that music was all about helping people express their emotions, feelings and ideas either by vocal or instrumental and that people were sensitised through Music. If this concept of socialisation was correctly interpreted, music would be effective because the sociological aspect found in music helps in academic achievement.

On the other hand, the study results showed that teachers perceived music as a difficult subject which should be taught by specialised teachers who have interest in the subject and some respondents even suggested that more teachers of music should be trained. This was an indication that teachers took music to be a difficult subject to teach pointing back to the fact that teachers were not adequately prepared to teach music at college.

### **Administrator's Perception on Effectiveness of Music Education**

The study revealed that administrators perceived Music as an important subject which needed to be taught in primary schools despite refusing of music being taught in primary schools. This was attributed to the fact that music education helped in the teaching of other subjects and early exposure to music helped in academic achievement.

The study disclosed that music education was not effective in primary schools because administrators themselves did not monitor the teaching of Music although it was reflected on the time table. Another reason which merged was that music education was not effective because the practical part was not adhered to by teachers due to the combination of subjects into CTS. The administrator perception of Music not being effective was that the subject needed a lot of funding which was very difficult for most primary schools. This could have resulted in

administrators being reluctant in monitoring music as teachers would start demanding for teaching and learning materials.

## **5.5 Summary**

The chapter discussed the findings as presented in chapter four. The chapter discussed the factors which caused the non-teaching of music, challenges teachers faced in music education and administrators' perceptions towards music education.

## **CHAPTER SIX**

### **SUMMARY, RECOMMENDATIONS AND CONCLUSION**

#### **6.1 Overview**

This chapter concludes the study and also makes recommendations based on the findings of the study.

#### **6.2 Summary**

As regards to whether music is taught or not taught in primary schools, it was found out that music was not taught and in a few instances where it was taught, the teaching was not effective. The research revealed that the status of music education in primary schools was not healthy despite appreciating its importance and agreeing that music should be taught.

The study had shown that teachers took music lesson to be a mere singing session ignoring the three important aspects of a music lesson which included listening, composing and performance. According to the findings, this scenario was as a result of teachers' perception of music being a subject used to express their feelings and emotions and used as a bridge between other subjects which are taught more often.

The findings also revealed that the unsatisfactory state of music was due to lack of monitoring by both internal and external monitors compared to other subjects which received a lot of attention. The study revealed that music was not considered during CPD where teachers could improve on teaching methodologies. The research revealed that most teachers used demonstration method in teaching music. However, there is need for CPD to have hand-on training on how to teach specific topics in music using different methods instead of using demonstration always.

As regard to whether teachers were adequately prepared or not to teach music at college, the research revealed that teachers were not adequately prepared especially in methodology and subject knowledge because they still lagged behind in terms of methodology and music content. The study also showed that teachers were unable to read and write music. The research also revealed that due to lack of adequate knowledge of the subject matter, teachers felt that music should be taught by teachers specialised in the subject instead of general teachers.

It also emerged from the study that primary schools lack teaching and learning materials to help teachers in planning for music lessons. Further, the study revealed that there were no reference or teachers guide books in schools apart from the syllabus and a CTS book which has very few topics in music. The research also revealed that the only available material were drums which in most cases were used during sports and NASAZ. The study also revealed that lack of teaching and learning materials was as a result of music being considered a demanding subject in terms of funding. This misconception of music needing a lot of funds has made most administrators not to emphasise the teaching of music in primary schools fearing teachers' demand for funds to purchase equipment.

A lot of teachers expressed concern on the lack of resources which they felt was paramount to effective provision of quality music education. Teachers complained that more often, they were advised to improvise whenever they requested for materials. This was not the case with other subjects like mathematics and Language where materials were provided without restrictions.

In terms of the subject area CTS, the study showed that the combination of five subjects had resulted in an overcrowded curriculum and has not been of much help because certain subjects like music are ignored by teachers who are not confident. According to the findings, if each subject in CTS was reflected on the time table as individual subjects, teachers may be encouraged to teach all the subjects. The regrouping of music under CTS has been a great hindrance to promotion of music education since teachers seem not to be very confident about the teaching music.

In terms of teachers and administrators' perception on music education, the study revealed that music was perceived as an important subject which fosters educational achievement and helps pupils develop their skills and talents to help them become self-reliant after leaving school. However, the study also revealed teachers and administrators' perception on the effectiveness of music education which indicated that music education was not effective in primary schools.

The research also revealed that if music was to improve, specialist teachers should be trained at primary level so that music is taught by teachers with interest and who are more competent in the subject. The analysis showed that as long as music was taught by general teachers, implementation will not be effective.

### **6.3 Recommendations**

Arising from the findings of the study, the following recommendations were made:

1. The Ministry of Education, Science, Vocational Training and Early Childhood Education should come up with a clear policy to encourage and improve music education in Primary schools.
2. The Ministry of Education should deliberately provide and promote in-service training programmes for teachers in primary schools.
3. The Ministry of Education, Science, Vocational Training and Early Childhood Education should regularly sensitise pupils and teachers on the importance of music education.
4. The Ministry of Education, Science, Vocational Training and Early Childhood Education ensure that music is monitored regularly by standards officers and school administrators so that challenges are identified and addressed early.
5. Curriculum Development Centre should address the problem of teachers' and pupils' resources.
6. The Curriculum Development Centre and other stake holders should reconsider combining five subjects into one subject area, CTS.

### **6.4 Areas for further research.**

Arising from the study, some aspects of music education require further research. These include:

- An investigation of the effectiveness of integration in CTS in primary schools.
- An investigation of the effectiveness of general teachers in music education.

- An investigation of MESVTEE involvement in implementation of music education.
- Parents' and pupils' experience and attitude towards music learning.

## **Conclusion**

The research revealed that factors which caused the non-teaching of music in the primary schools range from provision of teaching and learning materials, attitudinal factors, nature of the curriculum for music, teacher preparedness, policy stand on the subject to issues related to Continuing Professional Development.

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## APPENDICES

### APPENDIX 1 Questionnaire for Teachers

#### TEACHERS' QUESTIONNAIRE

*I am **Mwila Mary** a postgraduate student at the University of Zambia pursuing a Masters' Degree of Education. I am carrying out a study on the “**factors contributing to the non-teaching of music in primary schools of Chongwe District, Lusaka Province**”.*

*This questionnaire is about finding out the factors contributing to the non-teaching of Music in primary schools of Zambia. The aim of this study is also to capture the experiences of teachers in music education in order to have well informed status of music education in schools based on your experiences.*

- The information in the study may identify the institutions where data was collected, but the identity of all respondents will be confidential unless written permission is obtained.
- I ask that you consider trying to complete all questions to gain a complete picture, but all responses are voluntary.
- There are no correct or incorrect answers. Please feel free to respond with accurate and complete information.
- This is not an assessment or test, rather the study is intended to offer a way to share information and solution to improve status of music education.
- In some cases, optional responses are provided, tick (✓) the appropriate response and where responses are not provided, fill in your responses.
- The information you provide will be treated with all the confidentiality it deserves.

**I. DEMOGRAPHIC QUESTIONS**

1. Gender: Male  1 Female  2
2. Name of your institution: \_\_\_\_\_
3. Title/Position: Class Teacher  1 Senior Teacher  2 Student Teacher  3
4. Number of years in service as a teacher at this institution: \_\_\_\_\_
5. Total number of years in service as a teacher: \_\_\_\_\_ years
6. Grade taught currently: \_\_\_\_\_

**II. Attitudinal Questions**

7. What do you think teaching music is all about?  
\_\_\_\_\_
8. During your spare time in an average week, how often do you devote to listening, composing or performing music? (tick one)
- Very often  1 Often  2 Rarely  3 Not at all  4
9. How important is music in the school lives of pupils in primary school? (tick one)
- Very important  1 Not at all important  2
10. Did you learn music while at primary or secondary schools?  
Yes  1 No  2
11. If yes, how did you find the subject? (Tick one)  
Interesting  1 Not at all interesting  2
12. Which of the following subjects do you teach more often? (tick as many as possible)
- |                            |                            |                            |                            |                            |
|----------------------------|----------------------------|----------------------------|----------------------------|----------------------------|
| <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 | <input type="checkbox"/> 5 |
| English                    | Mathematics                | Music                      | Social Studies             | Integrated Science         |

**III. Teacher preparation and professional development**

13. Have you had any **pre-service** training in music? Yes  1 No  2
14. How often in a week did you learn music during your teacher training?
- |                            |                            |                            |                            |
|----------------------------|----------------------------|----------------------------|----------------------------|
| <input type="checkbox"/> 1 | <input type="checkbox"/> 2 | <input type="checkbox"/> 3 | <input type="checkbox"/> 4 |
|----------------------------|----------------------------|----------------------------|----------------------------|

Very Often      Often      Rarely      Not at all

15. Was the time spent preparing you to teach music in primary school adequate?

Yes  1      No  2

16. How satisfied are you that you were adequately prepared to teach music?

Adequately prepared  1      Not adequately prepared  2

(Please explain) \_\_\_\_\_  
\_\_\_\_\_

17. Do you believe you have been better prepared in music content or methodology?

Content  1      Methodology  2      None  3

Why? .....  
.....

18. Which music component do you feel should be highly emphasized during professional development in music education?

Methodology  1      Subject matter  2      Performance  3

19. Does your school conduct continuing professional development (CPD)?

Yes  1      No  2

20a. If yes, how often is music considered during CPD?

Very often  1      Often  2      Rarely  3      Not at all  4

**IV. Resources and Material**

20. Describe the available teaching and learning materials that are used for teaching music in your school?

\_\_\_\_\_  
\_\_\_\_\_

21a. Of the available teaching and learning materials that are used in your school, which ones are most useful in preparing teachers to teach music?

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Why? (Explain briefly)

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21. What reference books at your school have you found most useful in preparing to teach music? \_\_\_\_\_

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22. How sufficient are the materials in your school for teaching music?(tick the one which apply)

So much  1 Much  2 Not so much  3 Not at all  4

23. Which music instruments are in your school?

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24a. How often are the above instruments used in school by pupils and teachers in teaching and learning music?

Very often  1 Often  2 Rarely  3 Not at all  4

24. Which teaching and learning materials NOT at your institution would be relevant and most desired to have for your institution?

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**V. Subject knowledge and Teacher confidence**

25. Which of the following music skills are you good at? (tick as many as possible)

Singing  1 Instrument playing  2 Movement and dance  3 Composing  5

26. How confident do you feel teaching music in primary school?

Very confident  1 Confident  2 Somewhat confident  3 Not at all confident  4

28. If you had option to teach or not to teach music in primary school, which one would you prefer? (Tick one) To teach  1 Not to teach  2

28a. please explain your response in 28.

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29. What methods do you employ in teaching music? (Please tick all that apply)

1 Demonstration & Practice  2 Group discussions & activities  3 Research projects  
 4 Other

(please specify) \_\_\_\_\_

30. Of the methods listed above which ones do you think are the most effective in teaching music components and please briefly explain why.

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31. What challenges do you face in teaching music? (List as many as possible)

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## VI. Support in music teaching

32. How many times have been supervised while teaching music by supervisors within and outside school? \_\_\_\_\_

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33. What kind of support do you receive from supervisors that improve your performance in teaching of music?

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34. How could this support have been improved to help you become an even better music teacher? \_\_\_\_\_

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35. Does the school have any deliberate policies that help strengthen the teaching of music?

Yes  1 No  2

36a. If yes, please describe the policies/programs:

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37. What is your opinion about the teaching of music in primary schools?

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38. What is your explanation for non-teaching of music in primary school?

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39. What do you think would be the best way to improve teaching of music?

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2014

**THANK YOU**

**APPENDIX 2 Interview guide for administrators**

**INTERVIEW QUESTIONS: ADMINISTRATOR**

<b>SCHOOL</b> _____
<b>POSITION</b> _____ <b>DATE</b> _____
<b>GENDER</b> _____ <b>YEARS IN ADMINISTRATION</b> _____

1. Tell me what you think about the importance of music education in the life of children.
2. Is music reflected on the table in your institution?
3. How effective is music education in your institution.
4. In your opinion do teachers in your institution teach music?
5. What support do you give in order to encouragement music education in your institution?
6. How often as administrators do you monitor the teaching of music in your institution?

7. In what professional staff development programs have your teachers participated? Have any been specifically geared toward music education? What were they like?
8. What do you have here with regard to teacher supervision? How do they work here? Do they help or hinder the improvement of music education? Please comment.
9. In your opinion, what are the challenges your institution face in teaching music?
10. What deliberate programs may be used to encourage the teaching of music in your institution?
11. What do you think the Ministry of education should do in order to improve music education in schools?

2014

Thank you!

### **APPENDIX 3 Permission letters**

#### **Permission letter to the District Education Board Secretary**

The District Education Board Secretary

P.O Box 33,

Chongwe.

Dear Sir,

#### **Re: permission to conduct research in Chongwe District**

With reference to the above matter, I am seeking your permission to allow me to conduct a research in the district.

I am a student from University of Zambia pursuing Master of Education program and wish to collect information from four primary schools (Chongwe, Bimbe, Kabeleka and Chalimbana) within your districts.

Thanking you in advance.

Yours faithfully

Mwila Mary.

**Permission letter to the head teachers**

The Head teacher,

..... Primary School,

P.O Box .....,

Chongwe.

Dear Sir,

**Re: permission to conduct research in your school**

With reference to the above matter, I am seeking your permission to allow me conduct a research in your school.

I am a student from University of Zambia pursuing Master of Education program and wish to collect information from administrators and teachers in your primary school.

Thanking you in advance.

Yours faithfully

Mwila Mary.