# SEQUENCING OF MUSIC SYLLABUS CONTENT AND ITS IMPLICATIONS ON CONTINUITY AND PROGRESSION IN LEARNING AT SECONDARY SCHOOL, KAKAMEGA COUNTY, KENYA

**BY**

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## DECLARATION

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I declare that this thesis is my original work and has not been presented to any university for the award of any degree.

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## DEDICATION

To the Masilas;

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## ABSTRACT

It is axiomatic that a young person's experience of education should be coherent, continuous and progressive. This can be achieved when the syllabus content layering provides continuity and progression in learning. Many countries and governments like England, Scotland, Australia, United States, Finland and South Africa have made efforts to achieve continuity and progression in learning in general and also in particular subjects. This required the aforementioned nations to reorganize the syllabus content as whole or subject areas. However issues of restructuring also brought in problems of lack of continuity and progression. The national curriculum in use in Kenya, from which the syllabus is developed, has gone through various stages of refinement to suit the local needs in terms of content coverage and also making it relevant to Kenya. In the process however, the issue of lack of continuity and progression have emerged especially at the primary level of education evidenced by research studies. Similar studies are lacking at the secondary school level of education in Kenya. This study therefore sought to assess the sequencing of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. The specific objectives of the study were to: first, determine the sequence of content in music syllabus topics between and within different levels of learning at the secondary school. Secondly, to establish whether the sequencing of content in the music syllabus topics provides continuity and progression in learning within the secondary school level of education in Kakamega County, Kenya. Finally, the study sought to create a model that could be used in developing a curriculum and syllabus that ensures continuity and progression in content. The study was guided by Jean Piaget's theory of cognitive development which states that cognitive development in all children follows predictable and qualitatively distinct levels or stages which emerge in an invariant and universal sequence. The study adopted descriptive research design and used both qualitative and quantitative data. A total of 346 respondents consisting of secondary school teachers of music and students, Music Curriculum Developer and Quality Assurance Standards Officer were sampled. Multiple sampling techniques, i.e. purposive, saturated and stratified were used to sample the respondents. The study used descriptive means to analyze the data. The findings of the study indicate that, content is sequenced thematically and hierarchically in the secondary school syllabus and that the sequencing does not fully provide continuity and progression in learning hence the study created a model that would help provide continuity and progression. The study recommends that sequencing of the music topics in the syllabus be done to achieve the intended goals of education. This study also recommends that the music syllabus content be reviewed to provide continuity and progression in learning at secondary school level. The Kenya Institute of Curriculum Studies (KICD) should adopt the model in the subsequent curriculum and syllabus reviews.

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## ACRONYMS

| | |
|---|---|
| **KCM** | Kenya Conservatoire of Music |
| **KICD** | Kenya Institute of Curriculum Development |
| **KMF** | Kenya Music Festival |
| **KNA** | Kenya National Anthem |
| **MCD** | Music Curriculum Developer |
| **QASO** | Quality Assurance and Standards Officer |

## OPERATIONAL DEFINITION OF TERMS

Continuity: Shall be used in this study to refer to the flow of content between different levels of learning in an interrelated pattern.

Progression: Shall be used in this study to refer to the process of moving from one topic to a new one that exhibits more technicalities or higher levels of difficulties.

Sequence: Ordering of topics in a logical and specific structure with a bit of relatedness and from simple to complex.

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# CHAPTER ONE

# INTRODUCTION

## 1.1 Background of the Study

Progression and continuity are cornerstones of the curriculum. It is axiomatic that a young person's experience of education should be coherent, continuous and progressive (Consultative Committee on the Curriculum 1986). In a learning situation emphasis needs to be placed on prior knowledge that the learners have and advance that knowledge so as to help them make progress. Wood and Bennett (2001) give an analogy on continuity and progression of learning thus:

> change—growth—development—building on what has gone before—knowing what they need next—pacing and sequencing—moving slowly/at speed—leaping ahead—adding on—moving forwards and onwards—making progress—it's not a linear thing—idiosyncratic and highly individual—resting periods—consolidation periods (p. 234).

The outline given by Wood and Bennett can suffice even though their last stage where they suggest that 'learning can happen in a haphazard fashion' is misleading because there should be some order for continuity and progression to be achieved. For continuity and progression in learning to be realized, there is need to focus more on the content selection, therefore a learning experience cannot just happen in a haphazard manner. In support of this, Sir Keith Joseph, as quoted by Chapman (2002), in his address to the Geographical Association in 1985 posed the following question:

> What should the criteria be for the selection of content in geography in both primary and secondary schools? (Is there not a risk that the lack of attention to the selection of content in the primary phase will hinder continuity and progression between primary and secondary schools (p. 16)?

While Chapman's study was on continuity and progression in learning geography, this study sought to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. In designing a curriculum that

allows for a child's development, the concept of progression of learning activities is essential. In order to achieve this progression, however, Taba (1962) stressed that it is not necessary to change the content taught thus:

> a progressively more demanding performance: more complex materials to deal with, more exacting analysis, a greater breadth and depth of ideas to understand, to relate, to apply, and a greater sophistication and subtlety of attitudes and sensitivities This cumulative progression need not necessarily be tied up with a shift in content. It is conceivable that the same content can be – and often is – studied on two levels, one requiring a more mature understanding, more penetrating analysis and a deeper insight than the other (p. 296).

The concept of building upon prior learning is core in this statement. Significantly, Taba's comment endorses the theory of a 'spiral curriculum' postulated by Bruner (1960) when he contended that "a curriculum as it develops should revisit…basic ideas repeatedly, building upon them until the student has grasped the formal apparatus that goes with them" (p. 13). According to Graves (1979) a spiral curriculum "develops an idea gradually from the first year of a course to the last gradually examining the complexities of the idea and its theoretical aspects" (p. 48).

Many countries and governments have made efforts to achieve continuity and progression in learning in general and also in particular subjects. In some cases these efforts have been successful and in other cases there has been resistance hence total failure. In England, for example, the government identified several concerns that are relevant to continuity and progression in a curriculum review document (Qualifications and Curriculum Authority (QCA) 1999). The document according to Wood and Bennett (2001), was considered to be problematic in various ways and areas such as difficulty to manage and understand outcomes; more emphasis on subjects as opposed to children and outcomes rather than the process, also outcomes did not acknowledge the child's prior experience and failed to take account of children with special needs. In the opinion of Wood and Bennett (2001) this document therefore did not fully address

the problems of continuity and progression encountered in learning processes. Braund and Hames (2005) twenty years later affirms that because of the difficulties pointed out by Wood and Bennett the national curriculum in England failed to achieve its goal in the fifteen years it has been in use. The evidence, as observed, by Braund and Hames is that many pupils (as many as two-fifths) fail to make the progress in early secondary school (Key Stage Three, age 11–14) that their performance at the end of primary school predicted they should. Braund & Driver (2005) reiterates that the introduction of a National Curriculum in the UK in 1989 was an opportunity to provide a landscape with its spiral structure of age-related programs of study, each providing continuity and progression in demand through consistent and recognizable areas of experience (initially called 'attainment targets'). According to Braund and Driver (2005) "pupils' personal journeys through education are often more disjointed and discontinuous than this curriculum model assumes or can assure. There are major points of disjunction when pupils transfer from one programme of instruction to another, and particularly when this transfer involves a change of school" (p. 2).

In Scotland, Dunlop (2003) found out that despite the similar language used by early educators in early years preschool and primary settings to describe their intentions and motivations for children, there were major discontinuities between settings, relationships, pedagogy and curriculum and consequently there are increased challenges for children, their parents and educators.

A study by Beets & Le Grange (2008) conducted in South Africa to examine whether revisions to curriculum frameworks have strengthened continuity and progression in South African schools Geography concluded that elements of continuity and progression are evident in both the

Human and Social Sciences document of Curriculum 2005 and the Revised National Curriculum Statement (RNCS) for Social Sciences. However Beets & Le Grange point out that several shortcomings concerning continuity and progression are evident in the documents, requiring teacher competence in both geographical and pedagogical knowledge. It is worth noting that these challenges are not unique to UK, Scotland and South Africa alone, since studies in different countries have identified similar problems. For example, in the United States Anderson, Jacobs, Schramm & Splittberger (2000) found out that the sequencing of content in the syllabus needed to be improved. In Australia, Scharf & Schibeci (1990) established a problem with the continuity and progression between different levels of learning. The same problems of lack of continuity were also evident in Finland according to Pietarinen (2000). Based on the analysis of the problem in the various cited countries, one wonders whether the Kenyan situation is different in as far as continuity and progression is concerned. This study therefore sought to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya.

In the endeavor to improve the curriculum and make it local, Woolman (2005) points out that in many countries results have not matched expectations and educational systems have, in some cases, caused new problems including disjointed curriculums that affect continuity in content. It is therefore the prerogative of music educators according to Elliot (1995) to look for a systematic way of bringing order to the plurality of problems that swirl around music teaching and learning while maintaining a flexible, personal and situational stance. Therefore, to achieve the goals and objectives of an education system, there is need to look for the most appropriate and effective methods of developing the curriculum so as to make it reliable and objective.

From year to year as a learner progresses through the academic ladder, musical concepts need to be reinforced and revisited (Mantey n.d). In order to create a meaningful music programme, this question must be asked: What should students know and be able to do once they have progressed through a music programme? The general objectives stated in the Kenya music syllabus for a student exiting secondary education having taken music as a subject of study include reading and writing music, proficiency on an instrument, the ability to compose a music piece, the training of his or her musical ear, and the appreciation of music across many disciplines. This demands a well-planned content that builds on the previous knowledge and progresses without disjoints to the next level. Every concept or idea should be cyclically revisited each year in greater detail, so that the maximum goals can be reached once a student leaves the programme. This calls for a systematic and progressive arrangement of the learning content from the beginning to the end of the programme. If learning fails to be progressive, that is, leading learners from one level of knowledge to the other then objectives of education may not be achieved.

The Kenyan syllabus by the Kenya Institute of Education (2002) in the introduction section it is stated that "the music content has been reorganized to enable the learner begin with local Kenyan music with a view to identifying talent and gradually expanding his/her scope to the music of other countries over the four course". Ongati (2005) and Akuno (2005) proved that the syllabus does not offer continuity and progression in music learning at primary school level in Kenya. The question at this point is how the content is ordered and whether this sequence provides continuity and progression in the Kenya secondary school music syllabus.

Scholars like Urevbu (1985), Sahlberg (2006), Lunenburg (2011), Parson & Beauchamp (2012) and Mwaniki (2015) pointed out that discontinuity and lack of progression could be caused by

curriculum and syllabus development models used by the curriculum developers. There are various models for developing the curriculum. The most commonly used models include the Tyler model, Taba model, Wheeler model, Kerr model, and Lawton model. Each of these models, as discussed in the literature review section (chapter two), has its own strengths and weaknesses. There is also a model used to develop the curriculum and the syllabus in Kenya referred to as the KICD model. The current study sampled all the listed curriculum models with an aim of establishing a relevant curriculum/ syllabus development model that assures continuity and progression in the music syllabus content.

The national curriculum in use in Kenya has gone through various stages of refinement to suit the local needs. Of all educational reform commissions that were set up in Kenya since independence, only one deserves to be mentioned in this study since it had relevance to music learning and teaching even though not directly addressing continuity and progression. This is the Omondi Commission of 1984 also referred to as the Presidential National Music Commission. The main task of the commission was to look into the ways and means of preserving and developing music and dance in Kenya. In its report, the Omondi Commission realized the vital role hitherto played by Kenya's educational institutions in the promotion and development of the music and dance talent among the youth. The report made recommendations on how music and dance content could be incorporated in the curriculum at all levels of the Kenyan education system from pre-primary, primary and secondary school level to teacher training colleges and the University levels. The recommendation to include music and dance was to be implemented bearing in mind the need for relevance to the expression of our national aspirations, character, aesthetics, and cultural values through music and dance then relate this type of education to the objectives stated in the national development plans (Republic of Kenya 1983). Omondi

Commission's recommendations on the curriculum dealt with the preservation of culture through education and not on continuity and progression.

The two scholars whose studies, though not directly addressing the issue of continuity and progression in learning in Kenyan schools, have pointed out lack of continuity in the music curriculum and lack of chronological or sequential flow of content are Akuno (2005) and Ongati (2005) respectively. Akuno (2005) for example, evaluated the place of African traditional music in the music curriculum at lower primary school (class 1 - 3), and the possibility of having the folksongs integrated in the music curriculum to help make music learning more relevant to the local Kenyan learner. In the endeavor to achieve her objectives the author realized that there is lack of continuity in the music curriculum.

Ongati (2005) while studying game and folk songs as a teaching resource in the musical arts education of a Luo child had the opinion that a scrutiny of the Kenyan music syllabus of 2002 reveals lack of chronological or sequential flow of content leading to lack of interconnectivity and continuity of the learning content. The two studies were based on the lower primary school music learning and did not specifically address the issue of continuity and progression in the syllabus content which is the main concern of this study. Since the primary school music syllabus covers the entire primary education, the current study assumes that the lack of continuity, chronology and sequential flow in the music content, as brought to light by the two authors, runs through the entire primary music syllabus content. Hence the concern of this study is whether the same problems are manifested in the secondary school music curriculum.

## 1.2 Statement of the Problem

Different studies have affirmed the importance of continuity and progression in the content for any meaningful learning and teaching to take place. Coherent instructional strategies provide children with a consistent, connected series of learning experiences. Such coherence is based on research that guides standards, goals, and pedagogical strategies. Specific learning goals and activities for each age should be connected along a developmental progression (or learning trajectory) to ensure that they are developmentally appropriate, meaning that they are challenging but attainable for most children of a given age range, flexible enough to respond to inevitable individual variation, and, most important, consistent with children's ways of thinking and learning (Clements, 2002). Educators promote coherence through a deep understanding of the content to be taught, knowledge of children's thinking and learning of that content that encompasses development across ages, and expertise in how instructional tasks and strategies promote this learning, complemented by a thorough understanding of each individual child's progress.

The transition from the Foundation Stage to Key Stage 1 might not be seen as a “major landmark” (Brooker & Broadbent, 2003, p. 38) compared to the transition into school and between other phases of education, but the change in pedagogical philosophy at this transition can cause confusion which might result in discontinuity of learning (Fabian & Woodcock, 2004). While change can be stimulating if it does not make things so different as to cause confusion, it is the nature of the support offered that sees children through, by preventing any lack of continuity from becoming significant (Fabian, 2002). The evidence points to educational transition being a complex issue that must be planned and prepared for in order to take into account children’s needs and experiences (Dunlop, 2003) through discussion, activity, and

partnership. Planning for continuity is therefore an important factor in successful transitions, cognitively, emotionally and socially. Lack of continuity and progression makes teachers not to develop learning content advocated for by Clements (2002) and students on the other hand not able to establish connections between lessons, between ideas and processes within a topic, between topics, and between learning from one year to the next (Clements, 2002; Killingsworth & Xue, 2015).

As it stated earlier, many countries and governments like England, Scotland, Australia, United States, Finland and South Africa have made efforts to achieve continuity and progression in learning in general and also in particular subjects. In some cases these efforts have been successful and in other cases there has been resistance resulting in total failure. The national curriculum in use in Kenya, just like many countries, has gone through various stages of refinement to suit the local needs and to achieve continuity and progression. Studies by ongati (2005) and Akuno (2005) proved that there is no continuity and progression in the music content at the primary school level. There is hardly any study that has been done to assess the situation at the secondary school level in Kenya. It was therefore necessary to undertake this study in order to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kenya.

## 1.3 Objectives of the Study

The broad objective of the study was to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. To achieve this objective, it was broken down into three specific objectives, which were to: -

1. To determine the sequence of content in music syllabus topics between and within different levels of learning at secondary school.
2. Establish whether the sequencing of content in the music syllabus topics provides continuity and progression in learning within the secondary school level of education in Kakamega County, Kenya.
3. To create a model that could be used in developing a curriculum and syllabus that ensures continuity and progression in content at secondary level of education.

## 1.4 Research Questions

The study set out to answer the following questions:

1. How is content in music syllabus topics sequenced between and within different levels of learning at the secondary school?
2. Does the sequencing of content in the music syllabus topics provide continuity and progression in learning within the secondary school level of education in Kakamega County, Kenya?
3. Which model can be used in developing a curriculum and syllabus that ensures continuity and progression in content at secondary level of education?

## 1.5 Scope and Limitation of the Study

The study sought to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. Therefore it dealt mainly with continuity and progression of learning in secondary school. The study was based on the secondary school music syllabus. The choice of secondary school and not primary school

was due to the fact that Ongati (2005) and Akuno (2005) did studies on the lower primary level and came to the conclusion that there was no continuity at that level.

The secondary school music syllabus was used instead of the curriculum because it is the main tool that guides learning in a normal classroom situation. Akuno (2005) reiterates that "… syllabus presents a curriculum … and contains the objectives of the course, both general and specific, as well as the course content (main interest of the study) that is divided into material to be covered by each of the eight classes of the primary school" (p. 32). The syllabus offers the sequence in which topics in the curricula are supposed to be handled whereas the curriculum gives the topics and the content to be covered in a subject but not necessarily in the order in which they are supposed to be covered. Therefore, it was more logical to use the syllabus instead of the curriculum. The study was limited to public and private secondary schools offering music in Kakamega County, Kenya. The choice of the county was arrived at because it had the highest number of schools offering music in Kenya, that is, 24 schools followed by Nairobi County with 22 schools (KNEC 2014).

## 1.6 Significance of the Study

The relevance of this study lies on the fact that continuity of content affects learning. This study sought to establish a possible model that could be used to ensure continuity and progression in music learning in Kenya. The findings of the study may also benefit music curriculum developers in the future to solve problems related to lack of continuity and progression in music learning. The study may be useful to teachers of music and students in secondary school because once the syllabus has been streamlined through the model developed by this study, then there may be effective teaching and learning of music in Kenya.

## 1.7 Theoretical Framework

This study was guided by Jean Piaget's theory of cognitive development. According to Black & Pucket (1996), cognitive development is that aspect of development that deals with thinking, problem solving, intelligence and language. The authors affirm that, in Piaget's view, cognitive development is a combined result of the maturation of the brain and the nervous system, and the experiences that help individuals adapt to the environment. According to Orodho (2004), Piaget contends that cognitive development in all children will follow predictable and qualitatively distinct levels or stages. These stages are said to emerge in an invariant and universal sequence. All the students pass through each in the same order. No stage or sub-stage can be skipped and each stage must be negotiated in turn. The author further states that each more advanced stage is built on the preceding ones but has new characteristics and a new organizational structure (Mussen, Conge, Kagan & Huston, 1984).

The stage of progression portion of Piaget's cognitive developmental theory has important implications to learning. Orodho (2004) gives these implications thus:

> Learning is developmental, and no child skips a stage. Second, individual children may take different lengths of time and need different experiences to complete their development. Third, mental development does not merely click into place with a passing birthday. Fourth, learners differ in capability, probably due to variation in their physical and mental experiences (p. 21-22).

Just like Orodho (2004) puts it learning being a developmental process, requires a systematic way of approaching it. Thus the progression portion of Piaget's theory is relevant in explaining the importance of progression and continuity in the content so as to ensure effective learning as student's progress from one level to the next. Piaget's developmental theory recognizes that the thinking process and problem solving abilities of infants and young children are quite different from those of the older children and adults (Black & Puckett, 1996). Piaget argued that

knowledge is a process that involves acting on a thing and that all complex forms of knowing developed out of simpler forms found in infants (Fogel & Melson, 1988). Piaget believed that all mental processes are rooted in, and are a continuation of the earliest reflexive and motor activities. Hence the theory gives a basis to this study which sought to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya by showing the importance of the issue at hand. The foundation of any learning is important in the educational life of an individual. If the foundation is shaky, then there will be problems in the later stages of learning. In this study, after laying that foundation at the preliminary levels, the learning content should be well linked and expanded as a learner progresses through the different levels to allow for cognitive development as Piaget's cognitive developmental theory suggests.

Piaget argued that learning is not static but rather a process. From birth, through interactions with the environment including learning, the infant begins to form mental structures, which Piaget termed as *schemata.* The *schemata* help the infant to organize and interpret experiences. Each additional experience brings new schemata or perhaps an organization of the old one (Orodho, 2004). Therefore, there is need to organize the experiences in an order that will help the learners to achieve the equilibrium or balance of the mental concepts that Piaget's theory advocates. According to Piaget, equilibrium is achieved when a person's mental concepts, or in Piaget's term - schemes, accord well with his or her current experiences (Orodho, 2004). This accord can only be achieved if the previous knowledge is connected to the new experience that the child (learner) is being exposed to. The opposite is also true because when new experiences are not well connected with one's existing schemes, and then there will be disequilibrium which is the main idea behind Piaget's theory. Therefore, learners should advance through each stage of

learning in an order and sequence which is well prescribed for them hence the relevance of the theory to this study which sought to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya.

The syllabus, which forms the basis of learning in Kenya, should be structured in such a way that it provides for the connections advocated for by the Piaget's theory of cognitive development. Therefore, to have a kind of learning advocated by this theory, there is need to address the issue of continuity and progression in music learning from the foundation, that is, the syllabus development level. Piaget's theory of cognitive development therefore has practical relevance to this study and, subsequently, it is used to establish continuity and progression in music learning at secondary schools Kakamega County, Kenya.

# CHAPTER TWO

# LITERATURE REVIEW

## 2.1 Introduction

This section reviews literature related to the study. It is divided into three sections; the first section deals with sequencing of content in the music syllabus and puts the syllabus, which forms the main source of data, in context; the second section deals with continuity and progression in learning. Finally, the third section entails the possible models that provide continuity and progression in learning.

## 2.2 Sequencing of Content in the Music Syllabus

The study assessed the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. The aim of sequencing contents is to establish a certain order within it that will ensure the link between the educational objectives and the learning activities of the students, in such a way that the organization of the formative work guarantees the realization of the formative interactions that are proper of the formative programme, of the educational community or of the institution Ros (2006). Learning contents of a certain area are interdependent, and that the order in which they are presented is relevant to learning. This order will either promote or destroy continuity and progression of learning content.

According to Ros (2006) crucial stage in the design phase is to determine the sequence and structure of the material to ensure the learning objectives are met. A proper sequence provides the learners with a pattern of relationship so that each activity has a definite purpose. The more meaningful the content, the easier it is to learn and,

consequently, the more effective the instruction. Proper sequencing helps to avoid inconsistencies in the content of the instruction. When material is carefully sequenced, duplication is far less likely. Indeed, the presence of duplication often indicates that the program has not been properly sequenced. MANA, (1986) suggests that learning content needs to be spiral, revisiting basic ideas and concepts with a progressively deeper insight generating a series of encounters which leave room for the unpredictable, the original, and even the idiosyncratic.

According to Braund & Driver (2005) continuity relates to the extent to which significant features of a discipline are emphasized as a learner moves through the school system. Progression describes pupils' personal journeys through education and the various ways in which they acquire, hone, apply and develop their skills, knowledge and understanding in increasingly challenging situations (Braund & Driver 2005). Based on these definitions, the word continuity as used in this study refers to the connectivity or the sequential flow of content between different levels of learning and between different topics within the same level, for example topics within form one. On the other hand, progression is used in this study to refer to the act of moving from one topic to a related one which is more complex than the previous one. That is the way a learner's knowledge, skills and understanding are deepened in a given knowledge area as he or she moves through the school system. Many people use syllabus and curriculum interchangeably as though they are synonyms. It is therefore pertinent to distinguish curriculum from syllabus.

When advocating for the curriculum to be offered to the learners, objectives intended should come out clearly. Bobbit (1918) writes:

> The central theory (of curriculum) is simple. Human life, however varied, consists in the performance of specific activities. Education that prepares for life is one that prepares

> definitely and adequately for these specific activities. However numerous and diverse they may be for any social class they can be discovered. This requires only that one go out into the world of affairs and discover the particulars of which their affairs consist. These will show the abilities, attitudes, habits, appreciations and forms of knowledge that men need. These will be the objective of the curriculum. They will be numerous, definite and particularized. The curriculum will then be that series of experiences which children and youth must have by way of obtaining those objectives (p. 47).

This way of thinking about curriculum theory and practice was heavily influenced by the development of management thinking and practice. Curriculum should not be as a result of 'armchair speculation' but a product of systematic study. In support of this, Tyler (1949) comes up with a theory that is based on four fundamental areas. The first is the educational purposes that the school seeks to attain. This deals with the objectives and goals of the school. Secondly are the educational experiences to be provided and are likely to attain these purposes. The main concern in this study is the subject. The third area deals with the effective organization of the educational experiences which is mainly addressing the issue of sequencing of learning content while the fourth area looks for ways of evaluating whether the goals have been achieved or not. This way, curriculum development will not be haphazard or based on speculations but on well planned and thought-of procedures with sequenced content to achieve the set objectives.

Grundy (1987) states that curriculum develops through the dynamic interaction of action and reflection. Curriculum is not simply a set of plans to be implemented, but rather is constituted through an active process in which planning, acting and evaluating are all reciprocally related and integrated into the process. Mapping the curriculum therefore involves clustering situations based on relationships identified in concept maps and sequencing learning of concepts that relate to both thinking and action, based on logic that is consistent with practice.

Ongati (2005) observes that objectives of any programme are supposed to shape, guide, direct and help educators and/or facilitators achieve the goals outlined for that programme. In the Kenyan situation, especially at the primary school level, the theatre arts curriculum is designed to integrate arts and craft, music and drama, therefore the objectives stated are not specific to any subject area. In fact, the objectives are more inclined towards arts and craft than music. Ongati (2005) suggests that it would be better to state objectives specific to each of the three study areas that fall under creative arts because each requires unique and special attention. Conway and Little (n.d) puts it that the most difficult aspect of developing the curriculum package is writing learning objectives that identify concepts to be followed or applied throughout the package rather than a list of content for students to learn. If the objectives of a learning process do not address the relevant content being learned then continuity and progression are jeopardized. In this study the emphasis is on continuity and progression which should be in line with the statement of objectives. As Ongati observes, the objectives of learning guides the selection of content to be offered therefore it should be carefully done to avoid discontinuity and lack of progression in learning.

John Dewey quoted in Elliot (1995), talks of educational objectives not being the prespecifications of learning, but rather, the outcomes of teaching – learning interactions. Objectives emerge in and achieve specification only during teaching – learning transactions. Teachers are not mind readers. They cannot anticipate precisely how students' thinking and knowing will fit with their previous thinking and knowing. Some learning (perhaps a great deal) is not fully acquired or integrated until sometime after it is introduced. This school of thought is rather tricky for continuity. If a teacher waits until the process of learning begins before formulating objectives, then there will be no order in teaching and learning. Learning would

sometimes be guided by learners' euphoria and at the end of the day teaching and learning might not take place.

Elliot (1995) points out that the interests of practical curriculum making lie in shifting away from the technical rationale notion of teachers as curriculum retailers or interpreters to teachers as reflective practitioners; away from the specification of a contextual objective to the organization of a situated knowledge; away from highly specific verbal concepts and scripts to situated preparations and plans; and away from measurement and testing to assessment and evaluation. In sum, according to Elliot (1995), and in opposition to curriculum doctrine, practical curriculum making places the teacher – as – reflective – practitioner at the center of the curriculum development. The question that rises at this point is the place of the music teacher in the practical curriculum making process. Sometimes, just as Elliot (1995) puts it, the teacher is a consumer of an already sealed curriculum and syllabus, their work is to implement it fully without question or comment. The syllabus is not cast in stone, since they are prepared by human beings. Thus, it is advisable to interrogate them and make the necessary adjustments where possible. Therefore the current study provides a model that helps in developing a curriculum and syllabus that ensures continuity and progression in content at secondary level of education.

Elliot (1995) indicates that expert teachers, in many domains of education, including mathematics and reading are now recognizing what expert music educators have long understood: that there is a basic lack of fit between conventional ideas of curriculum making and the realities of teaching and learning. It is an error for conventional curriculum to place too much emphasis on the verbal specifications of teaching plans and too little emphasis on the procedural and situational nature of teaching. Therefore the current curriculum and syllabus development

model in Kenya needs to be interrogated to establish its relevance in as far as continuity and progression of music learning is concerned.

Elliot (1995) further points out that an increasing number of contemporary curriculum theorists are beginning to acknowledge the cyclical and interactive nature of teaching and learning. For the most part, however, little has changed in the curriculum making procedure of most subject domains (including music education) for several decades. Most efforts in curriculum making continue to perpetuate the contextual, impersonal, and dualistic notions of technical rationality and the structure-of-disciplines. Accordingly, there are good reasons to believe that conventional curriculum making is problematic for, (if not hostile to), the essential nature of music, education, and the processes of preparing and planning for music teaching and learning. Based on the argument by Elliot, would the situation be different in Kenya? This calls for the interrogation of the curriculum and syllabus development model used in Kenya.

The term 'curriculum' is generally understood as the outline of courses or programmes of study offered by an educational institution. Smith (2000) argues that the idea of curriculum is hardly new – but the way we understand and theorize it, has been altered over the years and there remains considerable dispute as to the meaning. Curriculum has its origins in the running/chariot tracks of Greece. The author further states that in Greece, curriculum was literally, a course and in Latin curriculum was a racing chariot; *currere* was to run. The literal meaning of this is that just like in running, curriculum should have a starting and a finishing point and what happens in between the starting point and the finishing line determines the results. Logically, one cannot start a race from the finishing line and end at the middle or at the starting point. In the same way, learning should have a direction. It should start from the basics/introduction to an advanced level

of that content. Smith (2000) reiterates that curriculum encompasses all the learning that is planned and guided by the school which calls for clear specifications in advance of what the learning intends to achieve, what is to be achieved in it and how (referring to the method) it is going to be achieved**.** This definition by Smith does not indicate whether there is order or not in the arrangement of the content in a curriculum.

To use an analogy, curriculum means the course (or path) that students have to run to finish the 'race'. In other words, it is all the activities which students need to do if they are to finish a programme of study and achieve the intended learning goals. A curriculum is more than just a body of knowledge, a list of subjects to be studied or a syllabus – it is all the planned experiences which learners may be exposed to in order to achieve the learning goals. Woods (2000) also on his side talks of methods of delivery without indicating the sequencing of the content or the body of knowledge.

According to Smith (2000), syllabus originated from the Greeks to mean a concise statement or table of the heads of a discourse, the contents of a treatise, and the subjects of a series of lectures. In the form that many will have been familiar, with it is connected with courses leading to examination. Teachers talk of the syllabus associated with, say, Associated Board of Royal Schools of music (ABRSM) exam. What is contained in such a document is a series of headings with some additional notes, which set out the areas that might be examined. Smith (2000) concludes that a syllabus will not generally indicate the relative importance of its topics or the order in which they are to be studied nor will it necessarily sequence content in the order that provides for the continuity and progression advocated for in this study.

Where people still equate curriculum with a syllabus, they are likely to limit their planning to a consideration of the content or the body of knowledge that they wish to transmit. Kelly (1985) claims that it is because of this view of curriculum that many teachers in primary schools have regarded issues of curriculum as of no concern to them, since they have not regarded their task as being to transmit bodies of knowledge in this manner. The argument above proves that a syllabus arranges the content in the sequence in which the developers deem fit to be followed to provide for continuity and progression advocated for by this study a situation supported by Akuno (2005). This study therefore uses the secondary school syllabus because it is the document used in class to guide teaching and learning.

A curriculum should identify outcomes of learning, select appropriate methods and techniques to attain this and devise assessment that is both valid and reliable for the processes and content that is articulated in the objectives (Norris 1990). Norris continues to note that for many teachers of music, the challenge is usually to identify the teaching techniques that promote process skills, designing assessment that measures these skills and, providing evidence of valuing these in the curriculum by conducting assessment of process skills and weighting these to reflect valuing of process.

Akuno (2005) contradicts Noris' argument by affirming that:

> This syllabus (2002 edition) presents a curriculum designed to teach pupils music by reading, writing, singing, playing musical instruments and dancing. This is the document released by the Ministry of Education relating to the teaching of music in the primary school for the whole country. It contains the objectives of the course, both general and specific, as well as the course content that is divided into materials (content) to be covered by each of the eight classes of the primary school (p. 32).

Akuno's argument indicates that a syllabus presents a curriculum in the order in which teachers are supposed to handle the content as they teach different levels of learning. An approach to curriculum theory and practice that focuses on syllabus is therefore only concerned with content. Therefore continuity and progression can be realized through analysis of the syllabus.

Norris (1990) further indicates that if teachers continue to claim that process, skills that are of value and then design assessment that represents at best a tokenistic inclusion of process assessment, then they are indicating to students that their espoused theory of learning and the reality of their teaching practices do not match. From this observation by Norris, one can deduce that students very quickly become aware of the game and prioritize their learning activity to match the assessment. This procedure does not help the learners achieve the goals of the course. Rather, it prepares them to pass exams after which they become unfit for the job market.

From a research on 'Transfer and transition', Galton & Gray (2003) pointed out the need for schools/colleges to work more on sequencing in learning and to pay attention to academic transfer and 'the specific strategies that help sustain students' progress'. The authors refer to curriculum continuity as; a situation where one knows which topics and texts have already been covered, knows what skills and understanding have been well established and finally, knows the pace and style of previous lessons in the subject. This knowledge is then used to launch the students' education in a way that will reassure, challenge and take them forward rapidly. It is important, for continuity of learning at one level, to know which topics and texts have been covered in the previous level that is why this study sought to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. In conclusion, all the authors quoted above justify the relevance of a

syllabus in determining the sequencing of content in any learning. Therefore, the syllabus formed the main source of data for this study that sought to investigate the continuity and progression in music content learning at secondary school in Kenya; a case of Kakamega County, Kenya.

The objective of organizing a syllabus should be to promote learning, and not just to provide a description of music elements. Therefore, the content matter should be organized in such a way as to facilitate teaching and learning. The unit of organization should also suit the particular purpose of learning. According to Kaur (1990), “the syllabus may be structured on the basis of a gradual move from the more general to the more particular, a statement of a general rule to a statement of particular rules or exceptions which incorporates the deductive process. The material can also be organized so that the direction is from the particular to the general which is the inductive process” (p.10). The syllabus can also be organized such that the material starts with the learner's home life, progresses to the classroom situation and then moves out of the school into the wider society. Corder (1973) asserts that the ideal syllabus would be one in which the sequencing of items taught logically derives from and presupposes the learning of some previous items. Kaur (1990,) reiterates that:

> Sequencing of content involves the marking out of subject matter along a path of development. Sequencing of subject matter will depend on particular views of language (music) learning and classroom conditions that the syllabus designer holds. For example, if the syllabus represents a view of language (music) as a formal system, then the criteria for sequencing would be related to "simplicity" or "complexity" of structures. If the syllabus represents a functional view of language (music), then the "usefulness" or "frequency" criteria would have greater prominence. The syllabus sequenced on a particular view of learning may have to start with subject matter which is more "familiar" to the learner before moving on to something which is "unfamiliar". A syllabus may also represent a particular view of the conditions offered by the specific classroom situation. The sequence for the subject matter may have to take into account whether it is "easy to teach" or whether it is "more urgent" (p. 11).

Crawford (2000) indicated in his study that the "organization of the program of study for the English National Curriculum in IT and the level descriptions suggest a hierarchical curriculum with systematic continuity and progression built in, whilst their content does not" (p. 186). Crawford observes that lack of continuity and progression creates disconnect in teaching and learning making it an uphill task and at the end of a programme the objectives set are not achieved. Fabian and Dunlop (2005) state that educational transitions are marked by "intense and accelerated developmental demands" (p. 229) the effects of which can be long term because a child's introduction to, and early experience of, school can influence future attitudes to learning and subsequent educational achievement. In the authors' opinion, continuity and progression during such transitions should be well planned for. Page (2000) suggests that allowing children to experience discontinuity is seen by some as part of the continuum of life and learning, but children can become disaffected, disorientated and inhibited (Fisher, 1996), resulting in behavioural problems which impact on commitment, motivation and relationships (Kienig, 2002).

Therefore any syllabus designing should order the content progressively from simple to complex and from the known to the unknown. This method is in line with Zoltan Kodály's method which "uses a child-developmental approach to sequence, introducing skills in accordance with the capabilities of the child" (Choksy, 1999, p. 10). New concepts are introduced beginning with what is easiest for the child and progressing to the more difficult (Landis, 1972). Children are first introduced to musical concepts through experiences such as listening, singing, or movement (Wheeler, 1985). It is only after the child becomes familiar with a concept that he or she learns how to notate it (Landis, 1972). Concepts are constantly reviewed and reinforced through games, movement, songs, and exercises.

## 2.3 Continuity and Progression in Learning

According to Hornby (1974), continuity is the state or quality of being continuous, an uninterrupted succession or flow; a coherent whole. In essence, this word means a sequential flow of something to achieve a 'fluidy' state of affairs whereby the molecules involved cannot be separated and connect smoothly with each other. The word 'continuity', as used in this study, refers to the connectivity of content between different levels of learning and between different topics within the same level. It suggests the smooth sequential flow of topics and content from one level to the next. Continuity in content is essential for any important teaching and learning to take place. Several scholars (Brooker & Broadbent 2003, Dunlop 2003, Fabian 2002, Fabian & Dunlop 2005, Fabian & Woodcock 2004, Fisher 1996, Galton, Gray & Ruddock 1999) have supported the importance of a smooth transition between topics and content due to its significance in an education system.

Progression, according to Bennett, Wood & Rogers (1997), refers to the purposeful sequencing of teaching and learning expectations across multiple developmental stages, ages, or grade levels. A learning progression is a road or pathway that students travel as they progress toward mastery of the skills needed for career and college readiness. Bennett, Wood & Rogers continue to observe that each road follows a route composed of a collection of building blocks that are defined by the content standards for a subject. Along the road, there are bound to be many major mile-posts; these mile-posts are the building blocks (Mantey n.d) or foundational content standards students will need to master as they progress toward the mastery of more sophisticated skills. The mile-posts will show what comes before and after a particular point (eligible content) along the road. These mile-posts may sometimes not necessarily be linear, but they will articulate movement forward (Bulkeley & Fabian, 2006). Ultimately, Bulkeley & Fabian continue to

reiterate that, learning progressions provide teachers with the opportunity to determine whether students have navigated successfully through the mile-posts and are able to move forward along the road to career and college readiness. The progressions further provide teachers with the opportunity to identify students who have navigated successfully beyond the mile-posts for each course and are in need of accelerated curriculum.

The term progression is most commonly used in reference to learning standards—concise, clearly articulated descriptions (Akuno 2005) of what students should know and be able to do at a specific stage of their education. Therefore this study, through the creation of a model that can be used to develop a syllabus whose content is continuous and progressive, aimed at establishing uninterrupted succession or flow of learning in the entire secondary music education.

According to Mantey (n.d.) the best learning is like a building process. In building one starts from a foundation upon which the walls which support the roof are constructed thereby completing a building. In his analogy, Mantey reiterates that if in a learning process, what was learned earlier is completely ignored, then learning is not built upon a foundation but instead learners are simply provided with random experiences. Instead of having to start over year after year, teachers can build upon materials taught previously. Mantey (n.d) concludes by indicating that lack of consistent continuity is one of the reasons why music is defined as a "special" area rather than a curricula one. Rumeihart & Norman (1978) states that:

> As competence is attained elements of knowledge become increasingly interconnected so that proficient individuals access coherent chunks of information. Beginner's knowledge of a domain is spotty, consisting of isolated definitions and superficial understanding of central terms and concepts. As proficiency develops, these items become structured and are integrated with past organization of knowledge so that they are retrieved from the memory rapidly and in larger units (p. 24).

In this respect, structured knowledge enables inference capabilities, assists in elaboration of new information, and enhances retrieval. It provides potential links between the stored knowledge and incoming knowledge, which facilitates learning and problem solving. This statement is supported by Ericson & Staszewski (1988) who states that exceptional retrieval of excerpts in a domain is based on the structured content of stored information.

To achieve continuity and progression in music learning, basic ideas should be expanded to include in-depth coverage of materials and techniques. According to Mantey (n.d.), concepts in a learning situation should be revised with greater depth of sophistication each year. Students should be continually immersed in a wider range of musical experiences starting from lower classes (including kindergarten). Those experiences should then gradually increase in intensity through secondary school and beyond. All standards required in a learning situation should be present and maintained throughout. Details should become greater as a learner progresses up the education ladder.

In addition to Mantey's (n.d) argument quoted previously about building blocks, Galton & Gray (2003) recommend the use of bridging material or transition units, a set of materials started in the last few weeks in the primary school and continued after transfer to secondary school, which is increasingly used to support continuity in curriculum and pedagogy. The only difference between these two scholars is that, Mantey does not include bridging material which must be present for the building blocks to be joined together to form a complete whole. The concern of the current study is whether the syllabus content sequence provides for continuity and progression in music learning. The research report by Galton & Gray (2003) also recommended the involvement of teachers in a joint planning of the units or the curriculum as they observed

that it was noticeable that where primary and secondary colleagues engaged in joint planning of these units, there was both continuity and a greater variety of activities so that pupils' motivation was sustained after transfer. According to Wanjohi (2011) however, in the Kenyan situation teachers are just but consumers of a curriculum which is made by a panel of persons who might not be directly involved in the teaching and learning of music.

Much of the focus on educational transitions emphasizes the link with future academic attainment (Education North East, 2005; IFF Research Ltd, 2004). The introduction of the National Curriculum in England and Wales according to Bulkeley and Fabian (2006) aimed to raise achievement by providing a common curriculum through a specific framework designed to promote continuity between each of its four phases. This is supported by School Curriculum and Assessment Authority of 1996. The Foundation Stage is independent of that framework and formulated to "underpin future learning" and prepare children for Key Stage 1 (QCA, 2000, p. 8). Each educational transition marks the beginning of a new phase of childhood and future development. This is particularly so when children leave the child-centered Foundation Stage, designed to build firm foundations for future success, to enter the curriculum driven Key Stage 1 (Brooker & Broadbent, 2003).

In terms of cognitive development, McClure (2002) wrote that "children entering formal learning environments faced with tasks bearing no resemblance to their previous experiences are likely to feel uncomfortable and may not engage with the tasks at all" ( p. 91). Although the content of the National Curriculum is defined; there is flexibility of teaching methods, allowing suitable challenges to be set that respond to individual needs (Shuttleworth, 2001). The forgoing discussion points to educational transition being a complex issue that must be planned and

prepared for in order to take into account children's needs and experiences through discussion, activity, and partnership (Dunlop, 2003). Planning for continuity is an important factor in successful transitions, cognitively, emotionally and socially. It has been established that there is lack of continuity and progression in music content in the primary level of education in Kenya (Akuno 2005, Ongati 2005) hence the main aim of this study that is to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya.

Doll (1996) quotes the traditionalists who hold the view that 'what has been done in the past has been done well. Therefore, one should hold to it in the future'. Doll (1996) pleads that a system should look critically at the past actions and practices and see what can be done differently now to make learning more satisfying and effective. Therefore according to Doll, repetition in learning should be meaningful. The main concern of this study is to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya.

According to Duffey and Jonassen (1992), educators often focus on the ideas that they want their learners to have without thinking about the order into which they would transfer the same to them. Research has shown that a learner's prior knowledge often confounds an educator's best efforts to deliver ideas accurately. For example, Roschelle (n.d) observes that a large body of findings shows that learning proceeds primarily from prior knowledge and only secondarily from the presented materials. The author continues to observe that prior knowledge can be at odds with the presented material, and consequently, learners will distort the presented material. Neglect of prior knowledge and proper sequential flow of content can result in the audience

learning something opposed to the educator's intentions, no matter how well those intentions are executed in a learning situation.

According to Elliot (1995) there are those who claim to be teachers of music and/or music educators but lack knowledge in the subject matter to warrant their claim. The author points out that to justify their lack of musicianship, musically uneducated teachers frequently reduce music teaching and learning to little more than verbal memory work, bogus activities or spurious appreciation lessons designed to entertain and placate students. It is not surprising that, the author further states that there will always be publishers who, knowingly or unknowingly, contribute to unmusical education by producing teacher proof curricula designed not to educate music students but to prop up unqualified teachers. Elliot affirms that attempts to reform music education through glossy, teacher proof curricula restrict the music students and jeopardizes the future of music education by aiding and abetting such unmusical teaching. In such a scenario therefore, in situations where the syllabus requires reorganization of content, such teachers and music educators will not be able to deliver the continuity and progression required during learning because of the nature of their training. Therefore with a better syllabus that provides continuity and progression such teachers will not have a problem for there will be no reorganization required.

Elliott (1995) indicates that practical curriculum making holds that the most important solutions to curriculum problems will not be found in highly specific written plans or the abstract conjuring of curriculum theorists. Solutions would be found, instead, in the professional reflections and judgments of individual teachers/educators engaged in specific teaching and learning situations. This argument confirms the need to involve the teachers in curriculum

planning. Hence the current study tries to involve the teacher throughout the process of curriculum and syllabus development. Practical curriculum making holds that the best curriculum arises when teachers focus on their own circumstances, rather than on the generic scripts of theorists and publishers who tend to see similarities across teaching situations that cannot be grouped together defensively in reality.

Hawes (1972) as quoted by Urevbu (1985) after his long years of experience in Nigeria, points out that despite the new syllabuses, the new books, the curriculum centres, the international programmes, relatively little impact is being made on the school curriculum. This is because, he believes, the scope of curriculum planning was (then) still not wide enough. 'Curriculum change depends on the people, not paper' and changing people is an expensive and time-consuming business. It is not just that teachers must be convinced, committed, and re-trained throughout their working lives as we tend to believe; parents must be convinced that a new curriculum will fulfill their purposes as well as the state's. Politicians must also be prepared to find money for this as well as for the buildings, equipment, books, supervisors and in-service training institutions that any bold new curriculum calls for. But the problems so far mentioned are not only the ones which concern those who seek to change the curriculum but concerns all stakeholders and the country at large.

Havelock and Hubberman (1993) argues that almost all developing countries including Kenya employ power coercive strategy. In this model, decisions are made at the top then communicated down. This strategy is a highly centralized approach where changes are introduced and usually adopted in a highly centralized education system for educational development. According to the Havelock and Hubberman a decision is taken by a central authority at high levels and is

communicated downwards through the bureaucratic hierarchy to those whose responsibility is to carry the decision into effect. Those to carry out the decision include administrators and the teachers at the local level who have in theory no choice in the matter but to implement the decision as they are directed. For example, change of set books, examinations, fees structure, curriculum, and discipline procedures in schools (MOE, 2008; Namaswa, 1989). Muricho & Chang'ach (2013) rightly puts it:

> All these are top down directives that the administrators and teachers must implement without question or input. The central authority has the capacity to compel the administrators and teachers to implement the decision through its position of a wide range of powerful sanctions such as contracts of employment control capacity to manipulate career structure, power to regulate the flow of financial support together with an administrative supervisory and evaluation structure to keep a fairly close eye on those who carry decisions into effect. This includes interviews for promotion, central authority posts teachers and head teachers to schools, the government control and direct school budgets and school fees in schools where the ministry of education implements these guidelines and maintains that this is the governments' policy and position. These are extremely powerful instruments in theory and their use is sanctioned by customs and general acceptance of the necessity of planning educational to development to attain national goals of education. The strategy has mainly used in paperwork in education reform and development in Kenya (p. 124).

Even with this kind of a top-down method of syllabus making whereby teachers work with an already sealed document, does the sequence of content provide continuity and progression in learning? While the many studies cited in the foregoing literature reveal several education challenges and the causes of discontinuity and lack of progression, the main concern by the current study is to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya.

### 2.4 Models for Continuity and Progression in Music Learning

Different scholars as well as educators, as cited below, have developed models for curriculum development to be used for purposes of trying to improve the quality of education. The main

concern is what forms the basis for the models. Urevbu (1985) states that, a notable feature of curriculum as a field of study has been the frustration of trying to live with and use curriculum models and modes of thought presumed effective for generating educational programmes. Several models have stood the test of time though, as discussed here each one of them has a shortfall in one way or another.

### 2.4.1 The Tyler Model

Tyler (1949) came up with a theory which led to the development of his model that is based on four fundamental areas. The first is the educational purposes that the school seeks to attain. This deals with the objectives and goals of the school. Secondly are the educational experiences to be provided and are likely to attain these purposes. The main concern in this study is the subject. The third area deals with the effective organization of the educational experiences which is mainly addressing the issue of sequencing of learning content while the fourth area looks for ways of evaluating whether the goals have been achieved or not. This model has received both support and criticisms from different scholars of the years since it was developed.

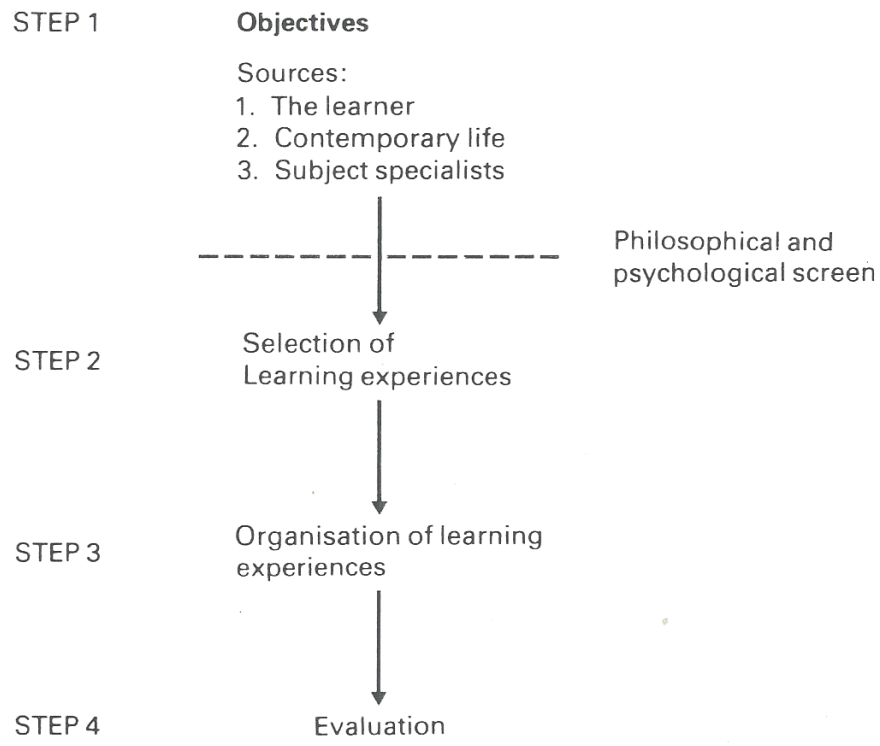


**Fig. 1:** *The Tyler Model* [Source Urevbu (1985)]

According to Urevbu (1985) "one of the traditional curriculum texts that is most remembered today is Ralph Tyler's syllabus for education 360 at the University of Chicago" (p. 20). Urevbu continues to indicate that Tyler attaches great importance to the first step by stating that "if we are to study an educational program systematically and intelligently, we must first be sure as to the educational objectives aimed at" (p. 20). This is the primary step from which the others proceed. The main shortcoming of the Tyler's model is the fact that the evaluation aspect of it does not lead the developer back to the objectives. Sahlberg (2006) makes the following observations about curriculum:

> Curriculum development is an ongoing process and not just a product. Further, curriculum development can no longer be viewed as a project that has a start and an end. In today's rapidly changing world, the curriculum designed today and implemented in the years to come could still be responsive and relevant in five years conceptually but specific facts may not be so. Curriculum should be viewed as a living, organic instrument to help teachers and schools to find optimal ways to educate students (p. 8).

In agreement to this concern Urevbu, (1985) argues that this examination ought not to be a terminal process but should take place at every stage to evaluate the success of each step. In addition Chen, Chen & Cheng (n.d) affirmed that this model is not ideal for evaluation because it does not have a feedback mechanism to tell people how to correct it. Also, the objective under Tyler's straight line model has a behavioral orientation. The authors continue to assert that behavioral objectives have many advantages if applied to curriculum design, but they have some limitations on execution. For example, they do not apply to all subjects or the design of a subject's content.

Another crucial stage missing in Tyler's model of curriculum development is the needs assessment level. According to Tyler (1949) "The progressive, emphasizes the importance of studying the child to find out what kinds of interests he has, what problems he encounters, what purposes he has in mind. The progressive, sees this information as providing the basic source for selecting objectives" (p. 4). Tyler was interested in how learning related to the issues of society, and believed studies of contemporary life provided information for learning objectives but not really on continuity and progression a crucial component in curriculum development process.

Every curriculum is supposed to serve particular needs of a particular country. Each country wishes to have a curriculum that will help in improving the lives of its citizens. This calls for research to be done, to access the particular purposes that needs to be addressed by the curriculum but not just the needs of the child. The major shortcoming of the Tyler model is the absence needs assessment stage which is important being the basis of any curriculum development.

In terms of sequencing of the content to achieve continuity and progression, the Tyler model gives steps two and three which are the selection of learning experiences and organization of learning experiences respectively. The only shortcoming in these steps is that details on how the selection and organization of content is to be done are not given.

### *2.4.2* The Wheeler Model

Urevbu (1985) states that, "this model converts Tyler's original idea into a cyclic form". It includes the selection of content which was missing in the latter and then connecting evaluation to objectives.

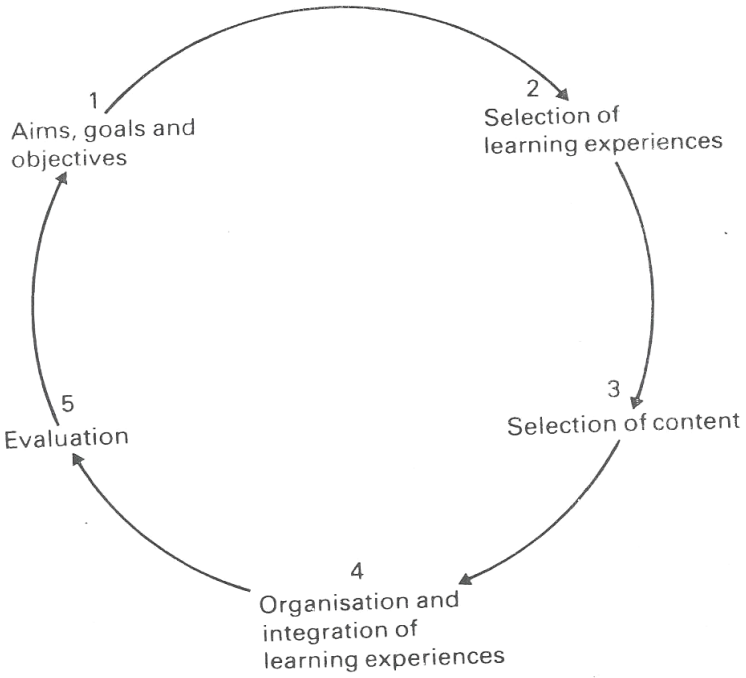


**Fig. 2**: *The Wheeler Model [Source Urevbu (1985)]*

Wheeler's spherical model seems much more progressive than Tyler's straight line model. Wheeler's model has a feedback mechanism therefore it provides students with ways to measure their progress or accuracy. It also sets the school objective as a final step in as well as the first (Chen, Chen & Cheng, n.d.). Thus the curricular model requires educators to refer to their

objectives in their evaluative stage. This situation makes Wheeler's model to be self-correcting because objectives are improved and corrected based on the outcomes of the evaluation. However, there is need to improve it further because evaluation should be an on-going activity throughout the different stages of curriculum development (Urevbu, 1985).

As recommended earlier, research should guide any curriculum development process. Objectives, goals and aims need to be based on sound investigations of the needs of the country and also government policies that are in place at that particular time. Therefore, this should form the first level in any curriculum development or revision. In stage four, also, this model misses an important activity which is the organization and integration of learning content, instead organization and integration of learning experiences is inserted. There is need for a crucial stage dealing with the sequencing of the learning content to be provided for in this model to ensure continuity and progression. After the content has been logically sequenced then learning experiences can be organized. Furthermore, this model seems to lack a procedure between organizing and integrating learning experience and evaluation. While the study by Huang & Yang (2004) suggests that the procedure should entail the execution of these integrated experiences the current study recommends 'content' instead of 'experience' or content first followed by teaching and learning experiences.

### *2.4.3* The Kerr Model

Kerr's model developed in 1968 contains four elements: objective, knowledge, school learning experience, and evaluation. To Kerr, a curriculum development design should first focus on the objective to be reached. To him objective meant students' expected behavioral changing after learning - these changes included perception, affection, and skills. Similarly, knowledge, the

meaning of knowledge is to choose and organize curriculum content so as to achieve school's object (Urevbu 1985; Chen, Chen & Cheng, n.d). According to Urevbu (1985, p. 22), "Kerr asserts that, in this model, everything influences everything else and that it is possible to start an analysis at any point". There is danger in this assumption. Learning and everything around it needs to be organized and that is the essence of this study. Starting curriculum development at the evaluation stage, for example, might not help much. The dilemma is what you will be evaluating at that particular point.

According to Kerr's model, the three elements needed to establish curriculum knowledge are unity, repetition, and order, the main strength of the model. In this context, unity means to establish a connection with the field of knowledge. Repetition means the repeating of certain curriculum elements while order means every continuous experience must be established on prior experience. In combination, these three elements combined became the leading principle for organizing effective curriculum (Chen, Chen & Cheng, n.d.). This stage ensures logical sequencing of content to achieve continuity and progression of content. The third element in Kerr's model, learning experience, means the interactive effect between the learners and various environmental elements. It includes social opportunities from the school's arrangement, the influence of the school community's character, and relationships between teachers and students (Urevbu, 1985; Chen, Chen & Cheng, n.d.). Evaluation as the final element represents the degree to which the objectives have been achieved. The standard of evaluation contains objective feasibility, content and method's suitability, students' needs and achievement, as well as the efficiency of teachers' preparation. Many standard evaluations just need to be modified a little bit for use in collecting information. In addition to objective examinations and paper commentary for evaluation, Kerr includes attitudinal scale, interview, aptitude test, multiple

evaluations, investigated skills and group observations as ways of measuring progress (Chen, Chen & Cheng, n.d.).

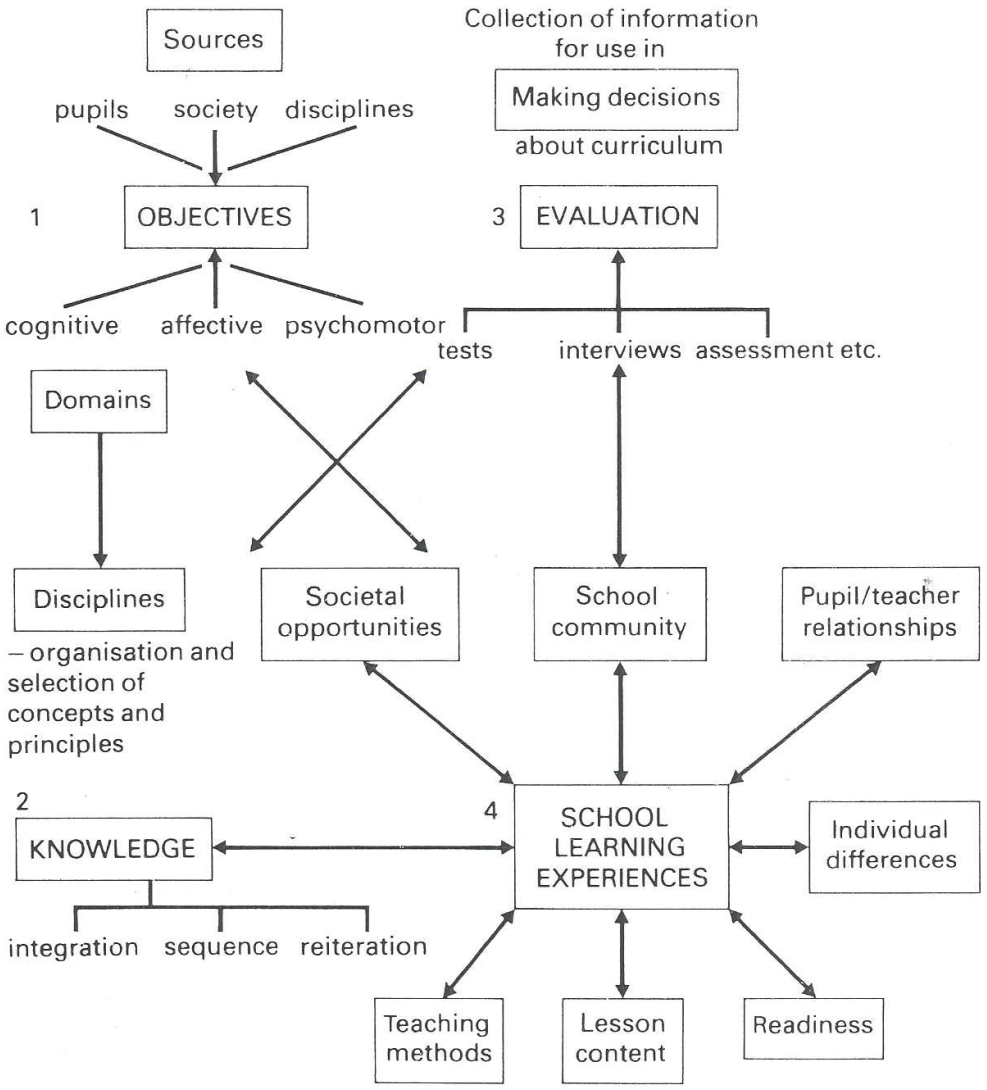


**Fig. 3:** *The Kerr Model [Source Urevbu (1985)]*

This is a complicated model that needs serious attention and analysis if someone were to use it in curriculum development. Looking at the model, one does not get the connection between objectives (step 1), knowledge (step 2) and evaluation (step 3). The arrows, which show movement from one point to the next, should clearly indicate where one is coming from and where they are going. Furthermore, the cyclic nature of curriculum development here as

suggested by many scholars (Urevbu, 1985; Chen, Chen & Cheng, n.d.; Huang & Yang, 2004) is not considered. These authors suggest that from the starting point, events should naturally flow back to the same point, the beginning.

### *2.4.4* The Lawton's Model

The Lawton model is a five stage flow chart on curriculum planning.

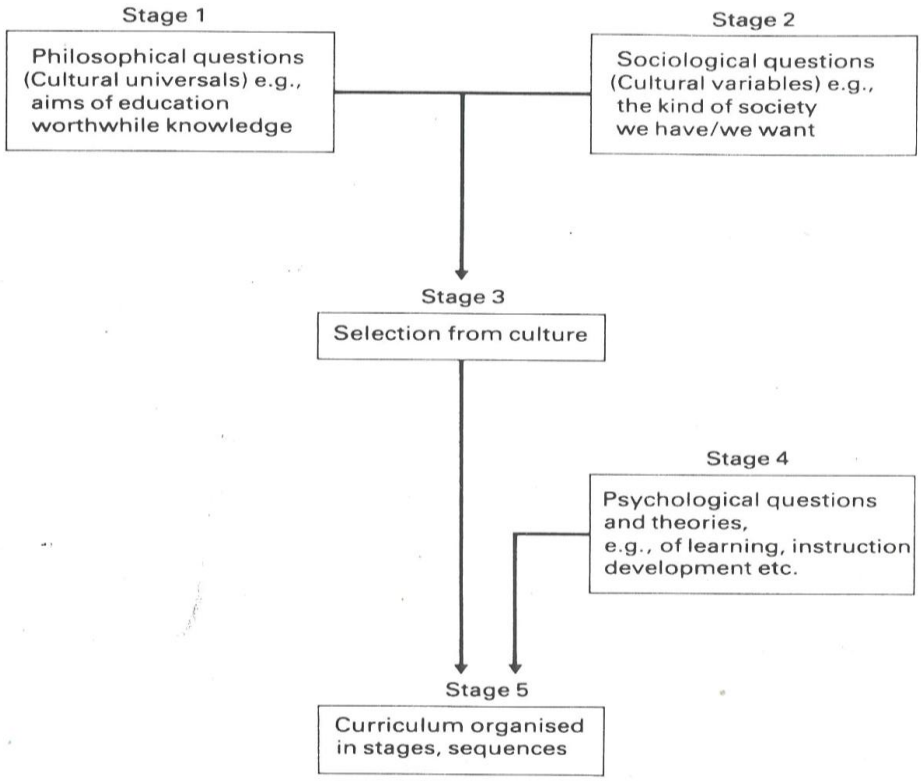


**Fig. 4:** *The Lawton's Model [Source Urevbu (1985)]*

The first step deals with the aims of education and the question about knowledge and values that should be the concern of education irrespective of the kind of society involved (Urevbu 1985). The second stage is the improvement of the society that is taking care of the cultural variables within the curriculum. According to Lawton (1975) as quoted by Urevbu (1985), the sociological questions about the curriculum are twofold:

> To what extent is the content of the curriculum lagging behind the needs of the individuals living in a society which has undergone, and is still undergoing, rapid social change? To what extent is the distribution of knowledge in society compatible with the kind of society we now have, or would wish to have, and how this would be reflected in the curriculum organized (p. 25)

Lawton asserts that the first of these questions could be answered in terms of what kinds of knowledge and skills are lacking or under-emphasized at present. The second question would be seen logically to precede the first, since there is unlikely to be a total agreement about what kind of society we are or we are not since it is not easy to establish an ideal society.

The third stage is the selection from the culture. There are elements within each culture that would help improve the lives within a particular society. Arts, crafts, skills, literature knowledge, folklore, beliefs, ceremonies, pattern of behavior all need to be examined, identified, developed and preserved. According to Urevbu (1985), as far as foreign culture is concerned, "one may have to appreciate what is universal in it and see its relevance to the society, and one may even have to scrutinize areas which, although alien, are yet worth borrowing and adopting" (p. 25). Stage four deals with the question of psychology in terms of effectiveness in the organization of learning and methods of teaching. Finally, stage five deals with curriculum organization in stages and sequences.

This model according to Urevbu (1985) presents a more suggestive approach to curriculum planning. The ideas in this model are grounded in the rapidly growing literature on the specific connections between curriculum form and content and the larger society. This model, just like all the others discussed earlier, has its own weaknesses. In the sociological stage, there is the issue of the society we have as opposed to the society we want. This difference should determine the curriculum which is supposed to be developed. According to Urevbu the society we want does

not exist; it is there in the space, in our thoughts – an ideal society. There are so many and varied cultures, beliefs, values and also views from those the curriculum is intended to help and establishing a common ground is thus difficult. Therefore, it is not easy to develop a curriculum that gives the society we want. Another issue in this model is that stage three which deals with selection from culture flows directly to curriculum organization - stage five. Stage four also flows directly to stage five and it doesn't have any connection with stage three. The content selected from the culture in stage three should be subjected to the psychological questions in stage four. Therefore, stage three should flow to stage four and then to stage five. A crucial component lacking in the Lawton's model of curriculum planning is the evaluation stage. It is not possible to develop a curriculum or a syllabus without evaluating it to ascertain whether it has any shortcomings.

In conclusion the four models discussed above do not capture the essence of sequencing of the content appropriately. The models have provided for the selection and organization of the content without any details on how this is to be done. This is where the organization of the content in the syllabus based on the content of the curriculum.

### *2.4.5* Curriculum Models: The Kenyan Situation

Since independence in 1963, Kenya has reformed the education system based on several models, approaches or strategies which include social demand model, manpower requirements and rate of return education/cost benefit analysis approaches (Namaswa, 1989) as quoted by Muricho and Chang'ach (2013). According to Namaswa (1989) the social demand model is the sum total of individual demand for education at a given place, time under prevailing social economic and political conditions. It is the pressure that emanates from the public for the demand of education

thus quality and quantity of education. Namaswa calls it "popular demand for education" (Namaswa, 1989, p. 49). The model is concerned with the consumption function of education rather than the investment. According to Muricho and Chang'ach (2013), in this reform model, education is viewed as a service that is demanded by the public like other services and goods.

Muricho and Chang'ach (2013) continue to reiterate that the main reason why there is high demand for education are threefold; first, economic conditions; there is belief that there is a direct relationship between the acquisition of education and gaining better jobs for the betterment of economic situations (Psacharopoulos, 1988; Schultz, 1981; Amutabi, 2003). The more one is educated the better job opportunities one gets. Secondly, peristaltic reasons; this is a situation where a particular generation pushes its offspring up the ladder of education. For example, parents would want their children to get higher education than they had. Thirdly, social prestige value of education. Most people seek higher education for social honour or prestige in society. From this scenario, we can deduce that, increased consumption and demand for education due to economic, social and peristaltic reasons without proper planning in the education sector leads to an overflow in the job market.

The social demand model was best for Kenya after independence where education was reformed from colonial to independent era to bring about social, economic and political development. However, social demand model of education reform underestimated the cost of education that was to produce enlightened personnel, and consequently led to great increase in schools and enrolment against scarce resources thus affecting the quality and effectiveness of the education system (Muricho and Chang'ach (2013). According to the two authors, when a government concentrates on the consumption function of education and fails to address the sustainability and other issues surrounding it, the system is doomed to fail. Instead, the system creates a new

monster called unemployment. Consequently, a large number of school leavers could not get employment in the modern economic sector. This forced the government to think about a relevant education system that could cater for the educated unemployed citizens. Therefore, through the Gachathi Report 1976, Mackay Report of 1981 reformed/changed the education system from 7-4-2-3 to 8-4-4 in 1985 with the need to tackle the problem of educated unemployment by the introduction of vocational and technical subjects in primary education to make education terminal after the primary school cycle.

Manpower requirement model was another reform model used by the government to reform education after independence in 1963. According to Muricho & Chang'ach (2013), manpower approach is the analysis of the market needs of the country in human resources. Stakeholders examine human resource needs of a country available in the past, present and forecast for the future. The model considers the development of human resources through the educational system as an important requirement for economic growth. Musaazi, (1985) points out. "Any nation with reform for economic development has to consider the preparation of its human agents (Musaazi, 1985; Harbson, 1993 and Otiato, 2009). Sifuna and Otiende (2009) notes that, educational planners thus the Government and educational administrators at independence reformed education based on manpower model where secondary and tertiary educational levels were greatly emphasized because there was high demand for manpower to fill the vacant posts left by colonialists in Kenya. After independence, Africans had an opportunity to correct the educational anomalies resulting from the colonial experience. In Kenya however, this was done without focusing on quality and the relevance of the education system to the needs of a newly independent nation. This effort to change the system, according to Sifuna and Otiende (2009), contributed to several problems experienced up to date. Problems like lack of continuity and

progression and also the masses of unemployed persons. Hence the current study sought to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya.

The third reform model handled by stakeholders in education in Kenya was the Cost Benefit Analysis or Rate of Return Analysis (RRA). Woodhall (1970) defined cost benefit analysis as a systematic comparison of the costs and benefits of some form investment in order to assess its profitability. The cost benefit analysis focuses on the economic benefits of education. It is a comparison of the magnitude of costs and benefits of investment in education. Muricho and Chang'ach (2013) reiterate that human capital denotes an investment in human beings and after acquiring the necessary skills yields benefits over the larger society of that human being. A human skill is the same as physical capital. Human capital development is therefore more important than physical capital. Increase in educational investment derives benefits and costs of education in the society. The concept of profitability depends on the systematic comparison between benefits derived from expenditure incurred earlier in education. Stakeholders in reform examine various levels of education namely primary, secondary and tertiary levels or general education verses vocational and technical education. This involves an analysis of the cost incurred in their developments, and benefits accruing from them. A decision is taken where money is supposed to be invested.

This was the basis of changing the Kenyan education system from 7.4.2.3 to 8.4.4 which emphasizes practical vocational and technical skills education (Namaswa, 1989). A cost and benefit analysis show a considerable rate of benefit to the individual, society and government because the graduates will influence individuals, society and government positively after going through the 8-4-4 education system. This model can only be beneficial to an economy if the

system of education produces the manpower whose benefits match the investment. That is why the current study sought to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya.

According to Council of Chief State School Officers (2013), growth (progression) in learning can occur through reflection upon experience, feedback, individual or group professional learning experiences. In order to develop their expertise, teachers must become knowledgeable about more effective strategies (know), implement them in a real context (do), gather evidence of learner response to the strategy (use data), reflect upon that evidence (reflect), if possible seek feedback from others like a mentor, coach, peer teacher or observer (get feedback), and then make adjustments (adjust), and repeat the cycle. This can be represented in a diagram thus:

***Council of Chief State School Officers model (USA)***

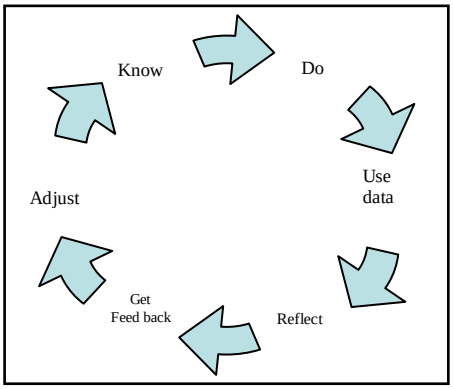


**Fig. 5:** *Learning progression model* [Source: *Council of Chief State School Officers (2013)]*

This model is advantageous because it involves all the stakeholders including the teacher and the learner. This model can be used by curriculum developers to organize learning content to achieve continuity and progression in learning.

The model used by Kenya Institute of Curriculum Development (KICD) in developing and revising the curriculum and the syllabus, referred in this study as the KICD model (see fig. 6) is

cyclic in nature and is made up of eight steps. The initial stage in this model is needs assessment followed by policy formulation based on the outcome of the initial stage. Note that in the second stage there is a broken line taking the developer back to step one to signify a smaller circle within the bigger one. This means that a developer should go back and start again in case there is a problem with policy making. Curriculum development at national or regional levels that is focused on curricular frameworks or on assessment programmes is a reflection of government policy. Since governments are, for the most part, responsible for the quality of education, the central challenge for curriculum development is addressing multiple societal expectations relating to educational content and learner outcomes in well-balanced and articulated frameworks (Parsons, & Beauchamp, 2012). The third step is curriculum design which precedes syllabus development and approval placed at the same level with development of curriculum support material. The fifth step is the preparation of curriculum implementers followed by pre-testing/ piloting/ phasing in. The seventh stage is national implementation and finally, monitoring and evaluation.

***The KICD model***

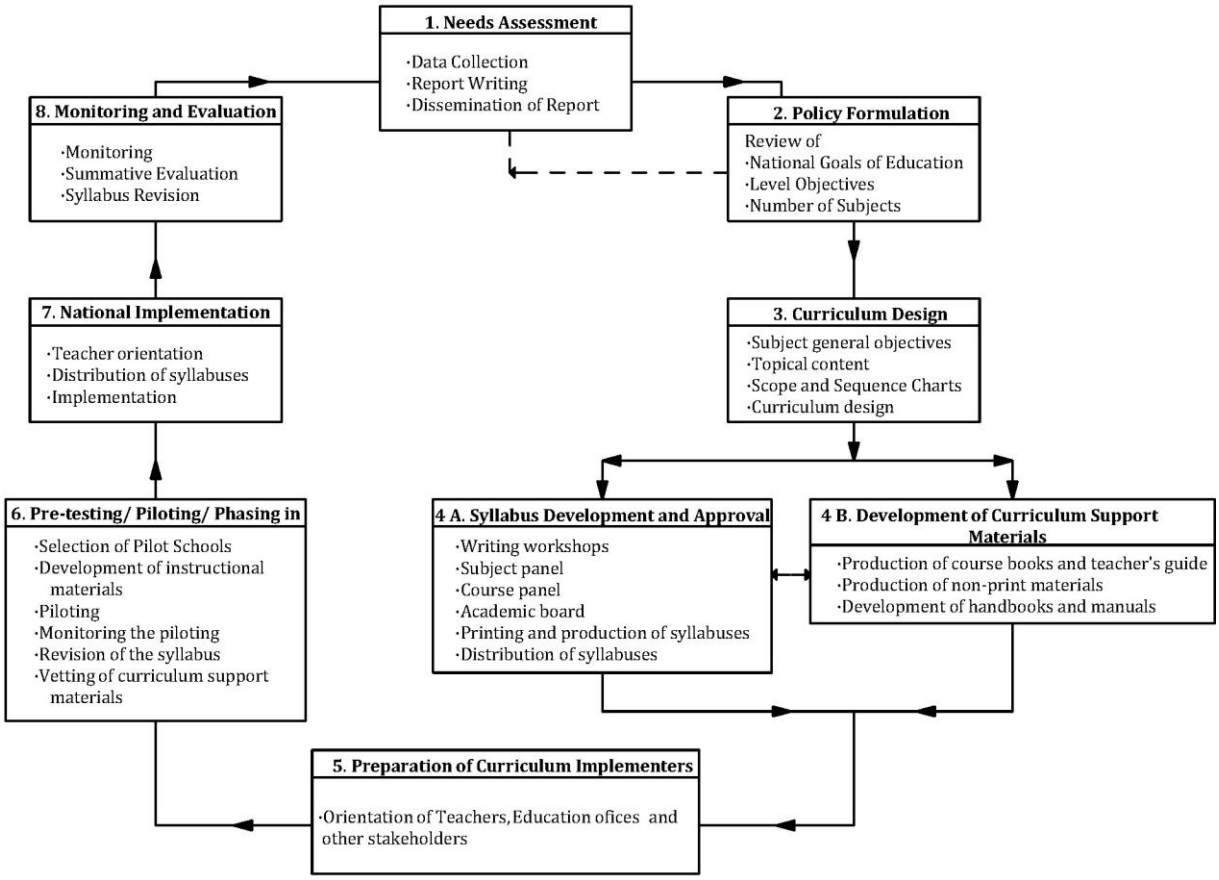


**Fig. 6:** *The KICD curriculum development model (Source: KICD)*

There are several shortcomings with this model. It is logical that after the selection of content in stage three, there is need to organize the same before developing the syllabus (Urevbu, 1985). The subject and course panels are involved at stage four when the content has been sequenced in stage three. This is an indication that their work is either to repeat what has already been done by the curriculum developers or rubber-stamp it. Analyzing the KICD model, it is evident that teachers are involved at the 5$^{th}$ level and that is to be trained on the implementation aspect of the curriculum. The students, on the other hand, are used during the piloting stage which is the sixth level in the KICD model. According to Parsons and Beauchamp (2012, p. 33), "curriculum is the foundation of the teaching-learning process. The development of programmes of study, learning

and teaching resources, lesson plans and assessment of students, and even teacher education are all based on curriculum". The model indicates that both syllabi and support material are developed from the curriculum. The dilemma that one may face in stage 4A and 4B where one has to determine whether there will be uniformity in the case of continuity and progression especially if the panels preparing the two documents are different. Therefore, the KICD model for curriculum development needs to be revised to cater for this. Every model discussed in this section has an inherent weakness. The current study developed a model that is inclusive and tries to use all the strengths of the discussed models to ensure continuity and progression in music syllabus content at secondary level of education.

In conclusion, Nketia (1988) advocates for a curriculum revision in Africa, which should be guided by, among other things, "knowledge of the psychology of African music in particular, a knowledge of the musical background of the pre-school child in different African environments, rural and urban, the level and excellence of his capacity for discrimination in pitch, rhythm, …" The literature reviewed shows that the issue of continuity in the music curriculum deserves some attention. This study therefore is a product of such concern.

# CHAPTER THREE

# RESEARCH METHODOLOGY

## 3.1 Introduction

This section describes how data was gathered from the library and the field. The study design is explained with justification as to why it was the most suitable design for the study given. This section also qualifies the study population, sample size and the sampling procedures used with the criteria of choosing some specific instruments explained. Pre-testing of instruments, data collection procedure and also data analysis and presentation procedures used are explained.

## 3.2 Study Area

The study was conducted in Kakamega County in Western Kenya (see appendix VII). Kakamega county's neibours include Siaya and Vihiga counties to the South, Nandi and Uasin Gishu counties to the East, Bungoma County to the North, and Busia County to the West. Based on the 2007 administrative subdivision, Kakamega County has eleven sub-counties namely Kakamega central, Lugari, Butere, Kakamega South, Kakamega North, Kakamega East, Mumias, Matete, Khwisero, Matungu, and Likuyani. Kakamega County has a total of 24 schools offering music as a subject.

## 3.3 Study Design

The study was based on descriptive research design which is a method of collecting information by interviewing or administering a questionnaire to a sample of individuals (Orodho 2003). It is a design in which information is collected without changing the environment, that is, nothing is manipulated. This is the best method for collecting information that demonstrates relationships and describes the world as it is (Gay, 1981; Glass & Hopkins, 1984; Borg & Gall, 1989;

Mugenda & Mugenda, 1999; Worth, 2008). It also permits the generalization of findings to real life situations (Nachamias & Nachamias, 1996). This design enabled the researcher to gather data from the various respondents in the school environment. The respondents were able to describe the state of the syllabus and the experiences that they were going through.

### 3.4 Study Population

The main source of data for the study was the secondary school music syllabus. The study targeted the national music curriculum developer and music quality assurance and standards officer. The study also targeted secondary school teachers of music and students in Kakamega County, Kenya. The accessible population comprised of the national music curriculum developer in Kenya Institute of Curriculum Development (KICD), the national music Quality Assurance and Standards Officer (QASO). Accessible population also comprised of all secondary school music students and secondary school teachers of music in Kakamega County, Kenya. A preliminary survey indicated that there were 24 secondary schools offers music with a total 1067 music students and 31 teachers of music.

### 3.5 Sample Size

The study employed multiple sampling techniques that is purposive, saturated and stratified sampling techniques. Purposive sampling was used to select the KICD and QASO staff and also the teachers; the saturated technique was used for the schools since they were not so many. Finally the stratified sampling technique was employed on the students. The sample comprised of the only one (1) national KICD music curriculum developer and one national (1) Quality Assurance and Standards Officer (music). It also included teachers of music in all secondary schools offering music in Kakamega County, Kenya. All the 24 secondary schools offering

music in Kakamega County were included in the sample since the number of schools was small and also accessible leading to a saturated sample.

A preliminary survey showed that from the 24 secondary schools in Kakamega County there were a total 1067 music students. Based on Babbie's (1998) argument that 30% of any homogeneous group gives a representation of the population under study, a sample of 30% of the total population of music students (1067x30/100) was calculated which equaled to 320.1 rounded off to 320 students. This sample was proportionally distributed between the 24 schools in Kakamega County (see appendix VII). To ansure representation in all levels that is from Form One to Four the total number allocated to each school was divided by 4 to get a sample from each class. Finally, systematic random sampling technique was used to draw a sample from each class. A list of all students in each school was obtained and systematic sampling done to get the students to be included in sample. One (1) music teacher was purposively sampled from each secondary school for inclusion in the study giving a total of 24. The sample size in total was 346 respondents. Distributed as follows: -

- KICD Music curriculum developer = 01
- Music Quality Assurance and Standards Officer = 01
- Secondary school teachers of music = 24
- Secondary school music students (proportional allocation) = 320

Total = 346

### 3.6 Research Instruments

Research instruments comprised of questionnaires, interview and observation schedules, and document analysis guide.

### 3.6.1 Questionnaires

This is a research instrument that gathers data over a large sample (Kombo & Tromp, 2006) and comprises of structured and open-ended questions. They were used to collect data from all sampled secondary school teachers of music and students (see appendix I).

### 3.6.2 Interview Schedules

These comprised of a set of open ended questions which were used to gather information from the national Music Curriculum Development Officer (MCD) and the Music Quality Assurance and Standards Officer (QASO) (see appendix II).

### 3.6.3 Observation Schedules

This was a list of items and events pertaining to teaching and learning of music in the schools that were observed in the schools in western province (see appendix III). Non-participant observation was used to collect data as music teaching and learning was going on. The researcher attended one music lesson which was purposively sampled per school in the 24 schools in Kakamega County.

### 3.6.4 Document Analysis Guide

The main source of data was the secondary school music syllabus. Therefore a guide for a systematic analysis of the syllabus content was developed based on Krippendorff and Bock (2008) content analysis tool (see appendix IV). This document helped the researcher in identifying the flow of music content through the different levels of learning.

### 3.7 Pre – testing of Instruments

The research instruments were pre-tested for validity and reliability. Validity refers to how well a test measures what it is purported to measure while reliability is the degree to which an assessment tool produces consistent results (Golafshani 2003).

#### 3.7.1 Validation of Research Instruments

For validity, two music research specialists were requested to assess the relevance of the content used in the questionnaire developed. Their suggestions and recommendations were incorporated in the final questionnaire items to ensure they are valid for research effectiveness.

#### 3.7.2 Reliability of the Research Instruments

Baker (1994) found out that a sample size of 10 – 20% of the sample size of the actual study is reasonable number of participants to consider enrolling in a pilot. Since the number of teachers of music in Kakamega County is not large all the 7 teachers of music who did not form part of the sample were used to pre-test the research instruments attaining a point of saturation. Based on Baker's (1994) argument, 32 students who are 10% of sample were given the questionnaires to fill. The reliability coefficient was determined using the following formula.

$$\alpha = \left(\frac{k}{k-1}\right)\left(1-\frac{\sum_{i=1}^{k}\sigma_{y_i}^2}{\sigma_x^2}\right)$$

...where: $k$ refers to the number of scale items

$\sigma_{y_i}^2$ refers to the variance associated with item i

$\sigma_x^2$ refers to the variance associated with the observed total scores

Reliability analysis

Call: alpha(x = data)

```
 raw_alpha std.alpha G6(smc) average_r     S/N     ase mean Sd
     0.73         1       1         1 3332694 0.00012   97 72

 lower alpha upper     95% confidence boundaries
 0.73 0.73 0.73
```

The reliability coefficient obtained is 0.73 as shown by the R output above. This means that the reliability of the scale items is good (since it is between 0.65 and 0.8). In the context of the study, it can be concluded that the scale items are valid and reliable to measure the respondents' opinion.

Simple random sampling was used to select at least one student from each school for inclusion in the piloting. The same was procedure of piloting was repeated two weeks later to establish whether the instrument was able to yield consistent data every time it is used for testing. There were a few questions that were confusing to the respondents thus affecting the reliability of the questionnaires. The necessary adjustments and corrections were done on the questionnaire.

### 3.8 Data Collection Procedure

The researcher personally administered the questionnaires to the secondary school teachers of music. The researcher sought the help of each sampled teacher of music to identify, distribute and collect the questionnaires from the sampled students per school. The questionnaires were collected and assembled for coding and analysis. At the same time the researcher attended one music lesson which was purposively sampled per school in the 24 schools in Kakamega County. In order to conduct face to face interview, the researcher booked an appointment with the Music Quality Assurance and Standards Officer under the directorate of Quality Assurance and Standards in the Ministry of Science and Technology. A similar procedure was used with the MCD at the Kenya Institute of Curriculum Development. Content analysis was concurrently

carried out to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. Data was then assembled for coding and analysis.

### 3.9 Data Analysis and Presentation Procedure

Data collected by use of instruments questionnaire was first classified and coded into meaningful themes for discussion and provided the designed descriptive information based on the objectives of the study. The coding helped to group various classes and concepts of study. Responses by the teachers of music and students was cleaned, coded, and converted into percentages yielding quantitative data and presented in form of frequency distribution tables for comparison purposes and to depict the frequencies of the occurrences. Data from interview schedules was cleaned and also subjected coding as per the set objectives and used to support the discussion as it progressed. Data from the observation schedules was also grouped into meaningful themes and used to support the discourse. Content analysis of the secondary school syllabus was done by comparing the content at different levels to determine whether there was sequential flow and progression of content between and within the different levels which was presented in tables. The data on the tables was further explained in prose form.

### 3.10 Ethical Considerations in Data Collection

This study was based on content analysis of the syllabus in secondary school level of education in Kenya. To beef up the data from the syllabi, questionnaires were administered to secondary school teachers of music and students. Also, national KICD and QASO officers were interviewed. This study sought data that did not affect the well-being of the respondents. All the respondents were assured of confidentiality and the fact that all the information given would be used strictly for the purposes of the study.

# CHAPTER FOUR

# RESULTS AND DISCUSSION

## 4.1 Introduction

This chapter presents data obtained from the field gathered through the questionnaires administered to secondary school music students and teachers. The data is presented in the form of tables followed by necessary explanations. The chapter also presents data obtained from the QASO and also the MCD collected through oral interviews. The chapter also presents data collected through observation method. It is important to note at this point that the information solicited from the QASO and MCD and also from the observation schedules was presented within the text as discussion of the findings unfolded. Finally this chapter presented the findings from both the field and content analysis of the syllabus. The presentation is guided by the study objectives.

### 4.1.1 Sequencing of Content in the Music Syllabus

This section addresses objective one which sought to determine the sequence of content in music syllabus topics between and within different levels of learning at the secondary school. Before the discussion on the sequencing proper begins, it is inherent to present preliminary results generated from data from the field which will be used as the discourse unfolds in this chapter.

**Table 1: Responses by the secondary school music students**

| QUESTION | RESPONSE | FREQUENCY | PERCENTAGE |
|---|---|---|---|
| Choice of music | Forced | 5 | 1.6 |
| | No other choice | 5 | 1.6 |
| | Like it | 310 | 96.8 |
| Time allocated for music | Enough | 83 | 25.9 |
| | Not enough | 237 | 74.1 |
| Cover the syllabus | Yes | 82 | 25.6 |
| | No | 238 | 74.4 |
| Ability to sing pentatonic scale before diatonic scale is taught | Easy | 18 | 5.6 |
| | Difficult | 302 | 94.4 |
| Western music taught followed immediately by African music? | Yes | 234 | 73.1 |
| | No | 86 | 26.9 |
| Content gets difficult as learning progresses from one topic to another | Yes | 179 | 55.9 |
| | No | 141 | 44.1 |

***Source:*** *Data from the field (2010)*

Data in Table 1 was generated from Q1-6 of the secondary school music students' questionnaires. Responses by secondary school music students showed that the majority (96.8%) opted for music because they liked the subject. As concerns the teaching time, 74.1% of students indicated that the time allocated for music was not enough to cover all the topics in the subject. When asked whether their teachers cover the syllabus at the end of the term, the majority (74.4%) responded to the negative. This is indicative of the fact that either the syllabus is too wide or the time allocated for music is not enough to teach the content. It could also mean that the teachers are engaged somewhere and thus do not attend all their lessons. In order to establish continuity and progression in content, two scales, that is, pentatonic and diatonic scales were selected based on their arrangement in the syllabus. In the questionnaire, students were asked to indicate between the two scales which one was easier to learn and 94.4% of them affirmed that it was easier to sing diatonic the scale than the pentatonic scale. On the syllabus the pentatonic scale is supposed to be taught first followed by the diatonic scale. This concept was selected

randomly to confirm whether some concepts needed to be taught earlier than others to achieve the right sequencing so as to achieve continuity and progression. The reason for this could be the assumption that the pentatonic scale has fewer notes as compared to the diatonic scale hence easier. There are larger leaps involved in the pentatonic scale as opposed to the diatonic scale, making it more difficult to sing than the pentatonic scale.

In the syllabus, African music is taught alongside Western music. This kind of sequencing makes it possible for a teacher to teach both areas one after the other this was confirmed by the schemes of work and lesson plans observed in the field. Teachers mixed both areas to be taught following one another as suggested in the syllabus. For example the first lesson could be on African music then the second lesson on Western music thus leaving the learner confused concerning the order of the content. This may be the reason why 73.1% of the respondents indicated there is need to separate African music from Western music especially in a situation where one topic is taught followed immediately by the other. On the question whether content gets harder as they progress between the different topics, 55.9% was on the affirmative while 44.1% were negative. The range between the two responses is not big. This suggests that progression of the content may be minimal. The normal practice is that content gets difficult as one moves up the academic ladder.

**Table 2: Responses by the secondary school teachers of music**

| QUESTION | RESPONSE | FREQUENCY | PERCENTAGE |
|---|---|---|---|
| Experience | < 3 Years | 3 | 12.5 |
| | > 3 Years | 21 | 87.5 |
| Time allocated for music subject | Enough | 3 | 12.5 |
| | Not enough | 21 | 87.5 |
| Can African music be incorporated into Western music? | Yes | 22 | 91.6 |
| | No | 2 | 8.4 |
| Do you follow the content as it is stipulated in the syllabus? | Yes | 24 | 100 |
| | | 0 | 0 |
| Progress of learning materials in secondary school | Objective | 3 | 12.5 |
| | Not objective | 21 | 87.5 |
| Is there need to rearrange music learning materials? | Yes | 23 | 95.8 |
| | No | 1 | 4.2 |
| Involve teachers of music in music curriculum development | Yes | 24 | 100 |
| | No | 0 | 0 |

***Source:*** *Data from the field (2010)*

Data in Table 2 is generated from Q1-10 of the secondary school teachers of music questionnaires. From the table, 87.5% of the teachers had an experience of more than 3 years teaching music. This shows that the teachers were well versed with what happens as far as music teaching and learning was concerned. Majority (87.5%) of the teachers who filled the questionnaires agreed that there is no continuity in the music content in secondary level of education in Kenya. According to Kidron and Lindsay (2014) "increased learning time programs had a statistically significant and substantially important positive effect on the literacy achievement of students performing below standards" (p. 10). This indicates that time allocation for the subject needs to factor in the amount of content to be covered at a certain level of learning. Similar to the response given by secondary school students, 87.5% of the teachers of

music indicated that time allocated for teaching and learning music was not enough to cover the required content. This would then contribute negatively to continuity and progression because teachers will be tempted to select the topics they would want to cover in class within the limited time regardless of whether they are systematized/ progressive or not.

The syllabus contains sections like Western music, African music and practicals; the order followed by all the teachers (100%) in handling these as stipulated in the syllabus. Both the MCD and the QASO indicated that the teachers are expected to follow the syllabus as laid down. The secondary school syllabus groups these three main sections in such a manner as to indicate that they should be taught at different times. However, music is a practical oriented subject that integrates the teaching of Western, African and practical's as distinct entities. African music can easily be fused into the Western music and vice versa to create continuity, a view supported by 91.6% of the teachers who completed the questionnaire. This might be the reason the MCD (18/02/2015) & QASO (19/03/2015) indicated that, though the expectations are that teachers should follow the syllabi as laid down, a teacher can decide to alter some content especially if they feel there is need to do so.

All the teachers who completed the questionnaire agreed that they are major stakeholders in music teaching and learning therefore they should be involved in decision making regarding the subject. There are decisions in curriculum and syllabus making that requires the contribution of the teacher. This can be compared to a situation in Scotland whereby Simpson (1997), as quoted in Simpson and Goulder (1997), affirms that "it is not surprising, therefore, that although it is possible to find innovative examples of the application of the concept of the cyclical interaction of assessment and teaching, and of the involvement of pupils in the setting of their learning goals

and their informed monitoring of their progress, these practices are not yet widespread" (p. 27). In conclusion, the data collected from the field showed that there were areas in the curriculum and syllabus that require attention in so far as continuity and progression is concerned.

Organization and sequencing of learning content are both the core of the itinerary that will lead to the design of learning processes. According to Esteban and Zapata (1992) as quoted by Ros (2006), sequencing of learning content has its effect in content selection and organization, that is, that the concretion of the educative objectives will lead the teaching-learning processes and that it will also have effects in the other aspects of the curricular planning, mostly in the selection and in the approach of the learning contents, and in the evaluation of the learning process. According to the authors sequencing of content seems obvious, it's implicit in any process of curricular planning, and has its correlation in the corresponding formative interventions.

Ros (2006) in support of the argument by Esteban and Zapata (1992) reiterates that sequencing:

> The progression of content by areas, courses, programs or formative levels is not done, as it is often assumed, in a linear fashion, as if it depended on a single variable: to divide a number of contents into different time units, or to divide contents according to their nature, but it responds to a multiplicity of criteria. Therefore, the progression may, in fact, obey just to sequencing criteria of the contents proper (for example, lineal progression for the natural numbers firstly, whole numbers secondly, rational numbers thirdly, and real numbers fourthly.) It may also obey the nature of the contents (for example, according to knowledge fields –firstly algebra, secondly geometry, etcetera). However, it may also obey other progression models or systems: spiral, recurrent, problem solving, etcetera, or just following any other guideline. It may even be referred to criteria related to curriculum planning, and not to characteristics of the content itself, i.e., referred to specific aims related to more global or general aims of content acquisition (p. 3).

Therefore, the design of the learning processes of each of the units, areas, modules or levels will have to include both the learning contents and the educational aims that are sought to reach in that unit, area, module or level. Even if it sound repetitious, it should often be remembered that

the sequencing of the learning contents has to refer to the three types of contents first; facts, concepts and principles, secondly procedures and algorithms, and finally attitudes, values and norms (Ros 2006).

An overview of the topics in Form One (see table 3) indicates that there is a problem in the way content is ordered at this level. The arrangement is in such a way that 1.0.0 entails Basic Skills, 2.0.0 *Melody,* 3.0.0 Harmony, 4.0.0 Aurals, 5.0.0 *Melody* 6.0.0 Intervals, 7.0.0 History and Analysis, 8.0.0 Western Music, 9.0.0 Practicals and finally 10.0.0 Project. The topic 'Melody' has been repeated once that is as 2.0.0 and 5.0.0. The second *Melody* (5.0.0) ought to be part of the topic *Aurals* rather than being treated as a topic on its own. It is however curious that some of these areas listed as topics are also referred to as subtopics. For example, the specific objective for the first topic, 1.0.0 Basic Skills, state that by the end of the 'subtopic'… this anomaly recurs in other topics such as 3.0.0 Harmony, 5.0.0 Melody 6.0.0 Intervals, 7.0.0 History and Analysis, 8.0.0 Western Music, 9.0.0 Practicals and finally 10.0.0 Project. This implies that there are only two topics at this level i.e. 2.0.0 Melody and 4.0.0 Aural. If one of these two topics would have appeared as bullet 1.0.0 then it would be assumed that all the others were subtopics. It is important that all subtopics in a topic ought to be related to that particular topic.

The topics in Form Two include 11.0.0 Basic Skills with Rhythm as the subtopic under it, 12.0.0 Melody under which 12.1.0 states 'specific objectives' then the statement that follows is 'by the end of the subtopic…'. This means that Melody, though given the coding of a topic it is not or there was a typing error. In 12.2.0 *Content* and immediately following that is 12.2.1 *Pitch.* It is very clear in the intentions of the syllabus developer at this point. This is an indication of lack of proper editorial work to iron out some of the mistakes. 13.0.0 Harmony is the topic with

Intervals (13.2.1) and Triads (13.2.2) as the subtopics. 14.0.0 is Aurals with 14.2.1 Rhythmic Dictation and 15.0.0 Melody as the subtopics. 15.0.0 which is a code meant for topics is repeated at this particular point referring to *Content* and it is not clear on the intentions therein.16.0.0 refers to Harmonic Intervals written as a topic but when the content under it is analysed, one realizes that it is supposed to be a subtopic under Aurals and not a topic on its own. 17.0.0 History and Analysis where African music and Western Music are subtopics under it though the code given to Western Music (18.0.0) indicates a topic but not a subtopic. 19.0.0 is Practicals and finally 20.0.0 Project. Just like in form one the way the topics a sequenced needs some editorial work to be done before the document is released. All the topics covered in Form One are also repeated at this level.

The topic and subtopics in Form Three and Form Four are exact repetitions of what is taught in Form Two. There several mistakes made at this levels ranging from referring to topics as subtopics and *vice versa* to wrong coding of items. This to a larger extend might confuse the implementer in the field and yet in-servicing of teachers has not been done for a long time and yet this is one of the avenues where such information can be clarified (QASO 19/03/2015). This analysis on the sequence of topics and content is summarized on the table below.

**Table 3: Sequencing of music topics from Form One to Four**

| TOPIC | FORM ONE | FORM TWO | FORM THREE | FORM FOUR | REMARKS |
|---|---|---|---|---|---|
| BASIC SKILLS | Rhythm<br>-Clap & tap rhythms $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, & $\frac{6}{8}$<br>- write notes & their not values<br>- compose own rhythms<br>- write rhythms to given lyrics<br>- group notes | Rhythm<br>- Clap & tap rhythms $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, & $\frac{6}{8}$<br>- write notes & their not values<br>- compose own rhythms<br>- write rhythms to given lyrics<br>- group notes<br>- compose own rhythms | Rhythm<br>- Clapping & tapping rhythms $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{6}{8}$, $\frac{9}{8}$, & $\frac{12}{8}$<br>- Beat time<br>- Compose own rhythms<br>- Grouping of notes in $\frac{2}{4}$, $\frac{3}{4}$, $\frac{4}{4}$, $\frac{9}{8}$, $\frac{12}{8}$ & $\frac{6}{8}$ time signature | Rhythm<br>- Clapping & tapping rhythms<br>- Beat time<br>- Compose own rhythms<br>- Grouping of notes<br>- Compose own rhythms<br>- Write and use duplets correctly | - Clapping and tapping rhythms repeated exactly the same way in form 2, time signature not indicated in form4<br>- progression is evident because of new content but needs to be well connected to the previous content |
| | Pitch<br>- treble & bass clefs on staff<br>- construct major scales of C, G, D, A, F, Bb, & Eb<br>- sol-fa notation of a major scale,<br>- Transposition,<br>- technical names of the diatonic scale | Pitch<br>- Content given under this subtopic belongs to the topic melody because when you compare it to objectives under melody they are the same. | Pitch<br>- content given under this subtopic belongs to the topic melody because when you compare it to objectives under melody they are the same (see appendix V) | Pitch<br>-Content missing | - There is no continuity and progression because content in form one is not repeated nor advanced. |
| MELODY | - describe melodic intervals as major, minor or perfect<br>- Transpose melodies up and down<br>- compose a four bar melody<br>- write lyrics to a given melody | - Transpose melodies up and down<br>- sing/ write melodies in sol-fa notation<br>- sight sing/write composed melodies<br>- write melodies to given lyrics | - Transposing melodies<br>- Compose a 12-bar melody<br>- Translate melodies from sol-fa to staff notation and vice versa<br>- Write melodies to given lyrics | - Transposition of melodies<br>- compositions on topical issues<br>- melodic and harmonic chromatic scale<br>- modulation to closely related keys | - Intervals in transposition not specified to ensure progression<br>- New material that does make reference to what was learned earlier |

| TOPIC | FORM ONE | FORM TWO | FORM THREE | FORM FOUR | REMARKS |
|---|---|---|---|---|---|
| **HARMONY** | - intervals i.e. major $2^{nd}$, minor $2^{nd}$, major $3^{rd}$, minor $3^{rd}$, perfect $5^{th}$<br><br>- Triads, i.e. primary triads I, IV, & V in root position | - Intervals i.e. major $2^{nd}$, minor $2^{nd}$, major $3^{rd}$, minor $3^{rd}$, perfect $4^{th}$, perfect $5^{th}$, major $6^{th}$, minor $6^{th}$, perfect $8^{ve}$<br><br>- Triads, i.e. primary triads I, IV, & V in major & minor keys | - Name voices S.A.T.B<br>- Range of voices<br>- Chords I, II, IV, V & VI in a major scale<br>- Cadences i.e. perfect, plagal, imperfect & interrupted | - 4 part harmony i.e. root in bass, doubling, overlapping, crossing parts, consecutive $5^{th}$ & parallel $8v^{es}$, exposed $5^{th}$ & $8^{ves}$, voice balance/leading, correct stemming, chords I, II, IV, V & VI and their inversions, $^{6}_{4}$ chords, chord progression | - repetition of content in form 2 assured continuity<br>- There is a missing link between form 2 and 3 affecting continuity<br>- New content assures progression<br><br>- secondary chords not taught throughout |
| **AURALS** | - rhythmic dictation $^{2}_{4}$, $^{3}_{4}$, $^{4}_{4}$ & $^{6}_{8}$<br>- grouping of notes<br>- melodic dictation using quaver, crotchet, dotted crotchet, minim, dotted minim & semibreve<br>- time signature<br>- intervals | - Rhythmic dictation $^{2}_{4}$, $^{3}_{4}$, $^{4}_{4}$ & $^{6}_{8}$<br>- write 4 bar melodies including leaps of P.$4^{th}$, major & minor $3^{rd}$, P.$5^{th}$ and 8ve in major & minor keys. | - Rhythmic dictation $^{3}_{8}$, $^{2}_{4}$, $^{3}_{4}$, $^{4}_{4}$, $^{6}_{8}$, $^{9}_{8}$, & $^{12}_{8}$<br>- Write 8 bar melodies in major/ minor mode & in simple/ compound time<br>- Harmonic intervals i.e. all major, minor & perfect intervals in a major scale<br>- cadences i.e. perfect, plagal, imperfect & interrupted | - Rhythmic dictation - time signatures not given<br>- Write 8 bar in major/ minor in simple & compound time<br>- Harmonic intervals i.e. all major, minor & perfect intervals in a major scale<br>- cadences i.e. perfect, plagal, imperfect & interrupted | - Continuity enhanced by repeating content In form two but it could be introduced gradually instead of everything at a go – then advanced as one moves from form one to four.<br>- writing of melodies should be taught in topic melody<br>- Include more new content to enhance progression |
| **HISTORY & ANALYSIS** | <u>African music</u><br>- music in society i.e. roles and function, occasion, categories, characteristics<br>- analysis i.e. melodic structure, scales, ornaments, performances | - <u>African music</u><br>- music in society i.e. effects of formal education/ religion/ modern technology; classification & distribution; traditional musicians<br>- Analysis i.e. types of melodies, scales of melodies, ornaments, vocal & instrumental, ensemble. | <u>African music</u><br>- music in society i.e. ensembles, performers, costumes/ ornaments & décor, style, vocal technique<br>- Analysis of African music i.e. melodic/ rhythmic structure, harmony & counter, new instruments – guitar & accordion, repertoire of African choral music | <u>African music</u><br>- music in society i.e. relationship between music & language/ dance, training of musicians, place of musician<br>- Analysis of African music (prescribed work) i.e. form, ensemble, role of performers, instrumentation, type of work | - A sense of continuity – content advanced<br><br>- there is no progression since there was no new content in this topic, content is all about music in society from form one to four |

| TOPIC | FORM ONE | FORM TWO | FORM THREE | FORM FOUR | REMARKS |
|---|---|---|---|---|---|
| **HISTORY & ANALYSIS** | Western music<br>- Ancient to Renaissance<br>- analysis i.e. shape, form, dynamics | Western music<br>- Baroque era<br>- Analysis i.e. AABA, ABCD & ABCA shapes, melodic curve, phrase marks, dynamics, terms & signs. | Western music<br>- Classical & Romantic music<br>Analysis i.e. binary, ternary, rondo, theme & variation, perfect/ imperfect/ plagal/ interrupted cadences, terms and signs | Western music<br>- 20th Century music<br>- prescribed composers i.e. composers, life history, works, contributions, influences, styles & form<br>- Analysis of Western music (prescribed works) – form, key system, terms & signs, dynamics, rhythmic features, orchestration, styles & texture | - Progression taken into consideration<br>- Progression is evident in this subtopic<br>- A good effort to achieve continuity and progression from form one to four |
| **PRACTICAL** | - Major scales/ arpeggios ascending and descending<br>- Minor arpeggios ascending and descending<br>- Folksong<br>- Western instruments | - Major scales/ arpeggios ascending and descending<br>- Minor scale/ arpeggios ascending and descending<br>- Dance<br>- African instrument/ voice | - Local dance<br>- African instrument/ voice<br>- Western instruments | - Local dance<br>- Any folksong<br>- Selected African instrument from string, wind, melodic idiophone, drum set<br>- Western instruments/ voice<br>- Technical exercises, sight read/ sing, set pieces | - Major and minor scales done in form one and two but not three and four<br>- Folksongs done in form one and four only<br>- Western instrument missing in form 2 |
| **PROJECT** | Field work<br>– collection of folk songs and dances<br>- visits & participation in music activities | Field work<br>- Collect folksong<br>-Visit & participate in music activities<br>- Compose 8-bar melody on topical issues | Field work<br>- Collect folksong<br>- Visit & participate in music activities | Field work<br>- Collect folksong<br>-Visit & participate in music activities | Students expected to do the same thing from form one to four therefore no progression |

Results of the syllabus content analysis are presented in Table 3. Each topic was handled independently showing comparisons between and within the different levels from Form One to Four. In conclusion and as it can be seen from the table, content analysis of the music syllabus at the secondary school reveals that topics are arranged thematically and hierarchically from Form One to Four.

## 4.2 Continuity and Progression in Music Syllabus

### 4.2.1 Introduction

This section addresses objective two which established whether the sequencing of content in the music syllabus provides continuity and progression in learning at the secondary school level of education in Kakamega County, Kenya. This section is majorly based on data obtained from content analysis of secondary music syllabus supported by data from the field as presented in Table 3.

### 4.2.2 Basic Skills

In Form one as shown on Table 3, the topic Basic Skills contains two subtopics: *rhythm* and *pitch*. In *rhythm* learners are expected to clap and tap rhythms based on $^{2}_{4}$, $^{3}_{4}$, $^{4}_{4}$, and $^{6}_{8}$ time signatures, write notes and their note values, compose own rhythms, write rhythms to given lyrics and finally to group notes. In Form Two under the same subtopic *rhythm*, the expectation at this level is that by the end of the topic (referred to as a subtopic in this syllabus), the learners should be able to clap and tap rhythms in $^{2}_{4}$, $^{3}_{4}$, $^{4}_{4}$, and $^{6}_{8}$ time signatures, write note values and their corresponding rests, read and sing melodies, beat time, group notes and finally, compose own rhythms. These objectives are more or less similar to the ones in Form One for the same subtopic. In fact, these objectives are fewer than those in Form One. This gives an indication that

what is learnt in Form One is wider, in terms of content, than what is learnt in Form Two. In the content, two note values have been introduced into the area of rhythm: semiquaver and a dotted quaver as well as their corresponding rests. This is commendable assuming that the teacher would revisit what was covered in Form One on rhythm because that is not indicated here.

The content in Form One on time signatures is repeated in Form Two. Learners had covered simple time $^{2}_{4}$, $^{3}_{4}$, $^{4}_{4}$ and compound time $^{6}_{8}$. It is therefore expected that something new should be incorporated to advance learning, for instance, $^{2}_{2}$, or $^{12}_{8}$. On the same note, the issue of grouping of notes is left out in this section yet it was covered in Form One. The example given of the rhythms in compound time {  } gives a wrong impression on grouping of notes that is {  }. This group of notes is not complete to warrant the notes to be paired together as a group in compound signature. Therefore continuity and progression is affected in the topic Basic Skill at Form One.

In form three the first title after the word 'Form Three' is 'Basic Skills'. In the statement of objectives, the syllabus consistently refers to it as a subtopic throughout. A subtopic is derived from a topic therefore starting content with a subtopic does not make sense. In the topic 'Basic Skills', the objectives that appear immediately after the topic should cut across all that is intended to be covered in this topic – assuming that 'Basic Skills' is a topic. All the objectives stated here refer to the elements rhythm and pitch. It is expected that by the end of the subtopic, the learners should be able to clap and tap rhythms, beat time, explain time signatures, group notes, compose own rhythms, write rhythms to given lyrics, bar rhythmic phrases and finally write syncopated rhythms. However there is no objective touching on pitch.

In the subtopic '*rhythm*' there are elements that have been carried forward from Form Two and others that have been newly introduced. The new elements introduced include explaining time signature, writing rhythms to given lyrics, putting bars to rhythmic phrases and finally, writing syncopated rhythms (see table 3). The simple time signatures $^{2}_{3}$, $^{3}_{4}$ and $^{4}_{4}$ have been retained and are supposed to be studied at this level. In the compound time signature, there is an introduction of new time signatures like $^{9}_{8}$ and $^{12}_{8}$. A comparison between what is taught at the previous level and at the current level shows a big leap to the new content. While the new content needs to be connected well with the content at the previous level and/or redistributed to the level after this one. When newly introduced content contains so much details and learners fail to make the necessary connections between what they are learning and their previous knowledge (Alber 2011), continuity and progression is affected.

The content in Form Four, just like all the other levels, starts with the topic Basic Skills referred to as a subtopic. It is expected that by the end of the subtopic, which has several other subtopics, the learners should be able to clap and tap rhythms, beat time, group notes, compose own rhythms, write rhythms to given lyrics then finally write and use duplets correctly. Comparing the expectations here with those in form three, the new element that has been introduced is the writing and using of duplets correctly (see Table 3). The objectives stated here address rhythm and leave out other subtopics in the topic 'Basic Skills'. The other subtopics have objectives stated immediately after the subtopic. This indicates that the objectives falling under Basic Skills belong to the rhythm and not where they are placed. In the content section, there is an example involving time signature where learners are expected to clap and tap rhythms. The rhythmic motif given here is not different from the one in Form Three. They include (  ,

 and  which is similar to what was used previously in Form Three. The only new element in Form Four is  . Therefore this sequencing of content does not ensure continuity and progression.

The next subtopic which falls on the topic Basic Skills is Pitch. In Form One the content includes learning treble and bass clefs on staff, constructing major scales (C, G, D, A, F, B flat, & E flat), sol-fa notation of a major scale, transposition, major/ minor and perfect interval with no specifications in terms of range, and finally learning the technical names of the diatonic scale. The construction of the scales at this level goes up to three sharps and two flats. The content given in Form Two, Three and Four belongs to the topic on melody. When you compare the objectives on melody given at each level with the content under the subtitle Pitch, one realizes that they are the same (see table 3), hence affecting continuity and progression in learning. Duplication of topics as evident in this case may be attributed to failure by the syllabus developers to scrutinize the finished document to iron out some of the mistakes that can jeopardize continuity and progression. This came out clearly in a personal interview with the QASO (19.03.2015) who stated that, "we appreciate the fact that there are several issues as pertains the final products, the syllabi, as far as editing is concerned and other obvious mistakes that can affect continuity and even progression". This is also echoed by Orodho (2004) who observes that learning should follow a predictable and qualitatively distinct levels or stages in all children. The stages or levels emerge in an invariant or universal sequence. Therefore the syllabi ought to be in a way that helps achieve this sequence. This means that the syllabus does not provide content on pitch to be learned in Form Two, Three and Four hence there is no continuity and progression.

### 4.2.3 Melody

In Form One the topic melody is misleading. The way the topic is laid out in the syllabus (see appendix V) does not give a clear indication of what is supposed to be done at this level. There are no objectives attached to the topic Melody which is also true for all other topics. Under the topic Melody also, two subtopics named *pitch* appear under 2.1.0 and 2.2.1. However, when one analyses the content given under *pitch*, the impression created is that these two subtopics belong to Melody. The other issue apparent in this syllabus is the numbering and mixing of small letters with capital letters when writing the topics (QASO 19.03.2015, Orodho (2004). This is confusing making it difficult to differentiate a topic from a subtopic. Instead of consistently using capital letters for the topics, small letters are used. Therefore assuming that the content given under *pitch* belongs to the topic Melody, learners are expected by the end of the topic (referred to as a subtopic) to be able to draw the treble and bass clef on the staff, construct the major scales C, G, D, A, F, B flat and E flat, sing sol-fa notation of a major scale, transpose melodies an octave up and down, name the technical degrees of a major scale, describe melodic intervals as major/minor or perfect, compose a four-bar melody, and finally, write lyrics to a given melody.

In Form Two it is expected that by the end of the topic (referred to as a subtopic), the learners should be able to construct major scales of E and $A^b$ ascending and descending, construct harmonic and melodic minor scales of A, D and E; compose 8 – bar melodies involving intervals of perfect $4^{th}$, major $6^{th}$, minor $6^{th}$ and perfect octave; transpose melodies up or down to another key, sing and write melodies in sol-fa notation, sight read and sing composed melodies and finally write melodies to given lyrics. Analyses of these objectives in comparison with the objectives in Form One on the same topic show some progression (see Table 3). Even though when it comes to construction of major scales much is covered in Form One as compared to

Form Two. Form One content covered they construction of C, G, D, A, F, $B^b$ and $E^b$. There is no reason of lumping so many of the scales at one level then leaving only two scales to be dealt with in Form Two. It is much better for the scales to be evenly and progressively distributed instead of lumping so many of them in Form Two.

In Form Three, learners are expected by the end of the subtopic *melody,* to be able to name all the intervals of major and minor scales, write melodies involving all intervals of the scale, construct all major and minor scales, transpose a given melody to any interval up or down, compose a twelve – bar melody, translate melodies from sol-fa notations to staff and vice versa, write melodies to given lyrics, and finally, write and interpret ornaments. The way topics are ordered ensures continuity. This is because ideas are developed and other new ones introduced to what was done in Form Two (see Table 3). However there are shortcomings that need to be addressed. In the first objective, learners are expected to name all intervals of major and minor scales. The objective at face value requires a mere mentioning or listing of the different types of intervals that is, major second, minor second, major third, etcetera. The objective, however, should be rewritten to allow the learners deduce the intervals from a symbol representation. Analysis of the major scales learned indicates that the scale of B major has not been covered. This means that it was not taught and yet learners are expected to construct all the scales hence affecting continuity and progression.

The content in the subtopic *melody* reveals that some objectives are not covered in the content. It will be strange to expect learners to be able to compose a twelve – bar melody or to write melodies to given lyrics yet this has not been covered in class. The subtopic 'harmony' should be categorized under the topic Basic Skills. Other areas not included in the content include

arranging voices on the treble and bass clef, writing the correct stemming of notes on the stave, and harmonizing a given note in four parts. Comparing the content in *melody* at Form Three with what was covered in Form Two; one realizes that new ideas have been introduced although the link between them is not well established. At Form Three one expects this subtopic *melody* to be part of the topic Aurals but it is presented in such a manner that it does not have any connection to it.

In Form Four, the content of the topic Melody includes transposition of melodies, compositions on topical issues like HIV/AIDS, integrity, and information technology. Content also includes melodic and harmonic chromatic scales and finally modulation to closely related keys. Comparing this to the content in Form Three, there is repletion especially on transposition though the interval of the transposition is not specified. Without specification of the interval, it is hard to tell whether the content is progressive or not. This may be the reason why 44.1 % of the student respondents indicated that the tasks in particular topics did not get difficult as they progressed from Form One to Four. In this particular topic both continuity and progression are compromised since one cannot tell whether the identification and transposition of intervals is progressive or not. Teachers can take advantage of this and select content they like regardless of whether it is built on the previous topic or not.

### 4.2.4 Harmony

In Form One, the topic Harmony requires learners to be able to describe intervals, that is, major $2^{nd}$, minor $2^{nd}$, major $3^{rd}$, minor $3^{rd}$, perfect $4^{th}$, perfect $5^{th}$, then write primary triads of a major scale in root position and describe primary triads of major keys. Harmony cannot exist without *pitch, melody* and *rhythm*, therefore a deliberate move should be made by curriculum developers

to ensure that these topics are interdependent and draw materials from each other (Hansen 2005). Content in Form Two involves intervals i.e. major $2^{nd}$, minor $2^{nd}$, major $3^{rd}$, minor $3^{rd}$, perfect $4^{th}$, perfect $5^{th}$, major $6^{th}$, minor $6^{th}$, perfect $8^{ve}$ and then write primary triads I, IV, & V in major & minor keys. Continuity and progression in harmony is provided in Form Two because of repeating and advancing content learned in Form One.

In Form Three the content in harmony involves naming voices (soprano, alto, tenor and bass), range of voices, chords (I, II, IV, V & VI) in a major scale, and finally cadences i.e. perfect, plagal, imperfect, and interrupted. Continuity is compromised because there is no repetition or build up on the content covered in Form Two. There is new content that is not connected to content covered previously hence breaking down progression. In Form Four learners are supposed to tackle four part harmony i.e. root in bass, doubling, overlapping, crossing parts, consecutive $5^{th}$ and parallel $8v^{es}$, exposed $5^{th}$ and $8^{ves}$, voice balance/leading, correct stemming, chords I, II, IV, V & VI and their inversions, $^{6}_{4}$ chords, chord progression. All this is new content which is not related to content handled previously. A general comment that can be made on harmony is that the syllabus concentrated on primary triads leaving out secondary triads yet the learners are expected to harmonize melodies in Form Four using the primary triads. This way continuity and progression are affected.

### 4.2.5 Aurals

In this topic learners are supposed to translate theory into practice. In Form One under the topic Aurals learners are expected to be able to write rhythms on monotone ($^{2}_{4}$, $^{3}_{4}$, $^{4}_{4}$ & $^{6}_{8}$), write time signatures and group notes appropriately according to the beat. In Form Two, it is expected that by the end of the topic the learner should be able to write rhythms on monotone ($^{2}_{4}$, $^{3}_{4}$, $^{4}_{4}$ & $^{6}_{8}$), write time signature, group notes and their corresponding rests appropriately and according to the

beat, and finally, imitate rhythms. The additional content in Form Two is different from what was learnt in Form One, that is, grouping of notes with some rests and imitation of rhythms. The content also suggests an inclusion of a semi quaver and the corresponding rest (π) which was not there in Form One. The syllabus gives examples of rhythms on monotone to be played by the learners though only in compound time while both simple and compound time signatures are slotted to be taught at this time.

In Form Three the content includes rhythmic dictation ($^{3}_{8}$, $^{2}_{4}$, $^{3}_{4}$, $^{4}_{4}$, $^{6}_{8}$, $^{9}_{8}$, and $^{12}_{8}$), writing 8 bar melodies in major/ minor mode and in simple/ compound time, harmonic intervals i.e. all major, minor and perfect intervals in a major scale and finally, cadences i.e. perfect, plagal, imperfect, and interrupted. There is continuity and progression at this level because content is repeated and advanced. In Form Four, the content includes rhythmic dictation of which time signature is not given; writing 8 bar major/ minor melodies in simple and compound time; harmonic intervals i.e. all major, minor and perfect intervals in a major scale and finally cadences i.e. perfect, plagal, imperfect, and interrupted. The content on writing melodies is misplaced and should be handled under the topic Melodies. In Form One, the term used was ‘melodic dictation’ and in Form Four, this changes to ‘writing melodies’. Progression is hampered because the new content is minimal and does not connect well with the already taught content.

### 4.2.6 History and Analysis

This topic is divided into two subtopics namely *African music* and *Western music*. Under the subtopic *African music* the learners are expected to cover *music in society* from Form One to Four (see Table 3). The fact that the topic *music in society* is retained and repeated throughout the four years without digressing to a different topic, assures continuity. Progression, on the

other hand, is jeopardized because there are many topics that can be learned in *African music* and yet what is provided is *music in society* that is from Form One to Four hence the need to include more topics.

Under the subtopic *Western music*, content is developed gradually through the different levels in secondary school. For example in Form One the content includes music history from the ancient to renaissance period including Gregorian chants, church modes, secular and sacred music, development of polyphony, composers, forms of compositions and finally, general characteristics of style. It also includes analysis of Western music, that is, shape, form, and dynamics. In Form Two the content progresses to Baroque era to include characteristics, composers, forms, orchestra then sacred and secular music. In Form Two there is also the analysis of Western music AABA, ABCD and ABCA forms, melodic curve, phrase marks, dynamics, terms, and signs. In Form Three content progresses further to Classical/ Romantic music and then melodic and harmonic analysis i.e. binary, ternary, rondo, theme and variation, perfect/ imperfect/ plagal/ interrupted cadences, terms, and signs. Finally in Form Four the content advances to 20$^{th}$ Century music which includes atonality, serial music, impressionism, expressionism, chance music, forms, and neo-classicism. Another area covered in this level includes prescribed composers i.e. composers, life history, works, contributions, influences, styles, and form. The other area is analysis of Western music (prescribed works) – form, key system, terms, and signs, dynamics, rhythmic features, orchestration, styles, and texture. In this topic, an effort is made to achieve progression. There is advancement of content from one level to the next all the way to Form Four. While there is advancement of content, there is need to review the previous topics so as to ensure continual advancement of content. There is need, also, to compare the characteristics of one musical period

with the previous one to show the relatedness or difference between the two. This way continuity will be assured throughout the four levels of learning music at secondary school.

### 4.2.7 Practicals

In form one under the topic Practical, learners are expected, by the end of the topic (referred to as a subtopic), to be able to perform the major scales, perform major arpeggio in the major and minor scales, perform minor arpeggio, sight sing simple melodies, perform African folk song and finally, perform using a Western instrument. This is the first time that the learners are encountering the minor scales. It is not possible for the learners to perform something they have never been taught (Ericson & Staszewski, 1988). It is paramount to allow the learners to learn the scales after which, may be in form two, they can be exposed to the performance of the same. In Form Two under the topic Practicals it is expected that the learner should be able to sing or play major and minor scales, sing or play arpeggios in major and minor keys, sight sing or read melodies of given scores, perform selected Kenyan traditional dance, play an African piece on a selected African instrument or sing a selected African folk song, play a selected Western piece on a Western instrument or sing a selected Western song. In the statement of objectives, the word 'or' is used and it is supposed to have been preceded by the word 'either' which is missing. The expectation of the objective therefore is not clear (see Appendix V). Objectives should be as clear as possible to avoid misinterpretation of any sort (Blanchard & Johnson, 1981). This topic also fails to indicate the major or minor scales to be covered. It is important for continuity purposes to state as clearly as possible the particular major, minor scales and arpeggios to be learnt. Otherwise the ambiguity leaves teachers to be free to choose for themselves what to teach which might either be continuous and progressive or not.

In Form Three the content includes local dance, for instance *Ndumo, Chepkongo, Hella, Entabanana, and Kamabega.* The other area is African instrument (string, wind, melodic idiophones or drum set), voice which involves the singing of any local folk song. Finally, there is an area on Western instruments where students are expected to learn technical exercises i.e. scales, arpeggios and sequences; song materials, and finally, music materials. In Form Four, the content includes local dance; any folksong; selected African instrument from string, wind, melodic idiophone, and drum set; Western instruments/ voice and finally, technical exercises, sight read/sing, set pieces. At this level the content has been beefed up as compared to Form Three hence bearing some positive effect on continuity and progression.

An analysis of the content in the topic Practical from Form One to Four reveals that there is neither continuity nor progression. The main reasons for this conclusion are that major and minor scales are done in Form One and Two but not Three and Four and also what is indicated as content does not advance hence does not provide progression in learning. Folksongs are done in Form One and Four only and is not continued and advanced in Form Two and Three. Therefore continuity and progression is hampered since there is no content on folk songs connecting what is taught in form one to the content in Form Four. Western instruments are not covered in Form Three which affects both continuity and progression. When content does not flow sequentially From One topic to the other and from one level to another then continuity and progression is affected therefore the objectives of education are not met.

### 4.2.8 Project

This is the final topic at each level from Form One to Four. In the topic Project, learners in Form One are expected by the end of the topic to be able to collect songs for class use and then visit and participate in music activities. This is a research based topic that calls for lessons on

elementary issues on research methods before students can go out to collect the songs. Issues like preparation for a field study, actual data collection, assembling data for analysis actual data analysis need to be taught to enable students know what is expected of them in the field. Failure to empower the students with this prerequisite knowledge then the data collection will not make sense to them (Black & Pucket, 1996), they will do it as a formality.

In Form Two learners are expected by the end of the topic to be able to collect folk songs and dances for use in class, compose an eight bar melody on topical issues, visit a musical center, and participate in music activities. The positive thing about this is that what was covered in Form One is revisited and then a new element of composing melodies is introduced which shows progression of learning. However the composition bit seems to be misplaced because there is a subtopic on melody writing where this topic can be addressed more appropriately. The topic also requires learners to set music to a text yet it is a totally new phenomenon which they have not yet covered in class. This thus compromises continuity and progression.

The last topic in Form Three is Project where learners are expected to collect and perform folk songs, topical songs and dances, collect musical instruments, compose songs and dances on topical issues and finally, visit and participate in music activities. The topic that precedes Project is Practicals and it addresses the issue of performance of both folksong and dances. In Form One and two, the learners were supposed to collect and perform folksongs – a repetition that is not advanced in any way yet there is so much that needs to be learned at this level. There is no continuity from the previous levels (see Table 3).

In Form Four under project the learners are expected to be able to collect and perform folk songs and dances, collect and perform topical songs, collect and play instruments, compose songs and

create dances and finally, visit and participate in music performances. The expectation in this topic is exactly the same as that at the previous level. It is apparent that learners are exposed to the same content from Form One to Four which assures continuity but does not provide progression. Generally, this topic does not flow sequentially and does not advance due to the reasons discussed above hence hampering continuity and progression.

### 4.2.9 Conclusion

From Table 3 which shows the relationship in content between Form One, Two, Three and Four as well as the foregoing discussion above, it can be concluded that the syllabus content layout exhibits continuity in some topics but not in all of them. The new content introduced in some cases like rhythm, pitch and melody did not have any connection to the previous ones. The most affected aspect is progression. Topics like pitch, African music, and project, the content did not develop in terms of difficulty as learning progressed between the different levels of learning. Generally it has emerged that both continuity and progression in music content is compromised in given topics within and across the different levels of learning in secondary school education.

## 4.3 Model for Continuity and Progression in Music Learning

### 4.3.1 Introduction

In this section, the study develops a possible model that can help in mitigating continuity and progression in music learning. However before indulging in the model creation, a brief historical account of curriculum development is presented. This is important because it provides a backbone to the current syllabus which is the basis of this study.

After independence, Kenya, just like many other African countries, inherited a curriculum that was totally Western oriented and promoted the Western values and cultures while ignoring the

African ways of living. This came as a result of the Westerners' zeal to 'civilize' the Kenyans by promoting Western education to educate Kenyans (Woolman, 2001; Odwar, 2005; Mutuku, 2005). However with independence, Kenya saw the need to Africanize her curriculum so as to make it more relevant to local needs. This resulted in the revision of the curricula in the decades 1965 – 1975 bringing the infusion of Kenyan content in history, geography and music reinforced by locally produced teaching and learning materials. One of the approaches the new primary approach tried to replace teacher-dominated rote learning with new methods that encouraged active, child-centered group activity designed to develop cooperation, creativity, discovery, self-expression, and self-reliance (Kay, 1975).

The major revision was done in 1985 which saw the birth of the 8-4-4 system of education. This was partly in response to the crisis caused by the growing numbers of unemployed secondary school graduates. Woolman (2001) states that: -

> The secondary curriculum was vocationalized to improve the correlation of schooling with the world of work. In addition to communication, mathematics, science, humanities, physical education and foreign languages, the theme of applied education provided opportunities to learn agriculture, industrial education, home science, art and music. Business education was added in the 1990's along with social skills, ethics and cultural subjects. Other related vocational secondary programs are craft, apprentice, artisanship, commercial trade, nursing and veterinary studies.

The 8-4-4 system intended to make the curriculum and its products job/market oriented. Hence it prepared student to be job creators and to fit in the job market. However, around late 1990's, the 8-4-4 system of education started attracting criticism for being overload. This has resulted in the reduction of the number of subjects considerably with the last revision being done in 2002 (MCD 18.02.2015). There are many issues that have changed since then mainly in terms of policies in the country and also technological growth.

The MCD (18.02.2015) during an interview cited several challenges faced in the process of developing and revising the curriculum. The first one singled out by the MCD is that "identifying the gaps, which", according to her, "is a daunting task". According the MCD, music is a complex subject that requires expertise to come up with a syllabus that provides the sequence advocated for by the Piaget's cognitive development theory which provides the foundation for this study. Other challenges, according to the MCD, included lack of funding for the exercise. The government does not prioritize funding curriculum reviews because Kenya is a developing country where money is invested in improving infrastructure.

The MCD quotes the red tape bureaucracy as another challenge facing curriculum development and revision. There are so many bottle necks and processes that need to be followed to start the process of curriculum development and revision. Others included political manipulation, rapidly changing knowledge field, societal and teachers' reluctance to accept change coupled with negative attitude of some towards the subject, radical transformation of the job market, shortage of skilled manpower to carry out the process and finally publishers shying away from producing books in the subject area. According to Abreu (1982), who shares similar sentiments with the MCD, some of the challenges experienced in curriculum and syllabus development and revision are meager resources, unqualified teachers, inexperienced management, and lack of proper buildings. Because of the many revisions, changes and challenges in the curriculum, the problems are still prevalent in the syllabus content as evidenced in the study, hence the creation of a model that can help mitigate the problems of continuity and progression in learning.

### 4.3.2 Curriculum/ Syllabus Development Models

Models can be defined as interacting parts that serve to guide actions (Lunenburg, 2011). In the case of curriculum and syllabus development, there are several models that exist. These models are more similar than different and often only differ in the elements that comprise the model. According to Parsons and Beauchamp (2012) most models have a cyclical process, characterized as analysis, design, development, implementation, and evaluation. Where these models do differ is in the process of development which will reflect the curriculum orientation. An analysis of models and their strengths and weaknesses is a useful tool for the curriculum specialist developing a curriculum and syllabus and points to the need for planning regardless of the model used. The study analyses different models by different scholars that have stood the test of time. Secondly the study establishes the best workable model that can help curriculum and syllabus developers achieve continuity and progression in music learning.

Generally, as a process, curriculum development is concerned with reviewing, planning, developing, implementing, and maintaining curriculum while ensuring that the stakeholders engaged in this process have a high level of commitment to and ownership of the curriculum (Parsons, & Beauchamp, 2012). In formulating policy, the challenge lies in the discourse on the form, content, aims and goals of curriculum, often referred to as curriculum orientations (Eisner & Vallance, 1974, as cited in Joseph, 2011). These curriculum orientations have a profound impact on roles of stakeholders, parents, educators, and students as they relate to vision and practice, decision making, curriculum planning, development, implementation and evaluation. These orientations or "cultures" of curriculum, in turn, have an impact on the curriculum development process (Joseph, 2011).

Hawes (1979) as cited in Urevbu (1985) characterized the contextual issues involved in curriculum and syllabus development "into five categories: the political and economic, the social, the material, the administrative and the historical". To these, one might add a sixth, the ideological. The author noted that, "both curriculum and curriculum development are dynamic rather than static concepts; necessarily untidy and unfurnished … since schools, contexts, acceptability and possibility for change vary in time and place" (p. 9). Curriculum development is as dynamic as the world around it. It should therefore be a continuous activity but not a one-time affair.

The current music curriculum and the syllabi in Kenya were lastly revised in 2002. There are so many social, political, economic and technological changes that have taken place since then that need to be factored into the curriculum. Most recent is the new constitution that brought ideas and values that need to be incorporated into the music curriculum. A good example is the issue on national values and national cohesion which is supposed to be cascaded down to all, and the best way to do it is through education (Mwaniki, 2015). Curriculum and/or syllabus making cannot be carried out without research. As stated above, life is dynamic and what is given to a learner should help them cope with the advancements taking place on a daily basis. Urevbu (1985) states that, extensive research and investigation are required to demonstrate the linkages between politics, ideology, economics, and school curriculum, in their concrete representation in schools. With all the challenges facing the process of curriculum development including red tape bureaucracy, political interference, lack of funding etcetera (MCD 18.02.2015), curriculum/ syllabi review ought to be done. This will help learners cope with the dynamic world and the demands in the music profession.

Several models as cited below have been proposed to help in developing and/ or revising the curriculum. The role of concepts like aims, goals, and objectives in planning and development of school programmes is a central one in the field of curriculum (Urebvu, 1985). In the literature review section, this study examined five different syllabus/ curriculum planning models which include the KICD mode, the Tyler model, the wheeler model, the Kerr model, and the Lawton's model. Each of these models has its own strengths and weaknesses. The model developed in the current study makes use of the strengths of these models and tries to eliminate their shortcomings. The most preferred model in the forgoing study is the KICD model that seems to be more comprehensive with fewer shortcomings.

### 4.3.3 Curriculum/ Syllabus Planning Model

One thing about all the models discussed in the literature review included aims and objectives apart from the Lawton's model. Scholars like Wheeler, Tyler cited in Urevbu (1985); the Council of Chief State School Officer's model and also the KICD model placed evaluation as a terminal activity yet it should be part and parcel of each stage of the curriculum development process. Another general conclusion that can be made is that, curriculum development process should be a cyclic process (Urevbu, 1985; Elliot, 1995; Goulder, 1997; Chen, Chen & Cheng, n.d.; Huang & Yang, 2004; Parson & Beauchamp, 2012). A curriculum that is developed and revised once in ten years is likely not to cater for the new challenges and technological advancements taking place. Curriculum development is an expensive activity but a country like Kenya should try to revise it more often to take care of the new political, social, and technological changes. A curriculum planning process that takes care of all the strong points and tries to eliminate the weaknesses of the different models aid the curriculum and syllabus makers to develop a syllabus that ensures continuity and progression in the content and hence in learning.

This study sought to come up with a model that would aid curriculum and syllabus makers ensure continuity and progression in content. After considering all the strengths and weaknesses in the different models presented and, based on the suggestions given by different scholars, the study came up with the model presented in Figure 7 which is a improvement of the KICD model.

This model is composed of nine stages. These are; needs assessment, policy formulation, curriculum design, content organization, syllabus development, curriculum support materials, piloting, national implementation and finally syllabus revision. In this model, curriculum/ syllabus developers can start the process from two points. In the case of revision of the syllabus, stage 9 (syllabus revision) will be the starting or entry point. In the case of a new curriculum or syllabus stage labeled 1 (one) will be the starting point.

The needs assessment stage is purely research based. Depending on whether what is required is a new curriculum and syllabus or it is a revision of an existing syllabus, the research will be geared towards improvement or a totally new curriculum and syllabus. At this stage, crucial questions must be answered. This includes philosophical questions which deal with the need to achieve clarity about knowledge and values which should be the concern of education irrespective of the kind of society involved (Urevbu, 1985). Psychological questions must also be answered. The effectiveness in the organization of learning and methods of teaching ought to be addressed. This should be based on past experiences hence the importance of research at this particular level.

Finally, sociological parameters need to be taken into consideration. According to Lawton (1975), this deals with the questions like what kinds of knowledge and skills are lacking and what kind of society we are or are not. Therefore, research should be carried out to get answers

to these three different aspects of learning to enable one approach the process of curriculum/ syllabus planning with an open mind.

The next stage is policy formulation which is tied to an area dealing with selection from the culture. As discussed earlier in this section, the national goals of education should be reviewed together with the level of objectives as suggested by the KICD model. This should be done in connection with the demands of the culture. That is why the study found it fit to attach this component here, because without making the material drawn from the culture part of the policies in education, needs and challenges that face the societies might be ignored by the developers. Stage three is the curriculum design. Here, the aims, goals and objectives of learning are formulated considering the general national goals of education as formulated in stage two.

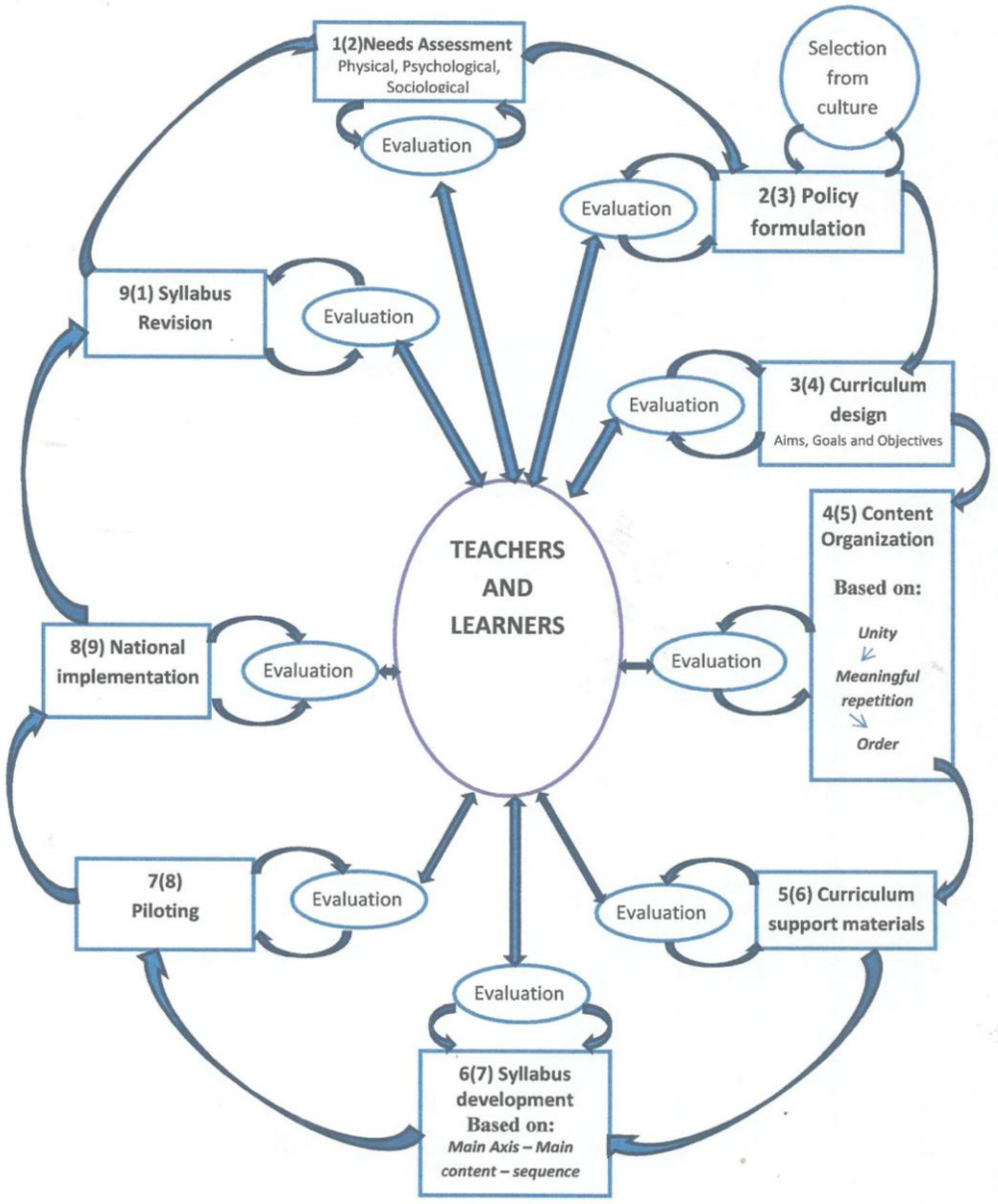


**Fig. 7:** *Curriculum and Syllabus Planning Model*

Organization of the content forms the fourth stage. This involves careful selection of the content which must be in line with the aims, goals and objectives of learning as formulated in stage three. After selection, the content should be organized into stages and sequences to allow for continuity and progression (Lawton, 1975). Similarly, knowledge, the meaning of knowledge is to choose and organize curriculum content so as to achieve school's objectives. According to

Kerr's model, the three elements needed to establish curriculum knowledge are unity, repetition, and order. In this context, unity means to establish a connection with the field of knowledge. Repetition means the repeating of certain curriculum elements while order means every continuous experience must be established on prior experience (Chen, Chen & Cheng n.d). The next stage is the organization of curriculum support materials which should be guided by the content realized in stage four.

After the selection of content and organization of support materials then the syllabus should be developed. Having once decided on what to teach, the next state is to decide on an appropriate strategy of presentation. The objective of organizing a syllabus should be to promote learning, and not just to provide a description of music elements. Therefore, the content matter should be organized in such a way as to facilitate teaching and learning. The unit of organization should also suit the particular purpose of learning. According to Kaur (1990), "the syllabus may be structured on the basis of a gradual move from the more general to the more particular, a statement of a general rule to a statement of particular rules or exceptions which incorporates the deductive process. The material can also be organized so that the direction is from the particular to the general which is the inductive process" (p.10). The syllabus can also be organized such that the material starts with the learner's home life, progresses to the classroom situation and then moves out of the school into the wider society. Corder (1973) and Kaur (1990) asserts that the ideal syllabus would be one in which the sequencing of items taught logically derives from and presupposes the learning of some previous items.

Therefore any syllabus designing should order the content progressively from simple to complex and from the known to the unknown. This method is in line with Zoltan Kodály's method which

"uses a child-developmental approach to sequence, introducing skills in accordance with the capabilities of the child" (Choksy, 1999, p. 10). New concepts are introduced beginning with what is easiest for the child and progressing to the more difficult (Landis, 1972). Children are first introduced to musical concepts through experiences such as listening, singing, or movement (Wheeler, 1985). It is only after the child becomes familiar with a concept that he or she learns how to notate it (Landis, 1972). Concepts are constantly reviewed and reinforced through games, movement, songs, and exercises. The developed curriculum and syllabus model adopts Ros' (2006) suggestions on ordering of content by following three steps. First discovering and highlighting the main axis of the contents students should learn. Secondly discovering and highlighting the main contents and organizing them in a hierarchical and relational structure, and finally sequencing contents according to the principles of the psychological organization of knowledge.

Syllabus development is followed by piloting which is done in selected schools. This stage involves selection of schools for piloting, development of instructional materials then pre-sting and finally revision of the syllabus based on the outcome of the piloting. The second last stage, if one started at needs assessment, is the syllabus implementation nationally. This involves the roll out of the syllabus in all schools in the country under the guidance of the QASO staff and other education officers. The developed or revised syllabus is a new document and most teachers and schools were not involved in the piloting stage. Therefore, it may pose many challenges to both the school and teachers and even the learners hence the need for close guidance. The last stage which can also be the first, as discussed earlier, is syllabus revision. The revision at this stage is different from the one at piloting stage in the sense that, revision is done when stakeholders realize that the one serving the country has shortcomings and requires some major changes. The

revision at the piloting stage is done after pre-testing of a newly developed syllabus reveals some loopholes that need to be addressed. Therefore, it is important to continuously revise the syllabus and the entire curriculum. As noted earlier, there are numerous developments and changes taking place in the country and in people's lives which requires support from education for sustainability of the same. That is why if critical changes in the world are incorporated in the curriculum, there would be sustainable development.

The model, as noted earlier, is an improvement of the existing ones, mainly the KICD model. The main advantage of the model is that it provides feedback mechanisms at every stage of the curriculum/ syllabus development process. Therefore any mistake made at any stage will be corrected before moving to the next stage hence ensuring continuity and progression in the content of the final document. Another advantage is that it involves the main stakeholders of education, that is, the teacher and the learner at all stages. This is unlike other models which introduce them at the terminal stage as implementers of an already sealed document. Stakeholders will be able to help the developers detect any shortcoming in the process early enough before the document is finalized. Another advantage of this model is that it has two phases, that is the curriculum development phase and the syllabus development phase. The curriculum is developed first and from it the syllabus is realized. All the other models apart from the KICD one involved curriculum development process only. The syllabus development section is left out. This ensures that the syllabus content is sequentially ordered and advanced from Form One to Four.

In conclusion, the conceptual model discussed above assures the inclusion of the teacher and the learner at each stage mostly through evaluation which is done at each stage. The learner and the

teachers being the main stakeholders in education do not just appear to rubber stamp a product which is already sealed but form part and parcel of the whole process of curriculum and /or syllabus making.

# CHAPTER FIVE

# SUMMARY, CONCLUSION AND RECOMMENDATIONS

## 5.1 Introduction

The study set out to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. To achieve this, three objectives were formulated. Firstly, to determine the sequence of content in music syllabus topics between and within different levels of learning at the secondary school level; secondly, to establish whether the sequencing of content in the music syllabus topics provides continuity and progression in learning within the secondary school level of education in Kakamega County, Kenya and finally, to create a model that could be used in developing a curriculum and syllabus that ensures continuity and progression in content at the secondary level of education. This chapter gives consolidated findings of the general objective, a conclusion of the entire work, and some recommendations as well as suggestions for further studies.

## 5.2 Summary

This section summarizes the findings objective by objective.

### 5.2.1 The Sequence of Content in Secondary School Music Syllabus

To help the study establish whether there was continuity and progression in music content at secondary school level in Kenya, syllabus was analyzed supported by data from the field (see table 3). Sequencing of content within the syllabus should cater for continuity and progression bearing in mind that 100% of the teachers who completed the questionnaires were positive that they follow the syllabus as it is (see table 1 and 2). The sequencing of content in the syllabus in most cases does not render learning to be continuous and progressive.

Table 3 gives a summary and comparisons of how the content is sequenced in the secondary school syllabus. It was established that the music content in the secondary school syllabus is thematically arranged in terms of topics and subtopics. A topic in Form One, for example, is repeated in Form Two, Three and Four. The main topics at each level include Basic Skills (i.e. rhythm and pitch) followed by Melody, Harmony, Aurals, History and Analysis, Practicals and Project. The intentions by the curriculum developers were to provide content in each area at all the levels presumably growing from each other. However the study established that in the sequence of content in the secondary school music syllabus, there were discontinuities and lack of progression.

At the secondary school level, there are numerous shortcomings that affect continuity a great deal. There are numerous issues that render the syllabus devoid of continuity and progression. Some of these issues include repetition of topics at the same level which does not actualize continuity as intended. Further, there is failure to include objectives for some topics. There are also several challenges faced when the curriculum is being developed which have adverse effects on continuity and progression. These include lack of funding for the exercise, red tape bureaucracy, political manipulation, rapidly changing knowledge field, societal and teacher's reluctance to accept change, attitude by masses towards the subject, radical transformation of the work place – job market, shortage of skilled manpower to carry out the process, and lack of support materials i.e. text books, and instruments.

### 5.2.2 Continuity and Progression in Music Learning

The study established that there are topics in the syllabus that achieved continuity and progression and others that lacked the same. Continuity and progression comes out clearly in the topic History and Analysis and specifically in the subtopic *Western music*. In Form One students

cover ancient to renaissance music, in Form Two they cover the music of the baroque period, in Form Three classical and romantic music and finally, in Form Four the 20th century period. There is gradual development of learning from Form One to Four with new content being introduced at each level. The only challenge in this topic was failure to revisit what was taught at the previous level.

Areas where continuity and progression was mostly hampered include *rhythm* where content was repeated exactly the same way without any variation or development from Form One to Form Three thus affecting continuity. *Pitch* also lacked both continuity and progression because what was taught in Form One was not repeated nor advanced in the next level. Instead, what is indicated to be taught in Form Two and Three is covered under Melody. There is no content on *pitch* covered in Form Four. In the topic Melody, the intervals in transposition supposed to be covered are not indicated. In addition, the new content suggested does not make any reference to the already taught content thus affecting progression. In the topic Harmony there is a missing link between what is taught in Form Two with what is taught in Form Three. The content in Form Two is not repeated nor advanced in Form Three but instead totally new content is introduced. This hampers continuity. In the topic Aural, the learning activity involving the writing of melodies in Form Two and Three contradicts melodic dictation done in Form One. In Aurals the term melodic dictation is preferred to writing melodies which locates that activity in the topic Melody. Finally in the topic History and Analysis and specifically in *African music* the same content is retained throughout from Form One to Form Four that is *music in society*.

Repetition is another factor that was found to affect progression. The essence of repetition is to enhance continuity of content but when it is overdone, it interferes with progression which is a

main component in learning. Therefore, as much as there is need for continuity in learning, it is also important to take care of progression.

### 5.2.3 Syllabus Planning Conceptual Model

There exist numerous models of curriculum/ syllabus differentiation that can be applied creatively to produce programmes that provide continuity and progression in learning. These models show how content, teaching and learning processes, and products can be fine-tuned to attained continuity and progression as advocated in this study. Different scholars have developed models that have been criticized by their counterparts. This study interrogated five curriculum/ syllabus development models which included the KICD model, the Tyler model, the wheeler model, the Kerr model and lastly the Lawton's model. As discussed in chapter three, each model has its own strengths and weaknesses.

This study made use the strengths in each of the five models together with the weaknesses of each through provision of possible solutions and also suggestions by different scholars to come up with a possible curriculum/ syllabus development model (see Fig. 7). This model, in essence a development of the KICD model, places the teacher and the learner the key stakeholders at the central position in the planning process of the syllabus. The existing models incorporate the teacher and the learner during the piloting stage and at the final stage when the document is already complete and can only be altered slightly due to political pressure, bureaucracy, limited budget provisions etcetera. Another major strength of the proposed curriculum/ syllabus planning model is the evaluation aspect of it. In all the other models discussed, evaluation is given a terminal position that comes after piloting thus completing the cycle. Evaluation needs to be done at each stage all the way to the finished document. This study attached importance to the element of curriculum/ syllabus planning, and made evaluation to be a key determinant at each

stage. Therefore, this study resolves the weaknesses using the strengths of different models to come up with the easy to use model as demonstrated in Figure 7.

After analyzing the content of the syllabus (see Chapter Four), it was established that even though there were few instances where there was an effort to achieve continuity and progression, the general conclusion based on the findings of the study is that there exist numerous loopholes and disjointed content in the syllabus rendering it devoid of continuity and progression.

## 5.3 Conclusions

The general objective of the study was to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. This was explored in three-fold, thus: the determination of the sequence of content in music syllabus topics between and within different levels of learning at the secondary school level; the establishment of whether the sequencing of content in the music syllabus topics provides continuity and progression in learning and finally creation of a model that could be used in developing a curriculum and syllabus that ensures continuity and progression in content at the secondary level of education.

The study has proved that the sequencing of the content in the secondary school music syllabus is based on topics which are arranged hierarchically and thematically. This means that the same topics run from Form One to Four. For example the topic Basic Skills is found in Form One, Two, Three, and Four. The study also proved that there were areas where continuity and progression was achieved and other areas where discontinuity and lack of progression was evident. The study also established that several issues hindered continuity and progression in the syllabus and of crucial importance to this study was the shortcomings in the curriculum and

syllabus development models used. This study analyzed several models deemed popular in many countries and made use of the strengths of each to come up with a model that could minimize discontinuity and lack of progression in the syllabus content.

The general conclusion of the study is that the way the content is sequenced both within and between different levels of learning in the secondary school syllabus has a negative implication in most of the areas of the syllabus as demonstrated in chapter four in as far as continuity and progression of learning at secondary school in Kenya is concerned. This conclusion does not rule out the fact that there are areas where sequencing of content achieved continuity and progression in learning.

## 5.4 Recommendations

The study intended to assess the sequence of music content and its implications on continuity and progression of learning at secondary school in Kakamega County, Kenya. The first objective was to determine the sequence of content in music syllabus topics between and within different levels of learning at the secondary school. As much as the content is sequenced thematically and hierarchically into topics from Form One to Four, it does not provide continuity and progression in most areas of the syllabus. The study therefore recommends that content in the syllabus to be sequenced to achieve the intended goals and objectives of education.

The second objective of the study was to establish whether the sequencing of content in the music syllabus topics provides continuity and progression in learning within the secondary school in Kakamega County – Kenya. It was confirmed that there are several mishaps in as far as continuity and progression is concerned that needed to be addressed. The study also established that teachers strictly follow the way the content is structured in the syllabus.

Therefore if the syllabus is ordered wrongly then the learning objectives are automatically not achieved. The MCD (18/02/2015) said that even though teachers are expected by the developers to follow the syllabus strictly, it is not cast in stone, and one can alter a few issues they think can help achieve continuity and progression. This study therefore recommends that the music syllabus be reviewed to provide continuity and progression in learning at secondary school level. The study also recommends that teachers need to analyze the syllabus or textbooks to find out whether the sequence used naturally provides continuity and progression in learning before they deliver the content to the learners.

The third objective of the study sought to create a model that could be used in developing a curriculum and syllabus that ensures continuity and progression in content at the secondary level of education. It came out that most existing curriculum development models did not include research as a main component of the model. There were shortcomings in all the models that were interrogated in the study. The study proposes that Kenya Institute of Curriculum Studies (KICD) adopts the curriculum and syllabus development model created in this study for the subsequent curriculum and syllabus reviews. This would help in solving any problems associated to continuity and progression that might come up in the course of curriculum and syllabus development process. The review should, as the study established, guided by research. Curriculum and/or syllabus making cannot be carried out without research. Life is very dynamic and what is given to a learner as knowledge should help them cope with the changes and advancements taking place on a daily basis. Urevbu (1985) states that, extensive research and investigation are required to demonstrate the linkages between politics, ideology, economic and school curriculum, in their concrete representation in schools.

## 5.5 Suggestions for Further Study

The introduction section of the secondary school music syllabus (2002) states that "it is designed in such a way that the knowledge, skills and attitudes acquired would enable the learner to fit in institutions of higher learning". This means that the content at the secondary school level is designed in a way that should enable learners fit naturally into higher levels of education. The study suggests that a study be carried out to establish whether what is taught at the higher levels of education is linked to what is taught at the secondary school level. Furthermore assessments on continuity and progression of tertiary music curriculum be done.

This study established that the sequencing of music syllabus content did not fully provide continuity and progression in learning at secondary school therefore a study could be conducted to establish the causes for this. The studies done by Akuno (2005) and Ongati (2005) established that there was lack of continuity and progression at the lower primary school level. This study assumed that the lack of continuity and progression runs through the entire primary school music syllabus. A study could be carried out to establish whether this assumption is true or not.

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## APPENDICES

### APPENDIX I: RESEARCH QUESTIONNAIRES

**Research Questionnaire A: Secondary School Music Students**

School……

District……

1. Why did you choose to take music as a subject?

   i) I was forced to take it ☐

   ii) There was no any other choice for me ☐

   iii) I like music that is why am taking it. ☐

2. Do you think time allocated for music is enough to learn all that is supposed to be learned?

   i) Yes ☐

   ii) No. ☐

   If NO explain……..

3. Does your teacher cover the content which is supposed to be taught within one term?

   i) Yes ☐

   ii) No. ☐

4. Are you able to sing the pentatonic scale before the diatonic scale is taught?

   i) Yes ☐

   ii) No. ☐

5. According to the syllabus, Western music and African music are supposed to be taught from form one to four. Are there cases where in one lesson you learn African music and in the next lesson Western music?

i) Yes ☐

ii) No. ☐

6. Does learning content get more difficult as learning progresses from one topic to the next?

i) Yes ☐

ii) No. ☐

**Research Questionnaire** B**: Secondary School Teachers of Music**

School……

District……..

1. For how long have you taught music in high school?
   i) Less than a year, ☐
   ii) Between 1 – 3 years ☐
   iii) More than 3 years. ☐
2. Is the time allocated for music enough to cover all the content in music?
   i) Yes ☐
   ii) No. ☐
3. Based on the secondary school music syllabus, content in basic skills seems to be the same for form one and two, how do you handle this?
   ……
   ……
4. Music teaching in secondary school involves three sections, namely; African, Western and practical section. How do you teach the three in the time allocated for music?
   .....
   .....
5. In your opinion, is it possible to incorporate the African music into the Western music?
   i) Yes ☐
   ii) No ☐

i) If yes, how can this be done?

……

……

ii) If no, which is the best way to teach both as a single entity?

……

……

6. a) Comment on the arrangement of learning content in secondary school syllabus. Does it progress objectively from one area to the next related, without creating gaps?

……..

b) If there are gaps in between, what do you think would be the cause of this?

……

7. Is there need for learning materials to be reviewed and rearranged to make teaching and learning more objective?

i) Yes ☐

ii) No ☐

8. Is it necessary to involve teachers of music when a curriculum is being developed?

i) Yes ☐

ii) No ☐

9. a) Is there continuity and progression in music syllabus content in the secondary school level?

i) Yes ☐

ii) No ☐

b) Comment on your answer in 9 (a) above……..

10. Do you follow the content as it is ordered in the music syllabus? Explain your answer.

## APPENDIX II: INTERVIEW SCHEDULE

### Interview Schedule A: KICD Music Curriculum Developers

1. Position held?
2. For how long have you held this position?
3. How many music curriculum developers are there in KICD?
4. When was the last time there was a revision of the music curriculum?
5. Who are the key players in the development and revision of the curriculum?
6. Who are the curriculum implementers in Kenya?
7. Are the curriculum implementers involved in the development and revision of the music curriculum?
8. Which procedure(s) do you use in:

   i) Developing, and

   ii) Revising the music curriculum.
9. Is there a model used to develop a curriculum?
10. What are the challenges faced in the process of developing and revising the music curriculum?
11. a) Is the secondary school syllabus derived from the music curriculum? {YES/NO}

    b) If NO in (a) above where is it derived from?
12. From the curriculum developers' point of view, are the teachers of music expected to follow the music content as structured/ordered in the syllabus?
13. In your opinion is there continuity and progression in content:

    a) Within the primary school music curriculum content and

    b) Between the primary and secondary school music curriculum content in Kenya? Explain.

14. What mechanisms are put in place to determine the competence of teachers of music in secondary schools? Please explain.
15. Does the KICD have opportunities for in-servicing the teachers of music? If it does how often is the servicing done? Does it include all teachers of music in Kenya?
16. Who is tasked with ensuring quality in music teaching and learning in the schools in Kenya?

**Interview Schedule B: Music Quality Assurance and Standards Officer (QASO)**

1. Position held?
2. For how long have you held this position?
3. a) How many music QASOs are there in Ministry of Science and Technology?

   b) Do you think that number is sufficient to cater for music needs at that level?
4. When was the last time there was a revision of the music curriculum?
5. Who are the key players in the development and revision of the curriculum?
6. Who are the curriculum implementers in Kenya?
7. Are the curriculum implementers involved in the development and revision of the music curriculum?
8. What are the challenges faced in the process of developing and revising the music curriculum?
9. In your opinion:

   i) Is the secondary school syllabus derived from the music curriculum?

   ii) If NO in (a) above where is it derived from?

   iii) Are there mistakes in as far as the editing of the syllabi is concerned? Explain.

   iv) Are the support materials like text books developed following the syllabus?
10. From the QASO's point of view, are the teachers of music expected to follow the music content as structured/ordered in the syllabus?
11. In your opinion is there continuity and progression in content within secondary school music curriculum content in Kenya? Explain.
12. What mechanisms are put in place to determine the competence of teachers of music in primary and secondary schools? Please explain.

13. a) Are there opportunities for in-servicing the teachers of music?

    b) If there is, how often is the servicing done?

    c) Does it include all teachers of music in Kenya?

**APPENDIX III: OBSERVATION CHECKLIST**

| | **Area** | **Observation** | **Remarks** |
|---|---|---|---|
| 1. | Teachers of music | | |
| 2. | Curriculum | | |
| 3. | Timetable | | |
| 4. | Teaching resources available | | |
| 5. | Schemes of work *vis a vis* the syllabus | | |
| 6. | Lesson plan *vis a vis* schemes of work | | |

**APPENDIX IV: SYLLABUS ANALYSIS GUIDE** *[adopted from Krippendorff & Bock (2008)]*

1. Reading through the syllabus – making brief notes in the margin when similar or related content is noted.
2. Going through the notes made in the margin, listing different types of information found.
3. Reading through the list and categorizing each item in a way that offers a description of what it is about.
4. Identifying whether or not the categories can be linked in any way listing the major categories (topics) and minor categories (subtopics).
5. Comparing and contrasting the topics and subtopics
6. Collecting all the topics and subtopics and examining each in detail and consider if it fits and its relevance to where it is categorized.
7. Once through with the categorization of the topics and subtopics, establish the sequencing to determine continuity and progression
8. Reviewing all the categories to ascertain whether some categories can be merged to form a complete whole
9. Reviewing the syllabus again to ensure all the information that needed to be categorized has been so.

## APPENDIX V: SECONDARY SCHOOL SYLLABUS

### INTRODUCTION

This new secondary syllabus replaces the original 8-4-4- education syllabus which was first introduced in 1986 and revised in 1992. It is available in four volumes.

**Volume one** contains English, Kiswahili, Arabic, French, German and Physical Education. **Volume two** contains Mathematics, Physics, Chemistry, Biology, Agriculture and Home Science. **Volume three** contains History and Government, Geography, Business Studies, Christian Religious Education, Islamic Religious Education and Hindu Religious Education. **Volume four** contains Art and Design, Computer Studies and Music.

In each syllabus the objectives have been more clearly defined and the content spelt out more specifically to give better guidance to the users.

The issue of overload in the secondary curriculum has been addressed by a reduction in the number of subjects and content in the different subject areas. The reorganization of the syllabuses has been done in such a way that better mastery of the knowledge, skills and attitudes required at the end of the secondary cycle is ensured.

The reorganisation has also tried to ensure that the cost of education on the part of both the Government and households will be significantly reduced. Careful consideration has been given to the resources required to implement this curriculum in order to make the cost manageable. Most of the resources can either be improvised, obtained locally or acquired at fairly low costs.

A special feature of the revised curriculum is the deliberate attempt to respond to the contemporary needs of society. This has been done by the inclusion of such emerging issues as health, environmental and civic education, gender and the anticipated industrial transformation of the nation.

In this rationalization most of the Technical and Industrial subjects have been moved to training institutions. Essential competencies earlier acquired through the Business Education subjects will be taught in the new integrated Business Studies subject.

The teaching of English and Kiswahili will remain integrated. The revised syllabuses have clearly defined the integrated approach to make the teaching of the languages more effective.

**NAOMY W. WANGAI**
***Director of Education***

## NATIONAL GOALS OF EDUCATION

**Education in Kenya should:**

**1. foster nationalism, patriotism and promote national unity**

Kenya's people belong to different ethnic groups, races and religions, but these differences need not divide them. They must be able to live and interact as Kenyans. It is a paramount duty of education to help the youth acquire this sense of nationhood by removing conflicts and by promoting positive attitudes of mutual respect which enable them to live together in harmony, and foster patriotism in order to make a positive contribution to the life of the nation.

**2. promote the social, economic, technological and industrial needs for national development**

Education should prepare the youth of the country to play an effective and productive role in the life of the nation.

a) Social Needs
Education in Kenya must prepare children for the changes in attitudes and relationships which are necessary for the smooth process of a rapidly developing modern economy. There is bound to be a silent social revolution following in the wake of rapid modernization. Education should assist our youth to adapt to this change.

b) Economic Needs
Education in Kenya should produce citizens with skills, knowledge, expertise and personal qualities that are required to support a growing economy. Kenya is building up a modern and independent economy which is in need of adequate domestic manpower.

c) Technological and Industrial Needs
Education in Kenya should provide the learners with the necessary skills and attitudes for industrial development. Kenya recognizes the rapid industrial and technological changes taking place especially in the developed world. We can only be part of this development if our education system deliberately focused on knowledge, skills and attitudes that will prepare the youth for these changing global trends.

**3. promote individual development and self-fulfillment**

Education should provide opportunities for the fullest development of individual talents and personality. It should help children to develop their potential interests and abilities. A vital aspect of individual development is character building.

**4. promote sound moral and religious values**

Education should provide for the development of knowledge, skills and attitudes that will enhance acquisition of sound moral values and help children to grow up into self-disciplined, self-reliant and integrated citizens.

**5. promote social equality and responsibility**

Education should promote social equality and foster a sense of social responsibility within an education system which provides equal education opportunities for all. It should give all children varied and challenging opportunities for collective activities and corporate social service irrespective of gender, ability or geographical environment.

6. **promote respect for and development of Kenya's rich and varied cultures**

Education should instil in the youth of Kenya an understanding of past and present cultures and their valid place in contemporary society. The children should be able to blend the best of traditional values with the changed requirements that must follow rapid development in order to build a stable and modern society.

7. **promote international consciousness and foster positive attitudes towards other nations**

Kenya is part of the international community. It is part of the complicated and interdependent network of peoples and nations. Education should therefore lead the youth of the country to accept membership in this international community with all the obligations and responsibilities, rights and benefits that this membership entails.

8. **promote positive attitudes towards good health and environmental protection**

Education should inculcate in the youth the value for good health in order to avoid indulging in activities that will lead to physical or mental ill health. It should foster positive attitudes towards environmental development and conservation. It should lead the youth to appreciate the need for a healthy environment.

## OBJECTIVES OF SECONDARY EDUCATION

Secondary Education should provide the learner with opportunities to:

1. acquire necessary knowledge, skills and attitudes for the development of the self and the nation.
2. promote love for and loyalty to the nation.
3. promote harmonious co-existence among the peoples of Kenya.
4. develop mentally, socially, morally, physically and spiritually.
5. enhance understanding and respect for own and other people's cultures and their place in contemporary society.
6. enhance understanding and appreciation of inter-relationships among nations.
7. promote positive environmental and health practices.
8. build a firm foundation for further education and training.
9. develop ability for enquiry, critical thinking and rational judgment.
10. develop into a responsible and socially well adjusted person.
11. promote acceptance of and respect for all persons.
12. enhance enjoyment in learning.
13. identify individual talents and develop them.
14. build a foundation for technological and industrial development.
15. develop into a self-disciplined individual who appreciates work and manages time properly.

## INTRODUCTION

The music syllabus is designed to involve the cultural expectation of a student in secondary school. It gives the learner an opportunity to know the music of Kenya and that of the rest of the world. It also provides a chance for the learner to acquire knowledge, skills and attitudes which will be useful in creative faculties, good use of leisure time and use of music as a means of communication.

The syllabus has been reorganized taking the following into consideration.

i) **Content**
The content has been reorganized to enable the learner begin with local Kenyan music with a view to identifying talent and gradually expanding his/her scope to the music of other countries over the four year course.

ii) **Practical Approach:**
The learner is expected to acquire proficiency in performing selecting types of music both vocal and instrumental. This will help develop the creative skills, self-expression and satisfaction leading to employment.

iii) **Cost Effectiveness:**
The syllabus emphasizes on improvisation and use of locally available materials and resources without compromising quality. It involves all concepts of musical knowledge suitable to the learner in secondary school. It advocates for innovativeness and is designed in such a way that the linkage with what is learned in Creative Arts at primary school level is not lost. It is also designed in such a way that the knowledge, skills and attitudes acquired will enable the learner to fit in institutions of higher learning.

The music course has four units namely **Basic skills, History and Analysis, Practicals and Project.** Each unit is further subdivided into topics and subtopics with specific objectives for each sub-topic. The content has been carefully selected to infuse such pertinent contemporary issues as drug abuse, HIV/AIDs, teenage pregnancy, early marriages, integrity, child labour, gender and Information Technology (IT). At the back of the syllabus are three appendices on:

- Suggested Learning and Teaching Experiences
- Suggested Resources
- Suggested Assessment Methods

Some topics like accentuation, syllabic division, word rhythm, word painting and figures of speech in melody writing are taught although they are covered in poetry and languages. This overlap is necessary when one is dealing with a topic like **composing songs** where the above concepts are used. Another area is pitch which is also covered in Physics in more detail. Study of Western History is also covered in History although our emphasis is on the music aspect. The topic on Time may also appear in other subjects like Geography and Mathematics. In Music, Time must be taught in order to explain Rhythm.

The syllabus has been designed taking into consideration the time allocated to the subject, i.e. 3 lessons for forms 1 and 2 and 4 lessons for forms 3 and 4. Use of double lessons is recommended when dealing with such topics as practicals, aurals, and harmony.

In conclusion, it should be noted that the study of Kenyan Music is receiving more attention than before. With consistent and resourceful use of study approaches, such as visits, participation in music activities, projects and use of resource persons, the syllabus promises vibrant class discourse.

## GENERAL OBJECTIVES

By the end of the course, the learner should be able to:

1) read and write music.

2) use musical instruments, costumes and decorations.

3) express own ideas, emotions and experiences through composing music and dance.

4) appreciate and contribute to development of different types of music.

5) acquire a sense of co-operation by participating in musical activities.

6) promote and enhance national unity by identifying through exploration, appreciation and performance of indigenous music from all parts of Kenya.

7) contribute to the world of music through study and participate in the country's music and that of other nations.

8) use acquired music skills for his/her well being and of others in society.

9) use music to acquire better mental and physical health.

10) compose music to educate society on issues affecting them.

11) perform and enjoy song, dance and instrumental music.

12) develop/improve own creative skills/talents through the composition of music and dance.

# FORM 1

## 1.0.0 BASIC KILLS

### 1.1.0 Specific Objectives

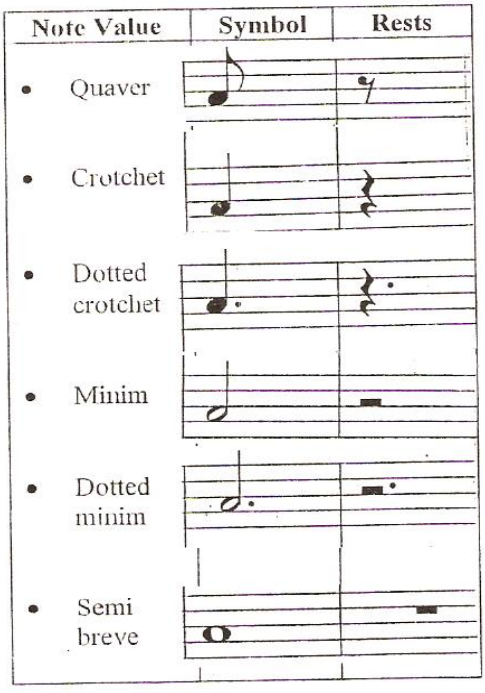
By the end of the sub topic, the learner should be able to:

a) clap and tap rhythms
b) write note values and their corresponding rests
c) clap and tap rhythms
d) beat time
e) explain time signatures
f) mark accented beats
g) group notes
h) compose own rhythms
i) write rhythms to given lyrics

### 1.2.0 Content

### 1.2.1 Rhythm

- Note values




### 1.2.2 Time Signature

- Time signatures
  - Simple Time $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
  - Compound Time $\frac{6}{8}$
- Bars
- Bar lines
- Accents
- Grouping of notes

## 2.0.0 MELODY

### 2.1.0 Pitch

### 2.1.1 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) draw the treble and bass clefs on the staff.
b) construct the major scales of C G D A F $B^b$ and $E^b$
c) sing solfa notations of a major scale.
d) transpose melodies an octave up and down.
e) name the technical degrees of a major scale.
f) describe melodic intervals as major, minor or perfect.
g) compose a four-bar melody.
h) write lyrics to given melody.

### 2.2.0 Content

### 2.2.1 Pitch

- Treble and bass clefs
- Major scales C G D A F $B^b$ and $E^b$ and their key signatures
- Solfa notations of a major scale
- Transposition
- Technical names of a diatonic scale
- Major, minor and perfect intervals
- Composition of a four-bar melody
- Writing lyrics

## 3.0.0 HARMONY

### 3.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to

a) describe intervals
b) write primary triads of major scales in root position.

c) describe primary triads of major keys

**3.2.0 Content**

**3.2.1 Intervals**
Major 2nd
Minor 2nd
Major 3rd
Minor 3rd
Perfect 5th

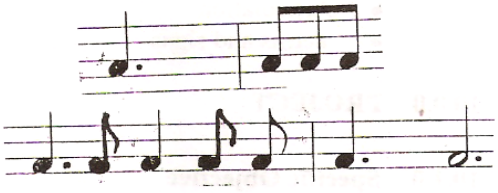
**3.2.2 Triads**
- Primary triads I, IV and V in root position

**4.0.0 AURALS**

**4.1.0 Specific Objectives**
By the end of the topic, the learner should be able to:
a) write rhythms on monotone.
b) write time signatures.
c) group notes appropriately according to the beat.

**4.2.0 Content**

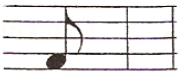
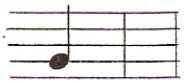
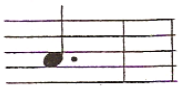
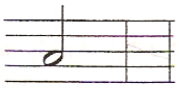
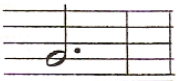
**4.2.1 Rhythmic dictation**
- Rhythms on monotone
- Time signatures
  - 2 (simple duple) 4
  - 3 (simple triple) 4
  - 4 (simple quadruple) 4
  - 6 (compound duple) 8
- Grouping of notes



**5.0.0 Melody**

**5.1.0 Specific Objectives**
By the end of the sub topic, the learner should be able to write melodies of up to four bars having intervals with leaps of a third.

**5.2.0 Content**

**5.2.1 Melodies using the note values below**
- Quaver 
- Crotchet 
- Dotted crotchet 
- Minim 
- Dotted minim 
- Semi breve 

**5.2.2 Time Signatures**
- Simple Time 2 3 4
  4 4 4
- Compound Time 6
  8
- Ear Training

**6.0.0 Intervals**

**6.1.0 Specific Objectives**
By the end of the sub topic the learner should be able to name and describe intervals harmonically played.

**6.2.0 Content**
**6.2.1** Major 2nd
**6.2.2** Minor 2nd
**6.2.3** Major 3rd
**6.2.4** Minor 3rd
**6.2.5** Perfect 5th

## 7.0.0 HISTORY AND ANALYSIS

**7.0.1 Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) explain the role of music in society
b) explain the functions of music in society
c) explain the social environmental influences on music
d) vocal music
e) instrumental music

**7.2.0 Content**

**7.2.1 African Music**

- Music in society
  - Roles and functions of music
  - Occasions of music
  - Categories of music
  - General characteristics of African traditional music

**7.2.2 Analysis of African Music**

- Melodic structure - scales Ornaments, solo, choral performances
  - Ensembles
  - Role of instruments
  - Interrelationship of the members of the ensemble

## 8.0.0 WESTERN MUSIC

**8.1.0 Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) explain origins of music.
b) explain growth of music of the period.
c) explain style of music of the period.
d) appreciate different types of music in the period
e) analyse a simple melody in western style

**8.2.1 Content**

**8.2.2 Ancient to Renaissance**

- Gregorian chants
- Church modes
- Secular and sacred music
- Development of polyphony
- Composers
- Forms of compositions
- General characteristics

**8.2.3: Analysis of Western Music**

- Shape
- Form
- Dynamics

## 9.0.0 PRACTICALS

**9.1.0 Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) perform major scales
b) perform major arpeggios in major and minor scales
c) perform minor arpeggios
d) sight sing simple melodies
e) perform African folksongs
f) perform music on a western instrument

**9.2.0 Content**

- Major scales ascending and descending
- Major arpeggios ascending and descending
- Minor arpeggios ascending and descending

**9.2.1 Sight Singing**

- Four bar melodies

**9.2.2 Folk Songs**

- Solo songs
- Choral songs

**9.2.3 Western Instruments**

- Scales and arpeggios in C, G, D, F
- Phrasing
- Breath control
- Articulation
- Terms and signs

## 10.0.0 PROJECT

**10.1.0 Specific Objective**

By the end of the sub topic, the learner should be able to

a) collect songs for class use
b) visit and participate in music activities

**10.2.0 Content**

**10.2.1 Field work:- Collection of folk songs and dances**

- Folk songs
- Topical songs on issues affecting society e.g. HIV/AIDS, environment, social responsibility
- Patriotic songs

**10.2.2 Visits and Participation in Music Activities**

- Live performances
- Choirs
- Recording studios

# FORM 11

## 11.0.0 CODE UNIT 1: BASIC SKILLS

### 11.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) clap and tap rhythms
b) write note values and their corresponding rests
c) clap and tap rhythms
d) read and sing melodies
e) beat time
f) group notes
g) compose own rhythms

### 11.2.0 Content

### 11.2.1 Rhythm

- **Note values**

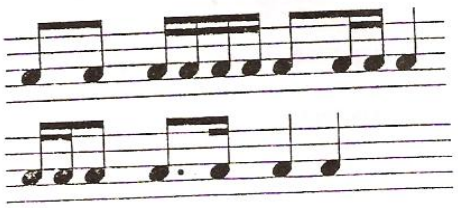
| Note Value | Symbol | Rest |
|---|---|---|
| • Semi quaver | | |
| • Dotted quaver | | |

### 11.2.2 Time signatures

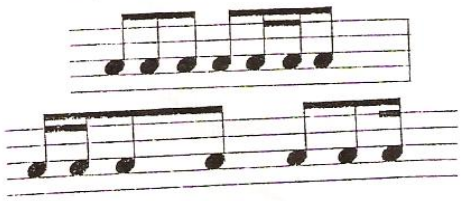
- Simple Time $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$

- Compound Time $\frac{6}{8}$

- Rhythms in simple time



- Rhythms in compound time



## 12.0.0 MELODY

### 12.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) construct the major scales of E and $A^b$ ascending and descending.
b) construct the ascending and descending harmonic and melodic minor scales of A, D and E.
c) compose 8-bar melodies involving intervals of perfect $4^{th}$, major $6^{th}$, minor $6^{th}$ and perfect octave.
d) transpose melodies up or down to another key.
e) sing and write melodies in solfa notation.
f) sight sing/read composed melodies.
g) write melodies to given lyrics.

### 12.2.0 Content

### 12.2.1 Pitch

- Major scales of E and $A^b$
- Minor scales of A D and E
- Composition of 8 bar melodies
- Transposition to a different key
- Solfa notation
- Melodies to given lyrics

## 13.0.0 HARMONY

### 13.1.0 Specific Objective

By the end of the sub topic, the learner should be able to

a) describe intervals
b) write primary triads in root position and their inversions in major and minor keys
c) describe primary triads in root position and their inversions in major and minor keys

### 13.2.1 Content

### 13.2.1 Intervals

- Major $2^{nd}$
- Minor $2^{nd}$
- Major $3^{rd}$
- Minor $3^{rd}$
- Perfect $4^{th}$
- Perfect $5^{th}$
- Major $6^{th}$

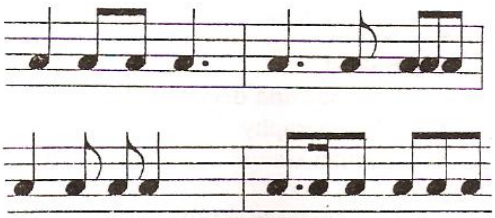
- Minor 6th
- Perfect 8ve

13.2.2 **Triads**
- Primary triads I, IV, V in major keys.
- Primary triads I, IV, V in minor keys.

## 14.0.0 AURALS

14.1.0 **Specific Objectives**
By the end of the sub topic, the learner should be able to:
a) write rhythms on monotone.
b) write time signatures.
c) group notes and their corresponding rests appropriately and according to the beat.
d) imitate rhythms.

14.2.0 **Content**
14.2.1 **Rhythmic dictation**
- Semi quaver 
- Dotted quaver 
- Semi quaver rest 
- Dotted quaver rest 
- Time signature 2 3 4 and 6
  4 4 4 8
- Rhythms



15.0.0 **Melody**

15.1.0 **Specific Objectives**
By the end of the sub topic, the learner should be able to write four bar melodies including leaps of perfect 4th, major and minor 3rd, perfect 5th and an octave in major and minor keys.

15.0.0 **Content**
15.2.1 Semi quaver 
15.2.2 Dotted quaver 
15.2.3 Simple Time 2 3 4
4 4 4
15.2.4 Compound Time 6
8
15.2.5 Songs

## 16.0.0 HARMONIC INTERVALS

16.1.0 **Specific Objective**
By the end of the sub topic, the learner should be able to name intervals played harmonically.

16.2.0 **Content**
16.2.1 Perfect 4th, 5th and octave
16.2.2 Major 6th

## 17.0.0 HISTORY AND ANALYSIS

17.1.0 **Specific Objectives**
By the end of the sub topic, the learner should be able to:
a) explain and describe effects of religion and modern technology on African music.
b) classify traditional African instruments and their distribution.
c) name and describe Kenyan traditional musicians and their works
d) describe the design and shape of a given folk song
e) describe the role of the instruments in the performance

**17.2.0 Content**

**17.2.1 African Music**

- Music in society
  - Effects of formal education.
  - Effects of religion
  - Effects of modern technology
  - Classification and distribution of traditional African instruments
  - Traditional musicians

17.2.2 Analysis of African Music

- Types of melodies
- Scale of melodies
- Ornaments
- Vocal and instrumental
- Ensemble

## 18.0.0 WESTERN MUSIC

**18.1.0 Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) describe vocal and instrumental forms
b) describe baroque orchestra
c) explain scales used during the era
d) compare secular and sacred music during this period
e) analyse melodies of different designs
f) explain manner of performance.

**18.2.0 Content**

**18.2.1 Baroque era**

- Characteristics
- Composers
- Forms
- Orchestra
- Secular and sacred music

**18.2.2 Analysis of Western Music (Melodic Analysis)**

- AABA shape
- ABCD shape
- ABCA shape
- Melodic curve
- Phrase marks
- Dynamics
- Terms and signs

## 19.0.0 PRACTICALS

**19.1.0 Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) Sing or play major and minor scales
b) Sing or play arpeggios in major and minor keys
c) sight/read sing melodies of given scores
d) perform a selected Kenyan traditional dance
e) play an African piece on a selected African instrument.
**Or**
f) sing a selected African folk song
g) play a selected western piece on a western instrument
**Or**
h) sing a selected western song.

**19.2.0 Content**

**19.2.1 Technical exercise**

- Major scales ascending and descending
- Minor scales ascending and descending
- Major arpeggios ascending and descending
- Minor arpeggios ascending and descending

**19.2.2 Sight Singing/Reading**

- 8– bar melodies in major and minor keys

**19.2.3 Dance**

- Music
- Soloist
- Costume and décor
- Choreography
- Formations

**19.2.4 African Instruments/Voice**

- Any local instrument
  - Breath control
  - Articulation
  - Phrasing
  - Fingering

- Tonguing
- Blowing

- Any folk song e.g. wedding songs harvest song

**19.2.5 Western Instruments/Voice**

- Tablature
- Scales
- Arpeggios
- Breath control
- Embouchure
- Phrasing
- Articulation
- Terms and signs

**20.0.0 PROJECT**

**20.1.0 Specific Objective**

By the end of the sub topic, the learner should be able to

a) collect folk songs and dance for use in class
b) compose an 8 bar melody on topical issues
c) visit music centers and participate in music activities.

**20.2.0 Content**

20.2.1 Collection of Songs and Dances

- Folk songs and dances

20.2.2 Compositions on issues such as

- Teenage pregnancies
- Early marriages
- Drug abuse
- HIV/AIDS
- Environment
- Moral Integrity

**20.2.3 Visits**

- Live performances
- Choirs/bands
- Recording studios

# FORM III

## 21.0.0 BASIC SKILLS

### 21.1.0 Specific Objectives

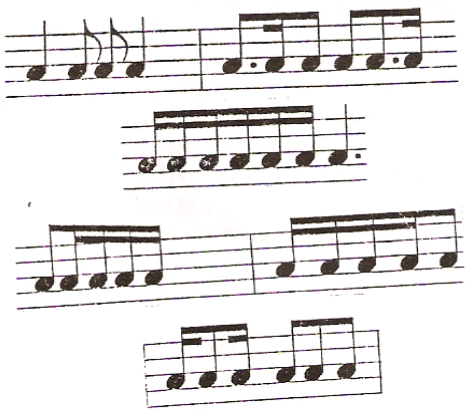
By the end of the sub topic, the learner should be able to:

a) clap and tap rhythms
b) beat time
c) explain time signatures
d) group notes
e) compose own rhythms
f) write rhythms to given lyrics
g) bar rhythmic phrases
h) write syncopated rhythms

### 21.2.0 Content

21.2.1 Rhythm

- Time signature
- Simple Time 3 2 3 4
  4 4 4 4
- Compound Time 6 9 12
  8 8 8



- bars
- barlines

## 22.0.0 Melody

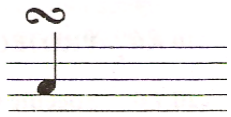
### 22.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) name all intervals of major and minor scales
b) write melodies involving all intervals of the scale
c) construct all major and minor scales
d) transpose a given melody to any interval up or down
e) compose a 12-bar melody.
f) translate melodies from sol-fa to staff notation and vice versa
g) write melodies to given lyrics.
h) write and interpret ornaments.

### 22.2.0 Content

### 22.2.1 Pitch

- Melodic intervals
- Major scales F#, $D^b$ and $G^b$
- Harmonic and melodic minor scales G, C, B, F# and F
- Transposing melodies
- Solfa notation
- Ornaments
  - Turns 
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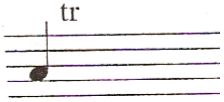
  - Trills 

## 23.0.0 HARMONY

### 23.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) name voices in 4- part harmony.
b) describe voice ranges.
c) form chords from triads.
d) arrange voices on the treble and bass clefs.
e) write correct stemming of notes on the stave.
f) harmonise a given note in four parts.
g) harmonise a given melody using triads I, II, IV, V & VI.
h) use correct cadences.

### 23.2.0 Content

23.2.1 4 Part harmony

- Name voices S.A.T.B.
- Range of voices
- Chords I, II, IV, V and VI in a major scale
- Perfect cadence

- Plagal cadence
- Imperfect cadence
- Interrupted cadence

**24.0.0 AURALS**

**24.1.0 Specific Objectives**

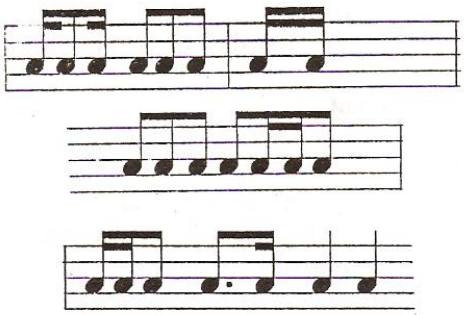
By the end of the sub topic, the learner should be able to:

a) write rhythms on monotone
b) tap and clap to rhythms
c) group notes
d) write correct time signatures from the given beat.
e) write ancrusic rhythms
f) write syncopated rhythms
g) write rhythms of given melodies

**24.2.0 Content**

24.2.1 Rhythmic dictation

- Simple Time $\frac{3}{8}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{4}{4}$
- Compound time $\frac{6}{8}$ $\frac{9}{8}$ $\frac{12}{8}$



**25.0.0 Melody**

**25.1.0 Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) write 8-bar melodies in major and minor keys in simple time.
b) write 8-bar melodies in major and minor keys in compound time

**25.2.0 Content**

25.2.1 Melody

- Melodies in major and minor keys in simple time.
- Melodies in major and minor keys in compound time.

**26.0.0 Harmonic intervals**

**26.1.0 Specific Objectives**

By the end of the sub topic, the learner should be able to describe all major, minor and perfect intervals in a major scale

**26.2.0 Content**

26.2.1 Major 2nd
26.2.2 Minor 2nd
26.2.3 Major 3rd
26.2.4 Minor 3rd
26.2.5 Perfect 4th
26.2.6 Perfect 5th
26.2.7 Major 6th
26.2.8 Minor 6th
26.2.9 Major 7th
26.2.10 Minor 7th
26.2.11 Perfect Octave

**27.0.0 Harmony**

**27.1.0 Specific Objectives**

By the end of the sub topic, the learner should be able to:

- Write and name cadences.
- Write and name chords.

**27.2.0 Content**

27.2.1 Perfect cadence
27.2.2 Plagal cadence
27.2.3 Imperfect cadence
27.2.4 Interrupted cadence
27.2.5 Chords I, II, IV, V & VI

**28.0.0 HISTORY AND ANALYSIS**

**28.1.0 Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) describe prominent ensembles.
b) explain the setting up of choral, dance and ensemble performances.
c) describe contemporary art songs.
d) name and describe vocal techniques and ornaments.

**28.2.0 Content**

28.2.1 African music

- Music in society
  - Prominent ensembles - Isukuti, bul
  - Soloist
  - Instruments
  - Performers
  - Costumes ornaments and décor
  - Music
  - Style
  - Vocal techniques e.g. ululation
- Analysis of Africa Music
  - Melodic structure
  - Rhythmic structure
  - Harmony and counterpoint
  - New instruments e.g. guitar, accordion
  - Repertoire of African choral music

## 29.0.0 WESTERN MUSIC

**29.1.0 Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) describe new vocal and instrumental forms.
b) compare various forms of compositions.
c) compare music of patronage and that of free-lance musicians.
d) compare the classical and romantic orchestra.
e) compare absolute and programme music.
f) explain the term nationalism
g) describe melodies in binary, ternary, rondo, theme and variation forms
h) identify cadences in a harmonic passage
i) explain terms and signs.

**29.2.0 Content**

29.2.1 Classical and romantic music

- Composers
- General characteristics
- Vocal forms
- Instrumental forms
- Orchestra
- Sacred and secular music
- Programme music
- Nationalism

**29.2.2 Melodic and Harmonic Analysis**

- Binary form
- Ternary form
- Rondo form
- Theme and variation form
- Perfect cadence
- Imperfect cadence
- Plagal cadence
- Interrupted cadence
- Terms and signs

## 30.0.0 PRACTICALS

**30.1.0 Specific Objective**

By the end of the sub topic, the learner should be able to

a) perform a selected African traditional dance
b) sing a selected folksong
c) play a selected piece on instruments
d) accompany a selected folksong
e) sing selected songs

**Or**

f) play selected pieces

**30.2.0 Content**

30.2.1 Dance

- Any local dance e.g. Ndumo, Chepkongo, Hella, Entabanana, Kamabeka

30.2.2 African Instruments/Voice

- Any local folk song e.g. ritual, marriage, work songs etc.
- Selected instrument from
  - String instruments
  - Wind instruments
  - Melodic idiophones
  - Drum set

30.2.3 Western Instruments/Voice

- Technical exercises
  - Scales
  - Arpeggios
  - Sequences
- Song materials

- Music materials

## 31.0.0 PROJECT

### 31.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) collect and perform folk songs.
b) collect and perform topical songs.
c) collect and perform dances.
d) collect musical instruments.
e) compose songs and dances on topical issues
f) visit and participate in music activities

### 31.2.0 Content

31.2.1 Collection of folksongs, topical songs and instruments

- Folk songs
- Dances
- Musical instruments
- Compositions
- Topical issues e.g. drug abuse, HIV/AIDS, environment

31.2.2 Visits and Participation

- Choirs
- Bands
- Recording studios
- Broadcasting houses
- Live performances
- Music centers

# FORM IV

## 32.0.0 BASIC SKILLS

32.1.0 **Specific Objectives**

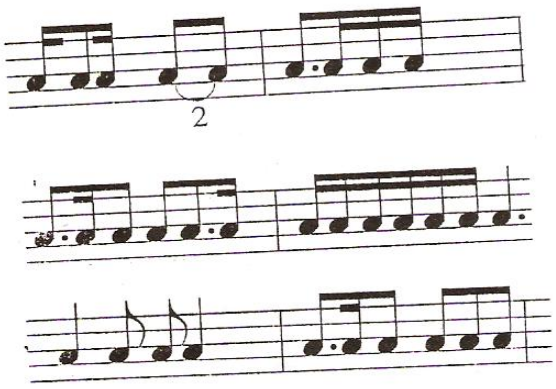
By the end of the sub topic, the learner should be able to:

a) clap and tap to rhythms
b) beat time
c) group notes
d) compose own rhythms
e) write rhythms to given lyrics
f) write and use duplets correctly.

32.2.0 **Content**

32.2.1 Rhythm

- time




## 33.0.0 MELODY

33.1.0 **Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) compose 16 bar melodies with modulations.
b) modulate to closely related major and minor keys.
c) transpose to the C clefs.
d) translate melodies from solfa to staff notation and vice versa.
e) write melodies to given lyrics.
f) compose melodies on topical issues.
g) construct harmonic and melodic chromatic scales.

33.2.0 **Content**

33.2.1 Pitch

- Transposition of melodies
  - Open and closed score
  - C clefs (alto and tenor)
- Compositions on topical issues e.g. HIV/AIDS, integrity, IT
- Melodic chromatic scales ascending and descending
- Harmonic chromatic scales ascending and descending
- Modulation to closely related keys

## 34.0.0 HARMONY

34.1.0 **Specific Objectives**

By the end of the sub topic, the learner should be able to:

a) state rules of harmony.
b) state and apply rules of 4 part harmony.
c) choose correct chord progression
d) use 6 chords correctly.

$\frac{6}{4}$

34.2.0 **Content**

34.2.1 4 – Part Harmony

- Root in bass
- Doubling
- Overlapping
- Crossing of parts
- Consecutive $5^{th}$ parallel 8ves
- Exposed $5^{th}$ and 8ves
- Voice balance
- Voice leading
- Correct stemming
- Chords I, II, IV, V and VI and their inversions
- 6 chords

  4
- Chord progression

## 35.0.0 AURALS

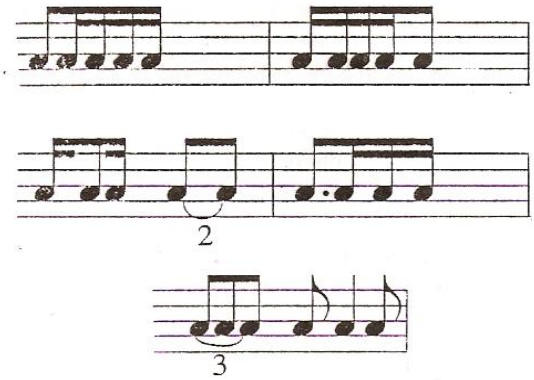
### 35.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) write rhythms on monotone.
b) clap and tap rhythms.
c) group notes.
d) write correct time signatures from the given rhythms.
e) write anacrusic rhythms.
f) write syncopated rhythms.
g) write rhythms of given melodies.
h) write rhythms to given lyrics
i) write 8 bar melodies in major keys in simple time
j) write 8 bar melodies in minor keys in simple time
k) write 8-bar melodies in major keys in compound time
l) describe all harmonic intervals of a major scale
m) name chords
n) name cadences in a harmonic passage.

### 35.2.0 Content

35.2.1 Rhythmic dictation




### 35.2.2 Melody

- 8-bar melodies in major and minor keys in simple and compound time.

### 35.2.3 Harmonic Intervals

- All major, minor and perfect intervals of a major scale

### 35.2.4 Cadences

- Chords I, II, IV, V and VI
- Cadences
  - perfect
  - plagal
  - imperfect and
  - interrupted

## 36.0.0 HISTORY AND ANALYSIS

### 36.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) explain the relationship between music and language.
b) explain the relationship between music and dance.
c) describe the traditional way of training musicians
d) explain the performance in a set work
e) describe the shape and form of the set work
f) name and explain the relationship of the members of the ensemble.
g) explain the role of various instruments
h) explain the type of work each instrument does.

### 36.2.0 Content

36.2.1 African music

- Music in society
  - Relationship between music and language.
  - Relationship between music and dance.
  - Training of musicians.
  - Place of musician.

- Analysis of African Music (Prescribed Work)
  - form
  - ensemble
  - role of various performers
  - instrumentation
  - type of work

## 37.0.0 WESTERN MUSIC

### 37.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) describe characteristics of 20th century music.
b) name prominent composers of the period.
c) explain the contribution of the composers to the music of the time.
d) describe 20th century orchestra
e) explain the life history, works, contributions and influences of set composers
f) describe the styles and forms of composition of set composers
g) explain the form of the work
h) explain the key system
i) explain terms, signs and dynamics used
j) describe rhythmic features
k) describe orchestration

### 37.2.0 Content

37.2.1 20th Century Music

- Atonality
- Serial music
- Impressionism
- Expressionism
- Chance music
- Forms
- Neo-classicism
- Composers

### 37.2.2 Prescribed Composers

- Composers
- Life history
- Works
- Contributions/compositions
- Influences
- Styles
- Forms

### 37.2.3 Analysis Western of Music (Prescribed work)

- Forms
- Key system
- Terms and signs
- Dynamics
- Rhythmic features
- Orchestration
- Styles
- Texture

## 38.0.0 PRACTICALS

### 38.1.0 Specific Objective

By the end of the sub topic, the learner should be able to

a) perform a selected traditional African dance
b) sing a selected African folk song.
**Or**
c) play a selected piece on an African instrument.
d) sing a selected song
**Or**
e) play a selected piece

### 38.2.0 Content

### 38.2.1 Dance

- Any local dance e.g. isukuti, sengenya, owalo, kilumi,

### 38.2.2 African Instruments

- Any local folk song, e.g.
  - ritual song
  - marriage song
  - work song
  - herding song
  - harvest song
- Selected instrument from
  - string
  - wind
  - melodic idiophone
  - drum set

### 38.2.3 Western Instruments/Voice

- Technical exercises
  - Major and minor arpeggios
  - Sequence
- Sight sing
- Sight read
- Set pieces

## 39.0.0 PROJECTS

### 39.1.0 Specific Objectives

By the end of the sub topic, the learner should be able to:

a) collect and perform folk songs and dances.
b) collect and perform topical songs.
c) collect and play instruments.

d) compose songs and create dances
e) visit and participate in music performances

**39.2.0 Content**

**39.2.1 Collection of Songs, Dances and Instruments**

- Folk songs
- Dances
- Instruments
- Compositions
- Topical songs e.g. on
  - HIV/AIDS
  - Integrity and social responsibility
  - Gender
  - Drug abuse
  - Environmental issues

**39.2.2 Visits and Participation**

- Choirs
- Bands
- Broadcasting stations
- Live performances
- Recording studios

## SUGGESTED LEARNING AND TEACHING EXPERIENCES

1) Clapping rhythms
2) Tapping rhythms
3) Writing rhythms
4) Beating time
5) Barring rhythmic phrases
6) Grouping notes
7) Writing notes
8) Writing scales
9) Singing scales
10) Describing intervals, triads, vocal techniques
11) Playing intervals
12) Writing music
13) Describing triads
14) Listening and imitating given melodies
15) Discussing
16) Singing
17) Sight singing and sight reading
18) Performing African folk songs
19) Playing music
20) Composing melodies, music
21) Ear training
22) Visiting music centres and participating in music activities
23) Harmonization
24) Voice training
25) Dancing
26) Giving explanations on composers, works, historical periods
27) Following given guidelines
28) Naming composers
29) Music appreciation

**SUGGESTED RESOURCES**

1) Charts
2) Flash cards
3) Music scores/song sheets
4) Resource persons
5) Live performances
6) Recorded materials
   - Audio
   - Audio-visual
7) Music manuals/tutors/tablatures
8) Melodies
   - known melodies
   - given melodies
   - composed melodies
9) Instruments
   - melodic instruments
   - traditional African instruments
   - drums
   - keyboard
10) Songs
   - African folk songs
   - Western songs
   - art songs
11) Selected topical (emerging issues) such as:
   - child labour
   - drug abuse
   - HIV/AIDS
   - integrity
   - environmental issues
   - teenage pregnancy
   - early marriages
   - gender
   - information technology (IT)
   - social responsibilities
12) Music centers
13) Recording studios
14) Choirs
15) Bands
16) Cultural and music festivals
17) Photographs
18) Costumes and décor
19) Guideline on project work
20) Dance properties e.g. sticks, spears, shields etc.

## SUGGESTED ASSESSMENT METHOD

1) Written exercises
2) Rhythmic dictation
3) Melodic dictation
4) Sight singing
5) Sight reading
6) Assignment
7) Discussion
8) Observation
9) Clapping and tapping rhythms
10) Composing melodies

11) Performance
    - Technical exercises
    - Folk songs
    - Western songs
    - African instruments
    - Western instruments
    - Dances
    - Choral (African and Western)

12) Presentation
    - Folk songs
    - Dances
    - Assigned projects

13) Projects

## APPENDIX VI: DISTRIBUTION OF SAMPLED SCHOOLS

### List of Secondary Schools Offering music in Kakamega County Western Kenya

| | SCHOOL | Total No. of Students | Proportional allocation (%) | Sample per school |
|---|---|---|---|---|
| 1 | Butere Girls High School | 71 | 6.7 | 21 |
| 2 | St. Peter's Mumias Boys | 97 | 9.0 | 29 |
| 3 | Butere Boys High school | 45 | 4.2 | 13 |
| 4 | Booker Academy | 87 | 8.2 | 26 |
| 5 | Khwisero Girls | 34 | 3.2 | 10 |
| 6 | St. Agnes Girls – Shibuye | 75 | 7.0 | 22 |
| 7 | Ingotse High | 27 | 2.5 | 8 |
| 8 | Shikoti Girls | 20 | 1.9 | 6 |
| 9 | Kakamega High | 55 | 5.2 | 16 |
| 10 | Mukumu Boys | 62 | 5.8 | 19 |
| 11 | Musingu High | 27 | 2.5 | 8 |
| 12 | Moi Girls High School – Vokoli | 30 | 2.8 | 9 |
| 13 | Malava Boys | 63 | 5.9 | 19 |
| 14 | Shieywe Secondary school | 30 | 2.8 | 9 |
| 15 | Matende Girls Secondary | 31 | 2.9 | 9 |
| 16 | Mukumu Girls High | 71 | 6.7 | 23 |
| 17 | Bishop Sulumeti | 41 | 3.8 | 12 |
| 18 | St. Thomas Aquinas – Eshisiru | 23 | 2.2 | 7 |
| 19 | Lumakanda Boys | 27 | 2.5 | 8 |
| 20 | Immaculate Heart | 44 | 4.1 | 13 |
| 21 | Musoli Girls | 24 | 2.2 | 7 |
| 22 | Mary Seat of Wisdom – Bulimbo | 38 | 3.6 | 12 |
| 23 | Moi Girls Secondary – Nangili | 39 | 3.7 | 12 |
| 24 | Shiandishe Secondary | 6 | 0.6 | 2 |
| **TOTAL** | | **1067** | **100** | **320** |

## APPENDIX VII: MAPS

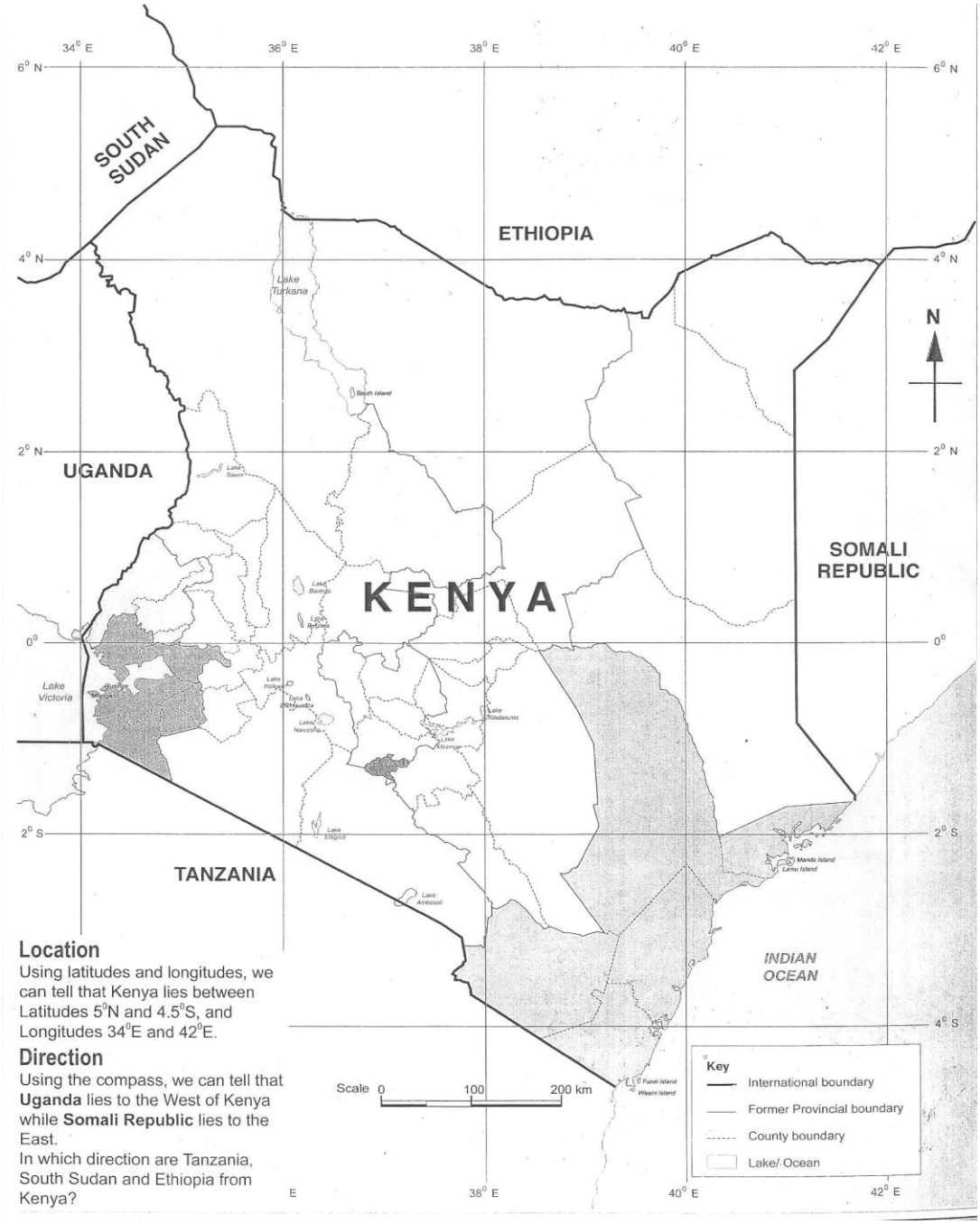
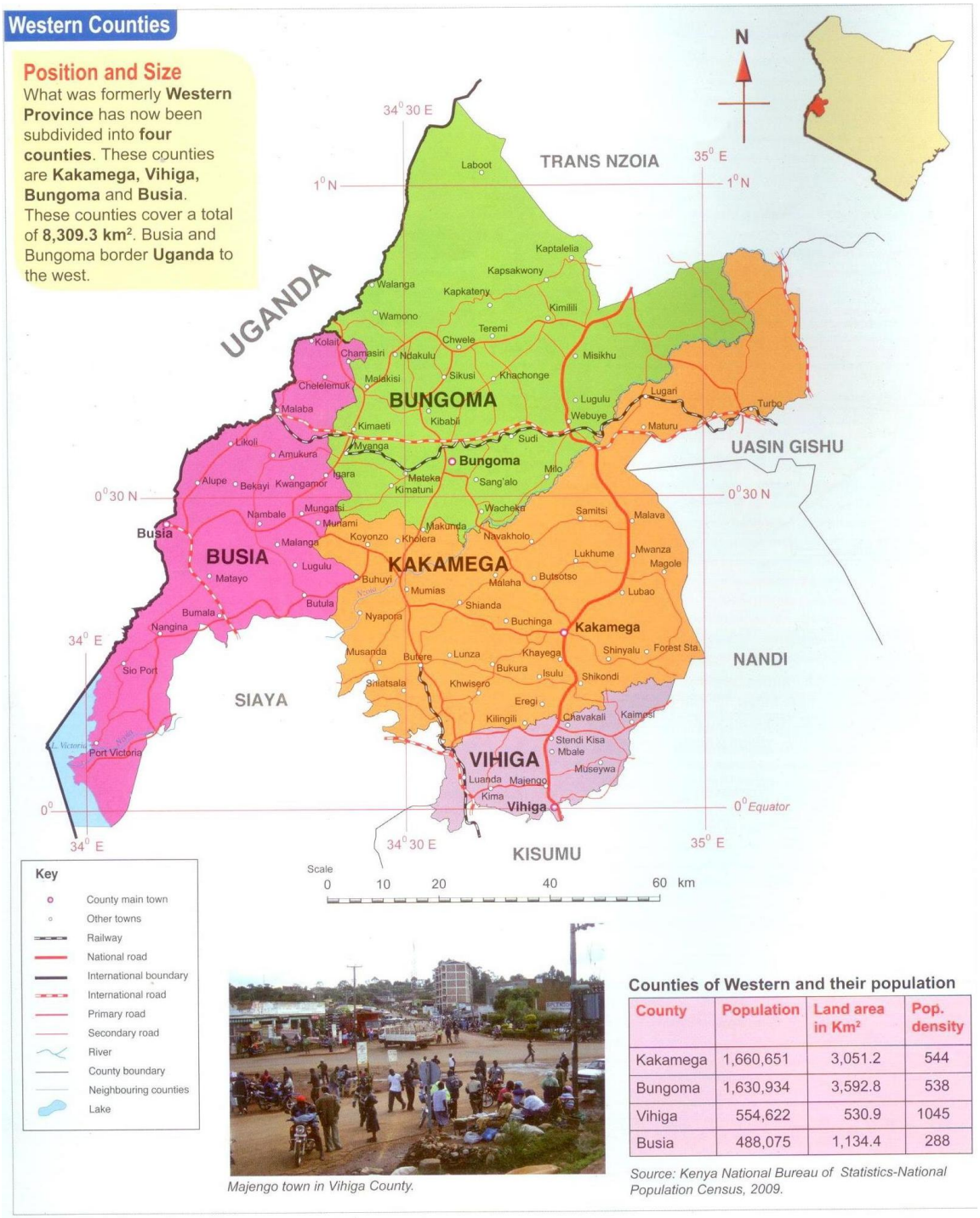



**Fig. 8:** *Map of Kenya. Source: The comprehensive primary school atlas (2014)*






*Majengo town in Vihiga County.*

**Counties of Western and their population**

| County | Population | Land area in Km² | Pop. density |
|---|---|---|---|
| Kakamega | 1,660,651 | 3,051.2 | 544 |
| Bungoma | 1,630,934 | 3,592.8 | 538 |
| Vihiga | 554,622 | 530.9 | 1045 |
| Busia | 488,075 | 1,134.4 | 288 |

*Source: Kenya National Bureau of Statistics-National Population Census, 2009.*

**Fig. 8:** *Map of Western Province. Source: The comprehensive primary school atlas (2014)*