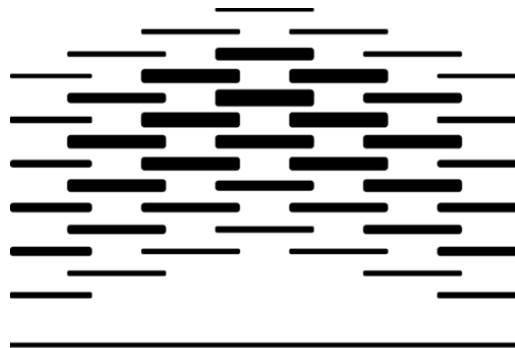Franklins Mwansa Musakula

African music in music education

An Exploration into the Teaching of African Music in two Primary Colleges of Education in Zambia

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Dedication

To my beloved mother – Elina Chate Musakula

I dedicate this piece of work to my mother for her endless love, care, guidance, support and many other things that have made me to be where I am today. Mother, God called you to rest at a time when I was writing the third chapter of this thesis. I will ever remain to remember you. Above all, may the almighty Jehovah God the king of peace and eternal life be honuored.

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Abstract

Western music and African music as a form of indigenous knowledge constitute music education taught in colleges of education in Zambia. Nevertheless, soon after the country's independence from British rule in 1964, Zambia embarked on curriculum reforms to ensure inclusion of the African indigenous cultures. This was in an effort to transform the colonial school curriculum which was dominated Eurocentric values, beliefs and practices in order to make the education relevant to the Zambian child. However, these efforts could not be fully achieved because the few Western educated African elites regarded Western music as the best concerning formal education. This study therefore, explores the teaching of African music in two Primary Colleges of Education in Zambia to ascertain whether students were sufficiently utilising the African music component in their music-training programme.

In order to have a wider understanding of how African music is taught in the two music syllabuses, in terms of; the nature of the content and the methods used, a qualitative research strategy was employed. The following research instruments, namely; semi-structured interviews, document analysis and classroom observation were used. Fifteen informants were involved in the study of which five were music educators and ten were students.

The results of the study showed that the African music segment in the two Primary Colleges of Education studied is not given due attention in their music syllabuses. For example, the content on African music is far less than that of Western music making students not to sufficiently learn this part of music education. In addition, the few available topics on African music in the syllabuses are confined to singing, dancing and learning about musical instruments. However, from the student informants' responses, it showed that the students were interested and willing to learn this music component as it is important for teaching children in primary schools and is beneficial to their lives.

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Acronyms

CDC: Curriculum Development Centre

DANIDA: Danish International Development Agency

ECZ: Examinations Council of Zambia

EQUIP: Educational Quality Improvement Program

IK: Indigenous knowledge

JETS: Junior Engineers Technicians Society

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

MOE: Ministry of Education

PCEZ: Primary Colleges of Education in Zambia

PTDC: Primary Teachers' Diploma Course

UNZA: University of Zambia

ZATEC: Zambia Teachers' Education Course

ZBEC: Zambia Basic Education Course

ZPC: Zambia Primary Course

CHAPTER ONE

GENERAL INTRODUCTION

1.1 Introduction

Soon after independence, most governments in the developing countries reformed their educational systems to align them with the new national goals (Kanyongo, 2005). Zambia is one such country that embarked on the massive education reforms. From 1964, when the country became independent, many changes have take place in the education system. For example, there has been to some extent recognition to transform the school curriculum making it culturally sensitive and responsive to the needs and aspirations of the country. This involves bringing various African realities into the Zambia educational curriculum, a step with a difference from the practices of the colonial period where colonialists saw African indigenous and Western forms of knowledge as polar opposites. The inclusion of African music in the general music education curriculum of Zambia is with the aim that it will help the Zambian child to learn and explore the varied uses and meanings attached to it and have a heightened awareness of its use in their own lives (MOE, 2001).

Bebey (1976) observes that the aim of African music has always been to translate the experiences of life and of the spiritual world into sound, enhancing and celebrating life through songs, dances, stories and games and other traditional musical activities. And even today, in this era of modernity, educated Africans who publically ascribe to the Western values and practices in times of sorrow such as at the occurrence of death in a family or a serious illness, have privately resorted to cultural practices (Mwesa, 2005). This is because African music has always performed different functional roles in sustaining lives of people.

In this chapter, I discuss the background to this study on the teaching of African music being a component of the music education programme offered in Primary Colleges of Education in Zambia (PCEZ). In addition, I will briefly explore its history in primary teacher education in Zambia by focusing on how it was handled from colonial times to the present time in the current

teacher education programme. Related educational policies and the different curriculum reforms that have influenced to some extent how music education is addressed in primary teacher education will also be discussed. The chapter ends with an outline of the thesis.

1.2 Background of the study

Music education at all levels of the Zambian education system inclusive of pre-service teacher training colleges is taught to learners through Western and African music. According to Mumpuka (2009), music education is an umbrella term that refers to formal and informal music learning at all ages. In the Zambian education system, it is a subject referred to as 'music' and is learned formally. It is one of the subjects in the Zambian education system that is taught   to university level though in secondary schools and University education it is not compulsory. At primary teacher education level, the aim of music education is to equip learners with adequate musical knowledge and skills and attitudes condusive to self employment and continuing education (CDC, 1984).

Music, therefore, is an essential part of the human existence in the sense that it plays different functions in everyday activities. Relating to non-Western cultures, Hallam et al, (2009) pointed out that music involves active group engagement in different activities such as, entertainment, caregiver-infant interaction, courtship and rituals, particularly at times of significant life transitions (such as the passage from adolescence to adulthood, from season to season, or from life to death). Therefore, since music is vital in the development and functioning of human beings, it implies that it should be taught in learning institutions in order for the learners to benefit from it. However, Ngandu (1991) observes that for an African child to appreciate music, he/she must be taught the music that involves song forms, dances, stories, games and plays that are found within their home environment. Undoubtedly, for students in Zambia, African indigenous music becomes ideal because it provides an avenue through which they could gain knowledge and appreciation of the rich cultural heritage of the country. This is also supported by the National Policy Document on education in Zambia that state that;

> One of the goals of education is to produce a learner capable of appreciating Zambia's ethnic cultures, customs and traditions, and uphold national pride, sovereignty, peace, freedom and independence (MOE, 1996, p.5).

The above goal signifies the importance that the government through the Ministry of Education Science Vocational Training and Early Education (MESVTEE) in Zambia attaches to traditional or indigenous music in helping in the formation of a truly Zambian child able to fit in the traditional society and use the music to solve related problems. The MESVTEE therefore, has the mandate through teacher education to urge music educators to foster appreciation and respect for the rich and varied cultural heritage of Zambia reflected through songs, dances, poems, stories, games and plays. The Primary Colleges of Education in Zambia have this mammoth task before them to ensure that students are well trained not only in Western music but also in African music because it has its own terminologies, methodology and teaching strategies or techniques (Kanasi, 2007). Through this training, students are expected to acquire musical knowledge, skills and related reasons why African music is important just like its counterpart. It also helps to preserve traditional culture through music activities and makes one be aware of the different music cultures found in the country (Mubita et al, 2005). Furthermore, African music could be used to enhance learning of other college subjects during training and also teaching of other subjects when students go out to teach in school believing that music facilitates development of other things like language, social, spiritual and numerical aspects in the learners (Mukela, 2010). It is with this realistaion that the Primary Colleges of Education in Zambia do recognize the need for training students in both Western and African music so as to enable them to provide music education in schools through the teaching of the subject properly. Therefore, the syllabuses for both the pre-service primary teachers colleges and schools should emphasise the theory and practice of the Zambia traditional music which is relevant to the learners' environment (Mumpuka, 2009). However, realising that the music syllabus found in teacher education just like in schools is a replica of the music syllabus inherited from the British colonial government, colleges are expected to revisit their current syllabus if students were to be trained adequately in the music of their communities.

It is against this background that I want to explore how the content of music education in the Primary Colleges of Education syllabus is represented, nature of content and how it is taught with specific focus on that for African music. African music, is the music we know, the music that we can easily access, and is the music to learn and teach (Nzewi, 2001).

1.3 Music education in primary teacher education in Zambia

For the purpose of this study, the brief historical development of music education in Primary Teacher Education in Zambia is divided into two periods: the colonial and the postcolonial herein referred to as pre and post independence periods.

1.3.1 Pre- independence

Music education, just like any other subject has survived in the education system since its inception by the missionaries and later the British colonial administration who ruled Zambia until its independence in 1964. It follows that, the current controversy about the place of African music in the school syllabus in relation to its content and methodology started in mission schools during the pre-colonial period and continued in colonial schools. When the content and pedagogy designed for European students is adopted indiscriminately by African education curriculum planners, the consequence is often systematic mental subversion and cultural alienation (Mwesa, 2005). However, the various Zambian government administrations from the time of independence, have tried to lessen the European influence of the colonial part in music education by ensuring that the music syllabus at all levels of the education system includes sufficient content on African music, specifically, our own (Ngandu, 1991).

During the period of missionary education, music education was experienced in mission schools through singing because for them music was used as a medium through which to convert Africans to Christianity (Agawu, 2003). Music was not school time tabled but was treated as a co-curricular activity. The teachers received a rudimentary training at each and every mission station until the time when the British colonial office took over in 1924 (Snelson, 1990). In 1929, a new school syllabus was released which was adapted from the 'Fell of the Uganda Vernacular Teachers' Training syllabus'. In this syllabus, music through singing was given only one period of 45 minutes per week when other subjects like English and Religion were given five periods per week. In the same year, the colonial office in London had set up a commission (The Phelps-stokes commission) whose task was to examine the education systems in its colonies. The commission's recommendation on teacher education saw the establishment of teacher training institutions at selected mission stations (Mwanakatwe, 1968). The syllabus at this stage still indicated the same amount time for music as that in the school syllabus. Later, the demand for teachers to teach in schools increased and this led to the expansion of teacher training

institutions. The year 1939, saw the opening of Jeanns Teacher training college in Chalimbana East of Lusaka and in the period between 1953 and 1963, five more new teacher training colleges were established, among them are, Kitwe, Mufulira, David Livingstone, Malcolm Moffat and Charles Lwanga (Manchishi, 2004). Music education, even at this time, was still experienced through singing while the time for teaching was reduced to 30 minutes in the syllabus (Snelson, 1990). It is therefore, worth mentioning that, three years before independence in 1961, two main courses were offered in pre-service primary teacher training institutions that took a period of two years. Mwanakatwe writes;

> First, the colleges offered a special type of two-year course, the U.2 course, for upper primary teachers. Candidates with a good pass in the Junior Secondary certificate were preferred for this course. The L.2 course was provided for training lower primary teachers whose academic qualification was either the full Junior Secondary Certificate or 'statements' issued in a stipulated number of subjects passed by the candidate at the Junior Secondary School Leaving Examinations (1974, p.111)

The U.2 course that was provided for upper primary teacher training in the present school system would be for teachers to teach from grades 5 – 7 while L.2 would be for grades 1-4.

1.3.2 Post- independence
From 1966 to 1970, under the First National Development Plan, Zambia had five primary teacher training colleges with a total of 1,283 students of which 798 were male while 485 were female (Manchishi, 2004). Between 1966 and 1977, under the Second National development Plan, the following colleges were opened by government; Mansa, Solwezi, Chipata, Kasama and Mongu. Today, Mufulira, Daivd Livingstone and Malcolm Moffat no longer cater for primary teaching but secondary. From the country's attainment of independence, primary colleges of education have had four types of syllabuses. These are, Zambia Primary Course (ZPC) in 1967, the Zambia Basic Education Course (ZBEC) in 1974, and the Zambia Teacher Education Course (ZATEC) in 2000 and then the current one, Primary Teachers Diploma Course (PTDC) in 2009 (Kalimaposo, 2010).

The first primary teacher's course, ZPC just after independence, was strictly teacher-centred, content-focused and highly prescriptive in nature (Simfukwe, 2010). During this course, students largely learned through listening and copying notes.

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The second primary teachers' training course was the ZBEC which ran from 1974 to 1997. In the ZBEC, students' learning was experienced through both teacher and student-centred methods though the former was more prevalent. The student dominated the learning process while the educator served as the facilitator. In order to improve the quality of education and increase the number of teachers at primary school level, the Ministry of Education at that time, initiated the new course called ZATEC from ZBEC (Manchishi, 2004; Kalimaposo, 2010; Simfukwe, 2010). Simfukwe points out that the new course was based on the principle of the integration of the traditional subjects rather than their differentiation, to produce a curriculum that was relevant to the local needs (2010). Under ZATEC, educators assumed the role of a facilitator, co-learner, co-researcher, guide and mediator rather than that of knowledge giver (MOE, 2001). The fourth primary teachers' training course, PTDC, was still running to the time of conducting this study. The PTDC marked a shift from offering a certificate qualification to a diploma.

Following an expansion in primary education after independence, in 1965 the training programme was changed from two years to one year of residential training. This was meant to accelerate the number of teachers that was needed in the primary schools as a way of avoiding employing a large population of untrained teachers (Mwanakatwe, 1974). During this one year, students were prepared in basic academic subjects closely related to the content of the primary school curriculum. Undoubtedly, music education was one of the subjects students did because in the primary school music is seen as the subject of play that connects pupils from their homes to the school environment. Nevertheless, from 1968, all primary teachers' colleges returned to the two-year residential course as the one year course was not intended to be permanent (Mwanakatwe, 1974).

During the ZPC and the ZBEC, music education had three periods of 45 minutes of music teaching per week, per class on the time table. The music syllabus under these two programmes had also the aural part on top of the theory and practical. One good thing about the structure of these two programmes was that, of the three periods, one was assigned strictly to practical work where students sometimes did their aural lessons or any practical work like traditional singing and dancing. In both programmes, students went for their practice of teaching twice, spending

one term in each year. The examinations were centrally prepared by the Examinations council of Zambia (ECZ) which students sat for at the end of their two years of training.

However, with the coming of ZATEC on board, a programme that was fund by the Danish International Development agency (DANIDA) music education programme changed in its delivery in some ways. For example, since ZATEC had adopted a concept of 'study areas' in which the subjects were grouped according to clearly definable relationships, music education was grouped in an integrated approach with Physical Education and Art and Design to form Expressive Arts (MOE, 2001; Manchishi, 2004, MOE, 2013). All the subjects under Expressive Arts study area were allocated one period of 60 minutes per week, per class for classroom teaching in the syllabus implying that, music education lost out some teaching time from three periods experienced in the ZPC and the ZBEC. The music content that was put in the ZATEC music syllabus was adopted from that of the previous programmes with little adjustments to match the available teaching time meaning that it still maintained its old structure of having more topics on Western music than African. The pattern of examinations equally changed as the aural part was no longer emphasised due to reduction in the teaching time. The theory or written paper and the practical part remained the same as that used in the previous training programmes and examinations were still prepared by ECZ.

The ZATEC also took two years and in the whole of the second year, students went out for their practice of teaching in schools which was referred to as 'school experience'. The one year school experience was meant to give students enough practice in their training and at the same time increase the number of teachers like the practice was in the teacher training course of 1965 (Manchishi, 2004). From 2008, ZATEC had to be transformed into a two year residential course phasing away the one year school-based experience. Instead, students only did their school experience in the second term of the second year. This was a move aimed at increasing the length of time students would spend in college learning so that they got enough content or subject matter knowledge. It becomes important at this stage to mention that MESVTEE has so far undertaken three major policy reforms in its quest to increase excellence in the provision of education to learners at various levels, inclusive of primary teacher training level.

1.3.3 Current situation

Following the decision to replace the primary teachers' certificate course under ZATEC in a phased approach in 2010, the Zambian government through the Ministry of Education, recognised the need to train teachers who would contribute to improving the standards and quality of education at primary school level (Mubanga, 2010). This positive development culminated into the introduction of the current teacher education programme, Primary Teachers' Diploma Course (PTDC) which offers diploma certificates to graduates. This move was a response to the National Policy Document on education in Zambia which states that, "colleges awarding certificates will be upgraded in the more immediate future to offer diploma and degree courses", (MOE, 1996, p.110). In the context of the Zambian educations system, a diploma is a qualification one gets after college or university study which is above the certificate. The programme takes three years and the students do their practice of teaching in schools twice though the actual time differs from college to college. However, it is usually done in the second and third year of their training.

Under this programme, music education is offered as a compulsory subject in all the primary teachers' colleges and students do not specialise in any particular subject. Time for music teaching has been reduced slightly to 50 minutes per week, per class even in this current programme. From the inception of this programme, colleges have been allowed to prepare their own syllabuses and prepare the examinations locally. In music education, students sit for both the written and practical examinations and African music is usually examined through the practical part. However, the University of Zambia to which all the colleges are affiliates is responsible for regulating their syllabuses and examinations. At the end of the three years training, every student is expected to pass in all the fourteen college subjects, inclusive of music education if he/she is to successfully graduate as a primary school teacher. Therefore, since both Western and African music are important in preparing students to go and teach music education in primary schools of Zambia, it follows that, there is no reason for music educators to shun away from teaching any of these two music disciplines to students in colleges. This is important because they are expected to teach the two disciplines to the school children upon completion of their training.

1.3.3 The policy context of Primary Teacher Education

Since independence, Zambia has had three major educational policy documents, namely; the Educational Reform (1977), Focus on learning (1992) and Educating Our Future (1966). These successive policies have directed the running of teacher education both in terms of curriculum and the structure of teacher training system (MESVTEE and JICA, 2011). Except the ZPC which was an experimental curriculum based on the New Peak Course, an English medium programme in use at that time in Kenya (Chishimba, 1979 cited in Kalimaposo, 2010). The ZBEC was born as a result of the Education Reforms of 1977 that regarded teacher education as a vehicle for social and economic transformation of the independent Zambian society, meaning a teacher was to have a deep understanding of the society in order to serve the communities effectively. Manchishi (2004) acknowledges that in the 1977 reform, education was viewed as a tool for personal and national development and on teacher education; the Reform viewed the teacher as a key person in the whole educational system. Still under ZBEC, the second Education Policy called 'Focus on Learning' was launched in 1992 which adopted a rationalist approach to education. "Focus on Learning" had a narrow approach by focusing on primary school education to ensure that primary teacher training colleges trained teachers who were competent enough to enable pupils complete school up to grade seven. It was hoped that after the seven-year primary education would help in alleviating poverty, ignorance and promote economic and social development (Manchishi, 2004; MOE, 2001).

In 1991, with the change of government from the one part state rule of Dr Kenneth Kaunda, it also became necessary to have a new educational policy to go with the new political system and ideology, hence the birth of "Educating Our Future" that is still in use to date. Just like the Education Reform of 1977, "Educating Our Future" is a very comprehensive national policy document on Education. As for primary teacher education, the policy recommends that colleges should not narrowly confine training students to what goes on in lower basic and middle basic schools, instead training should also make provision for the personal education and growth of the student (MOE, 1966, p.108).

1.4 Statement of the problem

Music learning, as seen from the African cultural point of view, was not mainly focused on academic achievement but aimed to bring about social harmony by way of cultivating cultural

values of cooperation and a sense of responsibility. This was done through different traditional musical activities such as songs, dances, storytelling, poems, and games from which people learned a lot about the expectations of society (Ngandu, 1991). Based on the above activities, it is unfortunate that the current educational system is almost lacking on many of these issues and yet, Zambia is made up of many different ethnic groups with various music cultures. Instead, many of the music activities used in teaching music in the classroom have tended to focus more on those found in Western music denying students the traditional way of learning which makes African music different from Western music.

However, where studies have been carried out on forms of music education globally, more has been done on Western music because of its high influence and economic value as it is associated with modernity and progress. While there is substantial literature on the teaching of Western music in schools and higher learning institutions, there has been limited studies conducted to explore the teaching of African music in Zambian learning institutions, especially, at teacher training level. This study therefore, seeks to explore the teaching of African music in two Primary Colleges of Education in Zambia to establish how it could contribute in the successful preparation of teachers and how it could be utilised for possible syllabus enrichment and educational purposes.

1.5 Research objectives

1.5.1 General objective

The general objective of this research was to explore into the teaching of African music in two Primary Colleges of Education in Zambia.

1.5.2 Specific objectives

- To analyse the extent to which the content of African music is represented in the Primary Colleges of Education music syllabus.
- To explore the music educators and students views about the content for teaching of African music in the Primary Colleges of Education.
- To explore the views music educators have about the benefits and challenges of teaching African music to students.

- To investigate the views of music educators and students on the methods used in teaching African music in Primary Colleges of Education.

1.6 Research questions

- How is African music represented in the Primary Colleges of Education music syllabus?
- What views do the music educators and students have about the content for teaching of African music in the Primary Colleges of Education?
- What views do the music educators have about the benefits and challenges of teaching African music to students?
- What are the views of music educators and students on the methods used in teaching of African music in Primary Colleges of Education?

1.7 Significance of the study

The study is significant in that, firstly, the findings will provide information on the topic that has been not much researched and if taken up later for further research could contribute to the way African music is considered in the preparation of teachers in teacher education institutions thereby, raising the standards of education in schools. Secondly, the findings from this study will generate relevant data that may be useful to the Ministry of Education Science Vocational Training and Early Education (MESVTEE) to recognise the importance of promoting African music as a form of indigenous knowledge. It is therefore, hoped that the traditional music activities gleaned through this study will find their inclusion in the music curriculum at all levels of the education system in Zambia. Lastly, the data will contribute to the already existing body of knowledge in the area of teacher education in general.

1.8 Structure of the thesis

This study is organised in six chapters. In the first chapter, I have given the background of this study by showing how African music has been handled from the colonial period to this present time paying attention on how music education and pre-service teacher training have evolved over the years. In addition, I have provided a picture of the position of music education in the current teacher education training programme in Primary Colleges of Education in Zambia. I have also

tried to briefly look at the various educational policies that have driven the different education reforms in Zambia.

The second chapter gives the theoretical and conceptual framework which holds this study. The chapter starts by looking at the concepts of Orientalism and Decolonising of the mind. It then looks at situated learning theory in relation to teaching of African music. Modernity and tradition have been interrogated under it using relevant literature. Finally, the African music concept will be explored. In the third chapter, I look at the methodology employed in this study. Specifically, it looks at the methods used in collection of data and the reasons why such methods were picked. Additionally, the chapter provides information on ethical issues; research sites, sampling procedures and limitations of the study.

Chapter four presents the study findings based on the data collected using the semi-structured interview, document analysis and classroom observations. Chapter five looks at the analysis and discussion of the findings presented in chapter four. I have discussed and analysed the findings in the light of the theories elaborated in chapter 2. Finally, in the sixth chapter, I present the summary and conclusion of this study.

The next chapter presents the theoretical and conceptual framework that will be used to analysis the data in chapter five.

CHAPTER TWO

CONCEPTUAL AND THEORETICAL FRAMEWORK

2.1 Introduction

This chapter presents the concepts and theories that were employed as a guide to this study based on the teaching of African music in two Primary Colleges of Education in Zambia (PCEZ). The chapter begins by discussing *Orientalism* (Said, 1978) and the D*ecolonising of the mind* (Ngugi, 1986) in reference to the findings which show that actors in the education system in Zambia are influenced by the Western hegemonic epistemology. This will help to understand why the situation is like that in PCEZ where the music syllabuses are structured in such a way that, they do not allow students to learn sufficient content of African music because most of its content is based on Western music. The situated learning theory (Lave and Wenger, 1991) with its key concepts, content, context and community of practice will then be discussed to show how learning of African music is situated both inside and outside the college as a social setting. Finally the 'African music' concept will be explored as a form of indigenous knowledge. These concepts and theory will serve as a platform for an enhanced understanding and discussion of the findings as will appear in chapter five. It ends with the chapter summary.

2.2 Western hegemonic influence

Most countries in the global South, Zambia inclusive, have a long history of the Western influence in their education system. However, it is worth mentioning that, this does not only apply to education alone but also to other areas within the country's economic sector. The background to this situation emanates from the time of colonialism by the British. Breidlid (2013) supports this when he mentions that;

> The perception of Europe (the West) as the superior entity in the world contributed to paving the way for imperialism, the colonialism discourse, colonialism, and the military, political, ecological, and epistemic conquest of the global South (p.7).

For the purpose of this study however, focus will be on the Western influence inherent in the actors in the education sector. According to Ngugi (1986), the role of Western education in the wake of colonialism was inherent through the use of English language in all areas of the colonised's life. He argues that the imposed foreign language on the African colonised nations impacted adversely on them starting with their wealth, how it was produced and distributed to the entire realm of their life (1986). He however, maintains that the most devastating outcome of this colonialism was the domination of the mental universe of the colonised which resulted in consciously elevation of the language of the colonisers. This resulted in making the language of the colonisers - English be assumed a natural language of schooling and even political mediation between African people in the same nation and between nations in Africa and other continents. Ngugi illustrates this when he writes;

> How did we arrive at this acceptance of the fatalistic logic of the unassailable position of English in our literature, in our culture our politics? How did we, as African writers, come to be so feeble towards the claims of our languages on us and so aggressive in our claims on other languages, particularly the languages of our colonization (Ngugi, 1986, p.9)?

Based on Said's (1978) *Orientalism*, this situation is as a result of the West's desire to have the Orient do everything to their expectation which in the end makes the West take over the language and render the Orient dependent on the Orientalist. Said (1978) points out that Orientalism as claimed in academics is more than just a truthful discourse about the Orient but a particular valuable sign of European-Atlantic power over the Orient. He therefore, contends that Orientalism is not an airy European fantasy about the Orient, but a created body of knowledge that is used to make the Orient get into the Western consciousness and develop a general culture of understanding that everything from the West, especially that which is written down is superior. Put simply, *Orientalism* is a Western style of dominating, restructuring, and having authority over the orient educationally, politically, sociologically, ideologically and scientifically. From this perspective, *Orientalism* provides actors in the education system an understanding of why things are the way they are currently in Zambia. This appears that with this

understanding, actors could work to help restore the position of African music which was and is still othered as observed by its scarce content in the music syllabus for the colleges studied. Ngugi laments that the language the colonisers snatched from them was not a mere string of words, that it had a suggestive power well beyond the immediate and lexical meaning which was reinforced by the games they played with words through riddles, proverbs and musically arranged words where they learned their music of their language (1986, p.11). Said (1978) reiterates that because of selfish attitude in the colonisers, they not only shared the land or ruled the Orient but went further to devalue that which holds the intellectual power of the Orient, their own local language. By not allowing them to use their local language of life, the Orient was made to believe that English language was universal. This situation made the Africans be mentally colonised which resulted into loss of their culture, their art, dances, education, religion and history and how they perceived themselves in their relationships with the world (Ngugi, 1986). Breidlid (2013) refers to this situation as 'mental alienation' where Western epistemology alienated the Africans from their own epistemologies, cultural practices and education system and consequently, started to regard their own as 'inferior' and 'backward'. Shizha (2005) argues that the educated Africans were the most alienated African on the continent. He elaborates that colonial education did not just corrupt their thinking but also their minds with abnormal complexes, which de-Africanised and alienated them from the needs of their sociocultural milieu (2005). To Battiste (2008) he calls this situation as 'cognitive imperialism', a state in which the colonisers would want to have everything done universally by dominating group's knowledge, experience, culture and language. Breidlid argues that when people's culture and understanding is constantly marginalised or looked down upon, there is an experience of othering which causes hatred, inferiority and sometimes aggression (2009). According to Said's *Orientalism*, when such a situation happens, the Orient starts to see themselves as people who cannot do anything outside the Western knowledge or culture. In Africa, for example, African music as an indigenous knowledge was associated with negative qualities of backwardness, underdevelopment, humiliation and punishment (Ngugi, 1986). Ngugi, however, contends that this practice is still being reinforced by what is being taught in schools in subjects like Music, history and geography. He therefore, feels that for this to come to an end people in education needed to have their minds decolonised in order for them to transform this situation.

2.2.1 Decolonising the mind

The *Decolonising of the mind* by Ngugi becomes useful to this study because it provides information that is relevant for all those involved in the provision of education and music education in particular, to develop a new mind set and start to regard African music which represents the Africans language of life as being important just like western music. Ngugi sees African music as a form of indigenous language that is representative of the peoples' culture and he feels that divorcing Africans from their own music is as good as 'breaking their indigenous language' (1986). The information supplied by Ngugi in his *Decolonising of the mind* would also provide actors in education an understanding of the hegemonic influence of Western education and use it to mentally decolonise their minds and be able to criticise the Western practices that are found in the education system in the global South that have made African music to be dominated by Western music. In this way, actors in education would also be able to make informed decisions on transforming things from the way they are done currently. Evidently, in Zambia today, there is a realisation that instead, of children learning in English in their early grades in schools, use of mother tongue would be more appropriate for effective learning. Arising from this, Ngugi argues that without mental decolonisation, education, economic and political power cannot be complete or effective (1986). From that view point, Ngugi asserts that the influence of the hegemony inherent in Western education as a form of foreign knowledge needs to be confronted with higher and more creative culture of resolute struggle in order for the people to regain mental freedom (1986). He contends that this will make the African child be exposed exclusively to a culture which is familiar to his home setting and learn in school that which relates to his immediate environment (1986). This may help resolve the current problems associated with general school curricula which Breidlid has termed a modernist curriculum and include the indigenous knowledges that are almost lacking (2013). Shizha (2005) adds that deconstruction of colonial curricula requires rupturing the hegemonic structures of Western defined knowledge. However, Shizha is mindful that even if we want to deconstruct the modernist curricula, to some extent, Western education has done something to appreciate in the lives of Africans educationally. He therefore, observes that, while the curricula would be deconstructed to reflect the classroom life that reflect the social and cultural contexts that relates to students experiences, at the same time, we should not ignore aspects of Western knowledge constructs that have benefited the African society for the past century under colonialism (2005).

Since Said in *Orientalism* and Ngugi in the *Decolonising of the mind* are both concerned with how the Self/Other dichotomy creates a colonised mind as a perception of the West, though real in reality, provides knowledge that can help resolve the situation in the education system in Zambia so that, the languages of the local people be given attention just like it is with English language. Such a step would encourage actors in education to make a radical shift from perceiving Western music as the only form of music, and make music educators realise the need to equally balance up to some extent the content of African music with that of western music in the syllabus. Related to textbooks to go with the curriculum on African music produced in the country by the concerned authorities and music teachers should be made available in order for this music dimension to be taught. Breidlid uses the case of Cuba to give an example of a country that has managed to have textbooks produced within the country for all subjects in the primary school sector based on the things and life of various people in the country (2013).

2.2.2 Textbooks

Ngugi (1986) however, advises that in the teaching of local African music, students' learning materials such as, textbooks and other printed materials, be developed in line with the students' culture reflected through their indigenous language. Breidlid supports this idea when he mentions that to avoid spread and imposition of a Western discourse, school textbooks need not be printed in a colonial language like English (2013). To show the depth of this problem Breidlid writes;

> The imposition of an alien culture has been reinforced by the distribution of learning materials in colonial languages in South Africa, South Sudan and Chile. In South Africa, with eight million Xhosa speaking people and nine million Zulus (the biggest population group) there are no textbooks in primary schools in their vernacular languages, with the exception of language-learning books. If textbooks are there, they are in colonial language (2013, p.64).

In what seem to be an attempt to provide a solution; Breidlid suggests that, countries in the Sub-Saharan could establish national book publishing houses that would publish educational materials in indigenous languages, so that this problem may reduce (2013). While saying so, he is mindful of the financial conditions most countries if not all, in the global South experience

which may still make them fail to successfully take up this task solely on their own minus the help from the West. He however, maintains that though these countries may not have stable financial capacity, governments have to start to pay more attention to their epistemological and cognitive independence by having their indigenous languages used in the learning materials in schools. Ngugi agrees with Breidlid when he states that he has contributed to restoring back the use of the mother tongue in schools by starting to write books in Gikuyu. He mentions that he started writing in 1977 after seventeen years of involvement in Afro-English literature. To him this is what it calls to have a decolonised mind. A changed mind that is able to contribute to the restoration of the harmony between all the aspects and divisions of languages so as to bring back the African child to his environment, understand it fully and be able to change it for his collective good.

From the forgoing, it comes out clear that the driving force of the Western hegemonic influence in education in the global South, Zambia in particular, is the foreign language of the colonisers who used it through Western education to colonise the minds of the people in almost all areas of life, education inclusive. Having gone this far, I now turn to look at the theory that situates the teaching of African music well inside and outside the classroom.

2.3 Situated learning theory

The situated learning theory was first projected by Lave and Wenger in 1991 as a model of learning in a community of practice where learning takes place in the same context in which it is applied. Lave and Wenger defines community of practice as set of relations among persons, activity, and world in relation with other tangential and overlapping communities of practice (1991). A community of practice is referred to as any collectivity or group who together contribute to shared or public practices in a particular sphere of life and one example would be a home, school or college (Dyson et al, 2004). Plessis and Muzaffar (2010) argue that most people belong to more than one community at any given time. For example, one may simultaneously be a member of a sports team, a chorus or musical group, workers (including teachers) or a church. IIIeris (2009) adds that, at home, at work, at school, in our hobbies, we belong to communities of practice. Drawing from the definitions given by the different scholars above, this study elect to generate a more inclusive definition that, communities of practice are groups of people who

engage in discussions to do with teaching and learning. Therefore, music educators and students in the college classroom is a representation of a form of community of practice.

Lave and Wenger's theory is related to my focus in that it emphasises the need for the teachers to actively involve students in learning where knowledge and skills are learned in real-life situations. They view knowledge as being co-produced between the music educator, students and other materials in the learning environment and the student is seen as an active contributor to knowledge production (1991). This theory therefore, offers a radical critique of cognitivist theories of learning, emphasisng the rational aspects of learning within communities of practice in contrast to the individualist assumption of conventional theories that treat learning as discrete and decontextualised activity (Hardley et al, 2006).

The theory therefore, supplements the music educators' understanding of how to teach African music in the classroom believing that what students learn ought to be relevant for practice outside in situations of similar contexts. Furthermore, the theory gives some insights to the music educator on the new ways of teaching where learning itself is seen as an activity and not a process of giving out factual knowledge like the practice is in the traditionally public school classroom (Borko and Putnam, 2000)**.** Learning is thus, located squarely in the process of co-participation, not in the heads of individuals (1991). This kind of rethinking about learning is what makes Lave and Wenger's theory different from what other theorists (Greeno, 1989; Brown, Collins and Dugluid, 1989) who also developed situated learning. These theorists see learning as the transfer of knowledge from the teacher to students which comprise abstract and decontextualised formal concepts. The activity and context in which this learning takes place are regarded as merely ancillary to learning (1991).

Lave and Wenger (1991) argue that in situated learning, knowledge is learned in the real-life situations that reflect how knowledge is obtained and applied in everyday situations. Billet (1996) holds that when students are engaged in learning that is situated in circumstances which are real, they are motivated to learn because they are exposed to authentic activities where they benefit knowledge from those who are more knowledgeable than they are. Moreland (1994) contends that authentic activities are ideal in learning of African music because they have real-world significance that allows students to construct knowledge using their previous experiences

fusing it with the music educator's knowledge. However, the question to ask is what exactly are these authentic activities that the music educator must use in teaching African music in the classroom?

2.3.1 Authentic activities

Brown et al (1998 cited in Borko and Putnam, 2000, p.3) define authentic activities as "ordinary practices of a culture that are similar to what actual practitioners do". Campbell (2005) offers a more explicit definition of authentic activities as, traditional music that is historically identified with a community. Ngandu wrote;

> In the Zambian situation, authentic activities are traditional music activities that are found in the traditional communities of the country which students are always in contact with at home (1991, p. 31).

According to Ngandu, these include songs, dances, games and stories. However, Ngandu (1991) points out that most music students, because of the feeling that African traditional music is not internationally recognised and therefore would hinder the general development of anyone who pursues it, regard the course segment as a share waste of time. From this feelings or rather belief, it has come out quite clear that the students for sure hold a tension between African and Western music, a situation Gyekye (1997) has referred to as the tradition and modernity tension. In the ext subsection, I look at modernity in relation to tradition believing that it is the perceptions of modernity that could have influenced the students to have such beliefs.

2.3.2 Tradition and modernity

From the responses of most of my student informants during field work on how they viewed African and Western music, I noticed that there is a tension between their understanding of the concepts of tradition and modernity. For instance, they perceive African music as 'tradition,' and its counterpart as 'modernity'. From this, it is possible to think that students understand these terms from how 'different' the two are. In any sense, 'difference' cannot exist without 'sameness' (Giddens, 1991). Of course, there are similarities and differences about African and Western music and it is in this classification that African music is best noticed. It then follows that, the difference or distinctiveness of these forms of music from each other is what brings

about the issue of modernity. However, Western music cannot be categorised as modern if African music which is seen as tradition was absent. I begin with the definition of 'tradition'.

Gyekye (1997) defines tradition as "any cultural product that was created or pursued by past generations and that, having been accepted and preserved, in whole or in part, by successive generations, has maintained to the present" (p.221). He argues that tradition should not be seen as that which is just "handed down", "passed down" and "transmitted" from generation to generation rather as that which is inherited, accepted and preserved from generation to generation. Put simply, a tradition is anything that has endured through generations. Thus, to deny African music on the feeling of modernity becomes problematic because African music is best understood by rejecting the notion that it is past and therefore, not 'primitive' music. The elements of African music, rhythm, harmony, melody and timbre for example, are not necessarily different from that used in modern Western music. Therefore, the belief that teaching African music is a share waste of time as indicated by Ngandu (1991) brings in the question of whether this is a result of modernity or it is just inadequate knowledge that African music is and has always been traditional by nature.

Nketia (1979) holds that in the traditional African era, African music in the Christian church was not used because it could not contribute to the development of the church. Only Western music hymns and anthems were promoted because these were familiar to the composers. As such all African Christian converts were not allowed to practice their African music either in the church or at home. To illustrate this, Mapoma (1980 cited in Ngandu, 1991) gives an example of Basilo Mwango a Christian convert who was forced to leave his Christian church affiliations because of his traditional practices in music. However, the Africans still found Western music not meaningful especially that it was in a language foreign to them. Nketia points out that the church had to translate the Western hymns into African languages and what resulted was a new music based on African melodic and rhythmic structures with both African and Western music instruments used to play it (1979). From this experience, Nketia affirms that African traditional music has received attention in the Christian worship and music education in general but what remains is to increase the use of this music in practice.

Masoga (2006) argues that though the western world is developed, it still depend on African indigenous knowledge for their livelihood to a very large extent including knowledge related to music, food and use of natural resources. For example, some western music instruments like the xylophone, Konga drums, foot and hand rattles are made relating to the African indigenous musical instruments. Masoga gives yet another example of the western jazz and Salsa music as types of Western music that to a varying degree are founded on musical traditions from Africa (2006). Besides African music having influences in Jazz, it equally has in American Negro spirituals, and Latin-American music (Arnold, 1992). Arnold argues that all these styles have their music built on borrowed African rhythm and sounds which were taken to there by the slaves. He gives an example of 'Kwela' or Afro-jazz, a popular urban style found in southern Africa, particularly, South Africa that arose in the 1940s that was a combination of African music and Euro-American flavour. From this perspective, Gyekye argues that no cultural tradition can claim to be a pure tradition by basing on the fact that it evolved and developed on its own. Nketia (1979) supports this notion by stating that in African tradition, in pursuit of trade by Europeans, there was borrowing and adaption of cultural items, including music. He cites the xylophone as one musical instrument that is used extensively across the African continent which today has been adapted and used in western classical music practices in many countries outside Africa. African music with its traditional musical forms is an important component of the music education that should be maintained and nurtured to grow into an art more magnificent than the world has yet seen so that it could be used to teach not only African music education but even Western music (Nketia, 1979).

In addition, Gyekye claims that the African culture must be the basis of development in the modern world and that modernization should proceed being built on Africa's cultural traditions. However, the cultural antirevivalist hold a conviction that traditional cultural values cannot be accommodated by the ethos of the modern scientific culture and so cannot be merged with it. To show this Gyekye uses the example of Towa from Cameroon and Paulin from Benin who claim that traditional values are no longer important in development and therefore, Africa if it has to catch up with advanced industralised countries need to abandon a great part of its cultural heritage which is prescientific only to be boasted with primitive or simple technology. Giddens (1991) cautions that the mechanisms that industralised countries are using however have brought

in risks and dangers that are local and global. He gives the example of foodstuffs produced using scientific formulas which mostly contain toxic substances that are harmful as opposed to more traditional foods. From that perspective, cultural revivalists such as N.K Dzobo advocate for a return to the past. He used 'sankofa' a term in the Akan language of Ghana which means 'return to past to move forward'. However, Ngandu while agreeing with Dzobo mentions that it is not merely returning to the traditions of the African past but putting into place a programme which will endeavour to rationalise the present and the past, by fusing them to shape the future, (1991). This suggests that African and Western music should be left to co-exist as both are important areas in the teaching and learning of music education in Zambia.

Gyekye, on the other hand sees science and technology as being more suitable in this modern society. For instance, it has made communication easy, fast and efficient than it was in African traditional era. Oliver and Jan (2002) point out that with aid of the computer and internet students are able to learn about African music by just checking on internet. In addition, students can make contemporary music using computer and its related factory fixed musical programmes. Wa-Chung (2013) agrees with Oliver and Jan when he mentions that contemporary music, is more suitable for teaching both African and Western music because it fits well with the current situation of contemporary Africa.

The problem of modernity and tradition in relation to learning of African music could also be as a result of the consequences of the global architecture of education due to its hegemonic position. Snelson (1990) supports this when writes;

> By contrast, what were the characteristic features of Western education which, with its greater breadth and depth of knowledge, its superior resources and techniques, and its more efficient organisation, replaced much of traditional education? There can be no doubt that Western education proved a highly disruptive influence in tribal society. It undermined the importance of the spirit world which played so powerful a part in the old cultural pattern. By displaying the superiority of Western technology, it weakened respect for African achievement (p.283).

Jones' (2007) defines global architecture of education as, "a complex web of ideas, networks of influence, policy frameworks and practices, financial arrangements and organizational structures

-a system of power relations that determine how education is constructed in the world". It is a common epistemological discourse which dominates most educational systems in the South and North with the exception of those with Islamic and socialist rule (Breidlid, 2013, p.2). To Abdi (2006 cited in Breidlid, 2013) the global architecture of education is "the current imperialism that is still under developing Africa and its people which others may call the benign colonialism" (p.57). Shitandi (2005) acknowledges that with the coming of the white man in Africa, African traditional music was marginalised before and after colonialism. He points out with the introduction of music literacy and other music genres by the British colonial government in Africa, policy makers, teachers and students were brainwashed to start believing that their African musical culture was 'primitive' and 'backward'. Gyekye sees this kind of thinking as 'colonial mentality' where people start to regard foreign cultural products as greater worth than those of the indigenous culture (1997). Gyekye (1997) argues that modernity is not a rejection of the past tradition and that modernity and tradition should not be seen as polar opposites. Music educators and students therefore, should see both African and Western music as important components to the overall teaching and learning of music education in this globalised world. In this way, it is more likely that the effect of the 'global architecture of education' on teaching and learning that necessitated the subversion of hegemonic curricula and the conversion of the classroom into a decolonising space would disappear. More so for a country like Zambia that is still experiencing the influence of Western education as evidenced from the low teaching of African music is Primary Colleges of Education.

We are concerned with the aspect of modernity in relation to tradition because we would like to show that tradition is equally important in teaching of music education. In talking about it we are not just looking at how to preserve traditional music but also creating pathways of transmission and preventing it from extinguishing especially with the passing away of those people who are performing it authentically, (Wai-Chung, 2008). Having gone this far, I now look at the theory that situates African music inside and outside the classroom and how it is applied in teaching.

2.3.3 Content

Shor (1996 cited in David 1998) argues that situated learning emphasises higher thinking processes rather than the acquisition of facts independent of the real lives of the participants.

Thus, the content for teaching African music in the classroom must be situated in the students' daily experiences to which they are familiar in order for them to engage in reflective thinking (1998).

Cutietta (2007) contends that content in the music syllabus must answer to the needs and wants of students during and eventually after their training. He argues that the content should be that which will make students to develop the knowledge and skills that they will use to teach in schools so that people can see the importance of music education and stop to question its relevance hence, prevent it from being marginalised. Mubita et al, (2005) contribute to this notion by stating that the content in the music syllabus must reflect student's out-of-school experiences so that there is no gap between what goes on at home and the school. Having looked at modernity and tradition and the content from which authentic activities are derived in teaching of African music, I now look at how it is situated inside and outside the classroom settings.

2.3.4 Context

Situated learning emphasises that what is learned in a certain subject is specific to the situation in which it is learned. Dick and Carey (2001) mention that in the classroom, the context of teaching exists in two main forms namely, the performance and the learning contexts. However, most teachers rarely pay adequate attention to the importance of context in teaching. Dick and Carey argue that knowing about the teaching context allows for better planning of instructional activities so that learning would be more meaningful to students (2001).

The performance context or environment is the setting in which new skills and knowledge will be used by students after the instruction is completed, (2001). Being aware of this information allows the teacher to make a more relevant environment for learning by relating it to the outside world in which students listen to explanations and challenging concepts as they explore issues of interest. When students experience learning related to outside world in the classroom, they become more motivated to learn and the transfer of the knowledge and skills acquired is easily transferred back into the real world (Dick and Carey, 2001).

Cain (2005) however, hastens to mention that when we teach traditional music from other cultures other than ours in the classroom, we must acknowledge that the music has been taken

out of its original context and is therefore inauthentic, (2005). Borko and Putnam argue that to in order to maintain authenticity of the activity in the classroom teaching, the teacher must teach using the kind of thinking and problem-solving skills that are fostered by that activity which are important in out-of-school settings (2000). This is so because authentic activities foster the kinds of thinking and problem-solving skills whether or not the activities themselves mirror what practitioners do.

The learning context or physical environment is the setting where the actual learning for example, African music would take place. The music educator has to ensure that necessary materials and equipment that will make teaching and learning of African music successfully are available before the actual teaching starts. Other factors to take into account could be issues to do with lighting, heat or ventilation in the classroom. Klopper (2005) argues that for a student learning African music, the traditional context as that found in the village is the best learning environment because it reflects a clear picture of how best teachers of African music in the village teach African music.

Borko and Putnam (2000) assert that language for teaching must be configured along the context in which the other activities take place in the learning environment. Teaching African traditional music for instance, using a single local language in a multicultural class may be problematic. It is advisable that the music educator brings the learning context to a neutral ground in terms of which language to use when teaching. In the context of Zambia for instance, where there are more than 73 officially recognised district ethnic groups who speak in excess of 80 dialects that fall into seven languages using a single local language would disadvantage most students. From that perspective, Ngandu (1999) insists that, English which is the official language for all Zambians could be ideal for teaching of African music in the classroom. Borko and Putnam (2000) concur with Ngandu (1999) by stating that the language of use when teaching the activities must be related to the language of instruction in order for the students to learn.

David (1998) contends that context is not just bringing life events to the classroom but re-experiencing events from multiple perspectives. Wilson (1993 cited in David 1998) supports this notion when he points out that students must be in the experience rather than being external to

the event. It then follows that students must be provided with situations where they will be engaged in 'doing' something in order to learn. The 'doing' is understood as being representative of any action performed by the student through active participation in order to solve a problem in a community of practice (Lave and Wenger, 1991). In the classroom as a form of community of practice, (Courtney and Crouch 1996 cited in David 1998) argue that creating a natural learning environment allows learning to transfer more easily because a natural or homey environment engages students in solving authentic problems likely to be encountered back in the field of work. However, (Anderson et al, 1996 cited in Cobb and Bowers 1995) argue that it is not an all round case that learning is wholly tied to a specific context. They argue that teachers must also teach that which is out-of- school context in order for the students to gain individual competences. In line with this, Lave and Wenger (1991) suggests that in all teaching situations, teachers need to select situations that will engage students in realistic, problem-centred activities that will support the desired knowledge to be acquired. However, they argue that the characteristics of individual teachers can also affect the transmission of knowledge to the students because of the status and power they possess. Moreland (1994) points out that since teachers have more control over the quantity and quality of cultural information the students receive, if they have to get it, they need to conform to them. It is to the issues of communities of practice that I now turn.

2.3.5 Community of practice

Lave and Wenger (1991 cited in Hansman 2000, p.48) define communities of practice as "self-organised and selected groups of people who share a common sense of purpose and a desire to know what each other know". At home, school or college people belong to several communities where learning is practiced and their involvement changes with the passage of time.

The home is one form of community where teachers, students and the community as a whole are always in the process of learning to learn. By participating in a community, a newcomer develops an awareness of that community's practice and thus comes to understand and engage with various tools, language, role-definitions and other explicit artifacts as well as implicit relations and values (Lave and Wenger (1991). They contend that membership to the community is a matter of mutual engagement in the practice. Since practice does not exist in abstract, participants are engaged in actions whose meaning they negotiate with one another. In an attempt

at definition, Brown and Duguid, (2001 cited in Handley 2008) assert that by practice it means undertaking or engaging fully in a task, job or profession. In this context, practice is always a social practice and is about 'doing' in a historical and social context that gives structure and meaning to what we do.

The home therefore, becomes significant in situating learning. Lave and Wenger points out that people at home learn as they participate and become intimately involved with a community (1991). Teachers and students participate in different African musical activities that take place around the home where both are found and are normally compelled to learn the activities. Through this learning in the community, they understand its history and cultural values and rules. Here, learning is situated not in the physical locatedness in the world, in places, or environments rather in the practice of the activities in the community, (Lave and Wenger, 1991). Specifically, learning is situated in language use, and thus, in the created negotiated meaning through social interaction.

From home the knowledge is then transferred into the classroom to be used to teach and learn other aspects. Teachers, parents and students are central in the transmission of this cultural knowledge from outside world into the classroom and the other way round. In short, situated learning is a cyclic process. At this point learning apparently becomes situated in the classroom. Although knowledge is situated in the classroom, it does not mean that the knowledge is in the teacher alone, (David, 1998). Both the teacher and students' knowledges should complement each other in building a body of new knowledge. In the process, students learn to synthesis multiple perspectives, to solve problems in a variety of ways and use each other's diverse knowledge as resource to collaboratively solve other problems. This notion is also supported by Freire (1993) who holds that new knowledge is produced in the classroom from the interaction between the teacher and students' knowledges. The teacher according to Freire ceases to be the only one teaching, but one who is also taught, (1993). From this perspective, Dyson et al (2004) conclude that learning is not the reception of factual knowledge as seen in most conventional school classrooms. Rather, involves the genuine interplay between the teacher and students in the process of participating in the activity. Socialisation therefore, becomes a requirement if knowledge is to be co-produced through co-participation.

Moreland et al (1994) argue that the teacher and students' socilaisation can affect the transmission of cultural knowledge in the classroom. Since students already posses the social and task skills gained from their previous experiences, these skills are used to make it easier for students to understand what is being taught. However, though students may already have the social and task skills, they still regard the teacher to have more quality information about what is being taught and therefore become dependent and eager to learn new information from the teacher (Moreland et al, 1994). This makes the teacher become motivated to transmit more cultural knowledge to students. Lave and Wenger (1991) argue that permitting students to have the opportunity to participate, interact and bring in their own ideas in the classroom makes their social and communication skills to grow and be able to make informed decisions. They also argue that by allowing students to participate actively in the practices of social communities, students construct identities in relation to these communities. It is to identity construction that I turn in the next subsection.

2.3.6 Identity formation

In this subsection of the chapter, I look at how learning of African music contributes to identity formation in students in the classroom as a community of practice. Ruud (2009, p.5) defines identity as 'the person's consciousness about being the same, the experience of continuity and about being uniquely different from others". Berger and Luckmann (1966) look at identity as a key element of subjective reality that stands in a dialectical relationship with society and that; it is formed by social processes which are determined by social structure. Lave and Wenger argue that it is through participation that identity and practices are formed (1991).

Handley et al (2006) acknowledge that learning is not simply about developing one's knowledge and practice, it also involves a process of understanding 'who we are' and in which communities of practice we belong and are accepted. Situated learning theory therefore, brings a renewed or alternative focus on issues of identity though literature has shown that there is little reference to the theories of identity construction within the theory (Handley, 2006). Saether (2003) argues that music, and certainly African music is an important marker of identity. In this context, identity enables to look at the widespread interactions between African music and the individual student. Therefore, the students' participation in interactions through learning of African music

helps in the construction of different identities. MacDonald et al (2009) observes that students' active participation in learning is determined by the function it plays both in their learning and individual lives. They mention that functions range from the individual (music can affect the way we feel and the way we manage our lives) to the social (it can facilitate the coordination of large number of people and help to forge a sense of group identity). From these functions of music we see that one primary social function of music lies in establishing and developing an individual's sense of identity. It is from this perspective that MacDonalds et al argue that any student involved in musical activities either as in learning, listening or performing, develops aspects of personal identity that are inextricably linked to these musical activities (2009). Music therefore, is not only important to students and us all, but that it plays a fundamental role in the development, negotiation and maintenance of identities.

In the classroom, students construct their musical identities by being part of the learning community. Through learning of African music, the student's contributions or the central role they play determines their identity (Collins, 1999). Kanasi (2007) argues that through learning of African music, students not only construct identities but that it is also used to transmit cultural practices from one student to the other or inherit some cultural practices from what is being taught. It therefore, goes without saying that teaching and learning of African music helps in the preservation of one's culture. Nevertheless, the contributions made by students in the process of learning African music helps them to develop the self identity which makes them to learn more in the process. Collins (1991) contends that individual identity is developed when the student's contribution is recognised through being responsible for other students' learning and the expertise and skills one contributes to collective understanding in the classroom. The amount of work the student contributes to overall learning, leads to musical achievement, and it is from this achievement that the identity is constructed. How a student sees him or herself as being able to participate favourably by contributing much, is therefore, central to self identity. This contribution can be encouraged by praise from the teacher or fellow students to strengthen the identity. The positive feedback that the student gets from whom Berger and Luckmann (1991) calls significant others, in the classroom play an important role in developing yet another identity as 'a student studying African music'. This feeling motivates the student to higher levels of practice and achievement which are key concepts in formation of identity. It is at this time that a

student constructs the musical identity of being a musician. MacDonalds et al (2009) argue that since the identity of being a musician is a socially and culturally defined concept, the student does not acquire the label 'musician' by attaining advanced levels of technical ability or knowledge. Instead, the student acquires the musical identity of 'musician' in terms of playing a musical instrument and making music.

In the classroom as a learning community, there is also the notion of a community identity which Lave and Wenger (1991) referred to as membership identity. Lave and Wenger assert that students' participation in the community of practice gives them another form of identity related to membership. This membership identity is constructed by virtual of belonging to the classroom membership. By working towards a common goal and developing a collective awareness of the expertise available among the members of the community, a sense of "who they are' develops. The sense of 'who they are' makes them construct the membership identity basing on how they understand themselves and how they are viewed by others (Lave and Wenger, 1991).

MacDonalds et al points out that to be identified with the African traditional music practiced within the regions that are defined as a nation gives the student or group of students a national identity rooted in that traditional music of Zambia. MacDonalds et al however, hasten to mention that in this modern era, because students' musical preferences seem to be based more upon global music than upon any specific 'national music' the aspect of national identity becomes problematic. Nevertheless, MacDonalds et al argue that 'nationality' and, accordingly, 'national identity' though they are used in music education, are basically political concepts which should be avoided in the educational context because it may not be easier for people from different musical traditions as representatives of different nationalities to meet and play music together. They therefore, feel that the term 'cultural identity' could be more suitable because it tends to be more neutral in the sense that it has a more direct bearing on African music itself and on musical expression, rather than on the values it represents. So far, we have done so much about African music without showing what it is exactly. In the next subsection therefore, I explore the 'African music' concept and its link to indigenous knowledge.

2.4 African music

The 'African music' concept is contentious or rather difficult to define because contemporary Africa is no longer seen as a continent that is culturally homogenous as has been generally assumed. Nketia (1977) wrote that;

> African traditional music is the musical heritage of contemporary Africa. The music is associated with African institutions of the pre-colonial era. It is music which has resisted the impact of the forces of western forms of acculturation, and is therefore, quite distinct in idiom and orientation from contemporary popular African music (p.21).

From the above quote, it seems that Nketia is of the view that the African continent was culturally homogenous. Probably, that could have been the case before the arrival of other non-African people like the Europeans on the continent. It is quite clear nevertheless, that Africa is no longer culturally homogenous because in all countries that make the present continent, each country has adopted generally accepted practices that suit its national characteristics (Nketia, 1979). (Agawu cited in Nzewi et al, 2003) claims that getting a precise definition of African music would be problematic because each country has its own music. Agawu however, attempts to define African music by stating that it is the music made by black Africans who originates from the African continent. Bebey (1976) reiterates that African music is the traditional music of the black peoples of Africa which non-African listeners generally find strange, difficult, unattractive and not interesting. According to Nzewi et al these definitions have the potential to raise complicated questions such as 'who is an African', or 'what is African about African music' which may only be answered if the matter of origin is qualified (2003). Nzewi et al (2003) argue that in raising these questions, students studying African music could be encouraged to explore the varied meanings attached to the term so that their knowledge of its use is increased.

From the foregoing, it is possible to argue that African communities make 'music' even if they do not describe it as such. To illustrate this, Nzewi (2007) points out that in black African's language, the term 'music' is represented by use of words like song, drum, sing and play which signifies music making. Otherwise, literature on African music has shown that there is no word in the language of black Africans that is equivalent to the English term 'music'. From that

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perspective, (Agwau cited in Nzewi et al 2003) questions as to why the terms 'African' and 'music' in the 'African music' concept are in the singular and not in plural to show that this music is comprised of several different musical aspects. Nzewi and Kwabena Nketia argue that it is a way to describe a broad range of musical practices associated mainly with the traditional layer of society. According to them, African music, excludes the music of white and Arabic settler populations in the continent and any other popular forms and art music that are direct products of Africa's encounter with Europe (2003). As such, cannot be pluralised. From Nzewi and Nketia's argument on the need not to use the plural forms of 'African' and 'music', it follows that African music is the cultural music found in Africa that indigenous people in this context, 'indigenous musicians', composed using their indigenous knowledge, listened to, and performed in their local communities. Tucker (1999) also supports this notion when he mentions that since indigenous people are often charaterised as 'natural people', their music too, is termed 'natural' because it is a product of their own indigenous knowledge. The United Nations define indigenous people as;

> Those which, having a historical continuity with pre invasion and pre-colonial societies that have developed on their territories, consider themselves distinct from other sectors of societies……..preserve, develop and transmit to future generations their ancestral territories, and their ethnic identity, as the basis of their continued existence as peoples, in accordance with their own beliefs and legal systems (Breidlid, 2013).

Indigenous people regard indigenous knowledge as their tool of survival. Grenier (1998) refers to Indigenous knowledge (IK) as unique traditional, local knowledge existing within and developed around the specific conditions of women and men indigenous to a particular geographical area. Breidlid (2013) adds that IKs are produced in specific historical and cultural contexts and they focus more on relationship between man, nature and the supernatural. Spirituality, nevertheless, is seen as the core and power of African music.

With reference to the term "indigenous", some scholars like Bebey (1976) have defined it as 'traditional' that which is native or original and is passed over from one generation to the other either orally or aurally. Bebey (1976) feels that to a large extent, this is what makes African music different from Western music. Western music is the music that was brought to Africa by

white people from European countries, in case of Zambia it was the British hence, a musical form not indigenous to Africans (Mubita et al, 2005). Western music is concentrated on the richness of harmonic composition put on paper represented on the music staff that ensures its documentation and the music can be played by anyone who is able to interpret it. In addition, it uses instruments made from advanced quality acoustic materials not used in African music. In the case of African music, composition is based on the richness of the African rhythm and the product is not documented on paper but in people's heads (Merriam, 2008). The music is mostly played by specific traditionally trained people. Instruments are locally made mostly from wood and animal skins and hides. How the music is composed and performed as a creative act reflects the link between African music and indigenous knowledge from which music educators and students can get further insights on what African music is.

2.4.1 African music as a form of indigenous knowledge

From the definitions of African music and indigenous knowledge (IK) above, it is quite evident that the linkage between African music and IK primarily lies in the music and spirituality as its core and power. Spirituality, therefore, must be maintained not tunes because that is what forms the basis of African music. In support of this notion Bebey (1976) writes;

> African music is fundamentally a collective art. It is a communal property whose spiritual qualities are shared and experienced by all; in short, it is an art form that can and must communicate with people of all races and cultures and that should enjoy the ultimate fate of all the great currents of human thought…to make its mark on the present and future, while bringing a new breath of life to all mankind (p.vi).

Breidlid (2013) observes that the imposition of a Western secular knowledge has to a large extent isolated human beings from nature and spirituality. He sees this state of affairs as unfortunate realising that spirituality in the life of the African peoples is the vital life force that animates and connects them to the rhythms of the universe, nature, ancestors and the community.

Omolo-Ongati (2009) sees African music as the main translator of the experiences of life and the spiritual world into sound through different songs. To Ngandu (1999), songs, dances, stories, narratives and games are the major means through which life experiences; societal values and

indigenous knowledge are transmitted. This is also supported by Greiner who mentions that IK is stored in people's memories and activities and that it is expressed in stories, songs, folklore, proverbs, myths, cultural values, beliefs, rituals, community laws, local language, equipment and materials (1998).

Therefore, Merriam (2005) mentions that having an exposure to indigenous knowledge may help the music educator understand that knowledge in Western and non-Western systems is learned and constructed differently. As such, must use appropriate teaching instructions that enable students to learn what they need to know by starting with the knowledge about the local area which they are familiar with and gradually to the knowledge about regional and then national.

2.5 Summary

In this chapter, I started by looking at Said's *Orientalism* and Ngugi's *Decolonising the mind* in an attempt to help understand why the education system in Zambia is like that where most of the content in the curriculum and Primary Colleges of Education music syllabus is based on Western music. The study linked this problem to the influence of colonialism with its Western epistemology. The situated learning theory was looked from which Tradition and modernity was also examined. In addition, the notion of identity formation was demonstrated using appropriate literature. Finally, the 'African music' concept was interrogated before highlighting its relationship with indigenous knowledge. Basically, the *Orientalism* and *Decolonising the mind* has been useful in this chapter in demonstrating why the music syllabus had few topics on African music or rather why teaching of music in Zambia is more based on Western music than the music found locally. At the same time, situated learning theory provided insights on how African music can be situated inside and outside the classroom to achieve effective learning.

In the next chapter, I look at the methodologies I employed in the data collection for this study.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter discusses the research methodology used in the investigation of the teaching of African music in Primary Colleges of Education in Zambia. Creswell (2003, p. 5) defines methodology as, 'strategy or plan of action that links methods to outcomes'. The chapter therefore, discusses the type of research design employed, the research sites, sampling procedure, research instruments and data collection procedures and the criteria to choose each research method. It further covers issues of reflexivity, validity and reliability, ethical concerns and concludes with the limitations of the study.

3.2 Research design

In this study, I employed the qualitative research design. I used a qualitative design because it enabled me to obtain in-depth information about the natural settings of Primary Colleges of Education under study focusing on how people learn about and make sense of themselves and others, (Berg, 2009). This is also supported by Bryman (2012) who holds that, choosing a qualitative approach was advantageous because it allows the researcher to interact with the people being studied within the limited setting of any context. In addition, this type of research design gave me an opportunity to get the insider's views of the situations and events about the phenomenon studied so as to thoroughly understand the issues on the ground and be able to tell how and why things happen in that way.

Since the area of African music has not been much researched in Zambia, the qualitative approach became appropriate for this study because it helped me get more information on the topic by interacting, asking and listening to different informants' views. This is supported by Bryman (2012) who states that for topics that have not been much researched the past, the quantitative strategy may be difficult to use because there is little or no prior literature from which to draw leads.

The study employed three data collection methods, namely; document analysis, non-participant observation and semi-structured interviews. The use of more than one method of data collection allowed me to cross-check if most of my findings where pointing to the same conclusions. The use of interviews was advantageous because it allowed me to probe for more specific answers and allowed for repetition of a question when the respondent seemed to have not understood (White, 2003). The use of the interviews allowed me ask the questions and were all answered than the case is with the questionnaire were one may decide not to answer some and leave them unattended to. As such, it gave me an opportunity to collect large amounts of information on the issue under research. In other words, this strategy enabled me to ask the 'who', 'how' and 'why' questions in order to get deeper understanding and meaning of issues.

I also elected classroom observation because it made me get first hand information from the music educators in relation to how they were teaching and how the students were learning what was being taught. This is also echoed by Creswell (2012) when he states that observation allows gathering of open-ended, firsthand information by observing people in a natural setting. The advantage therefore, is that the recording of information is done as it occurs in a setting. Document analysis was yet another qualitative data collection method I used in this study.

Document analysis gave me more information in the sense that the document, the music syllabus, contained data that is about the subject under study in the language and words that I understand. Because documents have data that is ready for analysis without the necessary transcription as that required with observational or interview data, I was able to use the syllabus to count how many times African music topics are represented in relation to Western music. The data from document analysis helped to consolidate what I got from interviews and observations.

Arising from that, I opted to use the qualitative research design because my research topic called for thorough information provided by respondents by listening and observing them in their natural settings.

3.3   Research sites and access

The study was conducted in the two Primary Colleges of Education and at one of the universities in Zambia. The two colleges specialise in preparing primary school teachers to go and teach in Zambian primary schools. The university under the school of education is responsible for determining the curriculum, monitoring the standards and making awards for colleges.

The choice of the research sites was dependent on the need and ability to access the research sites that were relevant to my study. Berg (2009, p. 46) contends that, it is best to select a site or setting that is reasonable in size and complexity so that the study can be completed within the time and budget you have available. Looking at the time and the budget I had as a student on quota scheme and my research focus, the choice of sites, with specific focus on the music section, became appropriate for this study.

The chosen institutions have music educators with expert knowledge and students who are engaged in teaching and learning of African music. This is in line with what Berg (2009) holds that, the decision to use a particular site is mostly tied to obtaining access to an appropriate population if potential subjects. In this way, I took care of Berg's caution that selection of poor study sites may weaken or ruin the eventual findings of the research, (2009). Since I wanted to know more about the teaching of African music in Primary Colleges of Education, the picked sites were seen suitable because it is where I could access pertinent information about the teaching of African music.

The two research sites under colleges are College A and College B. Likewise, I picked on the two said colleges on the understanding that the rural, peri-urban or urban paradigms had no significant impact as shown in Mubanga's (2010) study findings. Rather, purely on the researcher's choice influenced by limited time and finances as the two elected colleges are located in regions that are more close to my region of residence. Below is a description of the research sites.

3.3.1 Research site A

College A is located in the North-Western region of Zambia. Solwezi district is actually, the provincial town of North-Western Province. From Zambia's capital city, Lusaka, to Solwezi district is about 581km (Alstine and Ngosa, 2010). The college was initially giving a two year teacher education certificate but, started offering a three years diploma in 2012. In Zambia, a diploma is a qualification one gets that is by academic status higher than a certificate. By the time of my research, the second years were the first group in the three years programme. Like in any other Primary College of Education in Zambia, all the students take the 14 subjects inclusive of music education and are compulsory. College A had a total number of 36 members of teaching staff and of these, only two were music educators. The two music educators were involved in both the interviews and classroom observations

3.3.2 Research site B

The second research site is College B that is a Pre-service Primary College of Education just like College A. It is found in the Copperbelt region of Zambia. Kitwe is the provincial town of Copperbelt region. From the capital city of Zambia, Kitwe is only 289.69km.

Out of all the Primary Colleges of Education in Zambia, College A is the largest. Initially, just like College A, it offered a two year certificate in both Primary and Pre-school teachers' education. From 2011, it started to offer a three year diploma only in primary teachers' education and continued with the certificate in the other area. Actually, it was the second institution to embark on the three years courses after the colleges that piloted the programme. By the time of undertaking my study, the college had the first group of third year students on the desk. The college had a total of 67 members of teaching staff. Out of these, two were music educators whom I interviewed and observed during classroom music lesson observations.

3.3.3 Research site C

The third research site was at University X in the school of Education. The site is found within the capital city of Zambia, Lusaka district. The School of Education to which the Primary Education Department falls is responsible for all Primary Colleges of Education and other institutions that have sought affiliation with it. It offers degree and masters courses which are

inclusive of music education. This is why this site was seen appropriate for my study because it has a part which deals directly with Colleges. As such, I was very sure of accessing information about the teaching of African music in colleges from the Music section considering their experience with colleges and indeed their own as music educators. Below is a map of Zambia showing the location of regions where the three research sites are found.

Figure 3.1: Map of Zambia showing the research sites

Site B: College B

Site A: College A

Site C: University X

Adapted from image:
wikipedia.org/wiki/Provinces_in_Zambia
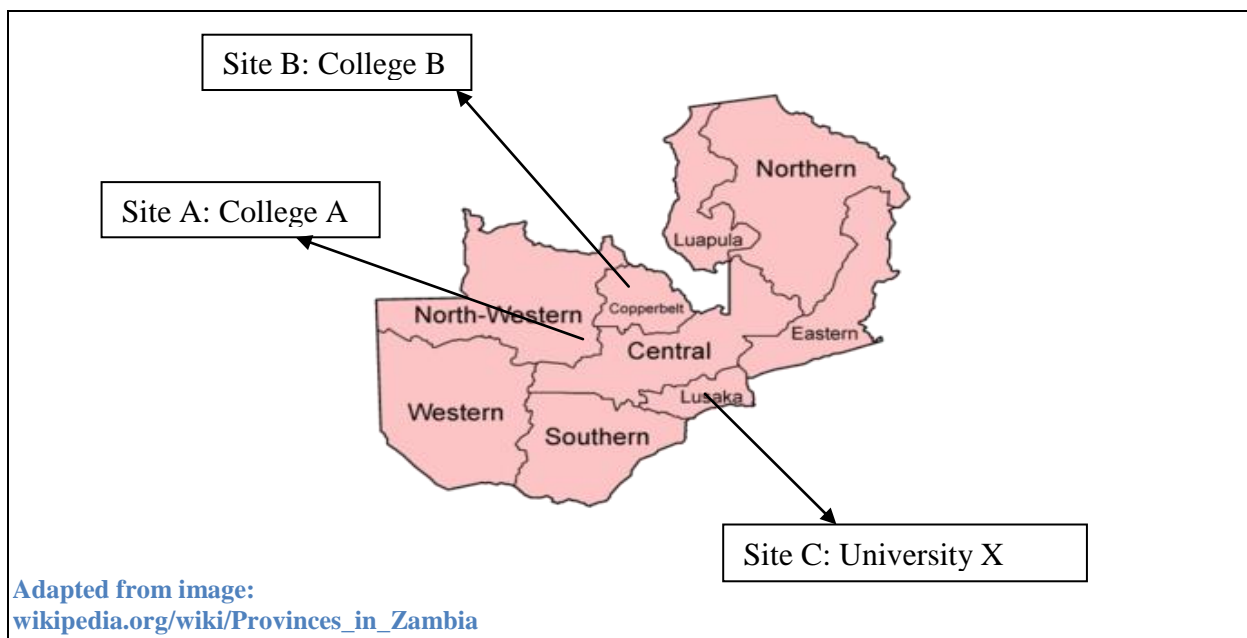
3.4 Population

The target population for this study comprised Primary Colleges of Education music educators and students as well as the music educator from university X. According to White (2003, p.57), a population is "a collection of objects, events or individuals having the same characteristics that the researcher is interested in studying". Berg (2009) suggests that, the researcher must identify a population that is appropriate for the study, not merely an accessible one.

The college music educators therefore, were seen suitable for the study because they were likely to provide more information on how the content for teaching of African music is represented, and what content of African music is in the syllabus. Additionally, they would provide their

experiences in relation to the methods they use because they are the ones who execute the syllabus. Students too, would give their views in relation to how they experienced the teaching of African music content by music educators. It was also important to get the views of the music educator from the University because Primary Colleges of Education syllabuses are regulated by them and also considering the vast experience they have in music education in particular, teaching of African music.

3.4.1 Sample size

A minimum sample size f 15 informants was picked for this study. This in line with Creswell (2012) who acknowledges that when selecting participants for study, it is important to determine the size of the sample you need. Out of the 15 participants, four were music educators, 10 were students from the two Colleges and one music educator from University X. Bryman (2012) holds that, in qualitative research sample size should not be so small but again not so large that it is difficult to undertake a deep case-oriented analysis.

From that effect, I decided to select a reasonable sample size of 15 participants that can be handled given the amount of time and resources available. The number of participants was seen to be conveniently decided because I was of the view that I would elicit enough information from them. This is also supported by Check and Schutt (2012) who argue that it is important to pick a smaller sample from a larger population because student researchers usually lack both time and money to undertake research involving larger samples. Below is how I proceeded with the sampling of my participants.

3.4.2 Sampling procedure

Sampling techniques tell us how to select cases about a population or the entire group one wishes to learn about, (Check and Schutt, 2012). For the purpose of this study, purposive sampling technique was employed in which each sample element is selected for a purpose due to its unique position in the sample elements. Ball, (1990 cited in Bryman, 2012) argues that purposive sampling is targeted at accessing knowledgeable people who have in-depth information about a particular issue maybe by virtual of their experience or expertise.

Initially, I had planned to interview only third year students from each college. But, when I got to College A, I found that they did not have the third year students because they were in the last group of colleges to phase away the certificate programme. In any case, both groups of students were suitable for the study believing that the two groups would provide adequate and relevant information by virtual of having being long in college learning music.

I started by first going round the target classes to talk to the students explaining the objective of my research and the focus so that those who would find it easy thereafter could be part of the interviews. I also explained to the students that their participation in the interviews was important because they would provide information that was necessary for my research. Since each college had five classes in each intake, to avoid having a situation where one would later decline after having being picked to participate in the study, I had to ask for the first five students in a particular gender to volunteer by show of the hands. From the five volunteered students, each was asked to pick one piece of paper were 'YES' was written and put with others which had 'NO' on them. Those who had picked the 'YES' were asked to be in the study. From College A for instance, the five students were to be three male and two females. Meaning that, in each of the first three classes, only five male students who volunteered picked the small papers. In the remaining two classes, only females that had volunteered were allowed to pick the papers. In essence, the first three classes supplied one male respondent each and then the remaining classes gave the two females. The same sampling procedure was used in the other college to pick the three females and two males.

Bryman (2012) observes that the technique has one major weakness of giving a biased representative sample if sampling on participants is not done in a strategic way so that those sampled are relevant to the goals of the research. However, the five students picked from each college basing on their interest indicated to me that they had knowledge about the subject under study and therefore, capable to answer the interview questions accordingly. This procedure could not be applicable to the college music educators because the trend in colleges is that there would be no more than two music educators in each college due to the stipulated staff establishment by government. Therefore, both groups of music educators were just randomly picked.

Although gender had no significant impact in my study, I still had to balance the 10 students to just have an equal representation by gender in the study. With college music educators the gender issue could not arise because both colleges did not have female music educators. With the music educator from University X, selection was based on who represents their institution when looking at issues of music education for Primary Colleges of Education. It is usually the Head of the Music Section who at that time was male too. Below is distribution of respondents by gender

Table 1: Distribution of respondents by gender

Respondents	Institution	Male	Female	Sub-total
Music educators-Interviews and classroom observations	College A	2	-	2
	College B	2	-	2
Music educator- Interviews	University X	1	-	1
Students- Interviews	College A	3	2	5
	College B	2	3	5
TOTAL		10	5	15

From the table, it could be correct to think that there was an imbalance in terms of gender participation in the research process from the college music educator's side. Arguably, this could be attributed to the fact that there has been gender imbalance in music educator recruitment in Primary Colleges of Education in Zambia. It follows that the government through Teacher Education must start to train more female music educators and give them opportunity to work in Primary Colleges of Education as well.

3.5 Research instruments

The study employed in-depth semi-structured interviews, non-participant observations and documentary analysis. Atkins and Wallace (2012) argue that, using a range of methods, sometimes called methodological triangulation would help in confirming the reliability of the collected data. They go further to explain that the primary reason for triangulation is to recognise that data bias can be introduced by using only one research method. Berg gives further justification of using more than one method in qualitative research study:

> Every method is a different line of sight directed toward the same point, observing social and symbolic reality. By combining several lines of sight, researchers obtain a better, more substantive picture of reality; a richer, more complete array of symbols and theoretical concepts; and a means of verifying many of these elements, (2009, p.5).

3.6.1 Document analysis

I conducted document analysis because I wanted to find out how African music is represented and what content of African music is in there. I therefore, obtained the music syllabuses from the two institutions under study and examined them. Berg (2009) acknowledges that content analysis is a careful, detailed systematic examination and interpretation of a particular body of material in an effort to identity patterns, themes, biases and meanings. I paid particular attention to the syllabus objectives and the topics believing that each of these areas contributes to having well and clear prepared content. Although one weakness of this strategy is that sometimes these documents are not easy to access but in my case I had no problems as such, the heads of Expressive Arts section from each college sent to me as soft copies through email.

Counting the number of times African music is represented in the syllabus facilitated finding out whether the content on African music was adequate with reference to that of Western music. It also gave me the chance to see what areas of African music constituted the syllabus. This is important because it gave me an insight of the reasons why teaching of African music is less and the challenges music educators are likely to have been facing due to absence of clear content on African music.

3.6.2   Semi-structured interview

The semi-structured interviews were used in this study to get information about the views of music educators and students on the teaching of African music in the Primary Colleges of Education syllabus. Actually, this study had most of its data generated through this data collection method. According to Kvale and Brinkmann (2008), the qualitative research interviewer attempts to understand the world from the subjects' point of view. Interviews, therefore, were chosen for this study as one of the best ways to understand my participants' everyday lives and activities.

Kvale (2011. p. 8) defines semi- structured interviews as "an interview with a purpose of obtaining descriptions of the life world of the interviewee with respect to interpreting the meaning of the described phenomena". Laforest (2009) contend that, interviews of this type are suitable for working with small samples and that are useful for studying specific situations. My sample size of 15 participants and the area of research, African music therefore, are in congruent with what Laforest is advocating. Cohen et al (2012) argues that, unlike the structured interview that is characterised by being a closed situation and based on predetermined information to seek numerical data, semi- structured interview is an open situation having greater flexibility and freedom. The technique therefore, allowed for flexibility into the interaction between the researcher and the person being interviewed. Bryman (2012) reinforces that semi- structured interviews tend to be more flexible because the technique allows incorporating some questions and also making adjustments as a result of significant issues that emerge in the course of the interview. Similarly, because of the flexibility of the strategy, I was able to ask follow-up questions on responses given by respondents in order to have a much more clear understanding of the issues under discussion. Furthermore, the technique enabled me to generate data from the gestures respondents performed such as facial expressions and lifting of hands in trying to emphasise or show how they felt about a particular situation or issue in relation to the teaching of African music.

The interviews were conducted using prepared interview guides that comprised open-ended questions. Each of the three categories of respondents had its own prepared interview guide. Mostly, the interview for music educators lasted between 20 and 55 minutes while that for

students was between 15 and 30 minutes. All the interview sessions were recorded with permission from the respondents whom I had assured that their statements will be kept confidential at all times. During the interview, I noticed that the more interviews I conducted, the more confident I became in changing questions and formulating new ones as follow-up questions.

3.6.3 *Non participant observation*

This study employed the unstructured, non-participant strategy. Muma (2013) argues observation is a data collection method mostly used in qualitative research to record the actions of respondents in a natural setting. White (2003) argues that this strategy can either be participant or non-participant observation and that the latter can either be structured or unstructured.

Non-participant observation refers to conducting an observation without participating in the activities that are observed, (Hennink et al, 2011). Fox (1998, p. 6) points out that, "some authors do not accept this distinction, arguing that all observers participate to an extent". This argument is based on the assumption that when we observe, we are active, not passive collectors of data like a tape recorder or a video camera, (1998). Hennink et al argue that depending on the situation to be observed, the observer may require less involvement in the activities but not to the extent as in participant observation, (2011). In the classroom lesson observations, I had to adopt a non-participant observer role, in which I took no part in the proceedings which I observed. I did not ask any question or contributed to the proceedings of the lessons. I did not have any structured schedule to follow. This is also echoed by Creswell who states that 'a non participant observer is an observer who visits a site and records notes without becoming involved in the activities of the participants (2012, p.214). However, depending on the topic at hand, I would change my sitting position from being at the back to front. For example, in a traditional dancing lesson, I had to sit in front so that I watched the dance well.

Otherwise, most of the time I placed myself at the back where I could still observe and make notes of what was going on in the lesson. Since I had explained to the music educators and students that I was not a management spy for example, rather one 'doing research' who respected the confidentiality of all what would go on in the classroom, I noticed that my presence was not

felt with ill feelings as they participated actively in the lessons. At the end of the lesson, I thanked the participants and informed them of the use of the data.

I observed four music lessons of 50 minutes each. Two lessons were on Western and the other two on African music. Initially, my plan was to observe eight lessons in total where one music educator would have presented two lessons, one on each music dimension. I wanted to observe how both the music educators and students would behave during the lessons on Western and African music respectively. But, this failed because the timing of my research data collection coincided with college unexpected early closure to allow for hosting of Junior Engineering Technicians Society (JETS) and music festivals.

During observation, specific focus was on how the content of African and Western music was delivered by music educators and the students' participation. In addition, the music educators and student's attitude to the content being taught was also noted through how they used their voices, gestures and asked questions. Furthermore, attention was paid to the teaching methods used in teaching each music dimension so as to observe how the students were involved in the lessons.

As earlier indicated, the colleges were made to close earlier than planned, which also made me to reduce on the days to do the work from two weeks per college to one week. Both interviews and classroom observations were done between the last week of July and the first week of August, 2013. The interview for the music educator from University X was done in September, 2013 for two days. We could not finish in one day because he had to attend to other official duties within the institution which were equally important. With the document analysis, I did it earlier in July, 2012 because I just asked the Heads of Expressive Arts Sections from the colleges to send me their soft copies of the syllabuses through email. The data from interviews was collected using interview guides that I prepared well in advance before going into the field. See appendix for copies of the interview guides.

3.7 Data analysis

In qualitative research, data analysis is primarily an inductive process of organizing the data into categories and identifying patterns and relationships among the categories (White, 2003). It involves a systematic process of categorizing, comparing, synthesising and interpreting to provide explanations of the single phenomenon of interest. Cohen et al (2011) add that, in qualitative data, grouping of textual material is done into themes to make it possible for easy interpretation.

Since interviews provided more data in this study, the analysis involved a process of searching through data from the interviews by listening and re-listening to the recorded interviews. This enabled me to transcribe the data and then check for recurring patterns that were coded to finally have the themes. I used a well designed chart or matrix that is suggested in Bryman (2012) that facilitated the coding and categorisation process. The matrix allowed me to put the raw data from respondents into preliminary codes before drawing the final codes which gave the themes. I also followed the same process with the data from classroom observation and content analysis. I checked for the recurring data that matched with the already established themes from interviews and had it put under each theme so that major ideas were identified in the database. I came up with four major themes, namely; localisation of syllabus, benefits of teaching African music, challenges of teaching African music and teaching methods. Creswell (2012) argue that a small number of themes are best because it is easy to write a qualitative report providing detailed information than one about many themes. The findings based on these themes will be presented in the findings chapter and discussed in chapter five.

I also had a research diary in which I kept appointment schedules and wrote down anything that I thought could be important for my analysis. For example, after an interview with my participant I would ask them questions related to their music experience outside the classroom. This kind of answers were not recorded but written down in my field diary for later use in my analysis. However, not everything that was written down was used in my analysis.

3.8 Reflexivity

Having taught music education and African music in particular for a long time, it is possible for me to apply my biases to the investigated social world because of the feeling that I understand and belong to the social world. However, Bryman (2012) cautions that while it can be recognised that research cannot be value free we need to ensure that there is limited entry of values in the research process and be self-reflective. Bryman therefore, acknowledges that reflexivity involves reflecting upon the ways in which our own values, experiences, interests, beliefs, political commitments and social identities influence the research, (2012).

This means that the researcher goes into the field with his baggage of knowledge and experiences which he has to utilise or bracket in order to fully understand the world which the respondents is describing, (Muma, 2012). From these assertions, I came to understood how my positionality could affect the whole research process right from accessing and negotiating access to sites and collection of data. My position as an insider, music educator who is expected to have knowledge about African music made my informants to sometimes not feel at ease with me but this was normalised by making sure that I made my mission clear to them. I also informed them that I needed to share what they knew about African music because I equally did not know everything they knew.

I was mindful of my own biases and values that might have impacted adversely on my eventual findings due to the knowledge and understanding I have about African music. For example one student respondent told me that she was not happy with African music because it was outdated and used traditional instruments and songs that did not show modernity. I felt somehow out of place because of the view I held before the interview about African music. Eventually, I was made to hide my knowledge and remained neutral to allow for the respondents view to be heard. Therefore, being aware of my biases and my role as "observer and writer" (Bryman 2008) I tried to maintain a neutral stance acknowledging the implications that my influence would have on the results. This is what Muma (2012) described as allowing the respondents voice to emerge than to have yours as a researcher dominate the whole show. In this research notwithstanding, the voice of the respondent is critical not mine.

3.9 Validity and reliability

The two concepts, validity and reliability are bound together in complex ways but sometimes overlap and at times are mutually exclusive, (Creswell, 2009). Therefore, the more reliable the scores from an instrument, the more valid the scores may be. Thus, validity can be thought of as the larger, more encompassing term when you assess the choice of an instrument, (2009).

The concepts of reliability and validity were taken care of at different stages of my research process. At the data collection level, I used more than one data collecting method so that there was recognition that data bias introduced by one method is overcome by other methods with strength to achieve validity. White (2003) adds that, by validity we simply mean that the researcher's conclusion is true or correct and that it corresponds to the actual state in reality. According to White (2003, p. 25), reliability is, 'a measure of consistency, or repeatability, of a measure'. He argued that if scores from an instrument are not reliable, they are not valid, though at times the scores may remain invalid unless the scores are both reliable and valid (2003). In addition, to achieve reliability in the interview instrument, the open-ended questions were prepared ensuring that they were not ambiguous or rather unclear. Thus, the interview guide questions were clear with little or no chances of being misinterpreted by participants because what the students answered in one setting was somehow the similar to that mentioned in the other. I also ensured that participants in both institutions under study were involved in the interviews and classroom observations exercise in the morning when they were still fresh and not fatigued so that they could actively concentrate in the information giving process. I avoided conducting the said exercises in the afternoon because both categories of participants became busy with the preparation of end of term tests. Additionally, the use of the voice recorder on my Samsung phone to record interviews was a way of avoiding misunderstanding, and inaccurate reporting when analysing the findings. This initiative added trustworthiness to my data. Ultimately, credibility, validity and reliability were added to the research findings though constructing validity is still somehow problematic.

3.10 Ethical issues

Hennink et al (2011) point out that, there is a need for researchers to be aware of the research ethical challenges that are likely to arise in the research process. They argue that, attending to

ethical issues does not end simply because one has been granted permission by the gatekeepers but that observing ethical issues should go even beyond to the participants. Hennink et al identifies three core principles that should guide ethical conduct of research. These are;

> Respect for persons- participants should be respected with courtesy and be allowed to enter into research voluntarily and provided with adequate information about researcher's mission and their role. Benefice- researcher should maximise the benefits of society from the research and then minimize the likely risks to participants and lastly, justice- all research procedures be administered fairly without any exploitation of any kind (2011, p.143).

In applying the above principles, Bryman suggested that, the researcher has to take the following into consideration: informed consent, harm to participants, invasion of privacy and deception, (2010). Punch (2005) in Berg reiterates that,

> To a large extent, concerns about research ethics revolve around various issues of harm, content, privacy and the confidentiality of data (2009, p. 60)

Basing on these views, I was made to observe the ethical standards to which this study adhered by not just protecting my participants but also as a way of safeguarding my reputation. I made sure that I had to seek informed consent before the interviews commenced from my respondents. In this case, a consent form was provided on which the informants signed. The form contained relevant information about the research which participants were to read in order to make their decision whether to agree or disagree to be involved in the research process. To up held confidentiality and protect the anonymity of my respondents and sites of research, names were not used in the process of analysing and reporting of data. Instead, I used non-gendered names as pseudonyms for all my participants to assure anonymity and confidentiality as shown in the table below.

Table 2: Description of informants and the research sties

Interviews and class observations	ME-1A and 2A	Music educator one and two from College A
	ME-3B and 4B	Music educator three and four from College B
Just interviews	ME-5C	Music educator five from University X
	STD-1A to 5A	Students one to five from College A
	STD-6B to10B	Students six to ten from College B

In order to preserve privacy, all the signed forms just like the interview recordings have been kept by me under very careful guard. I respected their privacy during the classroom observations by asking for permission to be part of the lessons and ensured that I did not disturb in any way in the lesson presentations. Since this study does not constitute any sensitive issues, no harm of any kind, deception or invading of participant's privacy was involved.

To win trust of the respondents in what I was doing, I had to explain what my research was all about and informed them that the information gathered was purely for academic purposes. In addition, I informed them that they were free to withdraw from the study if they so wished without providing reasons for doing so as their participation were purely on voluntary basis. Furthermore, I explained that they were unbound not to answer to any question they were not comfortable with. Related to this, I also told the students that whatever they shared with me was just between me and them and that I was not to share it with their music educators.

3.11 Insider/outsider research

As a Zambian music educator doing research on African music, Atkins and Wallace (2012) argue that in such a situation the researcher is termed as an insider but at the same time seen as outsider by the participants from the setting where one is doing the research. Atkins and Wallace argue that undertaking a research as an insider has advantages (2012). As an insider researcher,

one has ease of access to the research site. It also offers economic benefits in terms of time and the financial costs associated with doing the research in places distant from home or workplace

Having worked in the Ministry of Education, Science, Vocational Training and Early Education (MESVTEE) under Teacher Education in Primary Colleges of Education for many years, negotiating access to these sites was not a big challenge. From the onset, I was knowledgeable of the three sites and also the people I was to work with especially those in administration and the field in which I was researching into. This notion is also supported by Atkins and Wallace who holds that knowing a range of people in other institutions is beneficial because they are likely to help in facilitating one's access and other related materials about the study (2012). Since I had knowledge of the informants I was to work with, this necessitated disclosure of more information from them because they had trust in me than they would have done to a complete outsider. In addition, as an insider, we talked the same language related to what was being studied which made informants to volunteer more information to me. In this way, I had an in-depth understanding about them and the events under investigation because I was able to get what they were saying than it would have been if I was doing an outsider research.

However, there are also challenges associated with insider research. For example, as an insider, my introduction as a music educator at the same time a researcher influenced relationships with college music educators and students. As a music educator I was seen to have knowledge about music education and African music in particular. Therefore, my identity as music educator and role as researcher had created a social distance in the process (Silverman, 2004). Silverman however, argues that social distance in a research of this nature is beneficial once trust is established because the informants recognise that they are experts on the topic studied hence, speak out more. I won their trust in what I was doing by explaining the objective of the research and assured them that I did not know everything they knew about the teaching of African music and hence, needed to share their experiences. Confidentiality was also assured to them by making sure that activities like interviews were conducted in closed rooms and no respondent was allowed to give out their names. I also explained how the data will be used and stored. In this way, informants shared more information with me as they explained things they thought I did not know about and I did not attempt to explicate whatever they said.

3.12 Limitations of the study

Limitations are potential weaknesses or problems of the study, (Creswell, 2012). The following are some of the major constraints encountered during the data collection process.

3.12.1 Time

Time was one of the major limiting factors in my study. During classroom observations, my earlier plan was to observe eight music lessons presented by four college music educators. I wanted to observe four lessons from each college. This meant that each music educator was to present two lessons, one on Western and the other on African music using the same class of students. This could not work out because of the unplanned earlier closure of the college. Instead, from each college, only two lessons based on the two music dimensions were handled, where each educator presented one dimension, of course using the same class of students.

3.12.2 Insider research

As an insider, I was expected to have had adequate knowledge about African music by virtual of being a music educator who has been teaching African music for some time now. This made some music educators not to interact with me willingly because they thought I was there to find out how much they knew about the subject under study. As such, some music educators could even want to stay away from being interviewed or observed. After having informed them about the master's programme I am doing and what it required me to accomplish in order for me to successfully complete, that is when they became free to share willingly.

3.12.3 Challenges during Interviews

I had problems when conducting interviews. For example, some music educators could not agree to be interviewed before having an idea of how the questions looked like. Only after seeing the prepared questions did they agree and even then they had to create situations that almost frustrated me. One music educator had to continuously stay away when his turn came to be interviewed and only showed when he heard that I was about to leave their college. This was really frustrating because by the time he agreed I was also tired and ready to leave but had to still conduct the interview. It was also not easy to access the music educators for interviews because their attention was divided; to attend the interview and preparing end of term exams for students. In an instance that they showed up, they sometimes opted to spend a very short time almost

making the whole interview process be done hurriedly. As a result, in some instances, I was forced not to ask many follow-up questions. This may have had an impact on the way I asked questions in trying to work within the demanded time by the interviewee.

3.12.4 Relationships

Being a music educator working in a primary College of Education in Zambia was advantageous for me to access the research sites but my position as Head of Section somehow worked to my disadvantage. Some music educators thought that I would tell them at one time that the way they were teaching or the answer they gave to a particular question was wrong. But I had to assure them that my mission was to conduct the research and therefore, would not question the collected data in any way. I also made sure that I stayed back when the informants said anything that was somehow indifferent from what I knew about a particular issue on African music and considered their voice first.

I now turn to the next chapter to present my research findings.

CHAPTER FOUR

RESEARCH FINDINGS

4.1 Introduction

This chapter presents the study findings on "The teaching of African music in Primary Colleges of Education in Zambia". The results will be presented under the four major themes, namely; localisation of the syllabus, benefits, challenges and teaching methods.

I first present findings that describe how the content on African music is represented and what views music educators and students have about the content in the syllabus. This is important because I want to find out the adequacy and what content of African music is taught to students in the Primary Colleges of Education. Then, the second part, gives an account of the benefits and challenges that music educators face in teaching of African music to students. Knowing the benefits and challenges is vital because it will give enough reasons why African music must be taught and how to address the related demands. Finally, the results that depict the methods used in teaching of African music by music educators. The significance of this is to be able to tell what methods music educators use in teaching of African music in colleges.

4.2 Localisation of the music syllabus

The content for African music is not well represented in the music syllabuses. The syllabuses have more content on Western than African music. The informants felt that the music syllabus used in colleges was inherited from the West with most topics on Western music which students find difficult to understand because they are not familiar with it as they are with African music which they know from home (ME-3A). The informants had this to say;

> The music followed in colleges is based on European design of music education and students find it difficult to follow because it is foreign to them. There is a need to change the mind set and start to see African music also being important and give it more space in the syllabus. The problem is that Western music has been always seen to be the best, (ME-1B).

There are many dangers to the current music syllabus in colleges because most of the things put there are not familiar to both music educators and students because they are based on the theories of the West, (ME-5C).

The music syllabus in colleges has topics on both Western and African music, but very little content is included for African music. What is adequate in the syllabus seems not to be easy for the students to understand because they lack its background knowledge. This is because when students come into college they come with so much musical knowledge based on African than Western music because during their primary and secondary school education very little or nothing of Western music is learned. So, it is like when they come into college, they learn about Western music for the first time. It is at this point that students find it challenging to learn and understand western music.

The informants indicated that with the new changes in the Primary Teacher Diploma Course of allowing each college to come up with their own syllabus, they looked to a time when they will sit to redesign the course syllabus and include ample content on African music. As one informant stated;

Mu biggest desire is focus is to look to a moment when colleges will have a home-made syllabus that will have the recognition of the students' culture and be inculcated into the teacher training programme so that students are equipped with knowledge and skills to use traditional songs and games found out there in the community (ME-2A).

From that point of view another informant indicated that for the purpose of teaching students to prepare them to go and teach music in schools, a home tailored syllabus that will highlight more on the value of the traditions, customs and cultures through traditional songs, games, oral narrations and plays is requirement (ME-2A). In line with this, one informant mentioned that since colleges were following the European design of music education, where Western music which students find challenging to learn and understand is pervasive, he bluntly indicated that the solution to the whole problems lied on localising the music syllabus. He was however, mindful of the fact that Western music was equally important as a component of the general music education in the Primary Colleges of Education music training programme (ME-3B).

On the need to teach African music, informants pointed out that students found it easy to learn African music because they had already met it outside the school in their lives and it has become part of their living. They find it easy to learn because the songs, dances and games they learn are those they did at home which they remember since they have become part of the activities. It is the music they deal with in their communities. They see it in the communities where they come from and so teaching them about it becomes more meaningful as they tend to revise what they already know. One informant elaborated further by stating that even when teaching this music to students, they show interest, appreciation and happiness; because they flow in it believing that it is their music that defines their way of living (ME-3B). Related to this is what one student informant had mentioned that,

> I find African music interesting to learn because the songs are easy and not complicated to learn. The musical instruments are easy to make from the local environment and even when it comes to teaching of African music; it is easy to make a teaching aid that can be used than those for Western music (STD-1B).

Although, the syllabus has less content on African music, one informant had this to say;

> African music is an important area of the African culture. It helps students to learn more about culture especially, Zambia that has vast cultures. It helps acquire knowledge of how other cultures in Zambia sing their songs, dance and generally use their music n their traditional societies (STD-8B).

In relation to this one informant pointed out that as a result of this unfavourable situation, the student's learning in music education is more concentrated on Western music. And yet, the students are expected to go and teach in schools that which is related to what children are experiencing out there at home. He therefore suggested that music educators could teach what is related to where they are first or where the college is located before teaching what is from other places which maybe alien to students (ME-5C). As such, the informant viewed the current music syllabus in colleges as being biased towards Western music. To consolidate this, another informant mentioned that since the syllabus did not have many topics on African music, he felt that it had holes that needed to be filled with additional content on African music (ME-1A). He therefore suggested that because most of the content in the syllabus was about singing, dancing

and teaching about instruments only, students needed to also learn about other cultures music by using field trips. The informant had the following topics in mind;

> Topics to do with collecting, compiling and analysing traditional songs are missing from the present syllabus. Topics that allow music-making like storytelling, drama, games and poetry and development of listening skills in African music are not there too, (ME-1A).

I also confirmed the scarcity of African music content when I examined the set objectives in the music syllabuses of the two colleges. I noticed that there were very few objectives in the syllabuses that are based on African music. For example, out of the twelve (12) objectives for College A only the first one is reflecting African music. College B has seven (7) but they all seem to be silent on the use of African music. See the table below of set objectives in each college music syllabus.

Note: See appendix 1 and 2 for the table of objectives distributed according to colleges

Since objectives determine the content for teaching, I was made to think that this should have contributed to having lees content n the college syllabuses. For example, in College A, the syllabus had 22 main topics; out of these, 21 are on Western music and one on African music. In college B, there are 21 of which 18 were on Western music and 3 on African music.

Note: See appendix 1and 2 for the distribution of topics according to each college.

One interesting thing I noticed from both syllabuses is that the content of African music is represented under one comprehensive topic called 'Indigenous Expressive Arts'. Under it are the following unit topics to be covered in three years of the students' training time; History of music, Music in the traditional society, traditional songs and dances and ceremonies. However, the given topics did not give further details on which specific areas of African music to address; it is all left to the music educator to decide.

Looking at the available topics for College A, the content for teaching African music is about traditional songs, dances and ceremonies. But during the classroom lesson observations, one

music educator presented a topic on "Singing games" which is not shown in the syllabus. The question would still be which traditional songs, dances and ceremonies constituted the content to guide the music educator to teach on singing games is not given. This is probably what made most of the student informants to think that Western music was more detailed that African music in the syllabuses.

Teaching of African music is more interesting and easy than Western music because content is based on what students already know about it. The teaching involves talking about things students know, have seen or heard. Their participation in the African music lessons therefore, is active, (ME-2A). One student informant puts it;

> Having come from Northwestern Province were traditional music is highly practiced, I find learning African music easy and interesting because I understand what goes on than what is done in Western music, (STD-5).

So, the home music experience makes teaching of African music easy than Western music. For example, students already have some form of music from home about songs, games, plays, stories and other related musical activities. When such activities are addressed they are likely to facilitate development of interest, appreciation and love for music in the students, (Me-3B).

> Students know a very extensive repertoire of traditional songs, games, stories and dances that even maybe a very craft music PhD lecturer cannot actually teach them, and maybe he can guide or direct them on how to sing or dance. In the classroom they start to get confused when they are taught the theory part using western approaches. Teaching students using Western theories tend to just confuse and colonise their minds, (ME-5C).

4.2.1 Traditional musical activities

College music syllabuses have to include more topics about traditional games, songs, dances and other activities because pupils in school learn best through play, (ME-2A). Activities like games that are usually done at home through play need to be included in the syllabus so that students can also teach children because play connects the children to the school setting. In line with this, one informant had the following to say;

I find the college music syllabus not adequate in the area of traditional music activities-adequacy was supposed to come for example, North-Western Province that has three main languages, a good collection of their songs, dances which students can be exposed to during training that they would later use to teach in schools as well is included (ME-1A).

Since colleges prepare students to go and teach children in primary schools, traditional music activities that children engage in at home will be a requirement in the college syllabus. School children especially those in lower classes learn aspects of African music at home through play. What makes children to see no difference between the home and school is the element of play. Play games usually goes with songs. So if students are well prepared in this area of African music, children in schools would find their teaching interesting. In this way, children's retention of learnt material through songs will be high (ME-4B).

The college music syllabus must be in harmony with school music syllabus so that there is a connection of home play with the school. This will help familiarise the music educators so that students are trained in line with what they will find in schools, (ME-2A).

4.2.3 Other musics of the world

African music is important just like Western music and other musics of the world. Once students develop interest in African music, they are likely to use it to learn other forms of music. As such, African and Western music with selected musics of the world have to be part of the music syllabus but teaching need to start with what is local before going to other forms of music.

Teaching other forms of world musics is actually a bonus for students but, let them start with what they already know. In this way, no child will hate or fail music because one cannot fail to dance if he or she grew up in an African society, (ME-5C).

Though there are other forms of music world over, Western music has colonised Africans so much mentally that today, it may look like we are against it. However, it is not being against it as in that sense rather, the concern is about finding a place where African music can be fitted and be recognised in the international education system. It is also about realising the place of African music in this vast world (ME-5C). In as much as we can call music as an internationally

understood language, it is only that an African can hear Western music from his or her perspective and get that it is music but not hearing the same thing as the westerners are hearing because we are Africans.

4.2.4 Ability of music educators

Music educators have demonstrated that they are able to teach the African music dimension but maybe what makes them not do much is the syllabus because it has little content about it, (STD-6). However, some music educators have not been able to use traditional instruments in teaching African music.

> Some lecturers don't know how to use music instruments because if they did, they would have been using. But to avoid embarrassment, they opt not to use instruments and just teach theoretically or just show pictures of instruments, (STD-3).

> Teaching and learning of African music need to be done practically for example, using practical assignments such as performing songs and dances, playing instruments and visiting traditional annual ceremonies, (ME-1).

However, a practical activity like traditional dancing is looked at differently by one informant to the extent that it has even made her to dislike learning African music. This is because she is not able to perform the dances correctly. She thinks that performing traditional dances is an in-born talent which she did not have.

4.3 Benefits

Teaching African music to students equips students with knowledge about different music cultures found in Zambia. Students use the same knowledge to teach children about African music in schools, (ME-2A).

> Teaching African music enhances knowledge about it. It promotes understanding of where one came from, where one is and going. It shows ones roots and identity. It gives knowledge on how to maintain, preserve and value culture, (ME-1A).

Teaching songs across cultures gives students an opportunity to be able to teach different songs wherever they go after completing their training. They go into the field equipped with traditional

packages of different traditional cultures. Since children out there in schools already understand and know the traditional songs teaching them will not be a challenging (ME- 2A).

> If students learn the Luvale, Bemba, Tongo or Lunda songs for example, wherever they will go to teach, people will see them as 'sons of the soil'. As a result, they will fit into that community without problems, (ME-2A). In this way, they learn to appreciate and value other cultures as a way to preserve and maintain traditional cultures, (ME-4B).

4.3.1 Music as a teaching tool

Students already know something about African music and so introducing more of it won't make them struggle as the case is been with Western music

Through teaching of African music, music educators acquire more understanding of how to teach it and also how to use it to teach other subjects in the college. Students too, gain knowledge of how to use it in other areas of life. For example, they learn how to apply it in teaching other subjects across the curriculum, (ME-4B). Music is important as a tool to use to teach other subjects especially when teaching the young ones, (STD-2A).

This is what one informant referred to as 'teaching through music'. For example, when teaching a song, the content which holds the intrinsic meaning is what you use to apply to teach other aspects or concepts. When students are taught through music their masterly level and retaining of the taught knowledge will be much higher than one who uses the ordinary teaching practices. All those who are involved with music education need to realise the importance of teaching through music and in this way, music will receive enough support and it will begin to float above other subjects (ME-5C). However, one informant emphasised that if music can be taught from the classroom using the three components, listening, performing and composing based on African music, teaching of music will be effective to the point that even students will start to appreciate and love music (ME-3B).

4.4 Challenges

Topics in the syllabus are not explicit on the content to show which particular area of African music to teach, making it difficult for the music educators to know what exactly to teach and to what extent, (ME-1A). Though both music dimensions lack details showing what precise content

to teach, by virtual of Western music having more different topics than African music, makes it appear to be more detailed than African music. This situation allows Western music to be taught for a longer time than the other, which makes students think that Western music is more important than African music. This has to some extent adversely affected their participation in learning African music in the classroom (ME-4B)..

4.4.1 Negative attitude of students

It is somehow challenging to teach African music to students with who have already developed a negative attitude towards it. For example, some students feel that they already know something about it from home and so would want to learn Western music which according to them is new and therefore, modern. They perceive traditional music as being for villagers, backward and primitive people. This makes them wear a bracket of 'shame' and 'shyness' that has reduced their morale to do African music in the classroom, (ME-2A).

In the same vein, when students go out for teaching practice, they are made to understand that teaching of music and African music in particular was a share waste of time by the serving teachers. When one is presenting a music lesson especially on African music the serving teacher tend to become uncomfortable with it because pupils in schools have been made to understand also that music is about Western music and therefore songs must be in English. This has discouraged students from learning African music when they come back from teaching practice. They show less participation in learning it in college.

4.4.2 Audio equipment

Listening is a very important component of music teaching and learning. However, colleges have limited audio equipment for teaching listening in African music. For one to compose and perform music, one must be able to listen first. During the observation, I noted that the three areas, listening, composing and performance were used in the lessons but with very little of the listening part. One informant indicated that there was much concentration on the understanding of Western music than improving the listening skills of students. This was attributed to non-availability of recorded traditional songs and drum rhythms as in the case of African music, (ME-3B). In addition, listening is not given the attention it deserves in the teaching and learning

of African music, because the Curriculum Development Centre (CDC) and Teacher Education could not recognise its importance. Hence, they ignored it in the syllabus (ME-2A).

4.4.3 Musical instruments

Topics on African music instruments are included in the syllabus but there are no instruments to use for example, when teaching about the instruments themselves found among the different cultures in Zambia, (ME-1A). One music educator when presenting the topic on the four classes of traditional instruments could not manage to show the students the actual instruments found in all the classes but just mentioned them verbally. In the same way, the music educator who taught the lesson on musical signs and symbols could not equally use any instrument to show the students how the two are applied in music practice. When the sound is heard and instrument seen, the concepts taught are easy to understand, (STD- 6B).

> At College A, they only have one set of three traditional drums, two traditional guitars (Banjo and icidumudumu), a few shakers and leg rattles against hundreds of students. Instruments like a Xylophone may not be found in colleges because of the high costs attached to them.

4.4.4 Student textbooks

Learning support materials like textbooks are important to accompany the syllabus. The syllabus needs to have textbooks that go with it that students can use even at their own time outside the classroom.

> In the teaching of music, at every stage reached, textbooks to support students' learning is a requirement. For example, book 1 for a beginner in both African and Western music to show the theory and practical activities to be learnt could be made available. But, in Primary Colleges of Education, there are no textbooks which students can use to support their learning, (ME-4B).

Since there are no specific recommended textbooks for students to use in learning of African music in colleges, students are left to use any book on African music even when some books have either out-dated or just not correct information. This is because most books on African music have been written by people from the West and other cultures who may have

misinterpreted certain African musical practices by virtual of not being African natives (ME-5C). Again, it is the government and Teacher Education who should be blamed for this scenario. This is because some potential Zambian writers who have written books have failed to have their books on the market because of government's failure to give assistance so that the books can be published. To some extent, the government's failure is a true sign of not recognising the importance of research and the need to have issues about African music documented, (ME-5C). This is why even in teaching the teacher is not able to teach that which is not documented like most of Zambia's indigenous songs. In other word, songs that are within the confinements of the teacher and pupil are left out in teaching and then concentration is put on those that are in the books. However, people have the information about these activities in their heads, all is needed is to explore it and use it to teach and then maybe at a later time also document it (ME-5C).

4.4.5 Time

The allocated time for music teaching in colleges is not enough. All the informants indicated that one period of 50 minutes per class, per week was not sufficient to allow the music educators teach and make the students learn music adequately. Look at Mathematics for example; what is so special about it that on the time table it has so many periods per week when music has only one, (STD-2A).

> The failure by Ministry of education to allocate enough teaching time to music shows how music is regarded, for example, as a by the way subject that is not important as other subjects, (ME-2A).

During classroom lesson observation, I noted that time was not enough to allow the music educator present a traditional dancing lesson in 50 minutes where he was to teach a song and the dance and make students perform the dance. In order to allow more students perform the dance, the music educator went some minutes beyond the end of the period. Otherwise, limited time makes the music educators to present their work hurriedly and mostly theoretically a situation that does not promote effective teaching and learning.

4.4.6 Integration

All the college music educators that were interviewed indicated that they were aware about the concept of integration in music teaching. However, they pointed out that they found integrating traditional songs, games stories and dances into music lessons especially in Western music challenging, (ME-1A). For example during classroom observation, the music educator who presented a lesson on musical signs and symbols was not able to integrate not even a traditional song in his teaching. But from the other lessons that I observed, I noticed that some music educators could integrate aspects of African music at different levels of the lessons.

For example, I observed one music educator integrate the two music dimensions by applying the Western music concepts into a lesson on African music. I also noticed how another music educator integrated the theory and practical parts in the lesson. After teaching the theory, explaining how different traditional instruments produce sound, he asked students to play the instruments so that they can have a feel of how the instruments classified under each of the four acoustic groups produced sound. Similarly, the music educator who taught the Imfunkutu traditional dance integrated the song into the traditional dance well. It seems therefore that music educators find it difficult to integrate African traditional songs in Western music.

4.5 Teaching methods

All the music educators interviewed pointed out that they use methods that fully engage students in performance either as an individual or as a group. The methods are interactive and participatory, that allow every student to be involved in the lesson, (ME-4B). The methods allow students to be incorporated into the teaching and learning process so that they learn and understand what is being taught better. According to them, these include, question and answer, group work, demonstration and field trips. For example, the music educators in the lessons observed used a wide range of teaching methods. Starting from exposition/direct teaching method supported by 'question and answer' and demonstration to practical teaching where students applied practical action of 'doing'.

However, because of the little knowledge students come go into college about African music, methods that allow teaching of the theory part of the lesson, lecture or exposition, are also engaged in order to explain certain musical concepts, ME-3B.

> When students come into college they are first introduced to African music and as time go, western music is brought in. They are taught using simple, easy interactive methods that engage them to do simple traditional melodies in order to make them begin to appreciate African music, (ME-3B).

I was happy to notice how the music educator who presented the theory part of his lesson on 'The four classes of traditional instruments'. He explained the concepts that are used to classify the instruments and then related the particular instruments to regions, groups of people and occasion when they use them. Then, he involved the practical work by asking students to come up with a list of characteristics of each class in small groups. He used African music through teaching of traditional instruments.

4.5.1 Culturally oriented methods

Besides, use of conventional methods that are stipulated, as one gain more experience in music teaching you start to use other methods as well. For example, people from the community with a musical background have been asked to help in certain areas of music like drum beating and so on because music educators are not experts either be in African or Western music, ME-4B.

However, one informant shared a word of caution by saying music educators should not be preoccupied with the choosing of which method/s to use in a lesson because methods are the same world over and any current method can work. But, what is needed first is to know the content to be taught. Otherwise, nowadays, much emphasise has been on "constructivism", a learner-centred method, (ME-5C).

All the students responded that music educators mostly tried to use methods that involved practical activities but due to less or just non availability of certain things like musical instruments in colleges they sometimes used theoretical methods. However, sometimes even when instruments are available, some music educators are just lazy to use them, (STD-7B). This

is true of the music educator who presented his lesson on Musical signs and symbols. He could not use any available musical instrument to demonstrate the use of the two concepts in music practice but opted to just off-load large amounts of verbal information about the concepts. Practical teaching was only noted when he asked the students to clap to the musical symbols.

One other student responded that she was not happy with the methods used by music educators because sometimes they hurriedly presented the lessons theoretically as if students already have good background of African music, (STD-4A).

> Music educators are sometimes not able to practically show what is talked about, for example, when one is teaching about the 'friction drum' used by the Tonga people of Southern province in Zambia, the music educator only explain why it is used, how it is made and how it produces sound and this is what is written in books as notes. It would be better that the instrument is shown and then the music educator demonstrates how it is played so that students can see and hear the sound, (STD-9).

Some of the informants pointed out that what is important is not the correct choice of the method to use but how best the music educator uses the particular teaching method to make students learn and understand well. Teaching becomes more effective when more than one method is used at a time. For example, when 'question and answer' method is well used, students learn a lot not just from the music educator but also from other students' responses, (ME-1A).

Having looked at the findings, I now move to the next chapter which discusses the findings of this study.

CHAPTER FIVE

DISCUSSION OF FINDINGS

5.1 Introduction

The chapter presents a discussion of the findings based on the research questions of the study. The study investigated the teaching of African music in two Primary Colleges of Education in Zambia (PCEZ). The chapter begins by discussing the findings on how African music is represented and the nature of its content in the present Primary Colleges of Education music syllabus. It also discusses the findings related to what students benefit from learning of African music before looking at the results associated with the challenges music educators experience in teaching it. Furthermore, the chapter looks at the results that relates to the teaching methods music educators use in teaching African music in colleges. The theoretical frameworks of Said (1979) and Ngugi (1986) will be applied to discuss the findings especially that in all the different sections of this chapter, the influence of Western hegemonic epistemology is prevalent. While the theoretical framework of Lave and Wenger will be used to discuss the findings from the teaching and pedagogical point of view. The discussions are here presented under the themes-localisation of music syllabus, benefits of learning African music, challenges of teaching African music and teaching methods that were derived from the research questions.

5.2 Localisation of the music syllabus

The findings related to the localisation of the Primary Colleges of Education music syllabus which is the basis of this study revealed that the content of African music is not well represented in the syllabuses considering that most of the content is based on Western music. The informants indicated that though the syllabus had both Western and African music, there was less content included for African music. This is in line with what I noted during the syllabus content analysis where I found that both colleges under study had few topics on African music in their syllabuses. For example, in College A, African music only appeared once out of a total of 22 topics, indicating that all the remaining 21 were on Western music. College B had 18 topics on Western with only three on African music.

This situation is a true example of the extreme practices by people who in trying to practice what they were made to believe by the British colonisers that African music was backward, ended up putting more of Western music topics in the syllabuses. Said (1978) qualifies this as *Orientalism* where the West gains authority over the Orient because of having an upper hand (power) in almost everything therefore, making the Orient do things according to the Orientalist's expectation. For example, the West imposed their language and made the colonised understand that only English was important. In this way, Breidlid (2013) contends that the African indigenous languages were "Othered" and later termed "inferior". Since African music is represented through different indigenous languages, this eventually made the Africans to start to regard their own music as subordinate to the extent that those who participated in the designing of the school curriculum at that time, could not see the need to include enough content on African music. This attitude is a mark of colonizing the mind, (Ngugi, 1086) due to the hegemonic influence of Western education through the western epistemology. This becomes hegemonic because, people become dominated by the Western way of conceiving and perceiving the world both in their epistemologies and practices that shape their African destiny (Tucker, 1999). In the end, the Western hegemonic epistemology became the only means of achieving progress and development, hence, its historical influence. This corresponds with what one informant stated;

> I find the syllabus not adequate for the preparation of students in music education because it is influenced by Western music which does not allow teaching of traditional music for example, the one that is found here in Northwestern province where we have three main languages, Kikaonde, Luvale and Lunda. The syllabus could have had topics to do with the collection of their music, dances and drum rhythms which when exposed to students, they can also use them to teach children in schools (ME-1B, 2013).

The informant's sentiment seems to suggest that the content on African music in the syllabuses of the studied colleges was not enough because it did not encourage teaching and learning of traditional music that reflects songs, dances and instruments for particular ethnic groups found in Zambia. In support of this, Ngugi (1986) argues that the aim of colonisation was not only to control the colonised people's wealth, but also to control activities that held their language of life such as songs and dances. From this, it is possible to argue that the colonisers rejected cultural compromises with the colonised population. It is this same attitude in the colonisers which led to

sidelining African music in colonial schools and eventually into the present school system as seen from its scarcity in the music syllabuses of the two college under study. From that perspective, Ngugi (1986) observes that because the colonisers 'Othered' or sidelined the African traditional music activities, their use and preservation is only done through daily speech in the ceremonies, political struggles, and above all, in proverbs, stories, poems and riddles. This observation, is in agreement with the views of one informant who mentioned that the syllabus in colleges had holes because most topics on African music were missing rendering it inadequate. In view of this, Breidlid (2013) sees it essential to interrogate the ontological and epistemological assumptions of Western knowledge and start to incorporate the knowledges that were destroyed or marginalised during the time of colonisation.

Drawing from Breidlid's idea, Kanasi (2007) proposes reviewing the music syllabus for the colleges of education in order to include some topics such as 'African educationists', 'ethnic traditional music', and important concepts in African music. This seems to relate to the views of the informant who expressed his desire for colleges to have a home tailored music syllabus that will have recognition of the culture and traditions of students in order to enable them learn about their traditional music more meaningfully. Moreover, in my view, this move offer an opportunity to Zambian students to learn about prominent African educationists such as, Meki Nzewi and others that are found outside the country.

Deducing from the above, it appears that students in the colleges under study were not satisfactorily utilising the African music component so as to develop relevant musical skills for the purpose of their teaching in schools. This is in contrast with what we established in the theory chapter that the main objective of the Primary Colleges of Education in Zambia is to prepare teachers able to teach all the subjects in primary schools inclusive of music education. In that line, Chanunkha (2005) argues that when students are not well prepared, their teaching is likely to be compromised, and consequently lead to the subject being marginalised. This seems to imply that once students are sufficiently prepared in music education the subject will no longer be marginalised because the well trained teachers will teach it in schools properly to the expectations of the country. It then follows that to make the music syllabuses found in the two colleges answer to the successful training of students in music education, revising them would be

a requirement. This is important because it will help in exposing students to the music which they may find easy to learn and understand because it is familiar to them. To consolidate this, one informant said;

> Students find it difficult to follow in Western music because it is foreign to them unlike African music which is at the center of their lives as most of them have already met it and experienced it outside the college (ME-3B).

From the informant's sentiment, it seems to suggest that students found Western music difficult to learn and understand because it is not situated in their real world, the home environment. This is contrary to the learning advocated by the situated learning theory of Lave and Wenger (1991) which is situated in a specific context and embedded within a particular social and physical environment. Put simply, the theory emphasises learning that is located or "situated" within everyday practices (Lave and Wenger, 1991). It therefore, follows that, students could not learn and understand because they could not match what they learned in Western music with their home music which they already know so that new knowledge is generated. This is because Western music is not situated in their authentic experiences as African students. It is from this perspective that I argue that, if Primary Colleges of Education could start to teach the students sufficient content of the music they already know, they are likely to also find it easy to apply the same understanding in Western music which they find challenging.

Relating to teaching of Western music, informants indicated that there was too much teaching of this music to students as though they were specialising in that area of music education. And yet, in practice, in the PCEZ, students do not specialise in either of the two disciplines rather learn them as components that constitute the general music education subject. From the informants' perspective, it is like music education in the colleges studied did not successfully reach the students because if it did, the music syllabus would have constituted more of the music students experience in their communities. Breidlid (2013) contends that indigenous students suffer in such situations because the knowledge they bring form home is not valued as it is taken over by the culture of the colonialists. To show this, Ngandu (1991) gives an example of a teacher who was found teaching in a classroom at Chalimbana, a teacher training institution in Zambia a song, 'London bridge is falling down', a Western folk tune, while he had at his disposal a wealth of

local folk tunes to choose from. The illustration above coincides with what I noted during the music lesson observations. One music educator used the Western guitar instead of the 'Banjo' (African guitar) when teaching about the different instruments found in Zambia under the group of Chordophones. Using the above illustration, Lave and Wenger (1991) argues that using unfamiliar objects or examples that are not related to students' music they experience in the real world, limits their opportunity to actively participant in the learning process to construct new information. This is because such situations make it difficult for students to coordinate what they observe with their previous experience. Therefore, previous experience or knowledge becomes important in generating new knowledge (Bandura, 1977; Lave and Wenger, 1991).

The above practice by the Chalimbana teacher according to Breidlid (2013), is a result of the influence of the "global architecture of education" that at the moment seems to have dominated the education system in Zambia. Breidlid (2013, P.2) defines the global architecture of education as a system of power that determines how education is constructed in the world; a common epistemological discourse that has dominated most educational systems in the South and North. Arising from his definition, Breidlid asserts that by teaching students an alien culture, for example, Western music, causes what he referred to as "cognitive alienation" which he feels creates huge learning problems for students (2013). This is supported by Ngugi when states that if education is to be sustainable, there must be no gap between the child's home and the school. Ngugi sees the gap between the home and school in relation to the colonisers' imposed language which children do not use at home. From that effect, Said (1978) argues that by imposing a foreign language by the West on the Africans, made them believe that everything written in English was super. According to Ngugi, this made the minds of Africans became mentally colonised and started to look at their own languages and music which are orally passed and undocumented as 'barbaric' and 'archaic'. Ngugi therefore calls for the decolonization of the people' minds in Africa so that they could start to regard their own languages and music as important features of their culture (1986). He further observes that since most education systems in Africa has been influenced by the Western epistemology, teachers, curriculum developers, policymakers and other stakeholders in education provision they too, need to be decolonized. If this is achieved, it would be one best example of people with decolonised minds. In the context of this study, decolonized minds will help in transforming the current syllabuses in the Primary

Colleges of Education so that students can have the chance to learn and perform their traditional music and make meaning as they relate it to their everyday realities of life. In such a situation, teaching African music will become meaningful.

5.2.1 Teaching African music

Although the syllabuses in the two colleges studied showed that students were not sufficiently learning African music in the classroom, the related findings revealed that music educators still had interest and enjoyed teaching it to students. This is in line with what one informant bluntly stated,

> I find teaching African music easy and interesting because when I teach the traditional song for example, I sing it with an expression that will never exist in English. The rich vocabulary and meaning that is there in the song makes me understand and feel happy especially, that I have grown up with this music (ME-1B, 2013).

The above quote appears to indicate that the music educators found teaching of African music easy and interesting because they are able to use their home music background to teach new aspects in African music in the classroom. This could be the reason why one informant pointed out that teaching African music in music education was at the center of his career. By implication, it means that even the students found African music easy and interesting to learn because they too, have the home music background just like their music educators. It is from this perspective that I argue, that since most students find Western music challenging to learn and understand, starting to teach them the music they already know would help in defeating the challenges. I say so with an understanding that both Western and African music are built on similar musical elements and form as shown in the chapter two. Arising from this, Ngugi in his *decolonizing the mind* asks one very interesting question: "What are these elements of form"? (1986). Ngugi gives an answer which seems to be inexplicit in nature: 'First was song and dance'. From this answer, it is possible to conclude that African music is about the song and dance. This is because in the African society the song and dance are central to nearly all the rituals celebrating rain, birth, the circumcision, marriage, funerals and all other ordinary ceremonies (Ngugi, 1986). However, considering that the song and dance both contain a

language, which, of course, is another element of form, one would argue that their scarcity in the current music syllabus is as a result of the colonialists who were not in favour of anything to do with African traditions languages in schools. Nonetheless, in as much as learning of traditional songs and dances is open and free to any student in school or college, the process of knowledge acquisition demands for active participation in these activities. Active participation is central in Lave and Wenger's (1991) theory of situated learning. The theory stresses learning that is situated in communities of practice where learners are engaged in learning as active participants in local activities with certain people to generate knowledge. Active participation, therefore, is seen as one major factor that lead to acquisition of performance competence in African music activities. Having looked at the localisation of the music syllabus, I now turn to discussing the findings related to the activities that are likely to constitute the localised syllabus.

5.2.2 Traditional musical activities

The discussion under this sub-theme is centered on the findings related to the nature of African music content that is found in the music syllabuses that music educators teach to students in the Primary Colleges of Education studied. The results show that the content music educators teach to students in this syllabus on African music is built around traditional dancing and teaching of traditional instruments and ceremonies. The informants mentioned that since African music was usually associated with traditional dances and ceremonies, the music syllabus at primary teacher training consisted of information about traditional songs, dances and ceremonies. This matches with what I found out when I examined the syllabuses. I noted that the few available topics on African music in the syllabuses which appeared under a main theme called "Indigenous Expressive Arts" were about music in traditional societies specifically, traditional songs, dances and ceremonies. These findings are in line with the findings of Ngandu's (1991) study that revealed that from primary school to teacher training level, the entire music syllabus consists of a delivery of information about traditional dances, ceremonies and song forms.

Gyekye (1997) however, argues that the genesis of all this, emanates from the time of missionary and eventually European education in Africa and particularly, in countries that were under the British colonialists. They discouraged Africans from practicing their African traditions like indigenous music and other customs referring to them as tradition that was primitive and only

allowed them to practice the Western traditions. The practice of Western traditions is what Gyekye (1997) calls 'modernity' as already shown in chapter two. This same problem of 'modernity' and 'tradition' in my view is one major factor that has led to the inadequate preparation of students in colleges. I say so with an understanding that the music specialists at Curriculum Development Centre (CDC) who prepared the syllabus tailored it along Western music believing that it was a way of experiencing modernity.

Even though Western education provided the springboard from which Zambia leaped into twentieth century by contributing to its development, Ngandu (1991) argues that the minds of men and women who received this type of education were colonised making them believe that it was the best and almost universal. Mapompa (2012) affirms Ngandu's claim when he wrote that;

> I recall how, as a young freshman at the university of Zambia in 1968 had been invited along with other colleagues to dance before the Head of State (Kenneth Kaunda) on the Open Day celebrations. But I wonder how many of that mostly elite audience in reality appreciated what we were doing. For at that time, it was considered *primitive* and *backward* for people of our status to do ethnic dances. We were learned men and we were expected to dance the Waltz, Fox-trot with some bits of Rumba of highlife, and listen only to Jazz, Pop, or European classical music (p.20).

This is a typical example of how much Western music influenced minds of people in Zambia and music education in general. The worst part is that even those that are termed 'educated' still look down on things that have an African tradition attachment. In line with this, one student informant mentioned that during his practice of teaching in school, he could not successfully teach African music because children were made to believe that English language was important by their class teachers. He elaborated that this made teaching the pupils a song in a local language very challenging as was seen from their hesitation to perform it. This finding seem to imply that the influence of Western traditions are still persistent even today in Zambia as seen in the practices of teacher who knowingly continues to marginalise African music. The implication is that students to a larger extent are divorced from their everyday realities of the Zambian community and therefore continuously colonising them through Western musical practices. MOE (2001) advocates for localisation of the music syllabus if students in colleges were to experience music related to their everyday realities. Arising from that, MOE suggests some of the important

traditional musical activities that could be included in the localised music syllabus either at primary school, secondary school or teacher training levels;

> Local cultural activities integrating traditions such as oral traditions, initiation ceremonies and other activities that relate to Expressive Arts. Specifically, these include traditional songs, dances, games, stories, poems and plays. Even if the language of instruction in Zambia remains English, teachers may use a familiar language used in the setting where learning is taking place now and then in order to clarify, explain and make sure that learners have understood and learned (2001).

One informant seemed to have been in support of MOE's (2001) suggestion when he indicated that he was looking forward to a time when the PCEZ will have a music programme that tailored indigenously so that students are taught more about their traditions, cultures and customs using traditional songs, dances and games. He further pointed out that if enough African musical activities were included in the syllabus, it would be easy for colleges to explore more about the activities and later document them for future use in teaching. In the next subsection therefore, I discuss the findings related to students' textbooks because they are an important learning tool for students.

5.2.3 Students' textbooks

The findings revealed that in the colleges under study there were no specific recommended textbooks to be used by students in studying African music education. Informants mentioned that each time they were given an assignment to do with African music, they usually visited the college library to access any book related to the question given. As such, the informants pointed out that at times, they could not find the relevant information and in cases where they did, it could not sometimes match with what the music educator was expecting as the correct answer. The findings above seem to imply that students' textbooks which greatly support their learning of African music inside and outside the classroom are not appreciated by music educators as being important in enhancing their learning. Another implication could be that since textbooks are useful in assisting music educators in selecting content to include in the syllabus, absence of specific textbooks may have been one factor that has impede them to find topics on African music to add in the syllabus. Mubita et al (2005) in their study, acknowledge to this state of affairs when they state that despite the pronunciation in the education policy document about the

need for effective teaching and learning, Zambian government schools and colleges do not have proper textbooks for learners and other relevant materials for the arts.

However, since traditional African music comes from a tradition where knowledge is orally transferred from one generation to the other, use of textbooks maybe a hindrance to successful teaching of African music to students because of their hegemonic impact. The textbook therefore, being a Western construct within the education discourse may even prevent good teaching of African music because they tend to contain scientific knowledge documented as "facts" and "truths". This is in line with Shizha (2007) when he argues that textbooks are a hindrance of African music teaching because they are viewed as facts and truths documents. It is from this perspective, that one informant indicated that though authors from the West have written books and documented certain things about African music, they might have misinterpreted or rather misrepresented certain 'facts' and 'truths' about African music in their books. This is because of seeing things using the Western lens due to not being African natives. But because literature has shown that all that which is written by people from the West and documented is good (Ngandu, 1991), the informants felt that the use of textbooks on African music was more beneficial to the students' effective learning of this music. And yet, the textbook as a Western construct only promotes cultural dominance as its content mostly does not relate to students' home experiences which in the long run discourage contextualised teaching and learning.

MOE (2001) however, cautions that though localisation entail coming up with your own syllabus, the colleges are expected to select and procure their preferred textbooks to go with the localised syllabus from those approved by Ministry of Education in Zambia with consultation of Teacher Education department. Therefore, the textbooks to accompany the localised syllabus could be developed by music educators for use in their subject because they have been teaching African music for some time and that they were qualified and competent enough to do so. However, Ngugi (1986) observes that written textbooks on African music using English still perpetuated the Western hegemonic influence and therefore, not an answer to the problem of not having textbooks or literature on African music. He therefore, feels that the answer would be to write these textbooks using the language of the students and not that of the colonialists. He

mentions that it was time that people like him who are African writers called to do for their languages should unit and start to write books in the native languages of the Africans so that the distorted views about African realities by the colonialists are corrected. To show that his mind was actually decolonised, Ngugi in 1977 started writing books in his mother tongue, Gikuyu so that the Kenyan child is no longer exposed to the imperialist-imposed tradition hence, transcending colonial alienation. However, Breidlid acknowledges that with the financial costs attached to writing and publishing these textbooks, governments in the global South may not successfully achieve this task if solely left to fund the exercise on their own (2013).

One advantage of allowing music educators to write these textbooks is that they will ensure that the information in the textbooks is suited to the local context of students so that their learning is made more authentic and meaningful. In support of this, Obanya (1985) suggests that when writing the textbooks, music educators must be guided by the objectives which gave rise to the content and methods of the localised syllabus. In chapter two, I established that colleges under study had few objectives that reflected African music in their syllabuses. In this case, limited objectives will not just affect the content and methods but also successful writing of these textbooks. Therefore, to make the writing of the textbooks a success, music educators are expected to first ensure that the syllabus has enough objectives to aid them on which areas of African music to write about. For a student studying music education therefore, textbooks are a beneficial to their learning. In the section to follow therefore, I discuss the findings on the benefits students get from learning African music. Having knowledge about the benefits students are likely to get from learning African music is important because it gives reasons why this course segment of the music education should be taught in the preparation of primary school teachers.

5.3 Benefits of learning African music

If the goal of the education system in Zambia as clearly stated in the National Policy document, 'Educating our Future' is to produce a learner capable of appreciating Zambia's ethnic cultures, customs and traditions among other things (MOE, 1996, p.5), then African music is suitably situated for this task. This is in line with the findings that revealed that through learning of African music, students learn and acquire knowledge and skills about the different music cultures

found in Zambia. This suggests that the acquiring of knowledge by students increased their understanding of their cultural heritage which represents their roots to give them their basic identity of belonging to a particular culture identified as Zambian.

Knowing one's own culture nevertheless, contributes largely to strengthening ones identity because every culture has its own music, dance and musical instruments which give pride, freedom and independence. The students' African identity defined by the images of culture, dance, song and instruments is continuously broken by the culture of the language of imposition. In other words, the student's Self-identity as an African is broken by the influence of the other language. In Said's (1978) Orientalism, this situation creates the 'Self' and 'Other' identity. In an instance where the 'Other' is ensentialised with regard to identity, Breidlid (2013) contends that the dichotomy between 'Self' and the 'Other' is maintained.

Thus, in learning African music, students not only construct identities but also get the intellectual knowledge and cultural knowledge suitable for transmission and preservation of their culture so that there is continuity in cultural practices. In line with this, Kanasi's (2007) study revealed that through learning of African music, students act as vehicles of transmission to allow for continuity of culture from one generation to the other. He argues that in studying African music there is cultural transmission or heritage from one student to the other or students can inherit some cultural practices from what they are taught (2007). Another implication is that by learning African music, students do not just gather knowledge about other cultures' music but also develop a sense of appreciation and respect for the music of others. Implying that, the music educators should not only teach students traditional music in the classroom that is found in the community where they are situated, but also include other musics from different cultures of Zambia. As one respondent stated "learning other cultures' music makes one to be seen as the *son of the soil* by other people in different places" (ME-2A). This is because when students sing, dance or play instruments from those cultures that are different from them, it means that they are already part and parcel of the customs and traditions of the new place. Apart from African music promoting better life quality of students in the community as a whole, it also has the potential to improve teaching in the school or college. In the next subsection, I specifically focus the

discussion on the findings that reveal the importance of African music as a teaching tool in music education and other disciplines.

5.3.1 African music as a tool for learning and teaching

This study, in chapter two, established that African music can be used to learn and teach Western music and other subjects across the curriculum. This is in line with the findings which revealed that African music had the potential to be used to teach Western music and other concepts and processes in other subjects in the college. For example, all the informants clearly expressed that teaching through African music made students to master the taught work easily and effectively. They pointed out that since music in general had the potential to sharpen the learners' thinking and retention capacity, teaching students through African music enabled making them have a much higher masterly and retention of the taught knowledge within a short time. This is so because teaching using African music reduces on the traditional way of presenting lessons theoretically.

To illustrate this, one informant pointed out that teaching using a song or a game for instance, if creatively and tactfully done, engage students actively which according to Bandura (1977) increases the student's retention of what is being taught. Another informant adds, since most of the traditional games in Zambia go with songs, for example, the stone passing and hand clapping games, teaching using the game songs facilitates learning of different concepts that students need to get from what is being taught in the lesson. However, some informants expressed displeasure with the current music syllabus in colleges as it did not include the content on different games found in Zambia. These findings are in line with Ngandu's (1991) study which revealed that use of African music as a teaching tool was an appropriate approach that is long standing where music acts as a catalyst to teach and learn concepts in other disciplines. The findings seem to suggest that teaching through African music did not only make students acquire singing skills and learn about different concepts and processes but also other related skills like, communication, organizing, discipline and cooperation just to mention some. In addition, students acquired musical knowledge and skills that is equally important in teaching different concepts in Western music and in constructing knowledge in other subjects across the curriculum in the college. From these findings, it is correct to think that, it is this same knowledge that

students too, are likely to use in teaching African music and other subjects in the schools after completing their training to pupils. This is what one informant referred to as 'teaching through music' in chapter two where the teacher is helped to teach the concepts the students need by using music, for instance, a song. This approach is seen suitable in teaching because it allows the students not only engage in the lesson to know how to sing songs or dance rather to understand the concepts and how they can be applied in other subjects. In this way, I argue, African music and music education in general will start to float above other subjects and receive enough support from all those involved I music education and the country as a whole.

Ngandu's (1991) study conducted in Zambia regarding the use of African music with specific focus on 'storytelling', revealed that traditional stories addressed the teaching and learning of music and other subjects on three levels, namely; that of language, song and dance. Here, Ngandu seems to imply that since most traditional stories in Zambia are accompanied by songs, teaching using stories not only make students enjoy the story but also acquire linguistic, musical and spatial skills. From this finding therefore, I argue that, besides students having learned about the words found in the songs of the traditional stories they also learned concepts of music such as form, melody and rhythm. Since these concepts also exist in Western music and other subjects such as, Physical Education, Art and Design that are part of Expressive Arts, their understanding not only enhances the chances of using them to understand Western music and its related issues but also how the musical terms can be applied and used profitably in these other subjects. However, there are challenges associated with teaching of African music to students so that they learn and understand it better. Knowing the challenges associated with teaching of African music enhances understanding of how to address the related demands in the pre-service teacher training programme. It is the findings that are related to challenges of teaching African music to students that are discussed in the next subsection.

5.4 Challenges of teaching African music to students

Under this theme, the findings revealed six main areas that are of particular interest. One concerns the students' negative attitude to learning African music. The second and third relates to problems associated with reference books for music educators and musical instruments. The

fourth refers to the challenge to do with allocated teaching time for music education on the college timetable.

5.4.1 Negative attitude of students

The findings revealed that music educators were not able to teach African music properly because of the students' negative attitude towards it. The extent of this problem was evident in answers given by some students during the interviews conducted to find out on the views they have about learning of African music. The specific question was "should African music be taught in Primary Colleges of Education in Zambia?" Some students mentioned that African music is backward and primitive and hence, only suitable for elderly people in the village and hence, should not be taught. Others pointed out that since they already have knowledge of what African music is from home experience, would want to learn Western music in college. These findings are in line with the results of the study by Mumpuka (2009) which revealed that most students who enroll into college go there with a preconceived notion about college music being all western music. As a result, they see the practice of Zambian traditional music as not relevant especially those coming from western oriented homes where they experience and appreciate Western music more than African music. All these experiences are typical examples of how Western education has colonised the minds of the students. Breidlid (2013) points out that in an instance where people hold to high status the perceptions about the West, their minds are easily colonised and therefore, necessary to have them decolonised. This implies that music educators who themselves should have had their minds decolonised, must teach African music to students making them see its functional value in their lives. In this way, students' minds too, may become decolonized.

The attitude of serving teachers towards teaching of African music in schools is yet another factor that in my view has contributed to reinforcing the negative attitude students have. This argument is based on what students experienced when teaching African music during their practice of teaching in schools. As one student informant stated;

> One challenge I faced in the school where I went to do my teaching practicum, was the
> negative attitude the serving teachers had of looking at the teaching of African music as a
> waste of time. For instance, when I taught a song in a local language to the pupils, the

serving teacher was not happy and asked me to instead teach another subject (ST-1B, 2013).

This finding implies that there was no connection between what is learned in the college with what is taught in the schools which ultimately, makes the students not to see the need for learning African music in the college. The finding further implies that the students did not have adequate practical experience of teaching African music in school. By implication this indicates that the serving teachers were still under the influence of Western education of understanding English as a universal language a situation Ngandu (1991) termed as 'brain washing'. One way to avoid this situation is to have schools have the music syllabus contain African music so that teachers find no reason to teach it to pupils in schools. In addition, books that support what is in the syllabus be made available either in form of textbooks or teachers' guides for reference in order to make planning for what is to be taught easy. The next subsection specifically looks at the challenge associated with the textbooks for teaching of African music in colleges because textbooks not just guide in teaching but also allow the music educator to feel confident of what he or she is teaching about.

5.4.2 Limited reference books on African music

The findings revealed that in the colleges under study, music educators found it difficult to find appropriate books on African music to consult for information for their teaching purposes. One major possible cause could actually be because some of the information in the books that are available are either outdated or just not accurately represented according to what is on the ground. This is in line with what one informant mentioned that;

> The books that have African music were written by people from the west and other foreign cultures and so the way they have explained things about African music or used rhythm for certain songs may not be all that a true picture of the real African music because the authors wrote using the Western eye and ideas (ME-5C, 2013).

This implies that before using the selected information from the reference books especially those written by people from foreign cultures in the West, the music educator should find out if it was correctly recorded and still relevant to the prevailing situation. Ngandu (1991) argues that since

music educators in Zambia have not done enough to supply content by writing books that can be used to teach African music, local people could be consulted to supplement on the content in the textbooks written by other foreign people as a way to authenticate information. This is on the belief that since local people are expects of indigenous knowledge, their heads hold a lot of information about African music which can be explored and documented. This answers it all why in this study, much of my information is from the informants in the field because on a topic related to Zambian traditional music, the best books are people from the field. The implication is that the colleges and other related stakeholders interested in music education should think and embark on some form of research to explore the knowledge from these people in the communities. The information collected can later be documented when time and finances allow for use in teaching African music lessons and just getting some general information about African music by people in the community. This initiative is also highlighted in Shitandi's (2005) study where he is emphasisng on the need for Kenyan scholars to engage in research believing that Kenya has rich diverse musical cultures that should be documented and published. Such measures I argue, will not only make teaching of African music possible but also guarantee a meaningful survival of African music. Mtimukulu (2001) adds that through research, an indigenous musical knowledge system provided by the custodians and practitioners of African music will become accessible to different people within and outside the country. In this way, the content to refer to in teaching African music will be enough not only at college level but at all other levels of the education system in Zambia. However, Ngandu observes that;

> For this task to be a success, education administrators, music educators and students should change their negative attitude towards research and start to take it as something to bear fruits for their own benefit and the nation as a whole (1991, p.31).

He, nevertheless, hastens to mention that failure to see and understand the importance of research on African music is a clear indication of the Western influence where everything that is not documented or rather passed on orally is seen as not being trustworthy (1991). In relating to the Western influence, he cites the school as an example that has made people not to trust in anything that is given orally. Ngugi (1986) points out that in such situations people's minds needed to be decolonized so that their conceptions are eroded. With this realisation, music educators are expected to engage their students in some form of simple research where they can

collect data on various activities of African music in Zambia. Ngandu (1991) in his study reports that to some extent music educators in Zambia have been trying to use students to do some simple research through group assignments though most of the work done are fact sheets about traditional dances, song forms, ceremonies and others. Having discussed the findings related to the challenge of textbooks for music educators, I now look at the challenge associated with traditional musical instruments because they are important in the successful teaching of African music.

5.4.3 Traditional musical instruments

The study findings showed that colleges studied had inadequate musical instruments in African music. The general picture I got from the two colleges is that they had very few traditional instruments which constituted small drums, rattles and shakers. For example, one college had a few assorted traditional instruments like small drums, rattles, shakers and a xylophone which was not even well tuned because it was made by students. One informant attributed this state of affairs to lack of financial support by administrators and government. The finding seems to suggest that in some cases, music educators presented their African music lessons theoretically because the available instruments could not be suitable to use to teach other lessons practically. This was confirmed by another informant who mentioned that in the absence of instruments, there was no other option than to just talk about them or show the students the pictures about the instruments under discussion in that lesson.

The findings could also mean that students learned African music without having adequate hands-on experience, a practice which Muzumara (2010) recommend as one of the most effective ways of teaching practical subjects like music and dance. Absence of these instruments therefore, entails denying the students the opportunity to see for themselves how musical instruments look like and how they work which makes learning more interesting than when they are just talked about. This kind of learning disassociates the students from their traditional experiences enjoyed at home. Ngugi (1986) argues that the disassociation, divorce, or alienation from the home practices makes the child to live in two different worlds of different characteristics. It is quite clear therefore, that in a classroom where instruments are not just talked about but also shown and used, students are likely to discover things on their own.

Muzumara (2011) argues that learning through discovery makes students not forget what they have learned. For example, in using situated learning the music educator may engage students in a traditional dance found in the local community expecting them to use their already existing experience. Through this dance, students will discover other things on their own such as the kind of costume used and probably how it is made and materials used.

In classroom practice, traditional musical instruments are referred to as teaching and learning aids or resources (Muzumara, 2011). Musical instruments therefore, are an important teaching resource in implementing the music syllabus. It is one reason why they need to be made available in the institution. MOE (2001) asserts that with the help of music educators and students' ideas, different musical instruments can be locally produced to accompany the localised syllabus. This is in line with what one informant mentioned that the available traditional music instruments in his college were not procured by the college but made by the students through the initiative of music educators who gave students practical assignments to make assorted instruments found in the traditional communities where they come from. Mbita (2011) points out that in every African community, there are many kinds of musical instruments that are used to accompany dance and singing. From that perspective, Mbita provides a long list that includes;

> Drums, bells, harps, xylophones, flutes, whistles, trumpets lyres, mouth-bows, zithers, fiddles and rattles which are of different shapes, sizes and purposes. These instruments are made of wood, animal skin, gourds, bamboo, sticks and that today, cans and tins are used too (2011, p.9).

However, he hastens to mention that some of these instruments are only used in connection with the kings or chiefs and therefore, cannot be played commonly by anyone (2011). This seems to suggest that musical instruments which are not considered sacred could be made locally by students to assist in teaching and learning of African music in the colleges. Those that students cannot manage to make but are found necessary to help execute the localised syllabus, in my view, could be procured by the colleges from the local traditional suppliers found in the local

community and be made available for teaching. This could reduce on the teaching by theorizing and promote teaching through practical work. Schippers (2010) supports this innovative idea but still displays apprehensiveness related to authenticity in the made instruments by students. However, while Schipper's concern seem to be valid, the question one might ask in relation to authenticity is, "how do we show a demarcation between authentic and pure instruments and the instruments that have been borrowed, and adapted as their own by the people of a particular culture?" Nevertheless, Schippers pointed out that authenticity in musical instruments as a way of preserving tradition can be achieved and maintained if the students are made to produce instruments that represent their culture (2010). This is so because the instrument carries absolute cultural values that are related to the traditional owners of that instrument which is nonexistent in other instruments. Though teaching aids such as musical instruments are helpful tools for teaching in the classroom, I had established in the theory chapter that their use largely depended on effective planning and availability of adequate time. It is to discussing the challenge of time that I turn.

5.4.4 Time

The findings revealed that the allocated time to music teaching in the studied colleges was inadequate. The inadequacy was seen from the amount of minutes allocated to it on the college's time tables of fifty minutes and only once per week per class. This was also confirmed from the syllabuses when I checked through to see how much time was allocated to music. This seems to indicate that students were not able to master the African music content and acquire the necessary skills in the given teaching time.

Even though the practice in the Zambian Colleges of Education is that the two music dimensions under study are taught independently, the informants still felt that the time allocated to teaching music was not sufficient to enable the students learn and understand well. All the music educators agreed that limited teaching time did not allow them to teach African music effectively because time for doing activities such as instrument playing or traditional dancing was not adequate. This is in line with what I observed during the classroom observation when one music educator was presenting a lesson on traditional dancing. In an attempt to allow as many students as possible to perform the dance, the music educator went beyond the stipulated time by about 10

minutes. The implication is that students did not have enough time to engage in practical work which promotes effective learning. The other implication is that students were denied the chance to demonstrate and develop their musical skills in African music. From these implications, it is possible to argue that students' learning was not interesting because the opportunity to have first-hand experience which helps to authenticate what is being taught and learned was also reduced due to limited time. Such learning experiences, according to Lave and Wenger (1991) do not promote higher levels of learning because students are not actively involved in the learning process so that they can apply their knowledge, skills and their different senses to learn new information. Music educators therefore, have to ensure that students are involved in the lessons they teach so that students can work together as a team and develop communication skills that would foster learning through group discussions. Muzumara (2011) adds that involving learners in the lessons we teach makes students develop investigative skills such as recognising a problem, planning, collecting, recording and analysing data and drawing conclusions. These skills, I argue, are critical for use in successful learning of African music in Zambia especially that this area of music education has not been researched on much.

However, MOE (2001) points out that in the localised syllabus individual institutions are free to decide on the length of a lesson in a particular subject. Therefore, in a subject like music education and African music in particular, which by nature is taught through theory and practical activities, a combined lesson of one hour, forty minutes will be sufficient. This is on the understanding that during the teaching process, the theory and practical parts of the lesson should not be presented separately as having the theory in the first fifty minutes and practical work in the other. Instead, both the theory and practical work should happen as the lesson proceed without showing a dichotomy between the two in the teaching process. In this way, I argue, time will be adequate and if used rationally, students are likely to benefit more from learning African music. Time alone would not make the lesson successful but a combination of other suitable such as teaching aids and teaching methods are a requirement. The challenges related to teaching methods are discussed in the next section.

5.5 Teaching methods

The study revealed that music educators used teaching methods that allowed involvement of students in the learning process as active participants by being involved through practical work. However, the other finding revealed that at certain instances, music educators used methods that promoted lecturing in order to explain and make students understand issues on which they had little or no knowledge about. These findings coincide with what one informant mentioned that because of the non-availability of certain teaching materials like musical instruments in the college, music educators were sometimes forced to use lecture methods. This suggests that both music educators and students were aware about the two main categories of teaching methods, namely; teacher and child-centered methods and the circumstances in which to apply them. By implication, music educators have the knowledge of which type of teaching method to use to successfully achieve the desired objectives of the lesson. Although the use of the particular method is entirely left to the teacher, Muzumara (2011) argues that the choice of the type is determined by many factors that include among other things, available amount of time and teaching resources. He, however, insists that the successful use of a method to a larger extent is dependent on the knowledge and understanding the teacher has about the students and how best to maximise the learning process (2011). The social and situated learning theories (Bandura, 1977; Lave and Wenger, 1991) advocate use of familiar practical activities that involve students' home daily experiences as one very important ways of maximasing their learning. According to them, they argue that teaching using familiar practical activities that relate to the home experiences help students to learn and create knowledge successfully because they get more involved both mentally and physically due to the prior knowledge they already posses. From that effect, Simpson and Anderson (1981) outline some of the practical activities that involve student-centered methods which include panel discussions, quizzes, projects, role play, debates, field trips and brain storming activities. He also tried to outline some of the teacher-centered methods which according to him make students just sit listening and taking down notes resulting in ineffective learning because students missed practical work. These methods included lectures, teacher questions and demonstrations. From that effect, Castle (1995) gives a very brief, stylistic and explicit difference of the two categories of methods by stating that;

In teacher-centered methods the teacher is more active than the children while in child centered the children are more active than the teacher (p.81).

Relating to the above quote, it is possible to argue that in a subject like music education that is usually taught using practical activities because of its practical nature, the child-centered methods seem to be more suitable and ideal for effective learning of students. According to Shizha (2005), this will allow students to discover things and generate new knowledge on their own unlike the colonial way of imparting knowledge and apportioning meaning to ideas as "truths" and "facts" by the teacher. In other words, through use of child-centered methods, the teacher makes students to use other alternatives of explaining reality.

5.5.1 Child-centered vs. teacher-centered methods

Muzumara (2011) argues that though the child-centered methods are by far the most recommended in teaching, informants indicated that sometimes the music educator may find that use of these methods alone fail to yield the desired results. The informants therefore, felt that combining two or more methods in a given lesson becomes appropriate and fruitful believing that there is no one 'right' method for a particular lesson or topic. This was also supported by another informant when he mentioned that since each method has its own advantages and disadvantages no one method therefore can stand on its own and produce successful results. He said that the most excellent way to produce successful results would be to combine the good aspects from each method in the teaching process. The resulting method according to Muzumara is 'the eclectic method' based on the principal that the two methods will complement each other and thereby promote effective teaching and learning (2011). The implication is that if the student fails to understand something from use of more than one teaching method it is then possible to think that the student will never understand anything at all.

Plessis and Muzaffar (2010) in their study conducted by EQUIP 1, "to ascertain the quality of teaching practices in pre-service teachers' colleges in Africa", report that, teacher' colleges are still using traditional teaching methods which mostly do not encourage active learning but simply recall and memorization. According to them, this finding is based on the fact that though there has been a serious call to change teaching practices in Africa from teacher-centered

methods to those that incorporate more learner-centered approaches, the teacher educators' still persistently use teacher-centered method in their practices (2010).This is also confirmed by Shizha (2005) when he states that because African teachers in colonial schools internalized so much of Eurocentric ways of teaching, even in their later career, most of them still relied on methods and use of materials as they were taught and looked at doing anything outside what they were taught as naïve. However, some informants felt that since student-centered methods encouraged participation of students in the learning process, the methods promoted active learning in students and gave the 'question and answer' and demonstrations methods as examples in which students are involved. In line with this, informants indicated that through 'question and answer' method, students learned more by being involved in the learning process from both the music educator and the answers from their fellow students. This suggests that through student-centred methods, students learn in groups with defined roles for each one in order to accomplish the given tasks which Lave and Wenger (1991) refers to as cooperative learning. In this method, it is believed that students create new rich knowledge which Lave and Wenger (1991) argue is co-produced through the interactions between the teacher and the students in the classroom by combining their individual previous knowledges they possess. According to Lucas et al (2002) this belief is based on the constructivist perspective of learning where students engage in the learning process to generate meaning in response to new ideas and experiences they encounter in school using their prior knowledge. This is in agreement with the social and situated learning theories of Bandura (1977; Lave and Wenger, 1991) as forms of constructivist theory in which they emphasise the importance of prior knowledge students bring to school derived from personal and cultural experiences from their homes as being central to the students' learning in the classroom. Because all forms of constructivism advocate that all knowledge is created from the learners' previous knowledge regardless of how one is taught it is critical that the content to be covered is well known by the music educator. However, Plessis and Muzaffar (2010) point out that though there are various versions of constructivism, all regard the students as active constructors of knowledge rather than passive recipients, and that prior knowledge plays a major role in the social construction of new knowledge. However, Lucas et al (2002) observe that it is not enough to just tell our students about the merits of constructivist approaches but that we need to involve them and model them in these practices so that they can also apply them when they go to teach in schools after completing their training. Since students

have prior knowledge about African music before coming into college, MOE (2001) argues that inviting parents and other local individuals from the community to the college to give presentations and demonstrations on relevant topics on Zambian traditional music in particular would be a very helpful way of enhancing learning in students.

5.5.2 Culturally oriented methods

Findings from this study showed that music educators also used the teaching method in which they invited people from the local community who are musically knowledgeable to assist in teaching students especially in areas of African music. As one informant stated,

> At our college we invite people from the community with a music background who we have called co-music educators to assist us on certain issues like drum beating and so on because we feel we are not experts either it be in African or Western music (ME-2B).

This implies that, by inviting local people from the community, students were made to see the need for learning African music thereby participated actively in the learning. Another implication would have been that through this initiative, the community would be made aware of what happens in the colleges in music education and appreciate what their children were learning about their own culture.

Shizha (2005) seems to agree with the above implications when he states that local people are a vital source of indigenous knowledge in contributing to the learning of students in school. He argues that through local people, both the school and the community are made to engage in constant dialogue that promote indigenous ways of explaining what students experience and what the schools sees as relevant means of explaining community problems (2005). Therefore, community participation in school life transforms and challenges dominant power relations in schools and offers the possibility for producing constructive knowledge appropriate to African modes of thinking (Shizha, 2005). Dialogue, therefore, becomes central in making educators, students, parents, and other community members as social, historical and cultural agents that creates knowledge that is relevant and sustainable to African needs. Consequently, through dialogue, educators, students and parents attain critical thinking and achieve liberation - the

educators are liberated from being dominant sources of knowledge while the students are liberated from being passive recipients of "knowledge". Here, knowledge becomes the product of both the school and the community. This is also supported by Freire (1990) when he points out that new knowledge is produced in the classroom from the interaction between the students' and teacher's knowledges. From that perspective, Schippers (2010) argues that though the local people have no knowledge about how to present the content in the classroom, they are experts with vast relevant knowledge and skills and that all they needed was to be given guidance on how to deliver the lesson by the music educator.

However, Joseph (2008) argues that sometimes people from the local community may have the technical knowhow of how to teach in the classroom. He gives an example of himself as one who was invited to offer lessons in African music at Melbourne University college in Australia as a residence-expert in African music. He argues that through this move, students were able to create and interpret African music and culture through various activities such as singing, drumming, story-telling and dancing as they observed him teach (2008). In addition, having a guest speaker from with a different cultural background was a meaningful means of cross-cultural engagement rather than just a process of learning about different types of world music.

5.6 Summary

The research questions of this research were the sources from which the themes emerged that have been used to analyse and discuss the research findings. This chapter has established the position of African music and the nature of its content in the Primary Colleges of Education music syllabus that the content is not enough and just centered on traditional dancing, singing and musical instrument teaching. The chapter has also established the benefits students get from learning African music before highlighting the challenges music educators experience in teaching it. Some of the challenges established by the study are negative attitude of students to learning African music, limited student textbooks, instruments and time. Finally, the chapter looked at the methods music educators use in teaching African music and the study has shown that both student-centered and teacher centered methods are used but much emphasis is placed on using the former while realising that none of these two is the best. Therefore, combining the teaching methods would an excellent way to achieving successful teaching

CHAPTER SIX

SUMMARY AND CONCLUSION

6.1 Summary

The study sought to explore the teaching of African music in two Primary Colleges of Education in Zambia. It aimed at establishing whether the content on African music in the music syllabus for colleges is well represented, in relation to the nature of its content and teaching methods music educators use in teaching the subject to students. The study ascertained this by measuring the content of African music against that of Western music because the two music disciplines form the music syllabus for music education found in the studied colleges. However, though emphasis was on the teaching of African music, it was at times essential to explore Western music as well so as to get the views and feelings of informants about it.

The study employed the qualitative research strategy. I begun by doing a document analysis where I examined the two syllabuses from the colleges studied to establish how well the content of African music was represented in relation to that of Western music. I also examined the nature of the content that stood in for African music. In investigating the two areas, I concentrated on the available objectives and topics in the syllabuses. I then carried out semi-structured interviews with music educators and students in order to get their views on the content of African music in the syllabuses and how it was taught. The last data collection method used was the classroom non participant observation where I observed music educators present music lessons in both Western and African music to see how they delivered their lessons and utilised the African music component and the teaching methods they used.

According to the findings of this study, both music educators and students seemed not to sufficiently utilise the African music component in their teaching and learning even when it is part of the music education training programme. In the first place, the set objectives in the syllabuses showed that the content of African music was not adequate as observed from the line of objectives in one college where only one out of so many seemed to represent Western music. This was confirmed by what the document analysis revealed from the syllabuses where Western

music topics appeared more in number than those of African music. This gives the impression that this part of the course component is not given adequate attention in the preparation of students who are expected to go and teach both music forms in the schools upon completion of their training.

However, the study revealed that despite this unfavourable situation, music educators still enjoyed and appreciated teaching of the African music component and therefore suggested inclusion of more topics in African music. This seems to imply that music educators have the ability to teach the African music component since students were ready to learn it. However, the study further revealed that the scarce content of African music in the music syllabuses was a result of the hegemonic legacy of colonialism that remained from the British education system. This system somehow ensured that educational standards set in the colonial era by policy makers who were remnants of that same education were not lowered by including indigenous knowledge in the school curriculum. As a result of this situation, educated African elites, teachers and parents were made to believe that Western music was the best especially that the music of the African was not on paper and had no teaching materials to show what was to be taught and how it was to be taught. Therefore, the Africans tried to follow the colonial way of imparting knowledge; they encountered challenges because they had internalized so much of the colonial practices embedded in the colonial school curriculum that they forgot to include their own music in the same. Moreover, this challenge was heightened because they were not even conversant with pedagogies used in an examination oriented school curriculum. It is from this perspective that Snelson argued that the problem in relation with content and methodology in the present school curriculum in Zambia stems from the colonial school. Of late, there has been a realisation of including African music in the school curriculum in Zambia but what still seems to be a problem is the insufficient capacity of curriculum planners, music educators and teachers to supply the relevant content.

The notion of viewing Western music as modern by the student informants seemed to arise from their having encountered Western music more frequently in their music lessons in college than its counterpart. Apart from the frequency of Western music lessons, another factor that could have led the student informants to feel Western music was modern was the visible detail attached

to it in terms of the instruments used for example; piano, guitar, flutes, organ, keyboard etc that seemed to symbolize modernity as compared to African music instruments such as wooden drums, African hand piano *(Akalimba)* or reed pipes *(Imitolilo)* which stood for tradition.

This state of affairs has made some students to develop an attitude of looking down on African music and therefore felt that as they progressed in college music education, they needed to learn music associated with modernity. Having pointed out the above, I strongly believe that although the content of African music in the syllabuses seems inadequate, nevertheless it is my opinion that the content is still suitable for the nature of training the student-teacher is supposed to receive in preparation to teach in Zambian Primary schools.

On the benefits students get from learning African music, the study revealed that besides acquiring knowledge about African music itself and how it is used in the lives of people as a means to transmit and preserve culture, they also gained musical knowledge and skills relevant for their teaching purposes. The knowledge and skills become important because research studies have shown that in the primary school where they are expected to go and teach, children find learning more interesting when aspects of African music are included through play for instance in songs, games, dances and stories. In addition, the study revealed that through learning of African music, students gained pedagogical knowledge and skills on how to use this music to understand and teach certain concepts in Western music and in other subjects across the curriculum.

When it comes to challenges music educators experience in teaching African music, the study revealed that the problems associated with limited teaching time, musical instruments, textbooks and students negative attitude towards the discipline were prominent. On the problem of limited time and musical instruments, the music educators blamed the MESVTEE; in particular, the Teacher Education Department that is responsible for training teachers in the country for not having recognised that African music just like Western music was practical in nature. This entailed that both disciplines, needed adequate time and musical instruments in order to be successfully taught and learned. For example, on the issue of time, while the music educators agreed that, the 50 minutes in one period was enough in itself but the inadequacy came in, by

virtue of having only one lesson per week. The informants felt that such a situation led to discontinuity in the smooth learning of students and also in knowledge acquisition. They also felt that limited time necessitated unsuccessful teaching of the theory and the practical parts of the lessons realising that by nature African music is learnt through practical experiences. This seems to point to the fact that African music is learned in form of practical knowledge implying that true knowing in African music is associated with actual experiencing through interactive music making. Therefore, limited time and instruments hinder practical experience by students in the learning process.

In relation to methods used in teaching African music, the study revealed that music educators were aware of both teacher centred and student centred methods and their usefulness in successful teaching. They also indicated that the later was not prevalent because of inadequate teaching and learning resources such as musical instruments. While it is clear that traditional instruments are easily accessed, it is also true that some instruments may not be made by students because they need some expertise when making them in order to maintain beauty, originality or authenticity. This confirms what students mentioned when they indicated that the methods music educators used in most cases did not allow them to see, feel and even play the instruments. The student informants therefore, indicated that they would be happier to learn African music practically because they will also have the opportunity to see how other instruments from different ethnic music groups of Zambia look like.

6.2 Conclusion

To conclude my study, I would like to mention that the content of student preparation in music education particularly, in African music seems not well represented in the current syllabuses of the colleges studied. While the Curriculum development centre would be blamed for this inadequacy because prior to this, CDC monopolized the preparation the syllabuses for colleges and handed them over to the colleges as a prescription of topics largely based on Western music. However, since the present scenario is that colleges of education have been mandated to prepare their own college based syllabuses, it is hoped that they will include more topics on African music. This will be a way of deconstructing the colonisation of the mind which seems at the moment pervasive in the Zambian music educators' minds. I am also aware that this change is a

"vicious" circle that needs different players involved in education for instance the curriculum planners, policy makers, politicians, and teachers etc for it to be successfully implemented. It then becomes a challenge to the Primary Colleges of Education and the University of Zambia who are the regulators of their syllabuses and examinations, to ensure that music educators show interest in African music

From my point of view, I find it necessary that future research in music education be carried out on African music found in the country so that findings of that particular research could be used to improve teaching of African music in Primary Colleges of Education in Zambia. In this way, the research would not only help to improve the teaching of African music but also in upholding indigenous knowledges that are exhibited in traditional songs, dances, games, stories and other traditional musical activities found among different ethnic groups of Zambia to be cherished by generations to come.

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Appendices

Appendix 1: Syllabus for College A

2. Aim

The aim of this syllabus is to enable the student-teachers acquire skills, knowledge, competencies, abilities and attitudes necessary for effective teaching of Expressive Arts at grades 1-7 level.

3. Outcomes

By the end of this course, students-teachers should be able to:
3.1 Maintain traditional Arts and crafts of the Zambian society
3.2 Develop musical to enhance musical talents, creativity, self expression and aesthetic sense
3.3 Develop skills in manipulation, co-ordination, correlation, observation and self-expression
3.4 Developing skills in maintaining safety, health and personal hygiene
3.5 Acquire knowledge, skills. Attitudes and values of design and construction processes
3.6 Acquire knowledge, positive attitude and values in sports
3.7 Develop skills of effective communication using visual, symbolic and language modes
3.8 Develop entrepreneurial skills
3.9 Acquire musical knowledge, values and attitudes
3.10 Demonstrate skills and knowledge in assessment and evaluation of teaching and learning

CONTENT
Year on1: Term 1

1. Philosophy of Expressive Arts

1.1 Philosophy of Expressive Arts
1.2 Philosophy of music, Physical Education and Art and Design
2. Basic information to Expressive Arts

2.1 Introduction to drawing, painting, modeling and crafts
2.2 Different musical sounds
2.3 Introduction to perceptual motor learning skills, fitness, games and sports
2.4 Introduction to exploration of sounds, instrumentation and singing
2.5 Musical elements of notation
2.6 How to teach basic information to Expressive Arts to grade 1-7
3. Planning to teach Expressive Arts
3.1 Material production

3.2 Teaching methods, approaches, strategies and techniques in Expressive Arts
3.3 Class management and organisation
3.4 Child art development
3.5 Assessment of teaching and learning
Year 1: Term II

4. Indigenous expressive Arts

4.1 History of music, Physical education and Art and Design
4.2 Expressive Arts in the Zambian society
4.3 How to teach Expressive Arts to grades 1-7
5. Cross-cutting Themes

5.1 HIV and AIDS
5.2 Gender
5.3 Environment
5.6 How to teach cross cutting themes to grades 1-7
6. Perceptual Motor Skills

6.1 Gymnastics
6.2 Songs
6.3 Drawing
6.4 Plaiting
6.5 Tracing
6.7 Identifying sound
6.7 Tracing, tearing and pasting
6.8 Dance and movements
6.9 Singing and dancing
6.10 How to teach perceptual skills to grades 1-7
Year 1: Term III

7. Patterns and Styles

7.1 Music patterns
7.2 Popular music
7.3 Music composition
7.4 The form and style of popular world music
7.5 Fitness activities
7.6 Anaerobic exercise
7.7 Playing ball games
7.8 Athletics
7.9 Crafts
7.10 Singing

7.11 How to teach patterns and styles to grades 1-7
8. Graphic Communication

8.1 Shapes and forms
8.2 Lines and styles
8.3 Music patterns and technical names
8.4 How to teach graphic communication to grades 1-7
Year 2: Term IV

9. Cross –cutting Themes

9.1 Human rights
9.2 Health Education
9.3 Drug Abuse
9.4 How to teach cross-cutting themes to grades 1-7
10. Perceptual motor Skills

10.1 Gymnastics
10.2 Weaving
10.3 Painting
10.4 Modeling
10.5 Body movements in music
10.6 Instrument playing
10.7 Singing and dancing
10.8 How to teach perceptual motor skills to grades 1-7
11. Patterns and Styles

11.1 Music/elements of music notation
11.2 Popular music
11.3 Music composition
11.4 The form and style of popular music
11.5 Safety
11.6 Fitness activities
11.7 Anaerobic exercises
11.8 Playing ball games
11.9 Singing
11.10 Form in music
11.11 Athletics
11.12 Crafts
11.13 Colour
11.14 How to teach patterns and styles to grades 1-7
Year 2: Term V

12. First school based term (Teaching Experience)

Year 2: TERM VI

13. Graphic communication

13.1 Poster making
13.2 Music terms
13.3 How to teach graphic communication
14. Entrepreneurial Skills

14.1 Identifying the needs of the market
14.2 Improve existing products
14.3 Costing products and services
14. 4 Demonstrate marketing skills
14.5 How to teach entrepreneurial skills to grades 1-7
15. Organistaion of Expressive Arts activities

15.1 Sports festivals
15.2 Musical festival and concerts
15.3 Art exhibition
Year 3: Term VII
16. Cross cutting themes
16.1 Human rights
16.2 Health Education
16.3 Drug Abuse
16.4 How to teach cross-cutting themes to grades 1-7
17. Perceptual motor skills

17.1 Gymnastics
17.2 Weaving
17.3 Identifying sounds
17.4 Body and movement
17.5 Instrument playing
17.7 Sing and dancing
17.8 How to teach perceptual motor skills to grades 1-7
18. Graphic communication

18. Poster making
18.2. Music terms
18.3 How to teach graphic communication to grades 1-7
Year 3: Term VIII

20. Second school-based term (Teaching Experience)

Year 3: Term IX

21. Entrepreneurial Skills

21.1 Identifying the needs of the market

21.2 Improve existing products

21.3 costing products and services

21.4 Demonstrate marketing skills

21.5 How to teach entrepreneurial skills to grades 1-7

22. Organisation of Expressive Arts activities

22.1 Sports festivals
22.2 Musical festivals and concerts
22.3 Art exhibition

23. Time allocation

Lectures   -   50 minutes per week

24. Assessment

Year one	Two written assignments	50 per cent
	One written test	20 per cent
	One practical test	20 per cent
	Peer teaching	10 per cent
	Promotion examination	100 per cent
Year two	Two written assignments	50 per cent
	One written test	20 per cent
	One practical test	20 per cent
	Peer teaching	10 per cent
	Teaching Experience	100 per cent
	Promotion examination	100 per cent
Year three	Two written assignments	50 per cent
	One written test	20 per cent
	One practical test	20 per cent
	Peer teaching	10 per cent
	Teaching experience	100 per cent
	Final examination	100 percen

Appendix 2: Syllabus for College B

The following are the units;

- Philosophy of Expressive Arts
- Indigenous Expressive Arts
- Basic Techniques in Expressive Arts
- Concepts of Expressive Arts
- Form, Styles and Patterns
- Planning for teaching Expressive Arts
- Expressive Arts Administration

AIMS

The aim of the course is to contribute to the overall program of developing competencies, which enable teachers to plan, implement and evaluate effectively students learning taking into account of the needs, community, school and holistic development of the learner.

OBJECTIVES

During and by the end of the course, the student teachers should be able to demonstrate:

- Subject knowledge for teaching Expressive Arts at grade 1-7 levels
- The ability to interpret the primary curriculum into learning experiences
- The ability to plan, reflect and manage the classroom
- The ability to assess. Monitor and report learners' progress
- An understanding of cross cutting issues such as Health education- HIV/AIDS, gender/equity, Human rights and environment
- The ability to participate in Expressive Arts activities within and outside school curriculum
- Interpersonal and social skills

CONTENT

YEAR ONE

1. **PHILOSOPHY OF EXPRESSIVE ARTS**
   a. Philosophy of Expressive Arts
   b. Philosophy of music, physical education and Art and Design
2. **INDIGENOUS EXPRESSIVE ARTS**
   a. History of Physical Education, Art and Design and music
   b. Expressive Arts in traditional society
3. **BASIC TECHNIQUES IN EXPRESSIVE ARTS**
   a. Introduction to Pictorial Art, Craft and Design and Pottery
   b. Perceptual Motor learning skills, Education gymnastics
   c. Minor and conversional games

d. Introduction to Pulse, Sound and Rhythm
e. Introduction to Instrumentation (Selected African and western instruments)
f. Singing techniques
g. Movement and dance

4. **CONCEPTS OF EXPRESSIVE ARTS**
   a. Movements
   b. Sound (Part 1)
   c. Design

5. **CROSS CUTTING THEMES**
   a. HIV and AIDS
   b. Gender
   c. Environmental Education
   d. Human rights
   e. Health and Education

6. **FORM, STYLE AND PATTERNS**
   a. Drawing and lettering
   b. Rhythmic Patterns Games
   c. Selected Musical Styles (Traditional and contemporary)

7. **PLANNING FOR TEACHING EXPRESSIVE ARTS**
   a. Material production (Part 1)
   b. Teaching Strategies in Expressive Arts
   c. Child Arts development

8. **ORGANISATION OF EXPRESSIVE ACTIVITIES**
   a. How to organise Sports festivals, Musical festivals and Concert, Art Exhibitions

YEAR TWO

1. **INDIGENOUS EXPRESSIVE ARTS**
   a. Carving and Weaving
   b. Tradition songs
   c. Zambian dances
   d. Music in Zambian traditional ceremonies

2. **BASIC TECHNIQUES IN EXPRESSIVE ARTS**
   a. Pictorial Art, Craft and design
   b. Ceramics
   c. Major and Minor games
   d. Choral techniques
   e. Instrumentation
   f. Dance drama

3. **CONCEPTS OF EXPRESSIVE ARTS**
   a. Anatomy and physiology of a human body (i)
   b. Melodic structures
   c. Harmonic Structures
   d. Principles of Art and design

4. **CROSS CUTTING THEMES**

      a. HIV and AIDS

      b. Environmental Education

      c. Gender

      d. Human rights

      e. Health Education

5. **FORM, STYLE AND PATTERNS**

      a. Rhythmic games

      b. Composition and Analysis

      c. Drawing and printing

6. **PLANNING FOR TAECHING EXPRESSIVE ARTS**

      a. Teaching Strategies (ii)

      b. Material Production (ii)

7. **ORGANISATION OF EXPRESSIVE ARTS ACTIVITIES**

      a. Psychology of sports and recreation

      b. Athletics

      c. Sociology of Physical Education

      d. Organisation of sports festivals, Music festivals and Concerts and Art fairs and exhibitions

YEAR THREE

1. **INDIGENOUS EXPRESSIVE ARTS**

      a. Traditional games

      b. African/Zambian Dances

      c. Music in tradition Ceremonies

      d. Carving weaving and plaiting

2. **BASIC TECHNIQUES IN EXPRESSIVE ARTS**

      a. Instrumentation

      b. Pictorial art and design

      c. Educational gymnastics (ii)

      d. Choir practice and management

      e. Creating simple musical drama (Opera)

3. **CONCEPTS OF EXPRESSIVE ARTS**

      a. Melodic and harmonic structures

      b. Carving Weaving and Plaiting (ii)

      c. Anatomy and physiology of human body

4. **CROSS CUTTING THEMES**

      a. HIV/AIDS

      b. Gender

      c. Human rights

      d. Environmental Education

5. **FORM, STYLE and PATTERNS**

      a. History of music, Composition and analysis

      b. Printing

      c. Swimming and water safety

6. PLANNING FOR TEACHING EXPRESSIVE ARTS
   a. Material production
   b. Teaching strategies in Expressive Arts (iii)

METHODOLOGY

Most of the studies will be done by individual students at school and they will be required to learn in class for a minimum of 50 minutes per week and work on their in-text and practical activities.

ASSESSEMENT

YEAR ONE

Course work			**50%**	
I.e.	One written assignment	-		25%
	One written test/TP	-		25%
Promotion examination	(3 hours)			50%

YEAR TWO

Course work			**50%**	
I.e.	One written assignment	-		25%
	One written test	-		25%
Promotion Examination	(3 Hours)	-		50%

YEAR THREE

Course work			**50%**	
I.e.	One written assignment	-		25%
	One written test	-		25%
FINAL DIPLOMA EXAMINATION	(3 hours)	-		50%

Appendix 3: Interview guides for college music educators

1. Can you tell me a little bit about yourself, your training and experience as a music educator?

2. Briefly tell me how the music education programme is structured and organized?

3. In your opinion, how do you view the content of the music syllabus in relation to teaching of African music in the preparation of students to go and teach music?

4. So, how do you feel about teaching Western music and about teaching African music?

5. With your experience, how do the students take the African music dimension? Do you feel they appreciate it? What makes you say that?

6. What are the perceived benefits of teaching African music to students during their training?

7. In your experience, what are your views about the methods used in teaching Western and African music by your music educators?

8. As a college, in which dimension do you have more instruments? Kindly mention some and tell me why the situation is like so?

9. How do you feel about the time for practical lessons?

10. Are there any other issues you would like to share about music education at teacher education level in relation to Western and African music?

Appendix 4: Interview guide for music educator from University X

1. Can you tell me a little bit about yourself and your music teaching experience as a music educator?

2. With your experience about music education in Primary Colleges of Education, briefly tell me how you feel about how music education programme is structured and organized?

3. What is your comment about the content of the music education syllabus in relation to the preparation of students to go and teach music in schools?

4. So, how do you feel about the teaching of Western music and about teaching African indigenous music in Primary Colleges of Education?

5. What do you think about integration of African indigenous music with Western music in colleges of education?

6. How does music, in this case African music help students develop their musical knowledge and skills to help them teach music in schools?

7. In your experience, which teaching methods would you recommend for teaching and learning of music education at Primary Teacher Education level?

8. Is there anything else you would like to share about the teaching of music education at pre-service teacher education level?

Appendix 5: Interview guide for students

1. Tell me a little bit about yourself and your music background.

2. So, as a music student, how do you feel about your training in relation to music education programme?

3. In your opinion, how do you view the content of the music syllabus in relation to African music learning in preparing you to go and teach music in schools?

4. I am informed that your music syllabus covers both Western and African music. How do you feel about the learning of Western and African music?

5. Are you happy with the way you are taught African music? If not, how would you want it to be taught?

6. What are your views about the methods used in teaching Western and African music by your music educators?

7. What difficulties, if any do you face in learning African music?

8. So, how did you feel about teaching Western music and African music during your teaching practice?

9. In which dimension did the school have more instruments? Why do you think the situation is like that?

10. Is there anything else you would like to say about the music education programme at teacher education level or at school level