

The status of music education in the selected high schools in Lusaka Province, Zambia

by

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Abstract

The study provides a window into the status of music education in selected high school in Lusaka Province, Zambia. It was prompted by the many challenges that are faces by both educators and learners. Most pressing are:

- The extent of music education provision at high school level;
- The problems being experienced with the implementation of the curriculum;
- The suitability of the music curriculum;
- The suitability and effectiveness of teaching methods in use;
- The abilities of music teachers;
- Lack of necessary resources;
- Teachers' low morale.

Questionnaires were used to collect the data. Informed recommendations were made to the Zambian Ministry of Education in terms of improving the provision of music education at secondary school level.

Opsomming

Die studie verskaf inligting oor die stand van musiekopvoeding in geselekteerde hoërskole in die Lusaka Provinsie, Zambië. Dit is geïnspireer deur baie uitdagings wat deur opvoeders en leerder ervaar word. Die belangrikste hiervan is:

- Die omvang van die voorsiening van musiekopvoeding aan hoërskole;
- Die probleme wat met die implementering van die kurrikulum ervaar word;
- Die geskiktheid van die kurrikulum;
- Die geskiktheid en effektiwiteit van onderrigmetodes;
- Die vaardighede van musiekonderwysers;
- Die gebrek aan hulpbronne;
- Onderwysers se lae moraal.

Vraelyste is gebruik om die data in te samel. Ingeligte aanbevelings is aan die Zambiese Ministerie van Onderwys gemaak om musiekopvoeding op sekondêre vlak te verbeter.

CHAPTER ONE

Background to the Study

1.1 Introduction

Music education in Zambian schools is taught at four levels namely; pre-school, basic school, high school and tertiary education. All the schools at pre-school level are privately owned and the music programmes followed, in practice, vary from school to school.

As stated in 'Educating Our Future', a document on the National Policy on Education, (Zambia, 1996: 13) basic school music education consists of a nine-year programme, which is further divided into three sections:

- Lower basic (grades one to four);
- Middle basic (grades five to seven; and
- Upper basic (grades eight to nine).

At lower basic, music is part of Creative Arts, which consists of art and design (visual art), physical education and music. At the middle basic level, music is treated as a subject area on its own. Up to this level, music education is compulsory. In principle, this means that music should be taught, both in government and in private schools. At the upper basic level, music is an optional subject.

High school education consists of three years (grades ten to twelve), which is designed to prepare students for tertiary education and also for the job market. The proposed syllabus by the Examinations Council of Zambia, (Zambia, 1990c) offers the following study areas:

- Basic material in music theory;
- Four-part harmony and counterpoint;
- Aural training;
- Music history;
- Composition and Arranging techniques;
- Form and Analysis; and
- Applied music (performance).

1.2 Background information

UNESCO launched a project in 2006 called *The Wow Factor: Global research compendium on the impact of the arts in education* (Bamford, 2006). The report emphasises that many arts education policies fail because they are based on flawed causal theories that have not been tested. Consequently, there is a gap between policies and the experience of poor provision in the classroom, as well as inadequate teacher training and problems with budget cuts and a lack of resources.

Similar findings have been reported in relation to music education in South Africa (Hauptfleisch, 1993; Rijdsdijk, 2003; Klopper, 2004). Hauptfleisch points to what has been called 'a collection of crises' (1993: Main Report xi). These crises include problems relating to the effectiveness of music education, the lack of relevance of the curriculum, curriculum-in-use, inadequate teacher training, the implementation of syllabi and bad teacher morale.

This collection of crises essentially is also evident in music education in Zambia. This is particularly the case at secondary school level, the focus of this study. Although there is an effort to provide music education at this level, very few government (public) schools offer music. Some schools, e.g. Kabulonga Boys' High, St. Francis', St. John's, and St. Edmund's, that once had very successful music programmes, have since closed down their music departments. Lusaka province has a total number of eighty-two high schools but only ten schools offer music (Zambia, 2008). Consequently, the majority of candidates that are enrolled for music at tertiary level did not study music in high school and if they did, they did not reach the expected outcomes. Out of a total of 106 candidates that applied for the Zambian Music Teachers' Diploma course in 2009, only seven had music on their grade twelve statement of results, (Evelyn Hone College, 2007).

1.3 Statement of the Problem

During a meeting held on 14 September, 2008 at the Lusaka Teachers' Resource Centre, attended by 123 music teachers, a number of possible reasons for the absence and/or ineffectiveness of music education in schools in general and in high schools in particular were articulated. For example, there is little or no correlation between the content of the music syllabus and examination requirements. Practical outcomes are stated in the curriculum but are not tested in the examination. Secondly, there is a lack of suitable teaching materials.

Thirdly, teachers feel that they lack the skills required to teach effectively. Consequently, they feel insecure and demotivated.

This lack of skills comes as no surprise, given that the content of the music curriculum was inherited from the British colonial system. It is based on the Cambridge Examination Syndicate, essentially irrelevant to learners in Zambia. The syllabus includes music theory, four-part harmony, aural training, music history, composition and arrangement, form and analysis and performance. In contrast, efforts in curriculum development in South Africa have focused heavily on the introduction of older forms of indigenous African music that local teachers are more familiar with.

The Lusaka meeting (14 September, 2008) resolved that they negotiate with the Ministry of Education, Department of Music Education to reform the syllabus. In order to do so, they needed to know the exact status of music education in secondary schools. The main question that arose from this was therefore, *What is the status of music education in selected high schools in Zambia?* The term ‘status’ refers to the ‘position of affairs at a particular time’ (Pearsall, 2002: 1403).

‘Music education’ is an umbrella term that refers to formal and informal music teaching and learning at all ages (Potgieter & Klopper, 2006: 140). In this essay, it refers to music as a subject in high schools.

1.4 Sub Questions

The main research question will be addressed through the following sub questions:

- What is the extent of music provision at high school level?
- What problems are being experienced with the implementation of the curriculum?
- What is the suitability of the music curriculum?
- What is the suitability of teaching methods in use?
- What are the skills of music educators?
- Which resources are lacking?
- What are the precise reasons for low morale?
- What recommendations can be made to the Ministry of Education in terms of improving the provision of music education at secondary school level?

1.5 General Objective

The purpose of this study was to investigate the status of music education in selected high schools in Lusaka province, Zambia, in order to produce data that can inform negotiations with the Zambian Ministry of Education.

1.6 Specific Objectives

To determine:

- the extent of music provision at high school level.
- what problems are being experienced with the implementation of the curriculum.
- the suitability of the music curriculum.
- the suitability of teaching methods in use.
- the skills of music educators.
- which resources are lacking.
- the precise reasons for low morale.
- what recommendations can be made to the music education department in terms of improving the provision of music education at secondary school level.

1.7 Hypothesis

If we understand the status of music education at high school level we will be able to produce data that can inform negotiations with the Ministry of Education.

1.8 Delimitation

The study will focus mainly on selected high schools in Lusaka province. Lusaka was specifically chosen for its proximity to Evelyn Hone College where the researcher works. It is the smallest province but has the largest population. Lusaka province also provides a sample which represents urban, peri-urban and rural settings. Interviews were conducted, and questionnaires completed, in Lusaka central, Luangwa, Chongwe and Kafue districts, (See maps on pages 6 and 7).

1.9 Databases

An extensive search was undertaken through academic search engines at the North-West University library as well as other search engines specifically, <http://ananzi.co.za> and <http://stardat.nrf.ac.za/>.

1.10 Research Methods

The study was based on qualitative research and data was collected through structured interviews with high school learners and music teachers as well as officials of the Ministry of Education. Questionnaires were compiled in cooperation with the Department of Statistics at North-West University. Observations were part of the interviewing process and experience of the researcher as Henning *et al.* states:

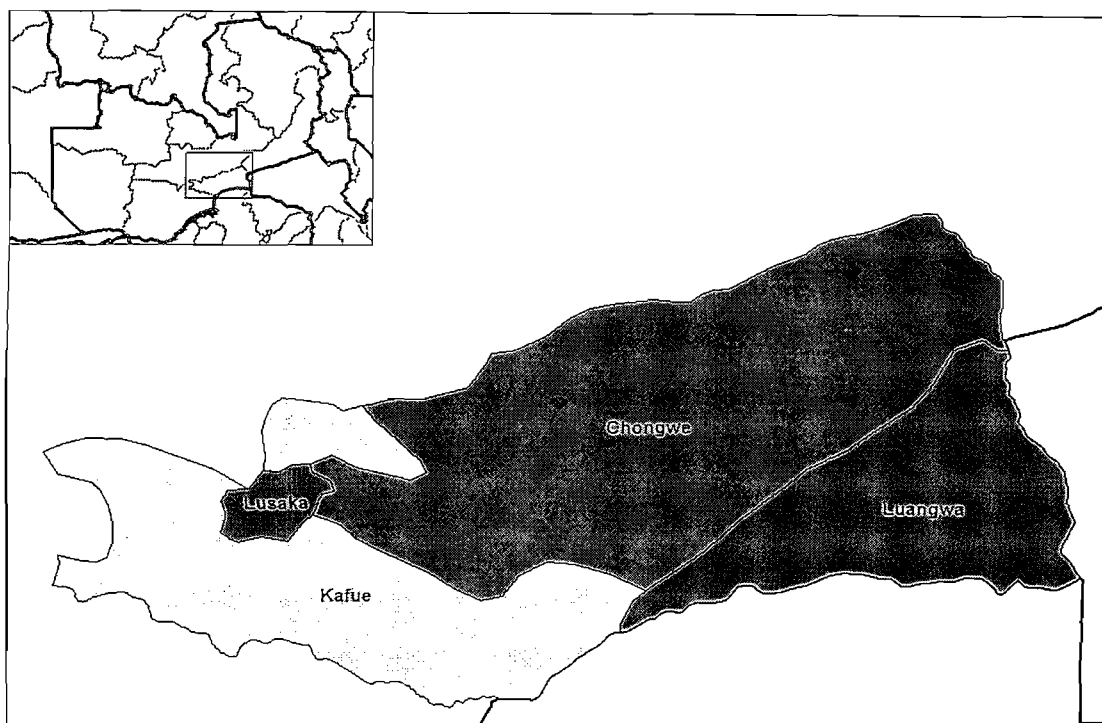
Observing the context of discourse text is thus a way of ‘reading the world’ of the participants in addition to ‘reading’ their spoken or printed text, and the observation may explicate and also explain nuances of these texts (Henning *et al.*, 2005: 98).

Documents, such as the National Policy on Education (Ministry of Education, 1996), Zambian Music Education Syllabi (Examinations Council of Zambia, 1990a, 1990b, and 1990c) were studied and analysed, as well as music examination results of the past five years (2004-2008).

Figure 1: Map of Zambia showing the nine provinces



Figure 2: Map of Lusaka Province showing the four districts



The data analysis involved the organisation of details about the case, and the identification, categorisation and interpretation of patterns (Leedy and Ormrod, 2005: 136). The researcher positioned himself as an interpretivist with the aim 'to investigate from inside through a process of *verstehen*' (Coleman and Briggs, 2005: 20). Although the music teachers and the researcher were aware of certain aspects that impede the delivery of music in high schools, the scientific description of people's intentions, beliefs, values and reasons, meaning making and self-understanding was still important. The researcher has been a music lecturer for the past twelve years at Evelyn Hone College, Lusaka, and is responsible for training music teachers for high schools. He was also the facilitator at the 2008 teachers meeting and will play a key-role in the negotiations with government.

1.11 Overview of the Study

The study is divided into five chapters. Chapter one provides the background to the study and discusses the statement of the problem, objectives, delimitation and research methods.

Chapter two is a review of policy documents, curriculum documents and similar international research reports. Chapter three focuses on the research methodology. Chapter four is the main crux of the study and deals with the analyses of data obtained through questionnaires, interviews and observations. Chapter five answers the questions posed in chapter one, highlights some of the interpretations and makes recommendations.

CHAPTER TWO

Literature Review

2.1 Introduction

In order to investigate the state of music education in selected high schools in in Zambia, it was pertinent that the context in which music education was provided, generally, in Zambia was taken into consideration. In common practice, music education policies are fashioned and fostered by the broader national education policies. These policies are controlled by the overall national development policies. With this in mind, this review included national policy documents that had a bearing on the music education policy documents.

2.2 National Education Policy

At independence in 1964, Zambia inherited a British system of education interpreted as:

... being education for subordination, exploitation and development for underdevelopment; seen (in later years) as an instrument of imperialist domination and economic exploitation, as a major source of economic inequalities and social stratification, as an instrument of intellectual and cultural servitude. (The) curriculum (was) inadequate and largely irrelevant to needs of local people (Kelly, 2006: 33).

The First National Development Plan recognises that such a system was not appropriate for the new nation and therefore, embarked on diversifying the curriculum into technical, commercial and agricultural fields. At the time, there was urgent need to produce manpower to take over the white-collar jobs left by former colonial masters and also to spearhead development. It was this initial urge that led to a perpetual oversight of the value of arts in national development. The need for national development overshadows the need for development of humans as individuals. There was more emphasis on English, Mathematics, Science and commercial subjects. This was later echoed in 1990 when the Ministry of Education with help from the British Overseas Development Aid, implemented the the Action to Improve Mathematics, English and Science (AIMES) project (the researcher was a pioneer coordinator in the project).

This bias was seen through the subsequent Second, Third, Fourth (which was never implemented) and the Fifth National Development plans. In the policy document, 'Educating

Our Future', (Zambia, 1996: 56) the following are stated as the particular objectives of high school education:

- Develop desirable intellectual skills and qualities such as reflective reasoning, logical thinking, ability to concentrate, attentiveness to detail and objectivity in appraisal of evidence;
- Foster creativity, imagination, resourcefulness and innovativeness, and provide occasions for their exercise;
- Promote extensive knowledge, exact skills, and accurate understanding of chosen areas in languages, mathematics, science and technology, the social sciences, practical subjects and the arts;
- Provide education experiences that will nurture skills that will enable pupils to take charge of their own learning;
- Establish an environment that will cater for the psycho-social needs of pupils and that will facilitate their growth to maturity as moral and responsible individuals;
- Instil a spirit of self-discipline, integrity, accuracy and hard work; and
- Awaken concern for the promotion of civil liberties and human rights, for the consolidation of the democratic character of the Zambian society, for the more equitable distribution of global and national wealth and for sustainable human development in Zambia and elsewhere (Zambia, 1996: 56).

Throughout the document, there is deliberate emphasis to promote science and mathematics education as opposed to promotion of the arts. On the strengthening of the high school curriculum, the three objectives are stated as follows:

- Concentrate efforts on improving achievement in mathematics and science;
- Develop holistic programmes around critical technological, agricultural, commercial and aesthetic areas and facilitate their being offered in selected schools; and
- Strengthen the vocational dimension of the learning experiences available to every high school pupil.

Again here, although promotion of arts education is implied, emphasis is on the promotion of non-art subjects. In summation, the policy document mentioned above is aimed at educating for employment rather than educating for self-reliance and long term benefits.

2.3 The Curriculum

As alluded to in the introduction, music education in Zambian schools takes place at four levels namely; pre-school, basic school, high school and tertiary education.

2.3.1 Pre-school

All the schools at pre-school level are privately owned and the music programmes followed vary from school to school. The main objective of the music education at this level is 'developing the child's social attitudes, patriotism and culture'. The learners at pre-school are about two to five years old. The outcomes are stated as follows:

- Listen to songs;
- Imitate the singers; and
- Dance to the songs (Zambia, 2000: 89-91).

Although there is not much in terms of content in the music syllabus for pre-school, (covering about three and half pages) there are a lot of musical activities at this level. Music is utilised in the teaching of almost all the other subject areas, i.e., language, science, maths, social studies, etc.

2.3.2 Basic Education

The age range of learners at basic school level is about six to fifteen years old. According to 'Educating Our Future', a document on the National Policy on Education, (Zambia, 1996: 13), basic school music education consists of a nine-year programme, which is further divided into three sections:

- Lower basic (grades one to four);
- Middle basic (grades five to seven); and
- Upper basic (grades eight to none).

The overall objective of music education at basic level is to develop the students' abilities and attitudes towards music and to enhance the understanding of music, thereby nurturing sensitivity to the arts in general and to music in particular. The basic music curriculum aims to develop musical taste, appreciation, character and musical skills. The curriculum is organised under the following activity area:

- Applied music (singing, movement and dance, instrument playing and making and drama).
- Creative musical literacy (exploration of sound, rhythm, pitch, melody, harmony, form, music composition, notation, technical terms, signs and symbols) (Zambia, 1990: 8-10).

With the exception of singing, the researcher has observed that applied music and creative musical literacy are not taught in the classroom. The reasons for this might be varied but some can be articulated.

During teaching practice observation, I have noticed that music as practised in the school system is different from that in the communities. In the communities, music is approached from a holistic perspective with everyone in the community participating. The situation in the classroom, with the teacher as the central figure, works differently and at times contrary to traditional practices. In the first instance, the teacher fails to teach much of the community music because the situation in the western style classroom is designed to support western style music. Left with no options, but desiring to see the practice of the music that the teacher understands intrinsically, but cannot academically express, he/she creates time outside of the classroom for its practice. Secondly, the teaching personnel possess little competence in the teaching of either western music or traditional music and therefore, tend to stifle any initiative that the learner might wish to make.

In this scenario, the school versus the traditional community socialisation process creates a dichotomy both in the minds of the children as well as in practice. While the children are in school, they are fed on 'school music' but time is even set aside for them to practise the music they come with from their communities and which they continue to practise upon return to their communities.

2.3.3 High School Education

While basic schools have a clearly defined music curriculum administered by the Ministry of Education, the high school level is still under transformation and facing the difficulties in the integration of the 'out-dated' proposed syllabus and the examination requirements, which are western oriented, based on the Cambridge Examinations Syndicate syllabus (Zambia, 1990b).

However, at this level music is treated as an optional subject. The music classes are intended for those learners who wish to use music in some way in their future careers. For this reason, music coverage is meant to go much deeper at this level than at the basic level. There is an attempt, in principle, made to balance the course so that it has something to offer to both the student who wants to pursue music professionally and the amateur. The proposed syllabus (drafted in 1990 and never revised) offers the following study areas; basic materials in music theory, harmony, aural training, music history, composition and arranging techniques, form and analysis, and applied music (performance).

Most of the class time (four periods of forty minutes each) is spent on all the areas except applied music because it is not a requirement for the examinations. As a result, practical skill learning is conducted as extra-curricular activities held in the afternoons, evening and in some cases, weekends. These activities, as in the basic school, are limited to choral music and traditional dancing. The choral groups are organised as are western choirs and the repertoire is predominantly western. Even the songs that may initially be Zambian folk are manipulated and arranged in western four-part harmonies. While remaining predominantly local, the traditional dance repertoire is expanded to include dances from all regions of Zambia.

It is in this performance practice that one finds the true reflection of the traditional Zambian music. Since the school system has not been able to incorporate it in the curriculum, it has been neglected to the peripheral existence of extra-curricula activities. The same duality that existed in basic school is found here, only this time it is amplified, even though now the learner has opted for the subject. The reasons remain the same but are compounded by the need to pass the examinations.

2.3.4 Tertiary Education

Music education at tertiary level in Zambia is offered at three levels namely; Zambia Teachers' Education (training teachers for up to middle basic school), Music Teachers' Diploma Course (training teachers for upper basic and high schools) and Degree in Primary Education (offering a degree course for up to middle basic school teachers).

The purpose of the Zambian Teachers Education Course (ZATEC) music training programme is to produce teachers who can teach music classes atleast up to middle basic level (grades one to seven) formerly the primary school level. To this end the programme aims at making student-teachers aware of the role of music in the Zambian society; developing the student-teachers' musical knowledge and skills; inculcating and developing flexibility in attitudes towards music; and developing the student-teachers' skills in planning and implementing music programmes under the study area, Expressive Arts. The ZATEC music curriculum offers an introductory music course in basic material in music theory, aural training, composition and arranging techniques, music history, applied music (performance in choral and dance) and music teaching methods.

Music at ZATEC level is only a small component of the expressive arts which is also a small component of the curriculum for the trainee primary school teacher. The course is intensive in nature and takes the form of an introduction to the concepts of music to learners who have had very little or no instruction in music prior to this course. As a 'Zambian music school tradition' the academic classes take place in one double period (eighty minutes) per week while practical skills are gained through extra-curricula activities that are organised for the afternoons, evenings and sometimes weekends. Here, it should be pointed out that because the final examination for ZATEC in Expressive Arts does not include aural test, very little or nothing is done in this area, which is equally an important skill in music education. The extra-curricula activities are organised by lecturers, but the day-to-day execution is left to the students themselves in most of the cases.

The music curriculum at this level was inherited at independence from the British colonial government and has since undergone many changes in physical structure but not in conceptualisation. Since 1975, Evelyn Hone College in Lusaka has been the only college offering music education at this level. A similar programme was introduced at the National In-Service Training College (at Chalimbana) in 2003 and at Northern College (a private owned college in Kasama) in 2006.

Efforts have been made to include topics about African music, but its practice still takes place in much the same way as at, basic, high school and ZATEC. Currently, there are efforts to transform the curriculum to reflect the dynamics of the Zambian society. The problem is that while these efforts may appear well meaning in principle, they might not change the music education programme in practice because the people who are to implement it understand music from a western perspective. Music education is understood by many as western music education.

The duality of practice is even more evident at this level. Most of the students come to the college with preconceived notions of 'college music', which is different from the music that they already know. They see the practice of Zambian traditional music as not relevant to their lives as it does not feature at the school leaving national examination expectations.

In the Music Teachers' Diploma Course, the following courses are offered:

- General education courses;
 - Sociology of education;

- Psychology of education;
 - Philosophy of education; and
 - Principles and practice of education.
- Minor teaching subject
 - English
- Major subjects
 - Rudiments and theory of music;
 - Aural training;
 - Harmony and counterpoint;
 - Composition and analysis;
 - Orchestration and arranging techniques;
 - Western music history;
 - Music teaching methods;
 - African musical arts; and
 - Instrumental methods in piano, guitar, voice, drums and other instruments.

Additionally, the University of Zambia is now offering music education as part of the Bachelor of Education (Primary) degree course. The main objectives of music education at this level are as follows:

At the end of Year 3, students should be able to:

- Apply aural ability to transcribe and read both Western and Zambian melodies, dance steps and drum rhythms.
- Describe indigenous and contemporary Southern African musical forms and illustrate the process of instrument making.
- Display skill in the use of chords/triads of various types in the writing of harmony.
- Write and analyse melodies and short piano pieces.
- Describe and analyse Western and Zambian musical forms.
- Compose and analyse music in the style of a variety of music forms and arrange music for orchestral instruments and choral groups (Zambia, Department of ISEAS, n.d.: 2).

The duality of Western music education in the classroom versus traditional music outside is present at every level of music education in Zambia. This is not a problem of curriculum design but a problem of implementation.

In principle, there should be a progression of music education from preschool to tertiary level. However, what obtains at every entry level (preschool, lower basic, middle basic, upper basic, high school and tertiary) is that music education is consistently being introduced.

2.4 Similar International Research

As observed by Thompson (1987: 3), 'African countries south of the Sahara are often studied from a pan-African point of view, the approach which has severe limitations'. However, African countries share common characteristics which would make certain issues homogeneous and for this reason, references are made to studies that have been conducted in other African countries and abroad.

Similar research was done in South Africa in 1993 (Hauptfleisch). Rijdsdijk (2003) investigated the status of music education in the Western Cape metropolis and Kloppe (2004) in the Tshwane South district. In 2006 UNESCO launched a project *The Wow Factor: Global Research Compendium on the Impact of the Arts in Education* (Bamford, 2006). From the African continent, only Nigeria was part of this project.

2.4.1 South Africa

The Committee of Heads of University Music Departments in South Africa commissioned a research to determine the state of music education in South Africa. The study dealt with the greater Johannesburg area in the late 1980's and early 1990's and was completed in 1993. The full report is covered in six sections namely:

- Main report;
- Music education policy;
- Class music tuition;
- Teacher education;
- Variables and constraints in attitude towards music education in the greater Johannesburg area; and
- Questionnaire statistics.

Findings and recommendations from these research reports are very relevant to the investigation of the state of music education in Zambia as they are as a result of factors that are similar to the Zambian context (Hauptfleisch *et. al.*, 1993).

2.4.2 Japan and ASEAN Countries

The Research Committee for Asian music education published a report on Perspectives of Music Education in Japan and ASEAN countries. In Malaysia, music education is seen as a facility to promote aesthetic and creative experience. In the report, Mudi, (1992: 21) spells out the following as the main goals of music education as stated by the Malaysian Curriculum Development Centre:

- To foster positive attitudes and effects in the pupils towards the learning of basic skills in reading, writing and arithmetic;
- To facilitate and nature pupils' interest in aesthetic experience, creative values and expressionism;
- To enhance pupils' interest in the learning of other subjects through musical experiences;
- To contribute to the effort of moulding a well-rounded individual; and
- To foster unity and harmony among the nations' multi-racial and multi-religious society.

2.5 Summary

What is expressed in South Africa and Malaysia are not that much different from the way the value of music education has been expressed in Zambia's policy documents. As a matter of fact, music education is implemented at pre-school, lower and middle basic in the same manner. At pre-school, music is utilised as a medium of instruction for language, social, spiritual and numeric development. At basic education, music is intended for the development of creativeness in the learners. At high school level, music is meant to prepare the learners for future careers and at tertiary level, it is primarily for the sustenance of music education in the country.

CHAPTER THREE

Research Methodology

3.1 Introduction

In order to assess the status of music education in selected Zambian high schools, I employed the qualitative research method, but in the study, there are traces of quantitative characteristics, especially in the analysis of data obtained through questionnaires. The population for the study was drawn from high schools offering music education. To access an academically homogeneous sample, I narrowed my research area because it also presented a sample representative of both peri-urban and rural areas. On the other hand, it was easier to access all the selected high schools.

School certificate examination records were used to select the high schools. All the fourteen high schools that had entered candidates for the 2008 music examinations were considered for the study. Upon visiting the schools, it was discovered that Jacaranda Basic School, Kafue Boys' High School, Chinika High School and Olympia Park High school did not have candidates but had been used as General Certificate of Education (GCE) examination centres. This means that the candidates that were recorded were external candidates who opted to take the exams from these centres.

Further investigations revealed that Olympia Park High School and Chinika High School had just introduced music and had grade 10's and 11's. The two schools were, therefore, included in the sample. Because this was a purposive sample (Bryman, 2008: 415), Chibombo High, which is in Central province was included due to its proximity to Lusaka but also as a way of expanding the schools representing rural areas since no rural school offered music in Lusaka province. The following table illustrates the number of high schools offering music education against the total number of high schools in each district under study.

Table 1: Summary of Population and Sample

District	Lusaka	Kafue	Chongwe	Luangwa
Number of High Schools	33	7	4	3
High Schools offering Music	7	2	0	1

(Zambia, 2008)

3.2 Questionnaires

Three questionnaires were designed for 1st year college students, high school music learners and high school music teachers.

3.2.1 Questionnaire 1 for 1st Year Music Students

The main objective of this questionnaire was to establish music education background of the students enrolled to pursue the music teachers' diploma at Evelyn Hone College. The first year college music students were included in the study because the candidates for the music teachers' diploma programme come from all over Zambia and as such are a good representation of high schools countrywide. However, the researcher was aware that some of the first year students are in-service teachers who might have left high school many years ago and therefore, their responses might not be the best description of the current state of music education in such high schools. There are seventy-four first year students on the register. At the time the questionnaire was administered to the two classes, sixty students were present. The following are the details of information sort from the questionnaire, (see appendix 1):

- Gender of respondent.
- Details of last school attended.
- Whether respondent received music education at former high school.
- Music activities in which respondent actively participated in.
- Available resources.
- Implementation of aspects of high school class music.
- Teachers' competence.
- General music abilities and attitudes of respondents.
- Career prospects of respondents.

3.2.2 Questionnaire 2 for High School Music Learners

This questionnaire was intended for the pupils studying music in high schools. The objective was to establish the music education background (from pre-school to upper basic) of the learners, the implementation of aspects of high school class music and their general music abilities and attitudes. The details included the following (see appendix 2):

- Gender of respondent.
- Details of current school.

- Whether respondent received music education at pre-school, lower basic and upper basic.
- Music activities in which respondent actively participate.
- The available resources.
- Implementation of aspects of high school class music.
- Teachers' competence.
- General music abilities and attitudes of respondents.
- Career prospects of respondents.

In order to achieve a high response rate, the researcher planned to physically visit the selected schools and administer the questionnaires. However, this was not possible as the school managers and concerned music teachers opted to administer the questionnaires in their own time after having studied the contents. This meant that the researcher had to visit each school more than once. Twenty copies were distributed to each school. However, there were remarkable differences in the number of responses as the number of pupils and class sizes differed from school to school.

The selection of participants was left to the teachers' discretion. From the reports obtained verbally from teachers, those with smaller class sizes of not more than twenty gave the questionnaires to those present on the material day. For schools like Matero Girls' High School, random and quarter sampling methods were employed (Bryman, 2008:185, Salkind, 2007:94), i.e., classes were picked at random but representing the three grades 10, 11 and 12. Then the first twenty from the front row were given to complete the questionnaires.

The following table is a summary of the number of pupils taking music in each school and the numbers of respondents.

Table 2: Summary of Respondents

Name of school	Total No. of Pupils	Number of respondents
Chinika	136	19
Chibombo	102	56
Highland	138	62
Kabulonga Girls	70	18
Kafue Day	158	44
Kamulanga	142	57
Kamwala	(58)	61
Luangwa	12	39

Matero Boys'	(11)	19
Matero Girls	761	52
Naboye	106	30
Olympia	26	6

The total number of pupils was obtained from questionnaire three which was completed by high school music teachers. Figures for Chibombo are missing because the teachers did not return the questionnaires. Kabulonga teachers too did not return the questionnaires but the participation in Table 2 was collected through an interview. Kamwala High School and Matero Boys' High School have some classes are not accounted for because some of the teachers did not respond.

3.2.3 Questionnaire 3 for High School Music Teachers

The main objectives of this questionnaire was to establish the teachers' music education background, implementation of aspects of high school class music, teachers' morale and support. The details were more extensive than the first two questionnaires and included the following (see appendix 3):

- Gender of teacher.
- Details of school; including numbers of music periods, and class sizes.
- Whether teachers received music education at pre-school, lower basic, upper basic, high school, college or university.
- Music activities in which teachers actively participate.
- The available resources and how much teachers felt they needed them.
- Implementation of aspects of high school class music.
- Teachers' competence.
- The need to revise the current high school music syllabus.
- Amount of support received from; standards officers, school managers, parents, fellow teachers and from pupils.
- Needs for in-service training.
- General music abilities and attitudes of respondents.
- Teachers career prospects.

With regard to accessible sample, twenty-eight teachers on establishment in the twelve schools, nineteen responded and returned the questionnaires. The table below shows the total number of teachers (male/female) who responded in each school.

Table 3: Summary of Teacher Respondents

Name of school	Total No. Music Teachers		No. teachers who responded	
	Males	Females	Males	Females
Chinika	2	0	2	0
Chibombo	1	1	0	0
Highland	2	1	2	1
Kabulonga Girls	1	2	0	0
Kafue Day	1	1	0	1
Kamulanga	1	0	1	0
Kamwala	4	0	2	0
Luangwa	1	1	1	1
Matero Boys'	1	1	0	1
Matero Girls	2	1	2	1
Naboye	1	1	1	1
Olympia	1	1	1	1
Total	18	10	12	7

3.3 Interviews

The study employed unstructured interview and no interview schedules were used. Conversation-like interviews (Bryman, 2008:437) were conducted and will be discussed.

3.3.1 Teaching Practice Observation

Research indicates that qualitative interviews have been conducted over a long period of time when the 3rd and 2nd year students are sent on teaching practice in various schools around the country, during the first (January-April) and second term (May-August). The researcher had an opportunity to visit schools in all the nine provinces and had discussions with the practicing and student teachers with the view to collect information for the study.

3.3.2 Examinations Setting Sessions

Every year, around May/June, the examinations council of Zambia invites selected music educators from the universities, colleges and high schools to prepare draft papers for examinations. During such meetings, the researchers have had opportunities to meet with

music educators and examination specialist and collected information through unstructured interviews. The researcher is a member of the setting panel.

3.3.3 Marking Sessions

The marking sessions (around December/January) are similar to the setting sessions, but here, apart from the chief examiner and the deputy chief examiner (the researcher), members of the panel are all high school music teachers. It is during such meetings that information related to examinations/curriculum implementation has been extensively discussed. The marking sessions include teachers from Southern, Central, Copperbelt and Lusaka provinces.

3.3.4 The Teachers Meeting

The teachers meeting that was organised on 14 September 2008, by the Provincial Education Office brought together practicing and non-practicing teachers from both government and private schools. Although the meeting was meant for the teachers in Lusaka province, a teacher from Nchanga Trust School (a private school on the Copperbelt province) attended the meeting. Apart from the music teachers, the following stake holders were in attendance:

- Senior Education Standards Officer (SESO) from Lusaka province.
- SESO from the Head Quarters.
- Education Standards Officers (ESO) from Luangwa, Lusaka and Kafue districts.
- Officer from the Education Broadcasting Services (EBS).
- Officer from Curriculum Development Centre (CDC).
- The Examination specialist from Examinations Council of Zambia (ECZ).

3.3.5 The Distribution and Collection of Questionnaires

While distributing and collecting questionnaires from the selected schools, the researcher had discourse, mainly, with music teachers that sought clarification on some aspects of the questionnaires. These short but precise discussions gave insight to teachers' understanding of some aspects in the questions. Some school managers and music learners were encountered during the questionnaire distribution and collecting exercise.

3.4 Observations

Over and above administered questionnaires, the researcher employed the ethnography and participant observation method (Bryman, 2008:401). The researcher has been immensely involved in music education in Zambia, first as a learner for eight years and as an educator for twenty years. During this period, the development of music education has been regularly observed. This and the researcher's numerous conversations with various stakeholders, provided valuable data for the study.

3.5 Summary

Interviews were generally very successful with the music teachers, school managers and standards officers. However, efforts to meet with learners and parents were fruitless. Occasionally, the researcher met some learners during school visits but they were not eager to discuss anything with a stranger. A few parents that were interviewed are those who seek private music lessons from the researcher. In most cases their children are not directly involved in high school music classes under study, but they provided valuable information concerning their views on music education in general.

CHAPTER FOUR

Data Analysis

4.1 Introduction

The larger amount of data was collected through questionnaires. Due to disparities in the number of respondents obtained from each school, most of the statistics will be coded in percentages to allow for easier comparison.

4.2 Findings of the Questionnaires

Three different questionnaires were administered. Questionnaire 1 was completed by Evelyn Hone College first year students. Questionnaire 2 was completed by high school music learners. Questionnaire 3 was completed by high school music teachers.

4.2.1 Questionnaire 1

Out of the fifty-nine Evelyn Hone College first year music students that completed and returned the questionnaires, twenty-six were females, twenty-six were male and seven did not indicate any gender. This is a very good balance in terms of gender participation. It is also an indication that there is no gender imbalance in the enrolment of music teachers diploma students. The fifty-nine out of seventy-four represents 80% and if the remaining fifteen students were all of the same gender, the imbalance would still be insignificant.

- **High Schools Attended**

The table below illustrates distribution of students by province from which they attended high school.

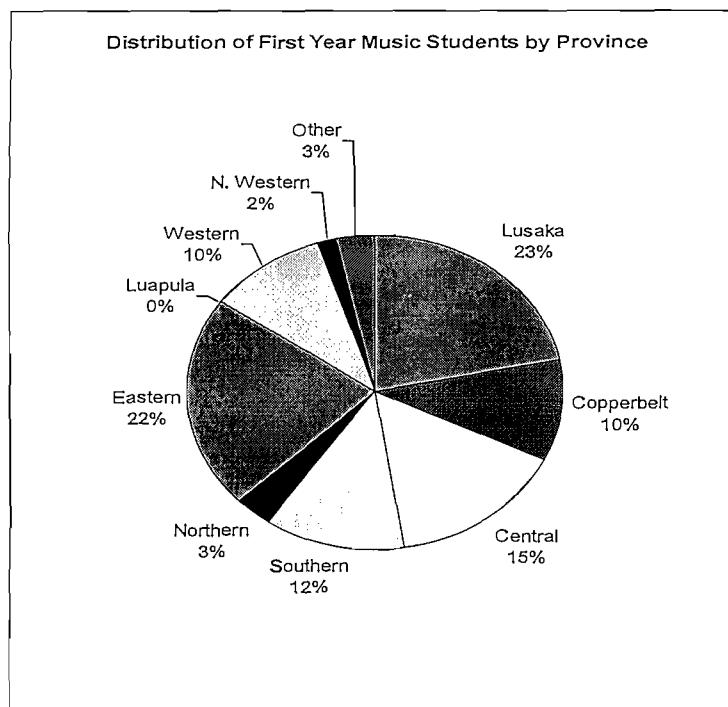
Table 4: Students in Different Provinces

Province	No. of students
Lusaka	13
Copperbelt	6
Central	9
Southern	7

Northern	2
Eastern	13
Luapula	0
Western	6
N. Western	1
Other	2

The 'other' represents the number of students that attended high school from outside the country, one from Zimbabwe and the other from Botswana. Lusaka was expected to have the highest number since Evelyn Hone College is in Lusaka province, but this was not the case. There was a fair distribution of enrolment from each province. The lower figures obtained for North Western, Northern and Luapula can be attributed partially to the fact that prospective students might have opted to enrol with the Northern College which started offering the same programme as Evelyn Hone College and partially because these are the furthest provinces from Lusaka. The Pie Chart illustrates distribution by percentage:

Figure 3



- **Receiving Music Education at High School**

Out of the total population of fifty-nine first year students that completed the questionnaires, only seven indicated that they received music education at their former high schools. This figure did not correspond to the four that had music on their grade twelve statements of results. The interpretation for this was that, some students who received music education at high school did not attempt the grade twelve music examination mainly due to lack of confidence to pass the examinations. The fact that some respondents indicated that they received music education in their former high schools meant that there was music education in these schools. However, these particular students did not actually receive music education. Others referred to singing tutorials they received in their choral groups as music education.

- **Number of Periods of Music per Week**

The disparity in the number of respondents to question 3 which was targeted at those who had received music education confirm the fact that some respondents refer to tutorials in singing and/or instrument playing as music education. Instead of seven who had indicated having received music education at high school, eight indicated the number of periods of music they had per week. The results are as follows:

Table 5: Music Periods per Week

Periods per week	1	2	3	4	5	6
No. of Respondents	1	4	2	1	0	0

The respondent who had one period per week was a student who attended high school in Zimbabwe and he explained that the one period was not class music but Marimba playing lessons that he received after school hours. Perhaps the question should have been ‘Did you receive class music education at your former school?’

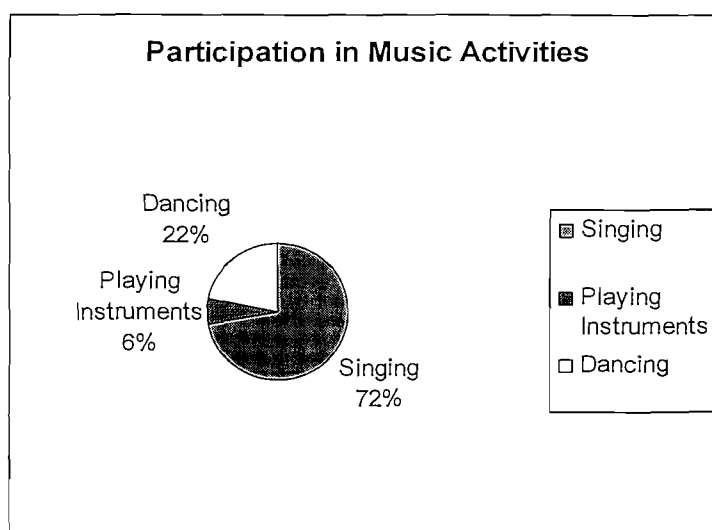
- **Reasons for not Receiving Music Education at High School**

A total number of fifty-two respondents indicated that there was no music in their former schools. Three indicated that they were not interested in music at the time, and three indicated that although they wanted to study music at high school, they were not given the opportunity as they were not allowed to choose the optional subjects.

- **Participation in Music Activities**

The number of respondents who participated in music activities is higher than those who received music education. This is because more pupils are actively involved in activities such as singing and traditional dancing even when they do not study class music. The diagram below illustrates the respondents' participation in singing, playing musical instruments and dancing.

Figure 4



The majority of respondents actively participated in singing while very few played instruments. This may be attributed to lack of musical instruments in most high schools in Zambia. Playing of traditional drums is not considered as playing musical instruments by many learners. It is perceived as providing accompaniment for dancing. There was no any serious solo drumming tuition conducted in most schools in the country. Usually, teachers picked on those who already know the drum rhythms for a particular dance when they taught traditional dancing. In most cases, even the teaching of the dance movements was left to the gifted learners.

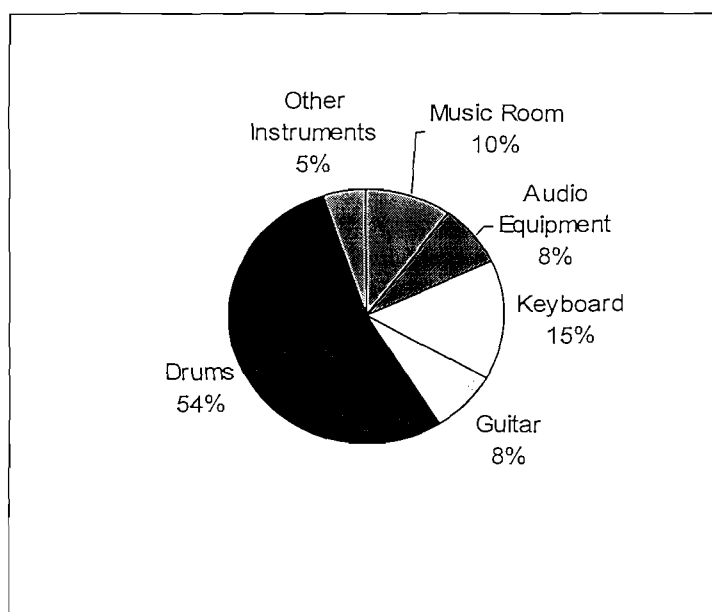
- **Availability of Resources**

Although dancing is not as popular as singing, a considerable number of respondents indicated that drums were available in their former high school. The table and chart below illustrate the picture of availability of resources.

Table 6: Availability of Resources

Resources	Respondents
Music room	4
Audio Equipment	3
Keyboard	6
Guitar	3
Drums	21
Other Instruments	2

Figure 5: Illustration of Availability of Resources by Percentage



Other instruments include a xylophone and recorder. The high number of schools with drums implies that even schools that do not offer music education have music activities in form of traditional dancing. It should be mentioned here that although voice was not listed as a resource, a good number of schools had established choral groups. This is evidenced by the number of schools that participated in national school choral competitions.

- **Aspects of High School Class Music**

Only the seven students who received music education at high school responded to question 8 of the questionnaire. The misunderstanding of the term music education that was experienced in question 3 did not arise here perhaps because of the inclusion of the phrase

‘class music’ in the question. The table below illustrates how often specific aspects of high school class music were done:

Table 7: Aspects of High School Class Music

	Aspect of High School Class Music	Often	sometimes	seldom
1.	Listening to music	3	4	
2.	Singing	5	1	1
3.	Playing music instruments		2	4
4.	Four-part harmony	1	5	1
5.	Counterpoint	1		4
6.	Composing melodies	1	2	3
7.	Setting words to music		3	4
8.	Analysing scores	1	1	3
9.	Dictation (aural training)	4	1	1
10.	Learning about music instruments	1	4	1
11.	Learning about music and composers	2	2	1
12.	Movement to music (Dancing)	3	3	
13.	Learning music notation	3	2	1
14.	Music appreciation	2	3	1
15.	Doing tests and assignments	3	2	1

- **General Music Abilities and Attitudes**

First year college music students clearly indicated weakness in the distinguishing of contrapuntal parts and their attitude towards Western music. During the administering of the questionnaire, some students exhibited ignorance of the term ‘contrapuntal’. There is also a considerable weakness in the knowledge of master works of the past. This can be associated with their attitude towards western music since most of the recorded master works of the past are Western works.

Table 8: Results of General Music Abilities and Attitudes of Students

	Abilities and Attitudes	Definitely yes	Probably yes	Probably no	Definitely no	No Response
1	Can you recognise a generally known melody when it is sung or played to you?	24	21	9	3	1
2	Can you sing a known melody in such a way that it is recognisable?	30	14	11	3	
3	Can you recognise the melodies in a composition?	15	22	13	7	1

4	Can you recognise prominent rhythms in a composition?	15	20	11	12	
5	Can you distinguish the different parts in a contrapuntal composition?	5	14	22	15	2
6	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the same form?	15	22	11	8	2
7	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the varied form?	13	23	11	9	2
8	Can you use your voice with confidence in speech?	43	12	2	1	
9	Do you sing in a manner which is satisfactory to yourself?	37	13	5	3	
10	Can you successfully participate in a choral singing in parts	45	10	1	1	1
11	Are you interested in the performance of instrumental music?	50	6	0	1	1
12	Do you know the arrangement of notes on a piano?	37	14	5	2	
13	Do you regard western music as a valuable part of your cultural heritage?	8	14	15	20	1
14	Do you know some of the master works of the past?	11	14	12	17	4
15	Do you know some of the master composers of the past?	19	19	9	9	2
16	Are you able to meaningfully evaluate music?	13	27	8	4	6
17	Are you able to meaningfully evaluate music performances?	19	29	4	5	1
18	Can you assist in the promotion of music activities in the community through participation?	43	12	0	1	2
19	Can you assist in the extension of music activities in the community through sympathetic support?	42	13	1		2
20	Will music have an essential place in your spending of leisure time?	45	10	0	0	3

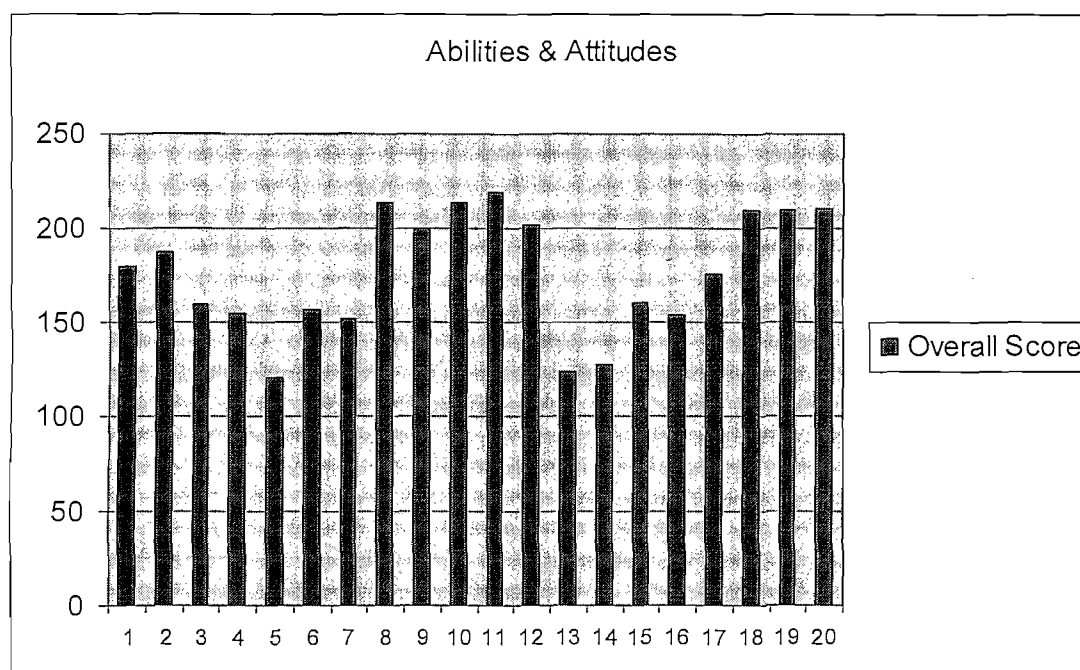
A better picture is seen when values are assigned in ascending order from no response to definitely yes as 0-5. In this way, we are able to see the abilities and attitudes in order of overall score from lowest to highest.

Table 9: Results Abilities and Attitudes

	Abilities and Attitudes	Score
1	Can you recognise a generally known melody when it is sung or played to you?	180
2	Can you sing a known melody in such a way that it is recognisable?	187
3	Can you recognise the melodies in a composition?	159
4	Can you recognise prominent rhythms in a composition?	154
5	Can you distinguish the different parts in a contrapuntal composition?	121
6	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the same form?	156
7	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the varied form?	152
8	Can you use your voice with confidence in speech?	213
9	Do you sing in a manner which is satisfactory to yourself?	200
10	Can you successfully participate in a choral singing in parts	213
11	Are you interested in the performance of instrumental music?	219
12	Do you know the arrangement of notes on a piano?	202
13	Do you regard western music as a valuable part of your cultural heritage?	124
14	Do you know some of the master works of the past?	127
15	Do you know some of the master composers of the past?	160
16	Are you able to meaningfully evaluate music?	153
17	Are you able to meaningfully evaluate music performances?	176
18	Can you assist in the promotion of music activities in the community through participation?	209
19	Can you assist in the extension of music activities in the community through sympathetic support?	209
20	Will music have an essential place in your spending of leisure time?	210

When the information was put into a graph form, the picture is clearer when the shorter bars indicate the abilities/attitudes in which the students are weak. For example, the respondents are weaker in bar five which represents ability to distinguish different parts in a contrapuntal composition, and strongest in bar eleven which represents their interest in instrumental music.

Figure 6



- **Future Career Prospects**

All the responses were coded into three main career categories namely; Music education, Music related and other. Fifty-four respondents indicated music education careers, sixteen indicated music related careers such as performance or recording and none indicated other careers not related to music.

4.2.2 Questionnaire 2

Analysis of the data obtained from questionnaires completed by high school music learners posed a challenge mainly because of the huge amount of information obtained. There was a very large difference in terms of respondents from school to school, for example, there were six respondents from Olympia High School and sixty-two from Highland High School.

- **Gender Balance**

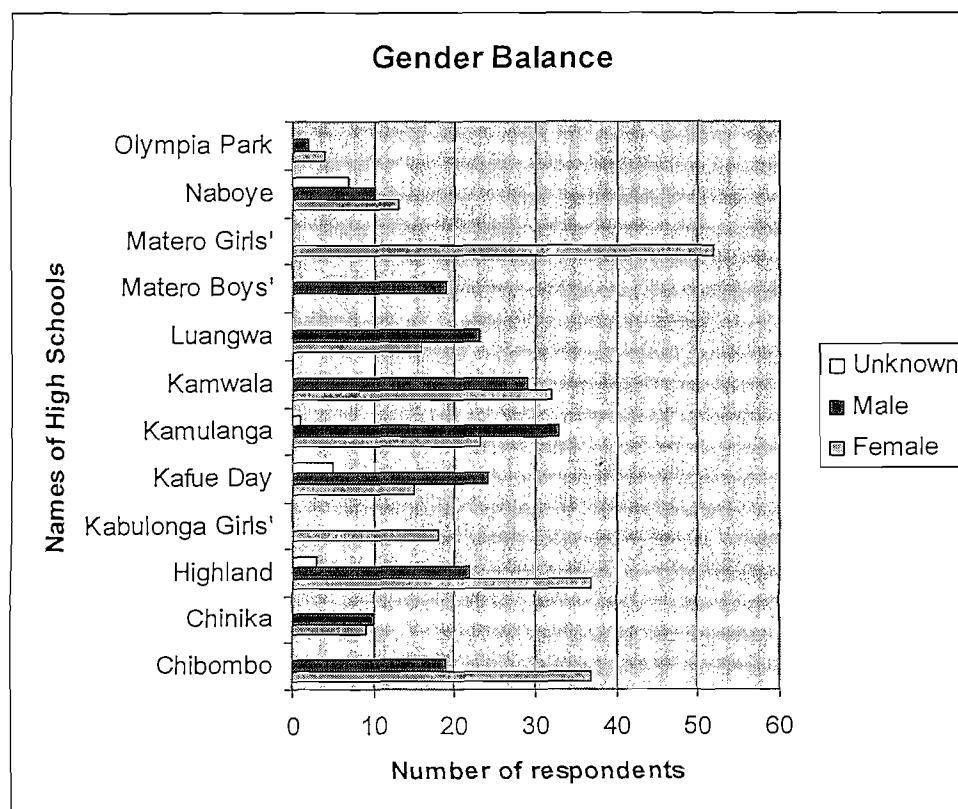
There are generally more females than males in high schools around the country. This is what led to the policy of changing traditional boys' schools into co-education. The table below illustrates the gender participation in school music.

Table 10: Gender Participation

Name of High School	Respondents	Female	Male	Unknown
Chibombo	56	37	19	
Chinika	19	9	10	
Highland	62	37	22	3
Kabulonga Girls'	18	18		
Kafue Day	44	15	24	5
Kamulanga	57	23	33	1
Kamwala	61	32	29	
Luangwa	39	16	23	
Matero Boys'	19		19	
Matero Girls'	52	52		
Naboye	30	13	10	7
Olympia Park	6	4	2	
Totals	463	256	191	16

It should be pointed out that the high number of girls in the sample is attributed to the fact that there are two girls-only (Matero Girls' and Kabulonga Girls') schools as opposed to one boys-only (Matero Boys') school. The unknown column represents the respondents who did not answer the gender question. Graphically, the picture looks like the following:

Figure 7



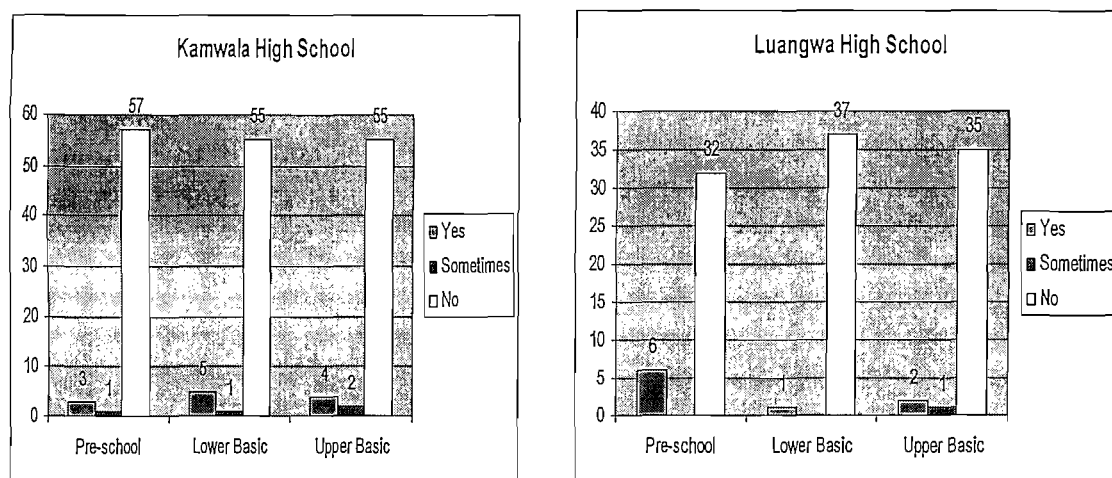
- **Number of Music Lesson Periods per Week**

Though there is inconsistency in the data obtained from the learners, it is not very different from what the teachers indicated. However, the researcher felt that the teachers' responses were more valid, and were therefore, solely used in determining the number of periods per week allocated to music education in schools.

- **Music Education Background of High School Music Learners**

There is no progression in the system concerning the provision of music education. Learners that receive music education at a lower level do not necessarily continue learning music at the next level. This trend is retrogressive to the future of music education in the country. It does not promote the advancement of music education as educators have to struggle introducing basic concepts at every entry point in the education system. The diagram below is a sample of responses recorded from two schools (Kamwala and Luangwa), representing urban and rural setting respectively.

Figure 8



Further scrutiny of the data revealed that both Kamwala High and Luangwa High have only one learner each among the respondents who consistently received music education from pre-school to high school. The rest had only one opportunity at each level. The picture portrayed by Kamwala High and Luangwa high is the same in all the high schools in Lusaka province that offer music education.

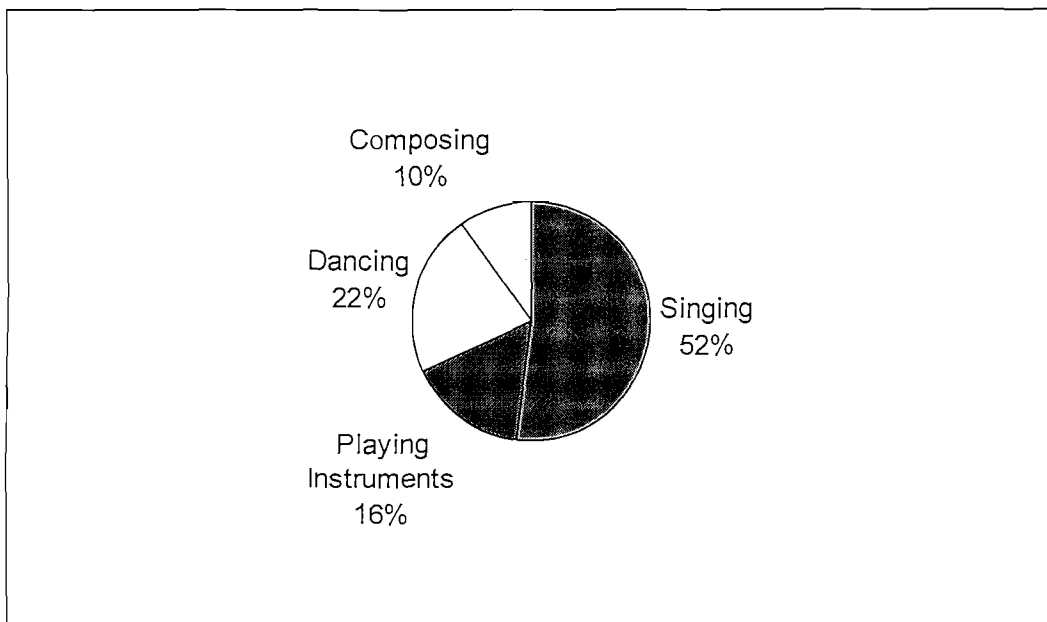
- **Participation in Music Activities**

The majority of high school music learners are actively involved in singing and dancing. Few play musical instruments and even fewer, almost none, actively participate in composing. The table below shows the number of respondents by school.

Table 11: Respondents per School

Name of High School	Singing	Playing Instruments	Dancing	Composing
Chibombo	28	10	12	10
Chinika	17	4	4	1
Highland	49	9	28	22
Kabulonga Girls'	16	3	11	
Kafue Day	37	15	24	4
Kamulanga	36	13	15	7
Kamwala	49	22	15	4
Luangwa	32	14	17	9
Matero Boys'	19	8	3	6
Matero Girls'	51	6	5	2
Naboye	30	10	20	5
Olympia Park	4	2	1	1
Total	368	116	155	71

Figure 9: Participation of all the Respondents by Percentage



There are a number of factors that contribute to less participation of learners in activities other than singing. The factors range from teacher competences to unavailability of necessary resources. In case of dancing (mainly traditional dancing), objection by either school authorities or parents contributed to learner participation.

- **Available Resources**

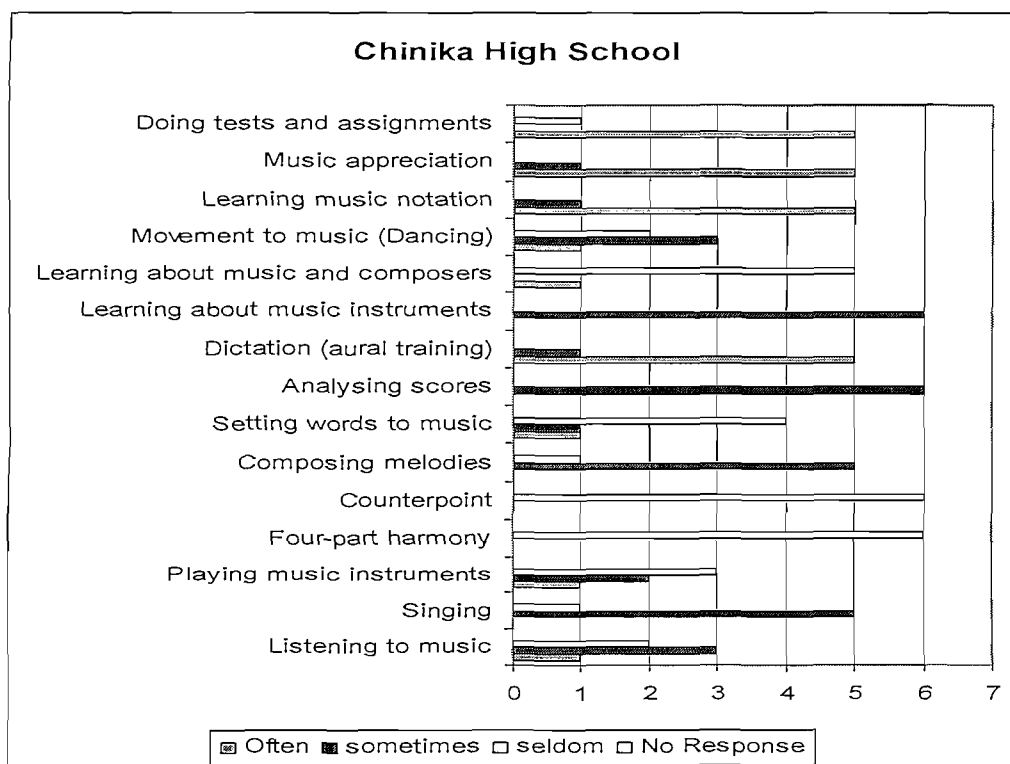
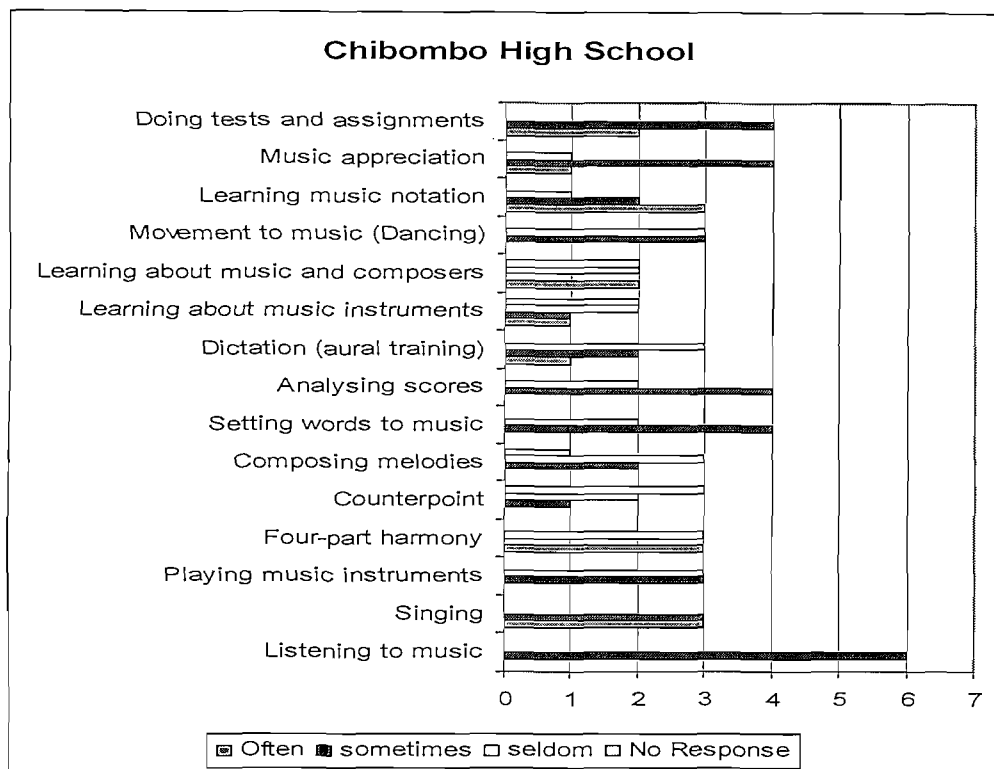
The responses collected from students were unreliable. In most cases, some resources are indicated by some learners as available while other learners in the same school indicated them as not available. This is mainly due to the confusion that arises when referring to resources that belong to the school and to the ones which are either borrowed or hired. Teachers insisted that a distinction needed to be drawn since the school cannot claim to have borrowed resources, or teachers' personal items. Since the objective of the study is to influence policy making, the teachers' views were taken into account and only resources that are provided for by the schools were considered as available resources and consequently, only teachers' responses were analysed for this study.

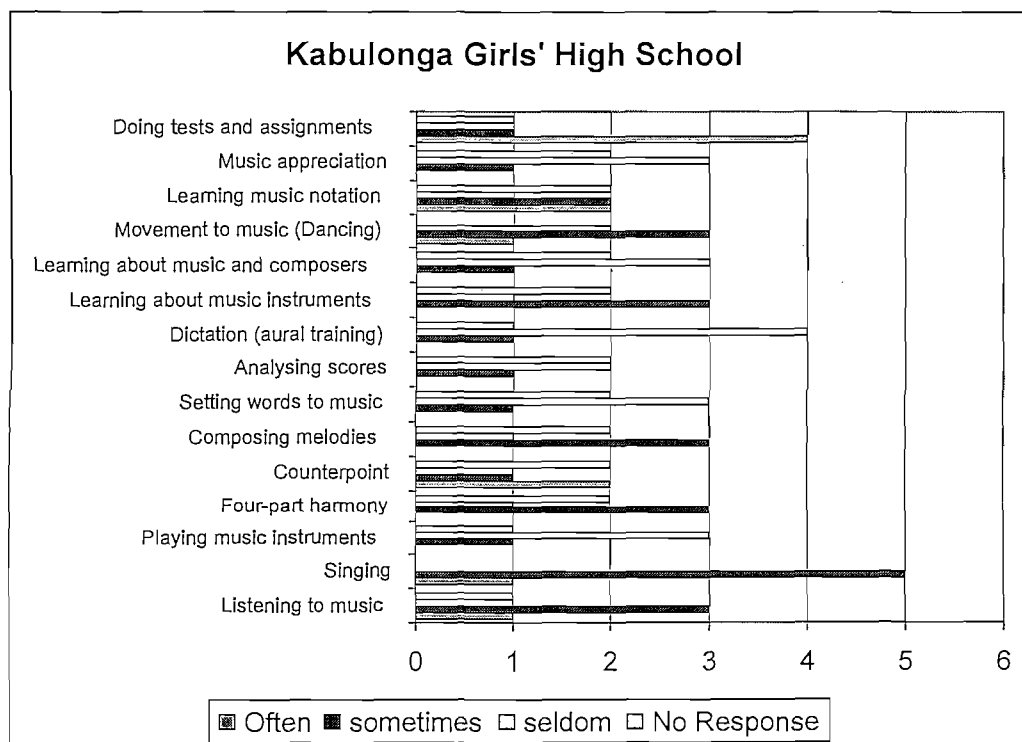
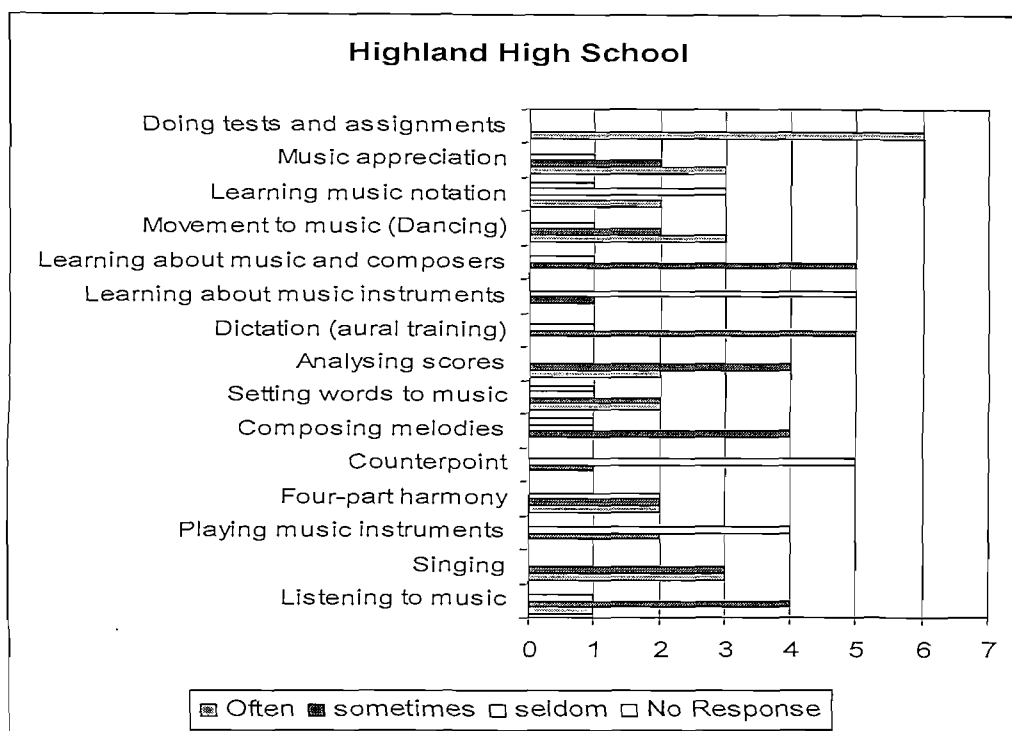
- **Implementation of Aspects of High School Class Music**

Because of the magnitude of data that was collected on the implementation of aspects of high school music, and the disparity in the total number of respondents from each school, the researcher decided to reduce the samples from each school to six. The smallest school (Olympia High) only returned six completed questionnaires. This is meant to make easy the comparisons between schools when the numbers are even as opposed to when one school has, for example, six while the other has sixty-two.

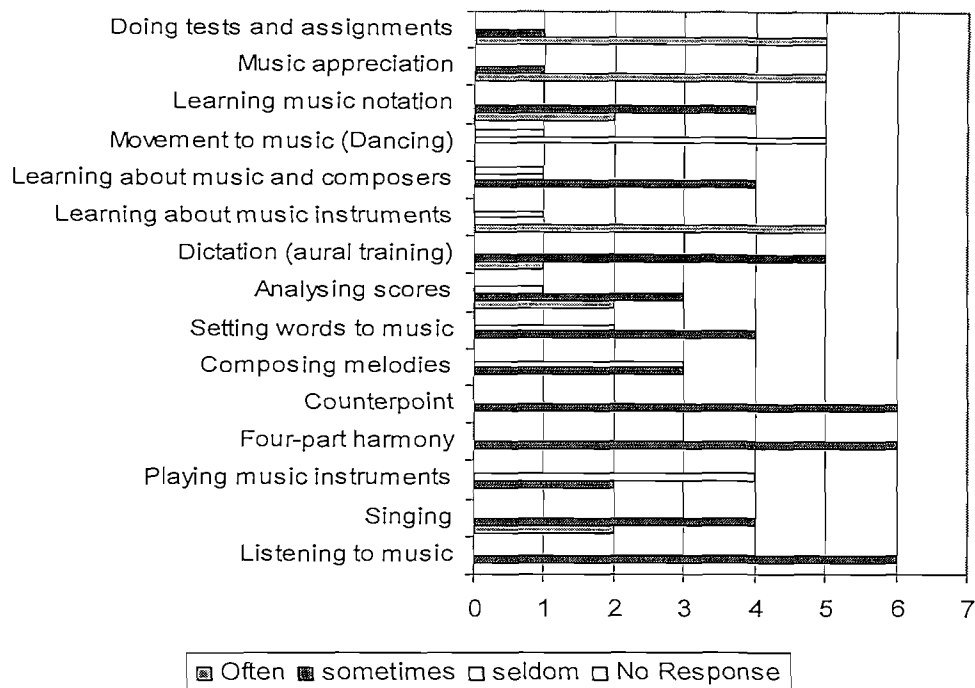
The following charts illustrate how often six learners from each school felt they were involved in each of the aspects of high school class music.

Figure 10

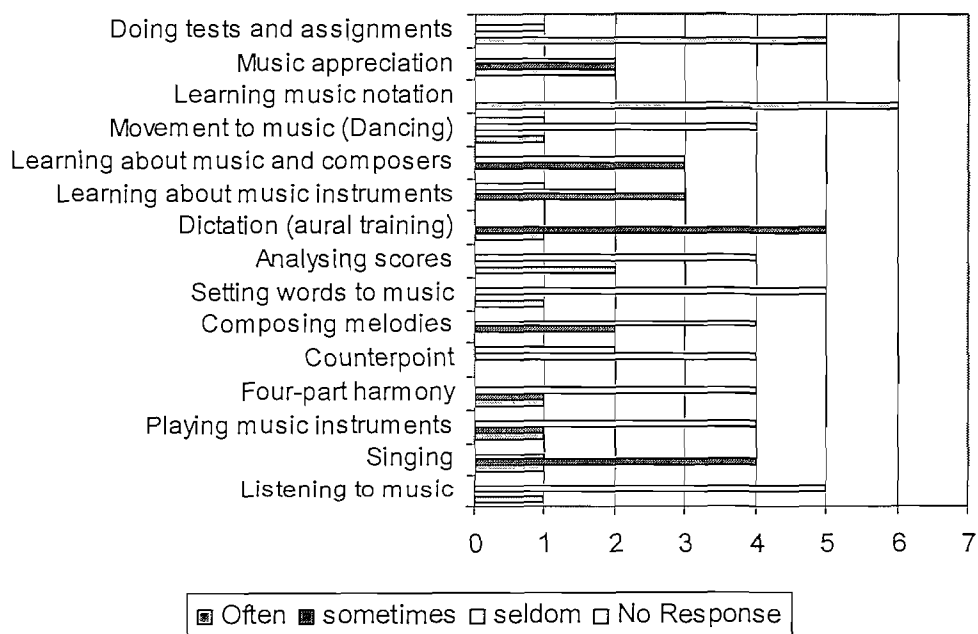




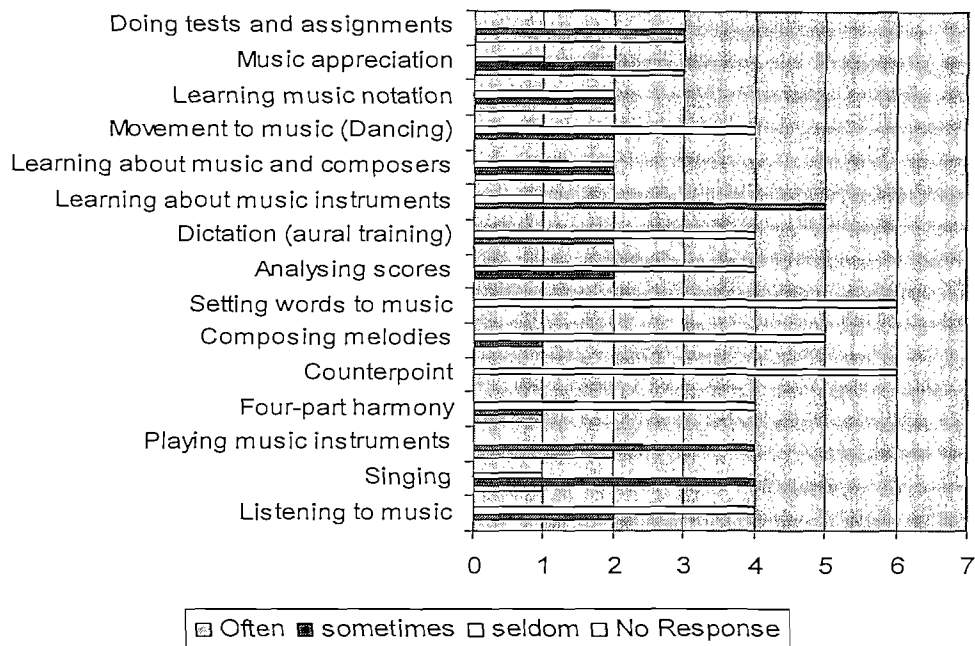
Kafue Day High School



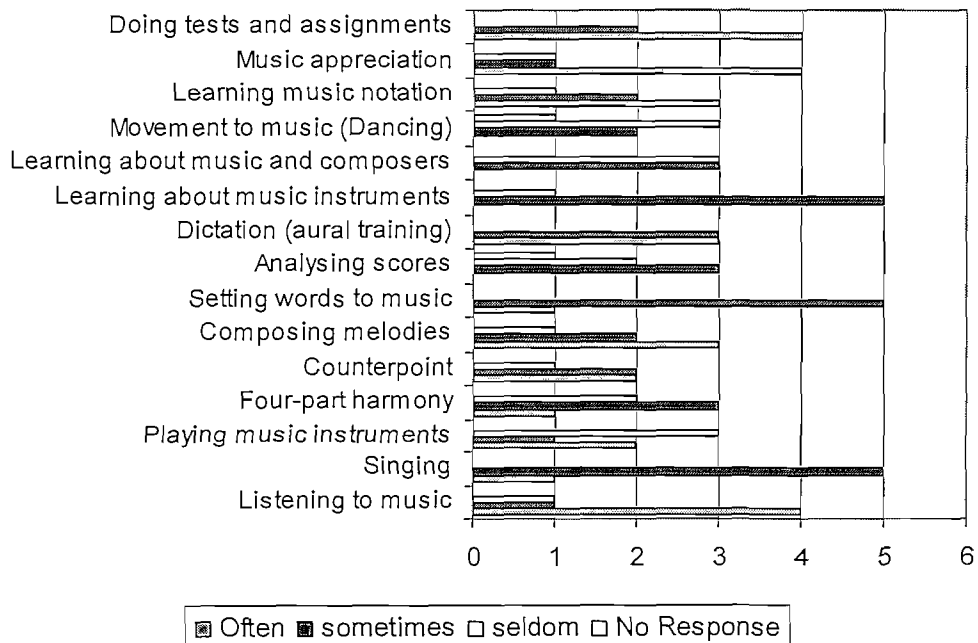
Kamulanga High School



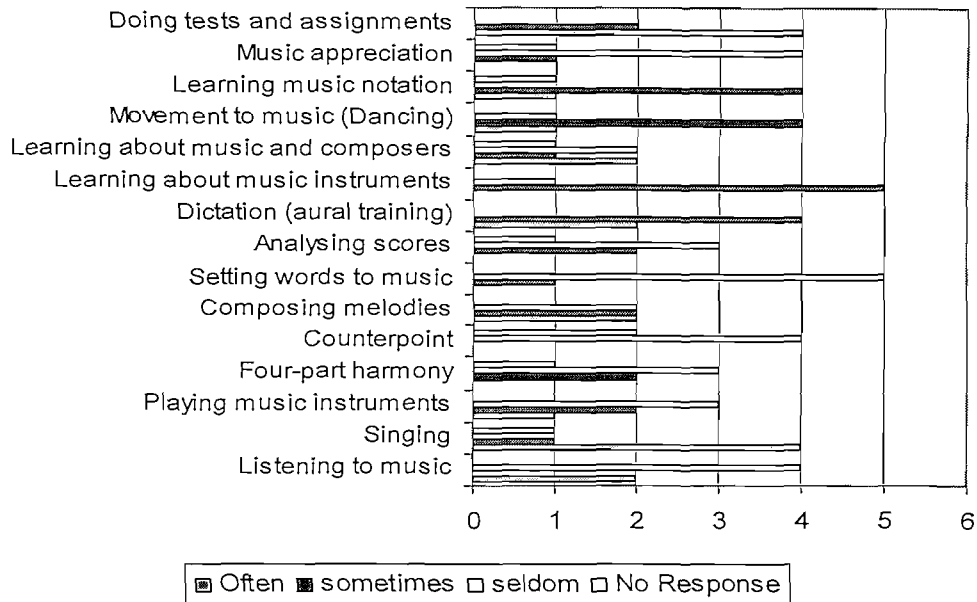
Kamwala High School



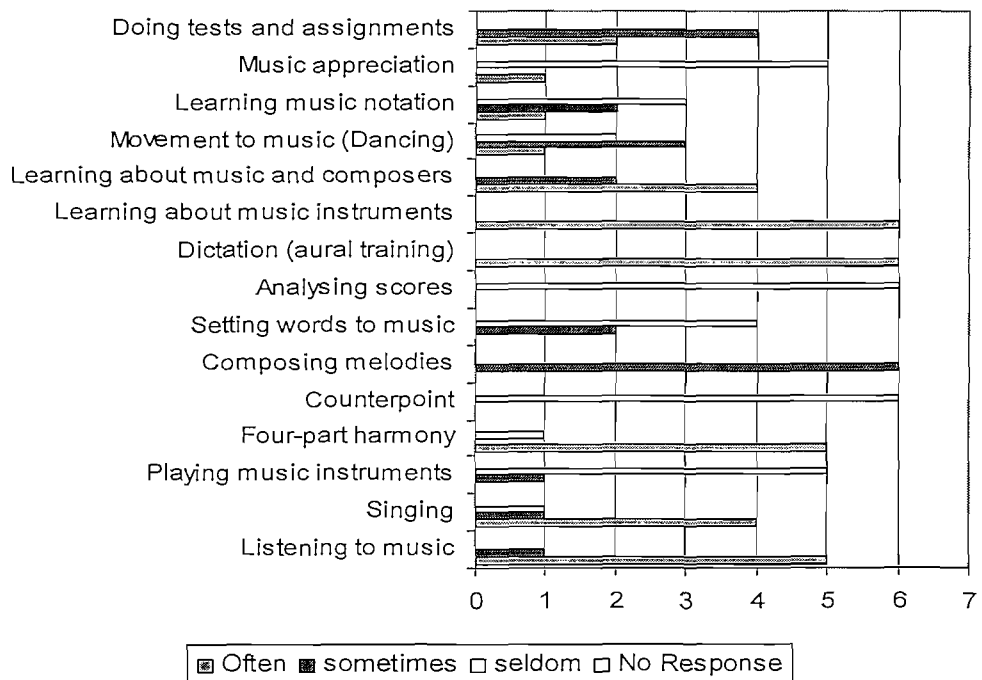
Luangwa High School

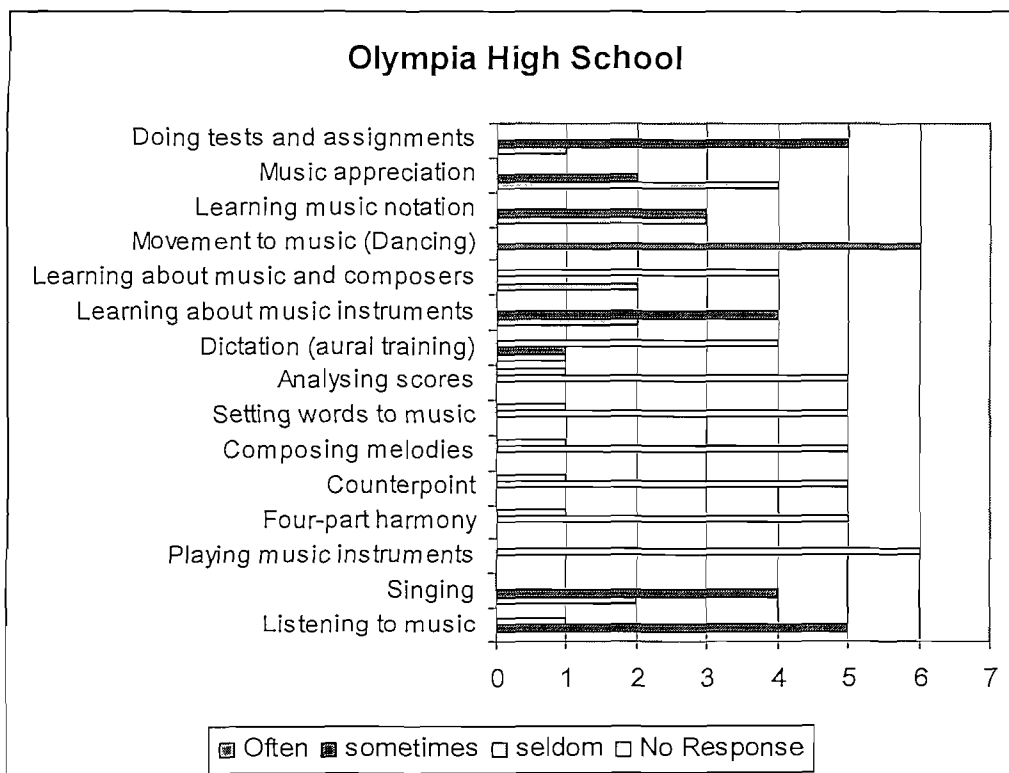
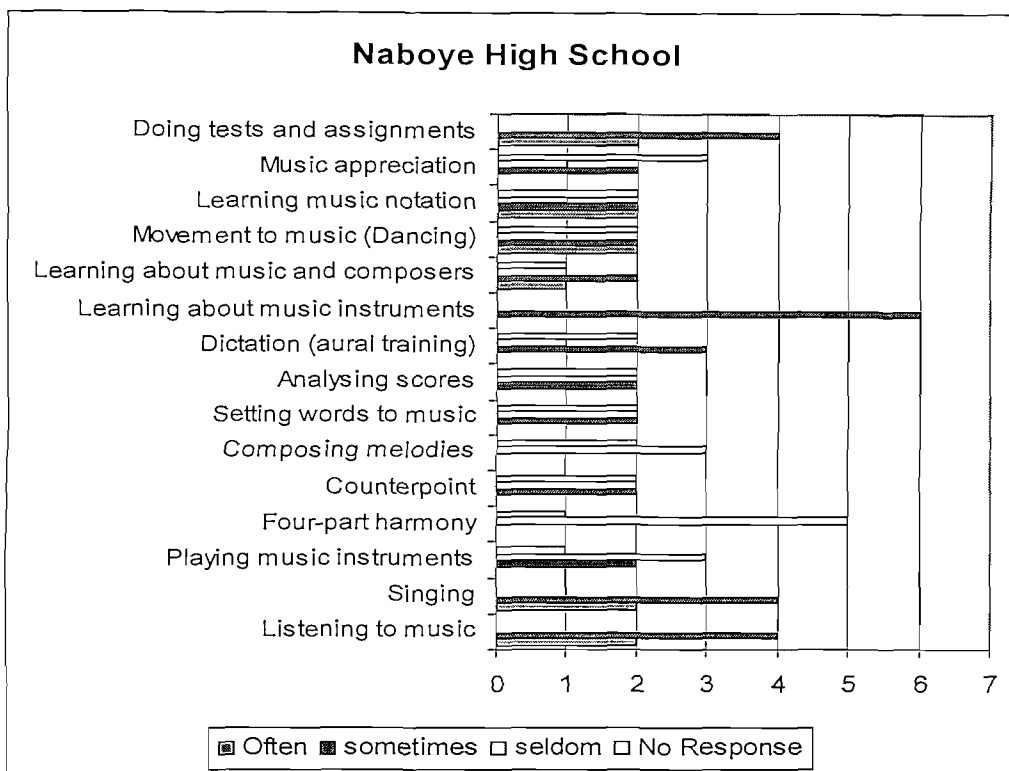


Matero Boys' High School



Matero Boys' High School





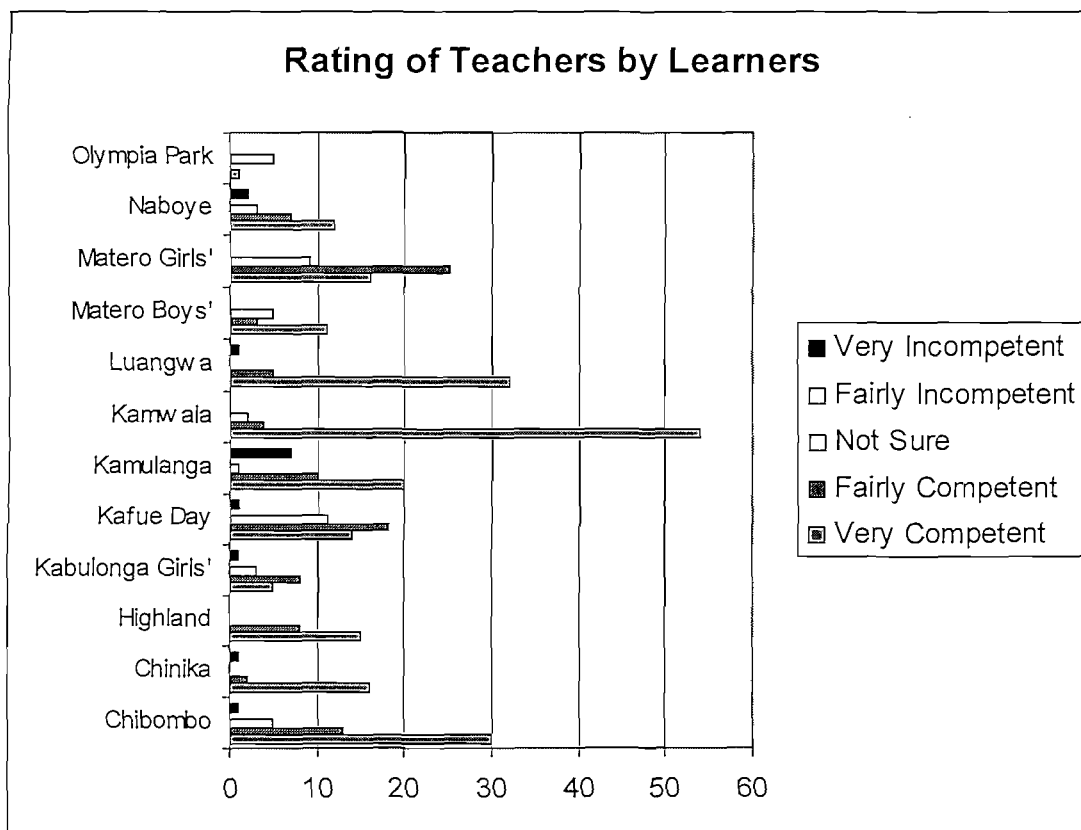
It is very clear that, with an exception of Luangwa High School, all the high schools exhibit reduction of the bars which represent 'often' and 'sometimes' respectively, around Analysis to Four-part harmony aspects, with Counterpoint being the least. Luangwa was exceptional because since 2001, it has had an exceptional music teacher. Olympia exhibited the least in terms of aspects attended to because it was a new school, and perhaps at the time that the questionnaires were being completed, some aspects of high school class music had not been covered.

- **Rating of Music Teachers**

Most learners in the schools rated their music teachers highly (very competent to fairly competent). This is an indication that learners have a lot of confidence in their teachers, or from another perspective, that teachers have approached their challenges with a lot of confidence.

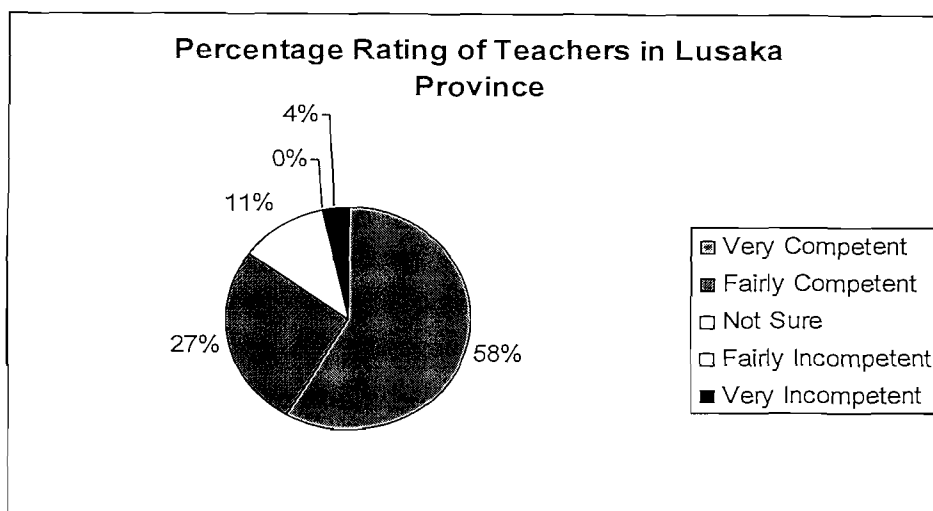
The following statistics illustrate learners' rating of their music teachers:

Figure 11



This graph does not compare rating between schools because the number of respondents varied from school to school. Each school is analysed individually. The pie chart illustrates the overall rating of music teachers in Lusaka province. The smaller percentage of those who rated their teachers very incompetent cannot be ignored completely.

Figure 12



- **General Music Abilities and Attitudes**

The general music abilities and attitudes of learners do not differ much from school to school and even from teachers to learners. There is a tendency of a high score in singing related abilities and low in the listening related activities. Naboye High School is used here as a sample.

Table 12: Results of General Music Abilities and Attitudes of Learners

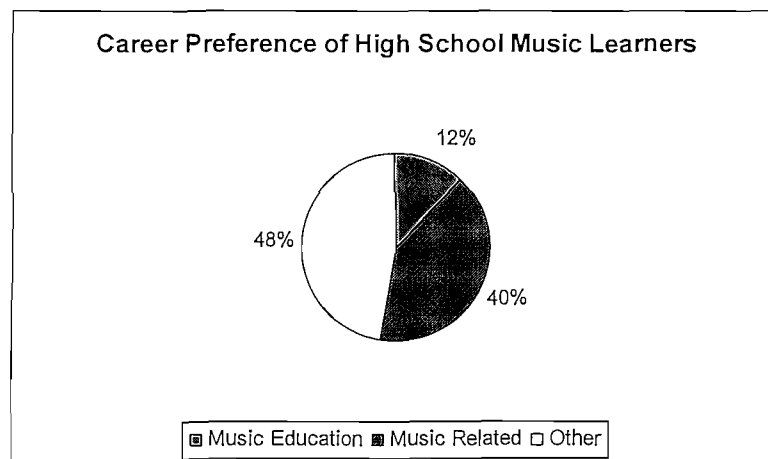
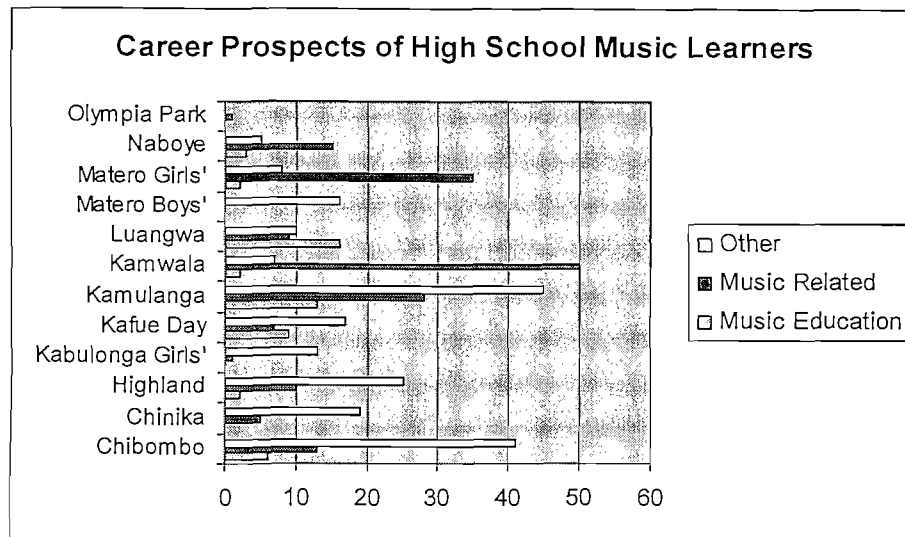
	Abilities and Attitudes	Definitely yes	Probably yes	Probably no	Definitely no	No Response
1	Can you recognise a generally known melody when it is sung or played to you?	18	6	2		4
2	Can you sing a known melody in such a way that it is recognisable?	12	9	2	1	6
3	Can you recognise the melodies in a composition?	7	9	5	2	7
4	Can you recognise prominent rhythms in a composition?	5	4	6	6	9
5	Can you distinguish the different parts in a contrapuntal composition?	3	4	12	5	6
6	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the same form?	7	5	8	4	6

7	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the varied form?	6	1	11	4	8
8	Can you use your voice with confidence in speech?	19	5	1	3	2
9	Do you sing in a manner which is satisfactory to yourself?	15	5	4	2	4
10	Can you successfully participate in a choral singing in parts	15	6	3	3	3
11	Are you interested in the performance of instrumental music?	12	8	3	2	5
12	Do you know the arrangement of notes on a piano?	8	5	5	7	5
13	Do you regard western music as a valuable part of your cultural heritage?	7	5	7	4	7
14	Do you know some of the master works of the past?	1	6	6	10	7
15	Do you know some of the master composers of the past?	4	8	6	5	7
16	Are you able to meaningfully evaluate music?	3	8	8	6	5
17	Are you able to meaningfully evaluate music performances?	4	7	9	4	7
18	Can you assist in the promotion of music activities in the community through participation?	14	8	3		5
19	Can you assist in the extension of music activities in the community through sympathetic support?	12	5	5	2	6
20	Will music have an essential place in your spending of leisure time?	13	6	4	2	5

• Career Prospects

About half of high school music learners in Lusaka province indicated the desire to pursue a career in music. The other half opted for non-music careers. It should be pointed out that some of the respondents indicated more than one career preferences. This means that some of the half who appear to opt for a music career might actually end up with the other choice. With an exception of Luangwa High School again, and Kafue day, music education is the least preferred career.

Figure 13



4.2.3 Questionnaire 3

The questionnaire for high school music teachers was the most extensive. This is because a lot more co-operation was anticipated from the teachers in that they were the major stakeholders to the study.

- Gender Balance**

There were more male music teachers than female music teachers in high schools offering music in Lusaka province. This was a very unusual revelation because generally there were more female teachers than male teachers in Zambia. Statistics from the provincial office

indicated that there were more male teachers in rural areas and more female teachers in urban areas (Zambia Annual School Census, 2008: 1). Twenty-eight teachers (eighteen males and ten female) were given questionnaires and only nineteen (twelve males and seven females) responded.

- **Number of Music Periods per Week**

The number of music lessons allocated on the timetables is on average four periods per week. Highland High school, Matero Boys' High School and Chinika High School indicated five periods per week.

- **Music Education Background of High School Music Teachers**

Most of the respondents did not receive music education prior to entry into college. Only three teachers had music education at their former high schools, one at upper basic, one at lower basic and two at pre-school. None of the respondents have received music education at university level. The following table summaries the background music education of the high school music teachers:

Table 13: Music Education Background of High School Music Teachers

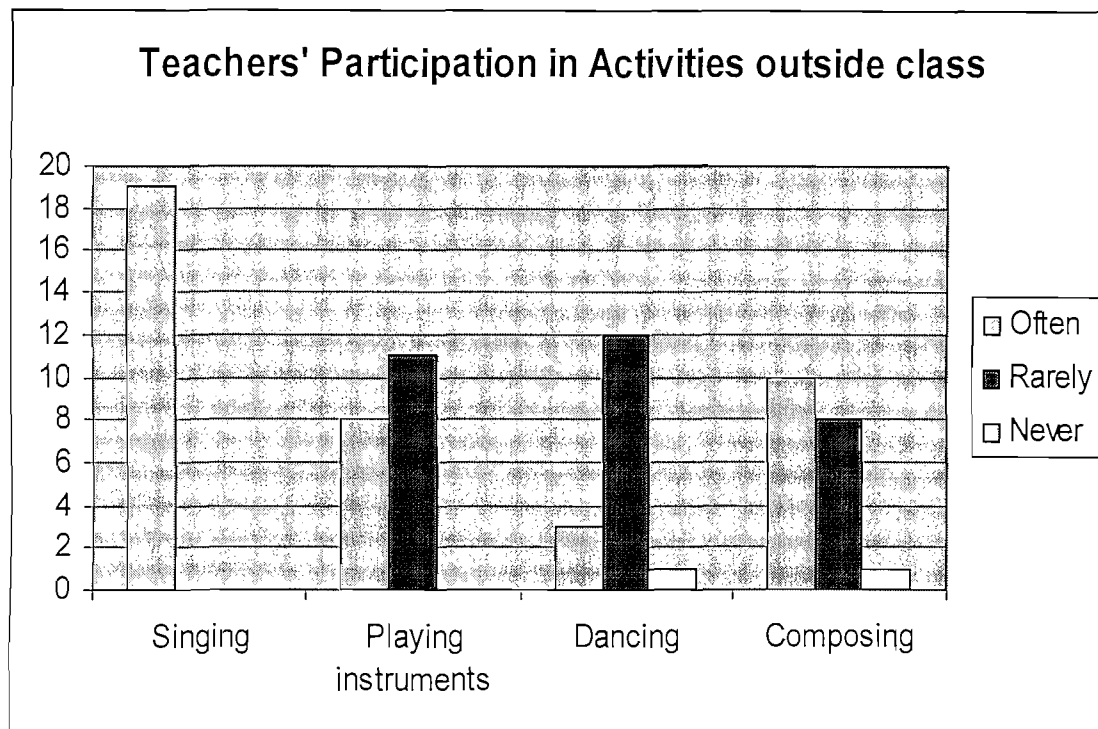
Level	Yes	Sometimes	No
Pre-school	2		17
Lower Basic (Grades 1 – 7)	1	2	16
Upper Basic (Grades 8 – 9)	1	3	15
High school	3		16
College	17	2	
University			19

It is worth noting that not a single teacher received music education consistently from pre-school to college, not even from upper basic to high school. This clearly confirms the fact that there is no progression in the provision of music education in Zambia. Even those who intend to have a career in music education do not have the opportunity to study the subject progressively. Interestingly, two teachers indicated 'sometimes' for having received music at college. This might have been to the understanding that because they had to study other subjects, they did not have music lessons all the time.

- **Participation in Music Activities Outside Class**

The teachers indicated that they were actively involved in singing and composing as opposed to dancing and playing music instruments. One teacher never danced and another one never composed.

Figure 14



- **Available Resources**

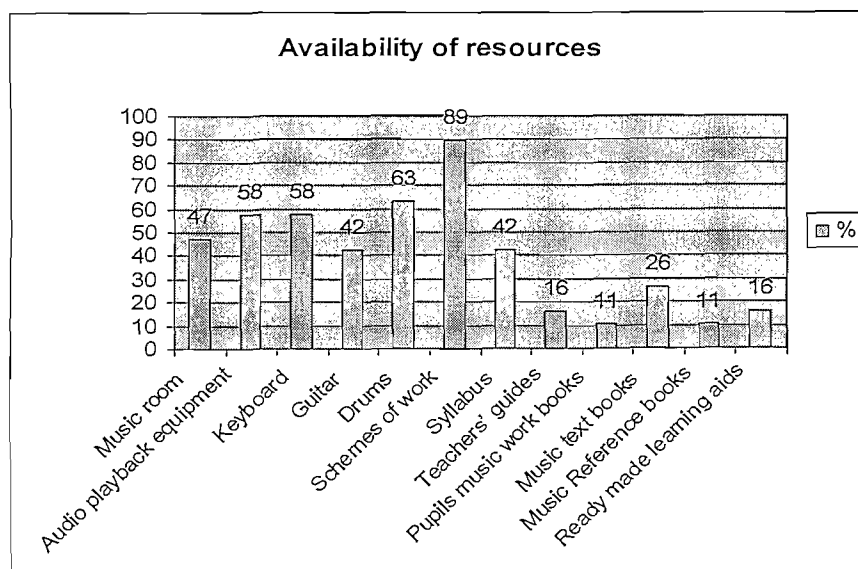
Drums and schemes of work were the most available resources in high school in Lusaka. This was followed by music rooms, audio equipment, keyboards, guitars and copies of the syllabus. The least available were the teachers' guides, pupils' workbooks, text books, reference books and ready made learning aids. One teacher indicated that the keyboard could be done away with while 1-3 indicated that they did not need guitars, drums and books very much.

Table 14: Available sources

	Resources	Available	How much do you need them?		
				Not really	Can do without
1	Music room	9	15		
2	Audio playback equipment	11	10		
3	Keyboard	11	9		1
4	Guitar	8	11	1	
5	Drums	12	9	2	
6	Schemes of work	17	12		
7	Syllabus	8	12	1	
8	Teachers' guides	3	13	2	
9	Pupils music work books	2	15	2	
10	Music text books	5	13	2	
11	Music Reference books	2	15	2	
12	Ready made learning aids	3	11	3	

The following graph illustrates the availability of resources in the selected high schools as indicated by the music teachers. A little effort has been made in the provision of equipment. Very little is seen in terms of books. There is a high score in the availability of schemes of work. This is so because every department is required to prepare schemes of work and usually individual teachers take it upon themselves to ensure that such records are in place. Teachers are also expected to prepare learning aids but ready made materials was understood as something that should be provided by either the curriculum development centre or the school managers.

Figure 15



- **Implementation of Aspects of High School Class Music**

Very little time is spent on aspects such as four-part harmony, counterpoint, analysis, modulation and music reading. Considerable time is spent on Singing, notation, appreciation and tests. Learning about instruments is not accorded ample time because teachers are not aware of methods of teaching about instruments which are not available.¹

Table 15: Aspects of high school class music

	Aspect of high school class music	Often	sometimes	seldom
1.	Listening to music	9	8	2
2.	Singing	12	5	1
3.	Playing music instruments	2	13	4
4.	Four-part harmony	5	9	4
5.	Counterpoint	1	11	6
6.	Composing melodies	8	9	2
7.	Setting words to music	6	9	3
8.	Analysing scores	7	8	3
9.	Dictation (aural training)	9	7	2
10.	Learning about music instruments	5	11	2
11.	Learning about music and composers	2	6	9
12.	Movement to music (Dancing)	3	15	1
13.	Learning music notation	15	2	1
14.	Music appreciation	10	7	2
15.	Doing tests and assignments	15	3	2

- **Self-rating in Teaching High School Class Music**

Based on the information collected, eleven of the nineteen teachers rated themselves very competent while five felt they were fairly competent. The remaining three did not indicate anything, suggesting that perhaps they were not sure of their competences or they did not have enough confidence.

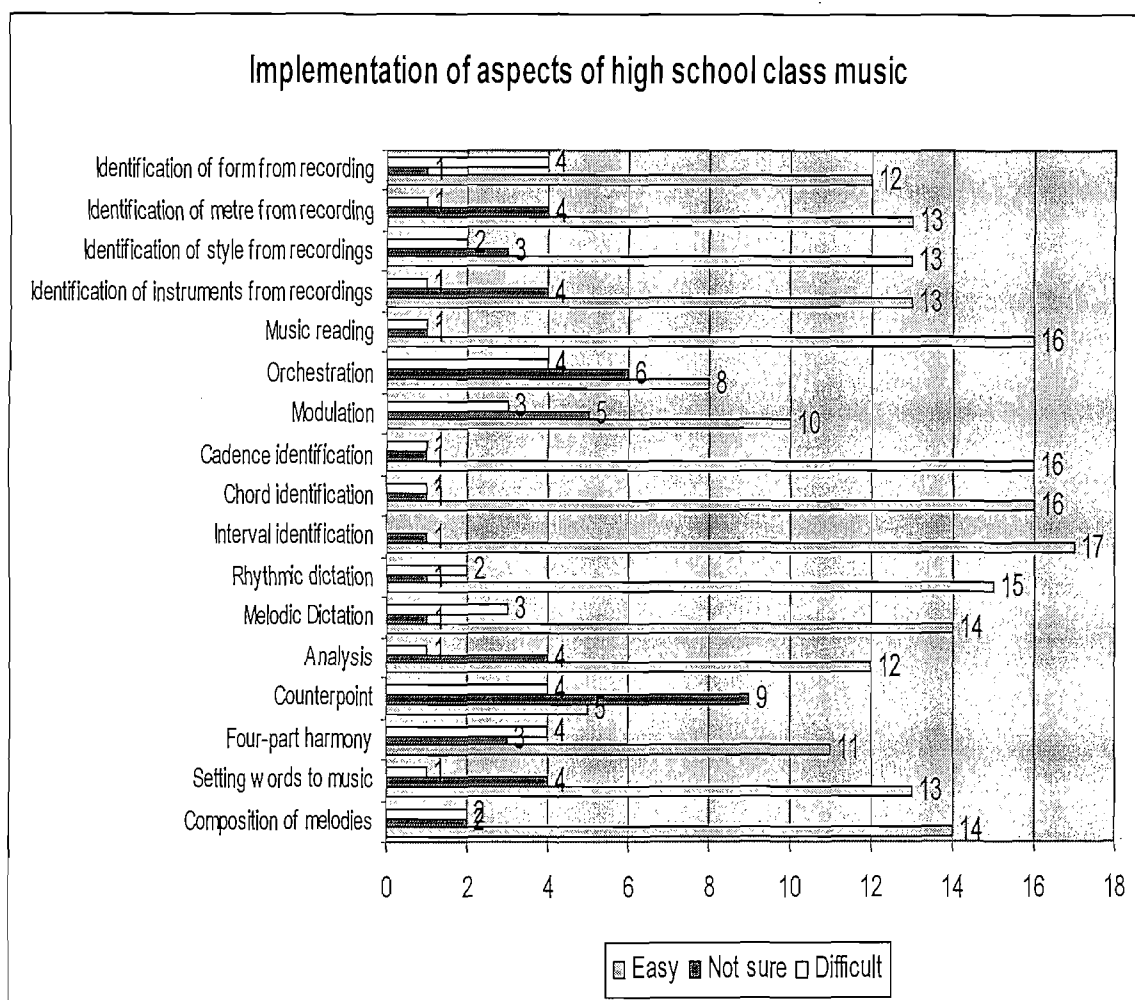
¹ This problem was addressed during the in-service training project that was held on 22 August 2009 in Lusaka. The theme was Teaching Music at Senior Secondary School. This project is part of the MMus course work programme.

- **Implementation of Aspects of High School Class Music**

There is a fair distribution of responses on the implementation of most aspects of high school class music with the exception of counterpoint. During the administration of the questionnaires, some teachers confessed that they did not know the meaning of counterpoint. Some teachers indicated 'difficulty' in the implementation of the aspects except interval identification.

The following table illustrates teachers' responses on the implementation of aspects of high school class music. Note that one teacher completely did not respond to this question.

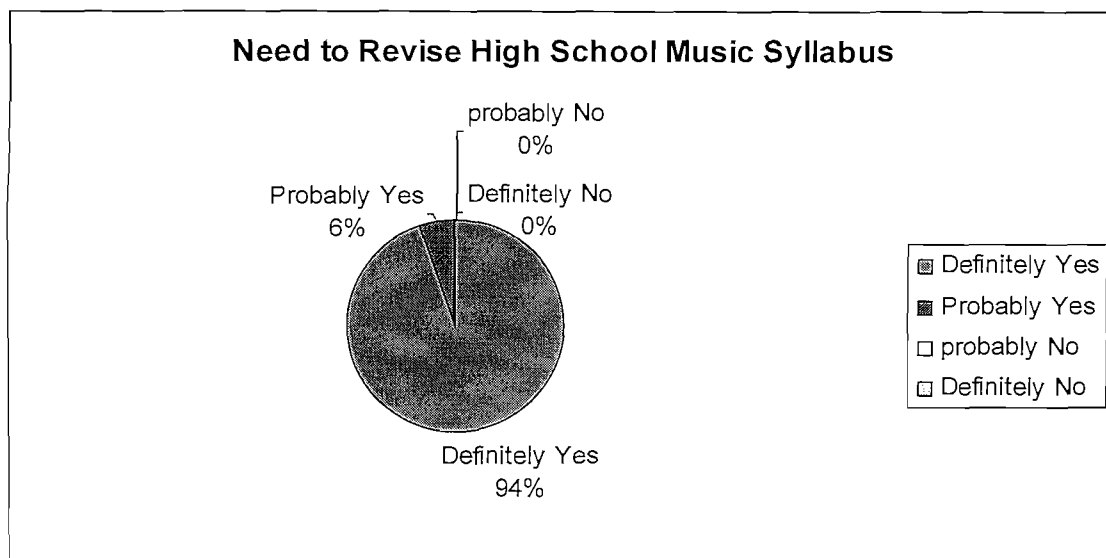
Figure 16



- **Need to Revise High School Music Syllabus**

All the teachers indicated that there was need to revise the high school music syllabus. There was a document that was drafted in 1999 and since then had not been revised and had only been used in its draft form.

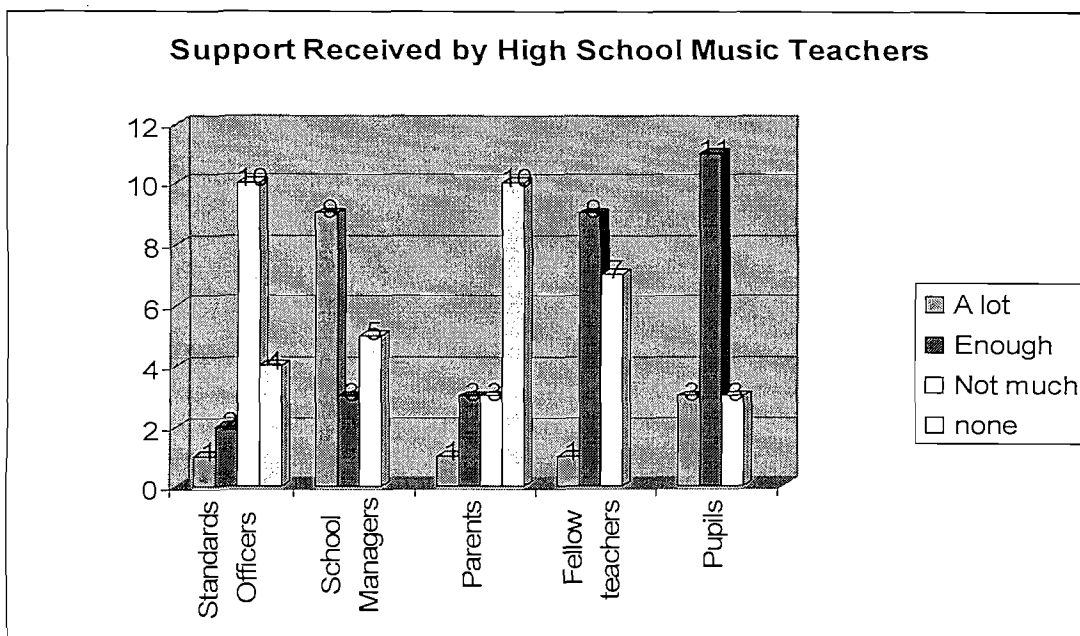
Figure 17



- **Support Received by High School Music Teachers**

A large number of teachers indicated that they receive a lot of support from school managers. Generally, enough support is received from fellow teachers and from the pupils. However, very little support is received from parents and standards officers. The lack of support from parents can be attributed to their not appreciating the value of music education. The teachers expect a lot of support from standards officers, so much that even the little support that might be available is unnoticed.

Figure 18



- **Need for In-Service Training**

All the teachers indicated that they require in-service training. This aspect seems to be a very urgent need among the high school music teachers. They strongly feel that most of the problems that they are confronted with could be addressed through in-service training programmes.

- **Teachers General Music Abilities and Attitudes**

Ability to distinguish the different parts of a contrapuntal composition and attitude towards western music seem to be the weakest among the high school music teachers. This presentation is similar to what obtained with the first year college music students. This suggests that polyphonic composition are either not appreciated or not effectively taught at high school. The following are the responses made by high school music teachers.

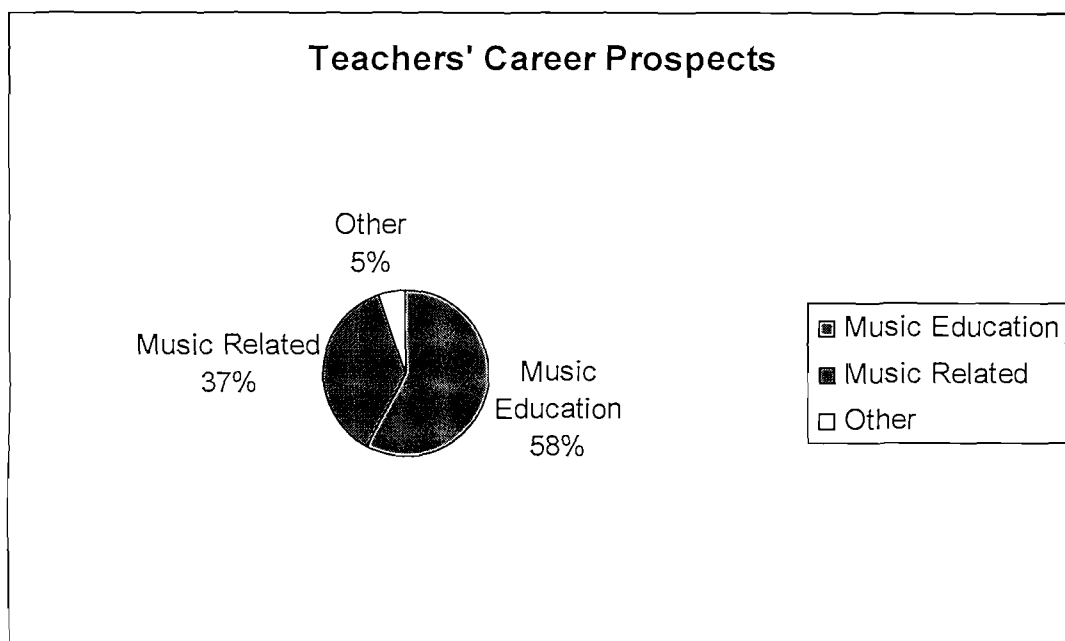
Table 16: In-Service Training-Teachers Music Abilities and Attitudes

	Abilities and Attitudes	Definitely yes	Probably yes	Probably no	Definitely no
1	Can you recognise a generally known melody when it is sung or played to you?	16	2		
2	Can you sing a known melody in such a way that it is recognisable?	14	4		
3	Can you recognise the melodies in a composition?	14	4		
4	Can you recognise prominent rhythms in a composition?	14	4	1	
5	Can you distinguish the different parts in a contrapuntal composition?	6	10		
6	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the same form?	14	4		
7	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the varied form?	11	6		
8	Can you use your voice with confidence in speech?	18			
9	Do you sing in a manner which is satisfactory to yourself?	12	5		
10	Can you successfully participate in a choral singing in parts	18			
11	Are you interested in the performance of instrumental music?	16	2		
12	Do you know the arrangement of notes on a piano?	16	1		
13	Do you regard western music as a valuable part of your cultural heritage?	3	8	4	2
14	Do you know some of the master works of the past?	10	5	1	1
15	Do you know some of the master composers of the past?	9	4	2	3
16	Are you able to meaningfully evaluate music?	9	7	2	
17	Are you able to meaningfully evaluate music performances?	11	4	2	
18	Can you assist in the promotion of music activities in the community through participation?	14	1	3	
19	Can you assist in the extension of music activities in the community through sympathetic support?	13	3	2	
20	Will music have an essential place in your spending of leisure time?	12	3		

- **Teachers Career Prospects**

The majority of the teachers indicated that their career prospects were music education. Only seven indicated preferences to careers in recording industry and only one opted for non music career.

Figure 19



4.3 Findings of the Interviews

A number of issues concerning music education came out during the unstructured interviews that were conducted. These are discussed below according to the sources:

4.3.1 Music Teachers

Three categories of music teachers were identified. The first category consisted of those who were actively teaching music. The second were those who wanted to teach music but were not given the opportunity. The third were those who just wanted a qualification and were happy teaching something else. The first category expressed the following as a hurdle in their efforts to provide quality music education:

- *Lack of resources such as up-to-date curriculum, text books, instruments, music rooms, etc.*

A lot of teachers expressed concern on the lack of resources which they feel is paramount to effective provision of quality music education. Teachers complained that more often, they are advised to improvise whenever they request for materials. This is not the case with, for

example, science where every school is provided with a laboratory and chemicals for practicals.

- *Lack of support from community*

Teachers also felt that the communities have not appreciated the value of music education and this attitude has negatively affected provision of music education.

- *Regrouping of music under expressive arts*

The regrouping of music under expressive arts department has been seen as a hindrance to promotion of music education. The scanty resources apportioned to the department have to be shared among three subject areas and in cases when the head of department is not a music teacher; there is bias in the distribution of resources.

- *Lack of professional development opportunities*

The teachers strongly felt that as music teachers, they do not have opportunities for further studies. All the teachers that have degree qualifications had to obtain that from outside the country and usually on self-sponsorship. The degree programme currently being offered at the University of Zambia is seen to be unsuitable for diploma holders as it is designed and meant for primary school teachers. As a matter of fact, all the teachers that are teaching music in the high schools in Lusaka are diploma holders.

- *Lack of incentives*

One teacher, with a very active music department lamented that sometimes he has to dig into his pocket to support the music programme. He cited cases when his performing group had to perform outside the town for days, and the teacher is not paid subsistence allowance.

4.3.2 Education Standards Officers

The Education Standards Officers (ESO) from headquarters, provincial headquarters and districts all explained that there is a deliberate effort by the Ministry of Education to promote (non-traditional subjects) arts education but they blamed music teachers of not being organised. Teachers of other subjects have active subject associations. This was not the case

with music. The ESO at the provincial headquarters explained that she has a lot of trained music teachers on her list who are not actively teaching the subject. She attributed this to ineffective training that the teachers receive and consequently, lack of skills on the part of the teachers.

4.3.3 Music Curriculum Development Officer

The Music Curriculum Development Officer confirmed that the current music curriculum is out-dated and efforts to have the curriculum updated have been very slow.

4.3.4 Education Broadcasting Officer

The Education Broadcasting Officer, who is a former music teacher observed that music teachers have not actively participated in the programmes that are delivered through the radio. He stated that education broadcasting could be used by music teachers to sensitise parents and the community on the value of music education since radio broadcasting reached even the most remote areas.

4.3.5 Examination Specialist

The Examination Specialist emphasised that examinations have been the engine of education. What is taught is determined by what the examination requirements are. Therefore, if certain components of the curriculum are not adequately covered in the examination, such components will not be effectively dealt with by teachers. He also pointed out that the restructuring of the examination papers was at the teachers' discretion since it is the teachers that are invited to prepare the examination papers. However, matters of policy, like changing the paper name requires the approval of the council following recommendations by the examiners.

4.3.6 Parents

Most parents are not aware of the many career opportunities that are available in music. The only known careers are performing and teaching. Parents that did not want their children to become teachers or musicians did not see the need for music education. 'What are they going to do with music after school, sing?' is the question most asked by parents.

One parent who provides private music tuitions to his three children explained that the grandfather has been buying musical instruments for the children as gifts and he wanted them to make use of them. Another parent described his desire to provide music education to his children as a question of 'casting the net wide'. 'You do not know what the future holds for them, so you provide whatever might give them a future', he explained. This particular parent does know that there is a possibility of having a better future with music education too.

Another parent explained that she sent her daughter for private music lessons because the school required that they study some form of art outside school. She felt that music was a better option since the child will be able to play an instrument. She further added that playing musical instruments had helped to keep her children from mischief.

4.3.7 Learners

The few high school music learners talked to expressed that they did not have enough information on career prospects in music education so they were not able to make informed decisions. Careers masters/mistresses are able to guide the pupils in other subjects but do not do as much when it comes to music. Some learners were in music classes by chance. These were the cases when music education option was assigned to a class and any student who was put in that class had to study music. In most cases, learners were not given the opportunity to choose the optional subjects.

4.4 Findings of the Observations

Although observations had been carried out over a long period of time and over an extensive coverage area, the following discussion was based on the findings of this study conducted over the period 2006-2009, in Lusaka province and can be summarised in the following subheadings;

4.4.1 Provision of Music Education

If the goals of the education system, among other things, is to 'produce a learner capable of developing an analytical, innovative, creative and constructive mind' (Zambia, 1996: 5) and if such an education should be provided to every child, then there is urgent need to expand provision of music education to all the learners. Coincidentally, music easily renders the

promotion of analytical, innovative and creative thinking as part of the overall learning process.

Currently, there are very few schools that provide music education. As a matter of fact, there are more music trained teachers than schools offering music. This is evidenced by the ratios of trained music teachers to active music teachers. The number of schools offering music at high school level, for instance, is only thirty-seven countrywide, (this is according to statistics of schools that presented candidates for the 2008 examination. In Lusaka province, out of forty-five high schools, only eleven offer music. The Lusaka scenario might even be better as compared to other provinces.

The quality of music education being provided by few schools leaves much to be desired. This is largely due to absence of progression from lower level to higher level. Teachers strive to teach the contents of the curriculum at a given level when the basics from the previous level had not been mastered.

4.4.2 Curriculum and Implementation

The curriculum in use is very outdated and does not reflect the learners environment. The content of the curriculum is western biased and therefore, does not prepare the learner to meet the expectations of the local society. Therefore, there is urgent need to review the curriculum. The documents for Basic schools, High schools and tertiary are all in draft format. This is a very sad reflection of how much importance is attached to music education by policy implementers if over twelve years music education has been based on a draft document.

National examination requirements do not conform to the contents of the curriculum. This has put the implementation at conflict. Teachers do not want to waste time teaching aspects which learners will not be tested for in the examination. This is one reason why performance in high school class music does not receive the attention it deserves.

Teachers struggle to teach things like counterpoint, which they do not even understand well, because it is part of the examinations.

4.4.3 Abilities of Music Educators

Most teachers do not possess adequate abilities to teach music education effectively. The same progression problem has affected provision of quality music education at teacher training level. Because the trainees do not possess any or adequate music education background prior to entry into colleges, their and trainers efforts are directed at improving basics such as music literacy at the expense of teaching methodology. Some students at Evelyn Hone College struggle to learn playing of music instruments and yet at the end of three years, all they were able to play were a few scales.

4.4.4 Availability of resources

Resources for effective implementation of music education are not available in most high schools. In some cases, even very basic things, like a room, are non-existent. Most schools rely on the teachers' and learners' voices for a sound source. Hauptfleisch *et al.* (1993:44) list the following as resources needed for quality Class Music provision:

- Facilities in which pupils have sufficient space for moving to music and playing on music instruments (room).
- Teaching material such as song book.
- Teaching aids such as schemes of work.
- Educational media, such as sound apparatus.
- Appropriate music instruments.

These resources are non-existent in most schools that attempt to provide music education. The absence of music instruments in schools has contributed to the low performance-skill by the candidates that enrol for music teachers' diploma courses.

4.4.5 Teachers' Morale

Generally, music teachers' morale is low. This was exacerbated by a number of factors including:

- Low teacher's support from school managers and community.
- Lack of incentives to promote teachers' initiatives.

- Lack of motivation.
- Poor work conditions.
- Absence of professional development opportunities.

A good number of teachers, who had gone for further studies, have ended up changing careers from music education to other fields. Some teachers are busy studying other courses while teaching music, meaning when they finish their studies, they are going to quit teaching music.

4.5 Summary

A lot of data that was collected from questionnaires confirmed the assumptions that were initially made by the researcher. The questions are answered and based on the findings of the questionnaires, recommendations can be made.

Field site interviews provided the data that was not possible to capture from the questionnaires. Information gathered through interviews was complemented by data collected through observations.

CHAPTER FIVE

Recommendations and Conclusion

5.1 Recommendations

The following recommendations based on the findings of the study require to be implemented if the provision of quality music education has to succeed in high schools in Zambia;

5.1.1 Provision of Music Education

There is need to broaden the provision of music education at the base of the education system; pre-school and lower basic. If all learners were accorded quality education at these levels, there will be chances that those opting to pursue music at higher levels will have better grounded music education. Unlike the current scenario where every entry point is a starting point. Gradual progression would yield better results. Ultimately, broadening the base of music education will promote progression in the system.

5.1.2 Curriculum and Implementation

The music education curriculum should urgently be updated and all music examinations must be reviewed and revised. To ensure that music education is effectively implemented at lower basic, music should be included as an examinable subject for promotion to upper basic. Currently, lower basic teachers only concentrate on teaching the subjects that are examinable at the end of lower basic programme. Another recommendation is that grade twelve examination papers should be revised and restructured so that all aspects of the curriculum are covered. (See proposed grade twelve examination papers in MUSN 875 – In-Service Training Course).

5.1.3 Abilities of Music Educator

The Ministry of Education should deliberately provide and promote in-service training programmes for music teachers. Music teachers do not have opportunities for further training (above diploma) in the country. When provision of music education is implemented as in 5.1.1, then the selection process to entry into tertiary education can be revised to include interviews so that only candidates with appropriate music abilities are enrolled to music

teacher training programmes. The current method does not allow screening applicants for their abilities and consequently, the quality of training is diluted in that time is spent on developing basic music abilities instead of improving on teaching methods.

5.1.4 Availability of Resources

The ministry of education, through standards officers should stipulate the minimum requirements of resources for schools to provide music education effectively. The list suggested by Hauptfleisch, *et. al*, (1993: 44) can serve as a guide. Important resources such as rooms, audio equipment and instruments can not be left to teachers' initiative just as science teachers are not expected to improvise laboratories and chemicals.

5.1.5 Teachers' Morale

Teachers' morale is very low and therefore, efforts should be made to motivate and reward teachers appropriately. Low morale among music teachers is attributed to the following factors:

- Lack of support from parents and community.
- Lack of resources.
- Lack of professional development programmes.

Local communities need to be sensitised to the values of music education through education broadcasting. When the community begin to appreciate music teachers' efforts, teachers will feel encouraged and their morale will most likely improve.

Provision of resources will improve teachers working conditions because they will not have to struggle to teach their subject effectively. Teachers are handicapped so much when it comes to implementation aspects of class music in the absence of necessary resources.

The problem of staff development needs urgent attention. Music teachers have nothing to look for after obtaining a music teachers diploma. For example, the music teachers diploma course at Evelyn Hone College should be affiliated to the University of Zambia so that those who opt to do further studies are given exemption, unlike the current situation where diploma holders are treated like school leavers when they attain entry into the University of Zambia.

The Ministry of Education should consider establishing music degree programmes at the University of Zambia or upgrade some teachers' colleges to offer degree programmes. This way, music teachers' dreams of furthering their studies will be realised and subsequently, their morale will be boosted.

5.2 Conclusion

A sound music education will contribute to the quality of overall education provided to the Zambian learners. This will consequently, improve the life of Zambians and contribute to national development. Attainment of national development goals solely lies in the quality of education that is provided for the future citizens. Zambia will not prosper if she does not invest in the production of learners capable of developing an analytical, innovative, creative and constructive mind, which are the aims of music education.

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APPENDIX 1

QUESTIONNAIRE 1

EVALUATION OF MUSIC EDUCATION AT HIGH SCHOOL LEVEL

(To be completed by college music students)

1. Gender: (tick) Male ☐ Female ☐

2. High school last attended:

Name of school	District	Province

3. Did you receive music education at your former high school?

Yes ☐ No ☐

4. If yes to 3, how many periods of music did you have per week? 1.

☐ 2. ☐ 3. ☐ 4. ☐ 5. ☐ 6. ☐

5. If no to 3, what is the reason for your not receiving music education?

1. No music in school ☐ 2. Lack of interest ☐

6. What music activities did you participate in? (You may tick more than one).

1. Singing ☐ 2. Playing instruments ☐ 3. Dancing ☐

7. Which of the following were available in your school?

1. Music room ☐ 2. Audio equipment ☐ 3. Keyboard ☐

4. Guitar ☐ 5. Drums ☐ 6. Other instruments ☐

8. How often did you do the following aspects of high school class music? (tick)

	Aspect of high school class music	Often	sometimes	seldom
1.	Listening to music			
2.	Singing			
3.	Playing music instruments			
4.	Four-part harmony			
5.	Counterpoint			
6.	Composing melodies			
7.	Setting words to music			
8.	Analysing scores			
9.	Dictation (aural training)			
10.	Learning about music instruments			
11.	Learning about music and composers			
12.	Movement to music (Dancing)			
13.	Learning music notation			
14.	Music appreciation			
15.	Doing tests and assignments			

9. What are your general music abilities and attitudes? (tick the appropriate column)

	Abilities and Attitudes	Definitely yes	Probably yes	Probably no	Definitely no
1	Can you recognise a generally known melody when it is sung or played to you?				
2	Can you sing a known melody in such a way that it is recognisable?				
3	Can you recognise the melodies in a composition?				
4	Can you recognise prominent rhythms in a composition?				
5	Can you distinguish the different parts in a contrapuntal composition?				
6	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the same form?				
7	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the varied form?				
8	Can you use your voice with confidence in speech?				
9	Do you sing in a manner which is satisfactory to yourself?				
10	Can you successfully participate in a choral singing in parts				
11	Are you interested in the performance of instrumental music?				
12	Do you know the arrangement of notes on a piano?				
13	Do you regard western music as a valuable part of your cultural heritage?				
14	Do you know some of the master works of the past?				
15	Do you know some of the master composers of the past?				
16	Are you able to meaningfully evaluate music?				
17	Are you able to meaningfully evaluate music performances?				
18	Can you assist in the promotion of music activities in the community through participation?				
19	Can you assist in the extension of music activities in the community through sympathetic support?				
20	Will music have an essential place in your spending of leisure time?				

10. What is your future career prospect?

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APPENDIX 2

QUESTIONNAIRE 2

EVALUATION OF MUSIC EDUCATION AT HIGH SCHOOL LEVEL

(To be completed by high school music learners)

1. Gender: (tick) Male ☐ Female ☐

2. Complete the following table:

1.	Name of school	
2.	District	
3.	Province	
4.	Gender of your music teacher	
5.	Number of music periods per week	

3. Did you receive music education at the following levels?

	Level	Yes	Sometimes	No
1.	Pre-school			
2.	Lower Basic (Grades 1 – 7)			
3.	Upper Basic (Grades 8 – 9)			

4. What music activities do you actively participate in? (You may tick more than one).

1. Singing ☐ 2. Playing instruments ☐ 3. Dancing ☐ 4. Composing ☐

5. Which of the following are available in your school?

1. Music room ☐ 2. Audio equipment ☐ 3. Keyboard ☐
4. Guitar ☐ 5. Drums ☐ 6. Other instruments ☐

6. How often do you do the following aspects of high school class music? (tick)

	Aspect of high school class music	Often	sometimes	seldom
1.	Listening to music			
2.	Singing			
3.	Playing music instruments			
4.	Four-part harmony			
5.	Counterpoint			
6.	Composing melodies			
7.	Setting words to music			

8.	Analysing scores			
9.	Dictation (aural training)			
10.	Learning about music instruments			
11.	Learning about music and composers			
12.	Movement to music (Dancing)			
13.	Learning music notation			
14.	Music appreciation			
15.	Doing tests and assignments			

7. How do you rate your music teacher?

Very competent	Fairly competent	Not sure	Fairly incompetent	Very incompetent

8. What are your general music abilities and attitudes? (tick the appropriate column)

	Abilities and Attitudes	Definitely yes	Probably yes	Probably no	Definitely no
1	Can you recognise a generally known melody when it is sung or played to you?				
2	Can you sing a known melody in such a way that it is recognisable?				
3	Can you recognise the melodies in a composition?				
4	Can you recognise prominent rhythms in a composition?				
5	Can you distinguish the different parts in a contrapuntal composition?				
6	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the same form?				
7	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the varied form?				
8	Can you use your voice with confidence in speech?				
9	Do you sing in a manner which is satisfactory to yourself?				
10	Can you successfully participate in a choral singing in parts				
11	Are you interested in the performance of instrumental music?				
12	Do you know the arrangement of notes on a piano?				
13	Do you regard western music as a valuable part of your cultural heritage?				
14	Do you know some of the master works of the past?				
15	Do you know some of the master composers of the past?				
16	Are you able to meaningfully evaluate music?				
17	Are you able to meaningfully evaluate music performances?				
18	Can you assist in the promotion of music activities				

	in the community through participation?				
19	Can you assist in the extension of music activities in the community through sympathetic support?				
20	Will music have an essential place in your spending of leisure time?				

9. What are your career prospects?

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APPENDIX 3

QUESTIONNAIRE 3

EVALUATION OF MUSIC EDUCATION AT HIGH SCHOOL LEVEL

(To be completed by high school music teachers)

1. Gender: (tick) Male ☐ Female ☐

2. Complete the following table:

1.	Name of school		
2.	District		
3.	Province		
4.	Number of music periods per week		
5.	Number of pupils in each class	Boys	Girls
a.	Grade 10		
b.	Grade 11		
c.	Grade 12		

3. Did you receive music education at the following levels?

Level	Yes	Sometimes	No
Pre-school			
Lower Basic (Grades 1 – 7)			
Upper Basic (Grades 8 – 9)			
High school			
College			
University			

4. What is your participation in the following music activities outside the class?

	Activities	Often	Rarely	Never
1	Singing			
2	Playing instruments			
3	Dancing			
4	Composing			

5. Which of the following are available in your school and how much do you need them?

		Available	How much do you need them?		
			Very much	Not really	Can do without
1	Music room				
2	Audio playback equipment				
3	Keyboard				
4	Guitar				
5	Drums				
6	Schemes of work				
7	Syllabus				
8	Teachers' guides				
9	Pupils music work books				
10	Music text books				
11	Music Reference books				
12	Ready made learning aids				

6. How often do you do the following aspects of high school class music? (tick)

	Aspect of high school class music	Often	sometimes	seldom
1.	Listening to music			
2.	Singing			
3.	Playing music instruments			
4.	Four-part harmony			
5.	Counterpoint			
6.	Composing melodies			
7.	Setting words to music			
8.	Analysing scores			
9.	Dictation (aural training)			
10.	Learning about music instruments			
11.	Learning about music and composers			
12.	Movement to music (Dancing)			
13.	Learning music notation			
14.	Music appreciation			
15.	Doing tests and assignments			

7. How do you rate yourself in teaching high school class music?

Very competent	Fairly competent	Not sure	Fairly incompetent	Very incompetent

8. How do you find the implementation of the following aspects of high school class music?

	Aspects of high school class music	Easy	Not sure	Difficult
1	Composition of melodies			
2	Setting words to music			
3	Four-part harmony			
4	Counterpoint			
5	Analysis			
6	Melodic Dictation			
7	Rhythmic dictation			
8	Interval identification			
9	Chord identification			
10	Cadence identification			
11	Modulation			
12	Orchestration			
13	Music reading			
14	Identification of instruments from recordings			
15	Identification of style from recordings			
16	Identification of metre from recording			
17	Identification of form from recording			

9. Is there need to revise the high school music syllabus?

Definitely yes	Probably yes	Probably no	Definitely no

10. How much support do you receive from the following:

		A lot	Enough	Not much	none
1	Standards Officers				
2	School Managers				
3	Parents				
4	Fellow teachers				
5	Pupils				

11. Would you require in-service training?

Definitely would	Probably would	Might or might not	Probably would not	Definitely would not

12. What are your general music abilities and attitudes? (tick the appropriate column)

	Abilities and Attitudes	Definitely yes	Probably yes	Probably no	Definitely no
1	Can you recognise a generally known melody when it is sung or played to you?				
2	Can you sing a known melody in such a way that it is recognisable?				
3	Can you recognise the melodies in a composition?				
4	Can you recognise prominent rhythms in a composition?				
5	Can you distinguish the different parts in a contrapuntal composition?				
6	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the same form?				
7	Can you recognise the melodic and rhythmic patterns when they are repeated later in the composition in the varied form?				
8	Can you use your voice with confidence in speech?				
9	Do you sing in a manner which is satisfactory to yourself?				
10	Can you successfully participate in a choral singing in parts				
11	Are you interested in the performance of instrumental music?				
12	Do you know the arrangement of notes on a piano?				
13	Do you regard western music as a valuable part of your cultural heritage?				
14	Do you know some of the master works of the past?				
15	Do you know some of the master composers of the past?				
16	Are you able to meaningfully evaluate music?				
17	Are you able to meaningfully evaluate music performances?				

18	Can you assist in the promotion of music activities in the community through participation?				
19	Can you assist in the extension of music activities in the community through sympathetic support?				
20	Will music have an essential place in your spending of leisure time?				

13. What are your career prospects?

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