

**INCLUSION OF KENYAN POPULAR MUSIC IN SECONDARY SCHOOL
MUSIC CURRICULUM: A STUDY OF SELECTED SCHOOLS IN VIHIGA
COUNTY, KENYA**

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**A Thesis Presented to the Institute of Postgraduate Studies of Kabarak
University in Fulfillment of the Requirements for the Award of Master of
Music Education**

KABARAK UNIVERSITY

NOVEMBER, 2021

DECLARATION

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The research thesis entitled “**Inclusion of Kenyan Popular Music in Secondary School Music Curriculum: A Study of Selected Schools in Vihiga County, Kenya**” and written by **Alice Adhiambo Otieno** is presented to the Institute of Postgraduate Studies of Kabarak University. We have reviewed the research thesis and recommend it be accepted in partial fulfillment of the requirement for award of Master of Music Education.

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DEDICATION

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ABSTRACT

Popular music is an important ingredient in the day-to-day lives of many young people, especially the youth. In Kenya, this genre has not been included in the secondary school music curriculum. The glaring omission of popular music in the current curriculum has led to students experiencing a disconnect between the music they love and easily identify with, and that which is offered in schools. To address this omission and disconnect, it was imperative that a study be conducted on the need to include popular music in the curriculum's music content. The study sought to shed light on: (i) the music content areas in the 8-4-4 secondary school music curriculum with the aim of suggesting inclusion of Kenyan popular music.; (ii) the music preferences of the students to be included in the secondary school music curriculum; (iii) the significance of Kenyan popular music to students to reinforce its need in the secondary school music curriculum. The study design utilized was descriptive design, which included understanding the lived encounters and viewpoints of respondents. Multicultural theory was useful in this study as it mirrored consolidation of variety of cultures of students in a class. Homogeneous purposive sampling was used to select nine schools that offer music, 112 form three music students, and nine music teachers from Vihiga County. Data was collected using two research instruments: questionnaires and document analysis. The questionnaires were administered to both students and teachers to collect views, facts, and suggestions on inclusion of popular music in the music curriculum. The data was analyzed using thematic analysis. Data was coded considering the interrelatedness of responses. Emerging themes were then recorded, classified, and interpreted as per the objectives of the study. The results indicated that the music teachers and the form three music students supported the inclusion of the genre (Kenyan popular music) alongside Western and African music. The conclusion was that inclusion of Kenyan popular music in the secondary school music curriculum was necessary. Recommendations included: Education planners to review the curriculum and include popular music to accommodate the genre; appropriate approaches to be established by education planners on how best to incorporate popular music in the Kenyan secondary school music curriculum. Finally, music teachers should be trained on the varied conventions of popular music making in the world that point towards multicultural music.

Key words: *Secondary, Music curriculum, popular music, Young people, African music, Form, Kenyan popular music.*

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ABBREVIATIONS AND ACRONYMS

ISME	- International Society of Music Education
JKF	- Jomo Kenyatta Foundation
KCSE	- Kenya Certificate of Secondary Education
KMF	- Kenya Music Festivals
KICD	- Kenya Institute of Curriculum Development
KNEC	- Kenya National Examination Council
NCRP	- National Curriculum Review Policy
NACOSTI	- National Commission for Science, Technology, and Innovation
NSW	- New South Wales
REO	- Regional Education Office
TSC	- Teachers Service Commission

OPERATIONAL DEFINITION OF TERMS

African Music: In this study it means, folk songs, dances, traditional music instruments and occasions of music performance in the African traditional society which excludes contemporary music.

Music Curriculum: used to mean organization of music content and activities in the Kenyan secondary schools in and out of classroom.

Kenyan popular music: The specific music preferences by the youth in Kenya such as Genge, Ghetto, hip hop, Kenyan Rock, Afro fusion, Benga, Rap, Afro pop, and Gospel pop.

Popular music: music produced by Kenyan artists, and which has been technologically aided for commercial purposes, with wide-ranging themes and wider appeal among the students in Vihiga county Kenya.

Western music: classical art music of European origin as found in the Kenyan secondary school music curriculum. It focuses on the styles, genres, and music periods from Medieval to the 20th Century music.

Youth/Young people: this is a term used to refer to students at the age of 13-18 who are in the secondary schools in Kenya.

Form: a term used to refer to a grade level with form one being the lowest level and form four being the highest level in the secondary school in Kenya

CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

Research indicates that public school music education reaches a genuinely homogenous student populace (Allsup, 2003). Reasons given by students for not taking an interest in school music programs have included the absence of interest, poor repertory and content choices by school ensemble directors, inadequate association with local ethnicities and cultures, and an absence of pertinence of the music educational program (Hope, 2004). Whether excluding popular music in the public-school educational plan would diminish or take out any of these purposes behind exiting or not deciding to join up with school music requires further investigation.

Popular music in secondary schools is starting to prosper in an expanding number of nations, and in recent years improvements show that a tipping point has been reached (Kratus, 2007), with more fast development happening and cascading outwards. Proof from various investigations with diverse populations plainly shows that popular music is the musical style choice of youths (Hargreaves and North, 2003). Studies have indicated that these inclinations are ordinarily extremely solid, are affected by an assortment of social and ascriptive elements, what is more, perhaps modified (Isbel, 2005). With most secondary schools now leaning towards popular music, based on the assumption that popular music is the preferred style of music of school-age children, it supposes a study on the need for popular music in the secondary school classroom.

Contemplating the reason for unpopularity of music in secondary schools, Bray (2000) attributes the problem to the fact that teacher's musical knowledge and their experience are established from a musical tradition that is far removed from that of their pupils (see also Hargreaves et al., 2003; Green 2002; Gammon 1996). To implement an inclusive

agenda, an understanding had to be reached on the recognition and benefit of musical knowledge, meanings, and experiences that pupils bring to class (also supported by Swanwick 1998; Campbell 1998 & Green 2001). From the researcher's personal experience, the form three music students have done the subject (music) for at least two years, and they are able to think critically and make decisions about their educational path, which will help them realize their goals.

Secondary school education in Kenya is an important phase in the life of the youth. It is within this phase of life that students' interests are likely to be developed. These interests are likely to excite and motivate learners to acquire knowledge and skills, map out their career paths, and discover more about their social life. Within the secondary school curriculum, music is one of the subjects that play an important role in reifying these interests. By engaging in various musical activities, students may acquire creation, listening, and performance skills, which can expose them to various opportunities for social interactions as well as opening their career pathways.

Music genres studied in the Kenyan 8-4-4 secondary school music curriculum fall under African folk music and western classical traditions. However, popular music, a genre that the students are more exposed to and interact with on a day-to-day basis (Law & Ho, 2015), is excluded in the music curriculum (Thompson, 2007; Ondieki, 2010). This exclusion diminished and lowered the interest in music and explained the dwindling number of music students pursuing music in secondary schools as well as those transitioning to institutions of higher learning (Kenya National Examination Council [KNEC], 2017).

The 8-4-4 system has been criticized for being too wide and burdensome to learners. Some developments concerning musical content in the curriculum as mentioned by

Akuno, (2005) and Adwar, (2005) have also been of concern to music educators. In 1985, when music was first launched in the curriculum (Wanyama, 2006), much of the musical content was based on Western music (Akuno, 2005). The curriculum developers have tried to bring a balance between Western Classical and African music content (Adwar, 2005). Omolo-Ongati (2010) in her study *refocusing of indigenous music in a formal classroom*, advocated for folk music to be brought back to class. Other scholars such as (Akuno, 2005; Njoora, 2000 & Mushira, 2010) also reiterated that since many Kenyans were Christian converts and had little knowledge in indigenous music, the teachers concentrated on what the syllabus provided with less practical performance applied only for examination purposes.

The rolling out of the new curriculum beginning in January 2018 had been viewed as a remedy to the limitations in the 8-4-4 system of education that had been in place for thirty-two years. However, the issue of a lack of students' interest in music (popular) is still recurring. The measure to roll out the new curriculum notwithstanding, a concern had been raised that some stakeholders who include teachers and learners in the classroom were not granted opportunities to offer their contribution (Mukethe, 2015). This concern in many respects cannot be wished away particularly in music as a subject. Several studies as discussed in the literature review section have been carried out on what constitutes the content of music in the 8-4-4 curriculum and the findings reveal pertinent omissions or disconnects. One of the glaring omissions was the failure by the curriculum to include popular music content in the secondary school music curriculum even though, it is a genre that learners, and young people in Kenya identify with in many ways (Ondieki, 2010). So far, according to available literature at the time of this study, no study (at least one that the researcher is aware of) has been done in Kenya on secondary school music curriculum content to ascertain if the curriculum has adequately

addressed the needs of the learners as far as music subject is concerned. As pointed out in the preceding paragraphs, the exclusion of popular music in the 8-4-4 secondary school music curriculum is a glaring disconnect which needs to be addressed at an earliest opportune time as possible so that recommendations for its inclusion is made in the new secondary school music curriculum addressing the learner's needs.

As Wanyama (2006) suggests, 'including popular music as one dimension of comprehensive general music education, will bring school music programs into the real world of music as it exists' (p.4). Popular music appears not only healthy but a possible model approach. It is for this reason that this study sought to suggest the need for inclusion of Kenyan popular music in the newly rolled out secondary school music curriculum with a view of ensuring that musical knowledge, preferences, and interests those students bring into the classroom are enhanced. This will ensure students do not experience dissatisfaction but the enjoyment of music learning and performance in the classroom.

1.2 Statement of the Problem

The secondary school music curriculum largely contains studies in Western music and a few aspects of African folk music, which the secondary school music students have not been able to identify with two large extents. The resultant effect of failure to include studies of music genres that learners identify with has brought less interest to students in music studies (Green, 2008). As students continue with their studies, they seldom want to associate with music in school (Harrison, 2002). According to the Kenya National Examination Council (KNEC) 2014 report, there has been a significant drop in the number of students who take music at the Kenya Certificate of Secondary Education

(KCSE) level. From the researchers view, this could be attributed to unmet expectations in the music class.

Gammon (1996) posits that music culture in schools differs from the students' music experiences they acquire outside school. The students here, therefore, experience a disconnect between the music they love and that which is offered in schools. According to Green (2005), any National curriculum should be able to incorporate the experiences each child brings in a classroom.

Despite learners' familiarity and ready access to popular music, the genre is missing from the Kenya secondary school music curriculum. The study therefore purposes to interrogate ways in which this anomaly can be corrected by investigating why popular music should be included in the secondary school music curriculum.

1.3 Objectives of the Study

1.3.1 General Objective

To investigate why popular music should be included in the secondary school music curriculum.

1.3.2 Specific objectives of the study are:

- i. To examine the music content areas of the 8-4-4 secondary school music curriculum with the aim of suggesting inclusion of Kenyan popular music.
- ii. To determine the music preferences of the students to be included in the secondary school music curriculum.
- iii. To ascertain the significance of Kenyan popular music to students to reinforce its inclusion in the secondary school music curriculum.

1.4 Research Questions

The research questions are:

- i. What music content areas constitute the 8-4-4 secondary school music curriculum?
- ii. What are the music preferences of the students that can be included in the secondary school music curriculum?
- iii. What significance does Kenyan popular music have for the music students to reinforce its inclusion in the secondary school music curriculum?

1.5 Justification of the Study

Not much has been done regarding the analysis of the secondary school music curriculum with a view of incorporating Kenyan popular music. Filling of this gap was necessary to be in tandem with the National Curriculum Reviews Policy (NCRP) that states that students' interests should be captured when undergoing curriculum development reviews (KICD, 2016).

1.6 Significance of the Study

Popular music is a genre that motivates students to become engaged, productive, and attentive in classroom (Thompson, 2007). Several students interact with a subject if it connects to or stretches their experiences. Despite the importance of popular music to the lives of students, this music genre has been overlooked by the current 8-4-4 secondary school music curriculum. The inclusion of popular music in the secondary school music curriculum is envisaged to boost the perception of the students towards music as a subject in secondary schools. Hence, this study sought to bridge the glaring gap of the absence of popular music in the curriculum.

This study has been undertaken at a time when a significant number of the youth have access to modern technological equipment such as television, internet, radio, and mobile phones. Consequently, they access popular music of their choice quite easily. Students will no longer learn in their usual conventional manner, but favorite music will be brought to the classroom thereby capturing their interests.

The study will inform curriculum developers; Kenya Institute of Curriculum Development (KICD), music educators, and school administration in developing new music curriculum content. It sought to trigger the need for teacher preparation towards the inclusion of popular music in the curriculum. In addition, it hoped to facilitate the inspiration of students' musical interest in popular music, which in turn may lead to a high enrolment rate of students in a music classroom.

Since popular musicians learn in different ways, such as acquiring skills and knowledge informally (Green, 2002), the study will incorporate the use of accelerated learning techniques to ensure that all students progress in areas of musicianship, professional practice, and making clear links between performance context and theory.

1.7 Scope of the Study

The study concentrated on the need for inclusion of Kenyan popular music in the secondary school music curriculum. Kenyan popular music as perceived in this study refers to music produced by Kenyan artists and which has been technologically aided for commercial purposes, with wide-ranging themes and wider appeal among the students.

Vihiga County was selected for study since it has schools from the following categories: national, extra-county and county. These schools comprise of students drawn from all over the country, hence, the target population was a good representation of the student population countrywide, which provided a rich background for conducting the study.

The respondents included music teachers and form three music students who have already chosen music as one of their subjects of study. It is groups that has chosen to focus music as a study subject, and are committed to learning music for examination purposes, hopefully towards a career in music.

1.8 Limitations of the Study

The study was conducted in selected schools in Vihiga County and the data was from Form three music students with exclusion of the Form one, two and four classes. However, since there are many similarities between music teachers and students, some of the findings may be generalized beyond the selected samples.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviewed a corpus of literature with the aim of situating the study within the context of music curriculum studies in Kenya. The problematization of inclusion of popular music in the Kenyan secondary school music curriculum raises certain critical fundamental questions: What theoretical framework was used? How is the concept of popular music contextualized in music curriculum studies? What are the popular music preferences of students and place of popular music in the curriculum in the lenses of scholars from other countries? What is the rationale for inclusion of popular music in the secondary school curriculum in other parts of the world? What studies and analyses of music education and curriculum have been conducted in Kenya regarding popular music? These questions set in motion a quest for a better understanding of this study on inclusion of popular music in the secondary school music curriculum.

2.2 Theoretical Framework

The study adopted a multicultural education theory. James Banks developed multicultural education theory in the 1970s. Of the multitude of educational methodologies existing in cultural plural societies, multicultural education is most consistently used by educationists and policymakers. To execute it adequately, a social pluralism needs to prevail, and a total framework will be needed for its realization. Banks (1999) defines multicultural education as a reform movement focused on “diverse social-class, racial, an ethnic group—as well as both gender groups” (p. 116). This definition depicts the conventional classes of culture. However, social researchers and anthropologists have likewise perceived age, sexual orientation, religion, and ability as cultural classifications. The term multicultural implies diversity of culture. Though,

when educators use the term, they may be describing culture differently from one another.

Multicultural education is predicated on the guideline of educational equity for all students, regardless of culture. It endeavors to eliminate obstructions to educational opportunities and accomplishments for students from various cultural backgrounds. In Practice, teachers may change or take-out instructive approaches, programs, materials, exercises, and instructional practices that are either biased toward or deficiently comprehensive of different social points of view (Elliot, 1995). Multicultural education assumes that the way in which students learn and believe are profoundly affected by their cultural identity and tradition. To culturally diverse students viably requires instructive methodologies that esteem and perceive their social foundations. Along these lines, multicultural education intends to improve the learning and accomplishment of all students.

The term multicultural music education is regularly used to portray the consolidation of music from diverse cultures in the school music educational programs. Other comparative terms incorporate *world music* and *multiethnic music* (Miralis, 2006). The contrasts between these terms are the topic of conversation among some music instructors (Campbell, 1994; Miralis, 2006; O'Flynn, 2005; Volk, 1998). Multicultural education emphasizes diversity and multiple perspectives in music learning and practice (Anosike, 2013). Diversity of music cultures encompasses all music genres including Western classical music, African folk music, and popular music, which is a genre that most students interact with in their daily life. This view was addressed by this study to not only include popular music genres, but also western classical and African folk music content in the curriculum.

Miralis (2006) contended that numerous music educators utilizing the term multicultural music education are alluding to multiethnic music education. Rather, multicultural music education suggests the assessment of culture at all levels, broad and narrow. This wide definition does not just incorporate race, ethnicity, and nationality, yet in addition sex, age, capacity, sexual direction, and the unpredictable ways by which these categories overlap and interact (Fung, 1995; O'Flynn, 2005; Slobin, 1992). This definition goes ahead to address the student's music culture in totality when in and out of school.

Multicultural education plays out in the following representative ways: learning content, student cultures, critical analysis, and resource allocation. All the four representative ways were acceptable as generally applicable for this study and related explicitly to music education.

The first is curriculum design. This entails texts and learning material that may include multicultural perspectives. For instance, a lesson on imperialism in North America may address distinctive cultural perspectives, for example, those of the European settlers, indigenous Americans, and African slaves. Banks supports multicultural music education, and that multicultural education should be part of the curriculum. He therefore argues that children should be given the opportunity to learn more than one style of music because multicultural music provides experiences from different perspectives. When a debate rises to oppose multicultural music education, it implies that students' talents are limited only to that which the curriculum offers. However, when multiculturalism is embraced, every student's experience is brought into the classroom leading to discovery of talent. This point was also supported by Koskarov (2012) who stated that, "the music curricular in all secondary schools should contain musical works of their 'own' and 'other' music culture" (p.12). The argument above was supported by

this study as it aimed at the inclusion of the students' musical interest (popular music) in the secondary school music curriculum.

The second way is student cultures. Teachers and other educators should find out about the cultural backgrounds of their students, and afterward, purposefully fuse learning experiences and appropriate content applicable to students' own cultural perceptions and tradition. Students may also be encouraged to learn about the cultural backgrounds of other students in a class, and students from different cultures may be given opportunities to discuss and share their cultural experiences. Culture is a lifestyle of a particular people, which comprises of religion, food, language, music & art, and social habits. This means, the study of music culture of the students and their musical experiences in life should be considered in the curriculum. Popular music consists of several styles that are linked to specific ethnic groups, ideologies, religions, and sexualities. It is from this aspect that popular music provides music educators with several examples of music as a cultural marker (Collin, 1997). Reggae, Punk rock, R & B, Hip-hop and other sub cultural membership can be termed as different styles in popular music. It is from this understanding, that popular music styles can be termed as belonging to a system of multiculturalism. Hence, this representative way alludes to an improved curriculum that is multicultural and happens to constitute the music preferences of students in Kenyan secondary schools.

The third representative way is critical analysis. This involves teachers and students scrutinizing the content in the curriculum to identify its significance and eliminate bias. Proponents of multicultural education may contend that learning should address numerous cultural perspectives that students from various social backgrounds should see their cultural groups represented in the lessons, and the importance of the content determined. In the 8-4-4 music curriculum for example, western music content is more

than the African music content. Nevertheless, the music content that the students relate to more closely has been neglected. The content from the students' cultural experience is inadequate in the secondary school music curriculum. The curriculum provided should be of benefit to the students for them to connect with the content. The study revealed several benefits that accrued from listening to popular music. This is an area that policy makers should consider when revising the music curriculum.

The fourth way is resource allocation. This involves designation and appropriation of educational resources, programs, and learning experiences dependent on need and reasonableness, as opposed to strict uniformity. For instance, students who are not capable of the English language may learn in bilingual settings and read bilingual writings, with the goal that they don't fall behind academically or drop out of school because of language limitations. This applies in this study too. The music content provided in the curriculum should be all encompassing so that students with different music tastes can be accommodated. Currently the 8-4-4 music curriculum seems to have content that is more teacher-driven and could be fewer students friendly. The fair allocation of the music genres that our students engage with will make the Kenyan secondary school music curriculum more relevant to students.

This study therefore attempted to find out to what extent multiculturalism is applicable in music education, and how it would lead to inclusion of Kenyan popular music in the secondary school music curriculum. Based on this theory, it was hoped that multiculturalism when widely viewed not only subjected to ethnicity, would make music educators to have a wide range of music genres in music curriculums.

2.3 Literature Review

2.3.1 The concept of popular music

According to Roy Shuker, popular music is “commercially produced and marketed” music (2005a, p.14). This music is produced using technology, intended for entertainment, sold, and consumed by the masses. Furthermore, it is usually recorded and archived in compact disks (CDs) and distributed through mass media such as the internet, YouTube, television, and radios (see Middleton, 2001, p.224). In this way, the music is neither notated¹ nor orally transmitted.

In Shuker’s definition, there exist several styles of popular music such as rock, rap, hip-hop, jazz, reggae, rhythm, and blues (R&B). However, as Shuker (2005a, p.14) notes, his definition is “primarily [situated] in a western context”. This precludes music from Africa that is commercially marketed. In the Kenyan context, for example, styles such as kapuka and genge can fall into the wider categories of popular music. However, there are other popular musical styles such as Afro fusion, taarab, and bongo flavor, which may not fall within the wider popular music category. “Like the western popular music, these Kenyan styles have a wider appeal and a preferred genre for entertainment for the Kenyan students (Ondieki, 2010, p.7)”. As Priscilla Gitonga observes, it is common to find the young people walking around with headphones plugged in gadgets such as phones or iPads and nodding to the sound of popular music (2015). For this study, therefore, popular music is a term that was used to refer to music produced by Kenyan artists, and which has been technologically aided for commercial purposes, with wide-ranging themes and wider appeal among the students.

¹This does not mean that it cannot be notated.

2.3.2 Popular Music preference of Secondary School Students

As Green (2006) vividly pointed out, students often see school music as ‘old people’s music’ and popular music as their own. Students are acculturated into popular music by the acquisition of musical knowledge and skills through their ‘immersion in the everyday music and musical practices of (their) social context’ (Green 2002, p. 22) in “an informal music education environment” (p. 101). According to Snell (2005) the music students who join the music industry after school, confess that the music they learnt was inadequate to make them unbeatable popular musicians. Students who enrolled for instrumental classes also ended up losing interest faster (Green, 2000). The diminishing interest in school music was an important element of this study hence the need for including music that is of interest to the students.

Because of the rigid curriculum and the unending rules in teaching music, students have opted out of music classes (Green, 2008). The teachers on the other hand have also been insensitive to music of young people and have gone ahead to follow the syllabus strictly without wavering (Green, Ibid). Despite teacher’s dedication to adhere to that which the curriculum provides, the lower interest in the subject should be a question that all music teachers should be asking.

“Major orchestras have experienced financial problems because most people born after the mid-1970s have little interest in classical music. Rather than being elevated above everyday life and ordinary people, this form of music is largely irrelevant to the majority of 21st century adults and the youth for whom Rap and hip pop artists, American idols and super shredders are the music aristocracy. It is no surprise that every child we have met over the age of 12 for the past 30 years, in classrooms and homes in the USA and Canada, request that we play ‘stairway to heaven’ when we take a guitar out of the case” (Regelski, 2007, p. 26). The ‘classic music’ of today, is the popular music that is loved

by most youths (Gouzouasis & Bakau, 2011). Truly, a 21st century student is one whose interest is inclined towards popular music no wonder the less interest in classical music. The student's music interest should be discovered, and their inclusion suggested in the curriculum.

Popular music is one of the music genres that is easily accessible and hence its popularity. Therefore, students have had a strong attraction to them unlike the western classic and folk music. Music educators should choose what to teach and how to teach it (Shah, 2006). Once the study determines the kind of music preferences that students are more inclined to, the teachers would then come in later to see how to use the content suggestions provided. It is from this view that the study recommended further research on how to include popular music alongside other music genres in the secondary school music curriculum.

There is no doubt that one of the main reasons of students preferring popular music is because the popular music they receive outside the class is more familiar to them than the music taught inside the classrooms. Familiarity and preference for popular music are supported by easy accessibility and exposure. Lack of exposure and familiarity make other styles of music less popular. The inclusion of popular music in the curriculum should perhaps be more comprehensively planned so that students can relate with not only popular styles of music but also other different genres of music to their lives and learn to listen to music in an informed and discriminating manner. In addition, teachers should examine the various components of the music curriculum being taught and how they are presented (Shah, 2006). This will enable teachers to identify the components that are relevant and match it with that which the students are familiar with. This may lead to alongside other music genres provided in the curriculum, adopting music that students have interest in.

2.3.3 Place of Popular Music in the Curriculum Globally

Endeavors have been made to limit the gap between the students' musical world by including popular music in school music curriculum. There was an urgent exertion in the United States in 1976 known as Tangle wood declaration, which supported including music for all periods, styles, structures, and cultures into the American educational system. This extended the music repertory to incorporate jazz, folk, pop, avant-garde, and music from different societies (Mark & Madura, 2010). Although there are significant motivations to safeguard longstanding conventions of school music, one asks why a curriculum doesn't better mirror the musical world where we live.

Other British music education experts such as Swanwick (1968) and Vulliamy & Lee (1980), also strongly advocated for the inclusion of popular music in the curriculum. This later spread to Japan (Koizumi, 2002) and then to developing countries such as Malaysia (Shah 2006). From then onwards, research on popular music and popular music education has moved on (e.g., Dunbar-Hall & Wemyss, 2000; Green 2001, 2006, Winter, 2004). The recognizable reasoning's for the acknowledgment of popular music have offered an approach to new reasons why all styles merit a greater spot in school. Additionally, this position is supported by recent research findings in music learning suggesting that adoption of certain popular music practices might be a vital aspect for improving formal music education completely.

According to Kratus (2005), music education has not embraced popular music, and this requires a total redesign or reformulation of music educational plan. This calls for music teachers to begin fusing informal learning in their classes. Music instructors have marginalized adolescents with a music education program that is profoundly instilled in western music and instructional method. This kills creativity and denies differentiation in a music class. Regelski (2009) also supports this as he argues that the classical music

plays a role in the marginalization of music in public schools. In sum, Vitale (2011) states that the shift towards popular music in the public-school curriculum is not only desirable, but also critical to the very salvation of public-school music education. Popular music should be given a chance in the Kenyan secondary school to ascertain the statement given above.

Our profession requires a cataclysmic shift from dictating curricular and curriculum content, that is meaningless to most of the youth. Regelski (2007), gives a trace of what might be the most serious issue to our curricular, for example, the genuine diet of traditional music and old-style classical music concentrated on all degrees of music training. The music teachers are limiting what constitutes "great music" and permitting just restricted type of music making for future music instructors. Various types of popular music are adjusted upon the 21st-century music that our schools detach themselves from. Without a doubt, the elevation of western old-style music and the traditional school music must ease if music teachers are to remain relevant (Gouzouasis & Bakan 2011). It is the strict composition style of western classical music that tires the youth who want music that can be easily composed using simple inbuilt beats with free use of voice at any interval during the performance. The value of popular music is not gotten from its com-positional or music theory related properties. To comprehend and like it frequently requires more thought of the music's emotional and expressive characteristics and its relationship to its social and cultural setting.

Lebler (2008) posits that the origins of popular music education can be traced to the gradual infusion of rock music into formal schooling in the UK, and USA. For example, the UK pioneered the teaching of popular music in degree programs that began in 1994 at Salford University. Post graduate programs were later also introduced at University of Liverpool. By 2013, there were more than 76 popular music studies degree programs in

the University of Liverpool (Cloonan&Helstdt, 2013). The programs expanded in the year 2000 where the UK government made popular music a core part of schools' music provision through the curriculum. This is an indication of the gradual embrace of popular music as it occurred in other countries. This study seeks to first convince the curriculum developers on the need for including popular music in the curriculum followed by the scope and manner of such inclusion.

The curriculum planners at the Malaysian ministry of education have taken a step in the right direction by including a variety of genres, such as traditional, classical, and popular music, in formal music curriculum. More emphasis on the other hand have been given to Malaysian traditional music for the preservation of cultural heritage. However, since most students have interest in popular music, its inclusion in the curriculum is necessary (Leung, 2004; Raja AzuanNahar, 2005). The trend of including popular music in school curriculums has been taken up by other countries and Kenya is no exception.

Duncan–Andrade (2005) states that classroom curriculum does not have to be boring. A central tenet of teaching is to find ways to make learning fun. Therefore, learning about the interests of students and incorporating it into the teaching of music will be more beneficial.

Ho (2007) posits that popular music assumes a great role in the regular daily existences of the youth and some have grasped the internet and mp3 players to manage with their popular music assortment. Although school music educational plan does not feature popular music, in 2004, the Shanghai Municipal Education commission urged music instructors to be open to the different music styles of assorted cultures in their choice of curriculum contents and teaching strategies and to build up a vivacious music culture. As per the present national music guide of Shanghai, school music exercises may likewise

incorporate popular songs with healthy lyrics (Ministry of education, 2011). This is a session that maybe reached once the popular music preference of students has been identified. There are many popular songs with healthy lyrics but what matters is the style of music that the students are familiar with. Hence the style overrides the choice of lyrics.

Ogunrinade (2015), from Nigeria also concurs with new wave of motion about the inclusion of popular music in the curriculum. He states that popular music should begin from tertiary institutions of higher learning. This is the place where music educators will be trained to come and teach in the high schools. This would thereby make the music teachers to own the music (popular) as it is taught in class just like they own Western classical music and folk music.

The studies above have revealed that popular music has been incorporated in the secondary school music curriculum since it is the music that students are more familiar with. Popular music could even be the first kind of music the student interacts with, before they are introduced to the traditional and western classical music that they find within the walls of a classroom. The inclusion of popular music in Kenyan secondary schools is long overdue and its addition in the curriculum is inevitable. The dwindling number of students could be attributed to lack of music that students connect with in the music curriculum. However, this statement is yet to be verified in a study.

2.3.4 The rationale for inclusion of popular music in the secondary school curriculum

Popular music is a genre that is inseparable from the youth. In this context, it is possible that popular music could be having some benefits to young people (Gitonga, 2012). This

view was interrogated through by the third objective, which determined the significance of Kenyan popular music to students in the secondary school music curriculum.

In *'Politics and Popular Song: Youth, Authority and Popular Music in East Africa'*, Perullo points out that “at times when there is a conflict or perceived injustice, popular music becomes a powerful means to generate social action through calming anxieties, raising awareness or moving people to oppose apparent inequality” (2011, p.87). This is a trait of popular music that can easily assist the young ones to air their views concerning their grievances. It would deter the young people from destroying property as a means of communication.

Perullo's work is broadly situated in the context of social and political action in society. Her work was beneficial to the current study as it involved the students' engagement with popular music. It is important to note that the current study examines the inclusion of Kenyan popular music in the secondary school music curriculum. He convincingly argued for the role of popular music in the fight against socio-political injustices in East Africa. This was relevant because of the recurrent violent unrest in secondary schools which have resulted in the destruction of property. Kiruthu intimated that music could calm anxieties and raise awareness through non-violence means. “Songs assist in forming communities proclaiming common desires; desires to attain certain rights and draw attention to certain problems” (2011, p.87; Kiruthu, 2014). If the role of popular music and its history is studied in secondary schools, students, as a body, are likely to embrace its socio-political function and use nonviolent means to raise their issues with school administrators.

Identity construction is an important phase among adolescents. Studies have shown how music plays a role in this process. In a PhD thesis entitled *'The contribution of hip-hop to*

the construction of personal identities of South African female adolescents', Kenyan music scholar Pricilla Gitonga argued that:

Hip-hop music contributes to the process of identity construction among female late adolescents ... by compelling the adolescent to think about herself in relation to her *continual* self, which draws from her past, present and future, her *interactional* self, both at the personal and social levels, and her *situational* self (2012, p.xii).

Adolescents go through challenges that are reflected in the past, present, and future. These challenges include child abuse, neglect, single parenting, career choice, bullying, and the death of parents, among others. It is possible that such challenges shape the kind of music composed and listened to by these adolescents. They may listen to this music to erase their past, reconfigure their present, or map out their future. Gitonga adds that young peoples' engagement in popular music can "contribute to a sense of self-awareness, thus causing the adolescent to think about other aspects of their lives" (2012, p.59). While Gitonga's work is based in South Africa, the current study is different in its location and context. It was envisioned that the current study would provide further evidence on the significance of popular music in identity construction among learners in Kenyan secondary schools.

2.3.5 Secondary School Music Education and Curriculum Studies in Kenya

Saiti (1999, p.39), observed that the "previous (old) music curriculum that was designed and developed before 1985 (inception of 8.4.4) appear good enough in their objectives, content and learning experiences as they appear in the 1967 music syllabus". They proposed a comprehensive and balanced body of knowledge and experiences that normally would make up the essence of music as a subject. These included composition and improvisation, notation, listening to music, singing and sight singing, among others. In as much as the curriculum developers have tried to bring a balance in the teaching of African music and Western music, the curriculum still tends to lean more on Western

Classical music (Odwar, 2005; Akuno, 2005). The national music curriculum as set out by Kenya Institute of Education was “designed to involve the cultural expectations of a student in secondary school, giving them opportunity to know the music of Kenya and that of the rest of the world” (Mwonga, 2011, p. 3). The statement above covers all music genres. However, what the curriculum provides is western classical and African music.

The 8-4-4 music education in Kenya has undergone several challenges beginning from the removal of music from the curriculum by the Ministry of Education in Kenya in 2001 to its reinstatement in the secondary schools as an optional subject in 2002 (Wanyama, 2006; Mwonga, 2011). Kenyan scholars have addressed the music curriculum from different angles and broader themes. These include music pedagogy, which has been attempted by some music scholars like Akuno (2012) who has expanded on enquiry meant to find Kenyan music teachers' perception and expectations of the role. Andang'o, Digolo & Katuli (2011) on the other hand have investigated on outcomes of development of music instruction through e-Learning modules that features a few difficulties that as of now hinder the powerful selection of e-learning in music instruction and consequently how to apply e-learning to music instruction.

Mbeche's (2000) study explored the components influencing music performance in aural at K.C.S.E. Mutuku & Odwar (2010) also sought to investigate the continuation of music curriculum in upper primary. Their study came because of lack of basics in music from the students joining high school an indication to problem in the content. These music educators among others have touched on music pedagogy.

Under music technology, Akuno (2016) and Apudo (2011) investigated the incorporation of music technology in institutions of learning in Kenya. In Implementation of music

curriculum, Wambugu (2012) investigated the role of Kenyan choral art music and its significance in the secondary school's music curriculum and Mochere(2014)evaluated the effect of instructional techniques on music educational program execution by concentrating on the music educators' and students' practices and encounters in the classroom. In the use of traditional music in the curriculum, Monte, Wanyama & Kiguru (2017) questioned prospects of Africanizing music in the classrooms against the backdrop of advancement, developments and difficulties that accompany globalization and present-day innovation. This inevitably calls for modernization of music in our classrooms.

The following have also contributed to the debate on little content of African music in the secondary school curriculum: Akuno, (2005); Mushira (2010); Njooa, (2000); Omolo-Ongati, (2014). Finally, in creation of multicultural curriculum, Andang'o(2009), has considered both early childhood musical development and multiculturalism, with the point of making a curriculum tending to both development stage, and multiculturalism in childhood, to build up kids' musicality and discovering ways by which it could be applied to their education.

From the studies above, it can be understood that popular music education in Kenyan secondary schools is an area that has attracted minimal scholarship with the exception of Ondieki's '*The analysis of zilizopendwa for the development of instructional material for music education*'. In this work, Ondieki examines the importance of popular music (*Zilizopendwa*) and analyses how its characteristics such as melody, rhythm, harmony, form and structure, style and instrumentation, and lyrics, can be used in the teaching of the existing music curriculum content. However, he does not look specifically into the inclusion of popular music (current students' preference) in the secondary school music curriculum. Since this study views the genres of music studied in the 8-4-4 curriculum

(Western classical and African folk music) in equal terms with popular music, the approach here was to show how the inclusion of popular music could enrich the secondary school music curriculum and therefore, an area that was worth academic scrutiny.

2.4 Conceptual Framework

Popular music is one of the music genres that students have interest in, however, it is missing in the Kenyan secondary school music curriculum. According to Green (2008), the failure to include studies of music genres that learners identify with has brought less interest to students in music studies. The conceptual framework below explains how inclusion of popular music in the curriculum will boost students' interest in the music curriculum that they are taught.



Figure 1: Conceptual Framework

2.5 Research Gaps

This section discussed the concept of popular music and its definition in the study. The literature here also addressed the research questions in detail by expanding more on how they apply globally. The study revealed that students in secondary schools are more inclined to popular music than the music offered in school; various studies as discussed above supported this. It also underscored the fact that popular music is incorporated in institutions of learning alongside western classical and indigenous music in other countries, which was the main purpose of the study. The rationale of popular music was also examined, and its context linked to the current study. The chapter also analyzed

studies of music education and curriculum in Kenya in brief with the aim of identifying the existing research lacuna of lack of popular music, which further cemented the purpose of the study. The chapter further acknowledges that popular music is a music genre that is supported by other countries in the UK and USA (Cloonan & Helstdt, 2013; Lebler, 2008). Unfortunately, in Kenya, this genre has not been included in the secondary school music curriculum. The research gap that this study addressed was whether inclusion of popular music will increase the interest of students in the music as a subject. The next chapter discusses the methodology employed by the study.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This section entailed the meaning and the reason for using the descriptive research design and the general methodology of the research. The location of the study was also important as the reader must connect to the region where the research was carried out. On population of the study, the researcher explained how the ten schools were selected from the 163 school in Vihiga County and how the target population was arrived at through sampling procedure and sample size. The research instrumentation employed in the study and why they are chosen is also explained. Data collection procedure was important for the reader to understand the legal procedures employed for the data to be collected. Data analysis also described clearly how the findings were arrived at. Ethical considerations were also discussed in this chapter.

3.2 Research Design

This study adopted descriptive design that uses a wide variety of research methods to investigate one or more variables. In descriptive design the researcher does not control or manipulate variables, but only observes and measures them. It was effective in qualitative research that gathered data by administering questionnaires to sampled individuals (Orodho, 2003). This design was used to gather respondents' (music teachers and form three music students) perspectives, habits, and a few educational and social issues that accrued from the study topic. It was the most appropriate because it aimed at casting light on current issues or problems through a process of data collection that enables them to describe the situation more completely than was possible without employing this method. The study aimed at collecting information from respondents' opinions in relation to the inclusion of Kenyan popular music in the new secondary

school music curriculum. Thematic analysis was used to analyze the data by using tables and pie charts to present the responses. It was suitable because, it was easy to administer. In addition, it led to further development of ideas through discussions (Kombo and Tromp, 2011). This design was suitable for this study as it sought to describe in detail the interplay between popular music and its inclusion in the secondary school music curriculum.

3.3 Location of the Study

The study was conducted in Vihiga County. Vihiga is a County in Kenya located on the eastern side of the Forest. The zone was chosen due to its accessibility and convenience for the researcher at the moment when the research was being undertaken. It also had a wide sampling stratum of schools (national, extra county and county) that were available, and this enabled the researcher to administer the instruments and get reliable feedback.

3.4 Population of the Study

The study targeted all the music teachers and all the secondary school music teachers and form three music students in Vihiga County. According to the Regional Education Office (REO) in Kakamega, Vihiga County has 163 public secondary schools. Out of which, there were ten schools where music is taught as a subject. During the study in 2018, there was one teacher in every school making them a total of ten. Hence, the total population consisted of ten music teachers and all the form three music students.

The form three classes were selected because they have studied music for at least two years and therefore have had reasonable experience with the content. As such, their grip on the subject is stronger. The form one and form two students on the other hand, maybe doing music because it is compulsory. Hence, they may not give the most appropriate reasons for choosing the subject and suggest ways of making it better. The form four

class in many schools tends to be heavily engaged, committed, and geared towards preparation for their final examinations. They therefore may not have been the most appropriate for this study due to their doubtful availability.

3.5 Sampling Procedure and Sample Size

This section provides the sampling procedure and sample size used during the study.

3.5.1 Sampling Procedure

Vihiga County had 163 secondary schools during the study. From these schools, ten schools, which included county, extra county and national schools, offered music under the 8-4-4 education program. Since the schools offering music were few, homogenous purposive sampling was used to select all the ten schools, which was a 100% of the sample. It was chosen because the research questions that are being addressed are specific to the characteristics of the particular group of interest, which is subsequently examined in detail. However, one school was used for pilot study leaving out nine schools for the main study. In each of the nine schools, there was one music teacher hence nine music teachers were available for the study. Out of the nine schools, there were 112 form three music students. Hence, the respondents totaled to 121.

3.5.2 Sample Size

The table below represents the sampled schools, music teachers and the form three music students who participated in the study as the sample size.

Table 1: Showing the sample used for the research in Vihiga County.

Code name of the schools	Number of teachers	Number of music students
SCKVY	1	13
SCNGR	1	18
SCVHG	1	5
SCIGN	1	6
SCBNR	1	15
SCVKL	1	31
SCIKB	1	7
SCSEN	1	16
SCKPT	1	1
Total	9	112

From the table above, the number of participants was few leading the researcher to use the whole population for the study. The names of the schools were encrypted with the first two letters SC signifying school and the three letters following representing the encrypted name of the school. The real names of the schools are documented in Appendix IV.

3.6 Instrumentation

The study used questionnaires and document analysis to collect data. There were two types of open-ended questionnaires, one for the teachers and one for the students as indicated in Appendix I and II respectively. Questionnaires were employed since they are appropriate where a large population of respondents is involved. The questionnaires were useful in administering all the three research questions. This tool was used to gather information from 112 form three music students and all the nine music teachers. It was effective in answering all the three research questions.

Document analysis as indicated in Appendix III was used to examine different documents interpreted by the researcher to give voice and meaning around an assessment

topic (Ranjit, 2014; Okombo and Delno, 2011). This was used to analyze the first objective with the aim of establishing the glaring omission of popular music in the secondary school music curriculum.

3.6.1 Pilot Study

Out of the ten schools that offer music in Vihiga County, one school with similar characteristics was used as a pilot study. The reason for conducting the pilot study was to establish the validity and reliability of the research instrument. The Questionnaires were pretested to identify any vague questions that were rephrased to help answer the research questions. A constant counsel with the supervisors also helped refine the instrument preceding the main administration of data.

3.6.2 Validity of the Instrument

The questionnaires were piloted in one of the schools to test if the questions and instructions were clear and precise. This was also to detect if the instructions provided full content of what was to be measured through paying attention to contextual detail. Creswell (2013) supports contextual detail as a method used to confirm validity in qualitative studies as it entails interpreting the social meaning when conducting qualitative research. The pilot study revealed certain unclear instructions which the researcher worked on before doing a retest. Content validity was used to assess whether the questionnaires illustrated what was to be measured. A table was constructed to link the content and the objectives of the study. This guaranteed the chance of acquiring a satisfactory example of test items. Afterwards, the supervisors' expertise was sought, in surveying the pertinence of the content utilized in the instruments. This assisted with learning whether the entire content used was well covered to avoid over-testing or under-testing. The instrument used for collecting data was linked to the theoretical framework

by use of construct validity. This was done by determining if the representative ways in the theory correlated with the instrument.

3.6.3 Reliability of the Instrument

The study employed the test and retest method. Here, the researcher administered the questionnaires to the pilot study school twice at an interval of one week apart, to ascertain if the same results could be achieved. The same results were obtained from the two tests given and the conclusion was that the instrument was reliable to be used in the study.

3.7 Data Collection Procedure

A research permit was sought from the National Commission for Science, Technology, and Innovation (NACOSTI) before embarking on the study in Vihiga County (Appendix VI). Letters that sought for permission from the principals of the selected public secondary schools offering music in the County were written and distributed to the nine schools (Appendix V). Once permission was granted, the researcher personally called the nine music teachers to secure appropriate time and day for administering the questionnaires. The purpose and nature of the study was first defined to the music teachers to assist them to familiarize with the study and to help them prepare the students psychologically. On the appropriate day decided by the schools, a personal visit was made by the researcher to distribute the questionnaires to the music teachers and the form three music students. Before filling the questionnaires, the researcher explained to the respondents the purpose of the research. Enough time of about twenty minutes was provided for the respondents to answer their questionnaires.

3.8 Data Analysis

The data analysis was based on the primary data from questionnaires of the nine music teachers and one hundred and twelve form three music students from Vihiga County. The analysis was also inclusive of secondary data from music syllabus and secondary school music textbook. Since the data collected was much, the researcher used encryptions (Marton, 1988) to conceal the real identity of the schools from which the respondents came. The thematic analysis used here entailed six steps namely: familiarization, coding, generating themes, reviewing themes, defining, and naming themes and finally writing up.

In familiarization, the analysis of the students and teachers' questionnaires entailed continuous reading and re-reading to familiarize with the data and taking initial notes. As Marton (1994) suggested, deep understanding had to be developed to check on what has been said, rather than what was meant, this means, relating individual categories against each person's conceptions through, familiarization.

The next step was coding which involved highlighting sections of phrases and sentences and coming up with codes that describe the content. The researcher went through each questionnaire highlighting every relevant point that matched the codes; the repeated words were also highlighted for clarity purposes. After going through all the questionnaires, the researcher put together all the data in groups identified by a code. These codes permitted the common meanings that recur all through the data.

The third step involved generating themes; this is where codes were created, and patterns identified that emerged from the codes. It is from the patterns that themes came up. The themes created here were broader than codes. The themes were created by merging a

number of codes. In the process of merging codes, the non-relevant codes were discarded, and other codes became themes.

The fourth step involved reviewing of themes. This was to make sure the chosen themes accurately represent the data. The researcher compared the data set against the themes to make sure nothing is missing and to check if anything can be added. Since every theme was represented accurately, the researcher moved to the fifth step of defining and naming themes.

According to Marton (1986), 'definitions for categories are tested against data, adjusted, retested and adjusted again. There is, however, a decreasing rate of change and eventually the whole system of meanings is stabilized' (p. 43). With the final list of themes ready, each theme was given meaning by figuring out how it helped in comprehending the data. Each theme was briefly and clearly expressed to help understand the data. Once each theme was clearly stated, the last step, which is write up, commenced to establish the research questions and objectives.

In Document analysis, the researcher created a table where the content in the 8-4-4 secondary school music curriculum was analyzed. The table (Appendix III) was divided into three sections comprising of the major genres in music education for every class ranging from form one to form four. The subthemes were then extracted from the genres and a column created to give a ✓ when the content is examined, a ✗ where the content is not examined and finally a symbol of $\frac{\square}{2}$ when the content is partially examined. These symbols were then analyzed in accordance with their frequencies to deduce on the exact music content offered in the secondary school music curriculum.

3.9 Ethical Considerations

An authorization letter was obtained from the National Commission for Science, Technology, and Innovation (NACOSTI). It was the permit from NACOSTI that authorized the researcher to conduct research in Vihiga County. Before conducting the study, the researcher also secured the consent from the principals of the schools where the research was going to be conducted. Just before the questionnaires were distributed, the researcher was first given time to introduce herself, then the aims and objectives of the study stated. This was done in every school visited. After stating the purpose of the study, the researcher sought permission if the questionnaires could be filled for her, and this was granted. The anonymity of the participants was also assured.

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION AND DISCUSSION

4.1 Introduction

The purpose of this study was to investigate why popular music should be included in the secondary school music curriculum. This Chapter presents and analyzes data collected using questionnaires administered on the respondents. Data collected using Document analysis and questionnaires are presented by first, highlighting the demographic data followed by findings that addressed each research objective as outlined in Chapter One. In addition, the Chapter sets out to code and analyze data through qualitative and quasi-quantitative approaches. The data was analyzed using qualitative Document analysis and presented thematically with the aim of answering the research questions as demonstrated below.

4.2 Demographic Data

The demographic information discussed here entailed the return rate of the questionnaires from the respondents, teaching experience of the teachers and their teacher qualification and the gender of form three music students of Vihiga County.

4.2.1 General Information of data collected from the respondents.

In the general information here, one hundred and twelve form three music students and nine music teachers from Vihiga County filled the open-ended questionnaires; the return rate was 100%.

4.2.2 Demographic information of the respondents

The demographic information was important in providing in-depth understanding of the respondents. Although the aspects of the respondents captured were not directly linked to

the study, it affected to some extent how teachers taught which enabled them to give information about certain questions not captured by the research instruments.

4.2.2.1 Teaching experience of music teachers

Traditionally, it is believed that teachers who are more experienced have different approaches to apply in any given situation (Aina, 2015). Experienced teachers are more proficient since they have gathered several techniques and new knowledge in the field of study. The information on teachers’ experiences was collected using questionnaires. The data is presented in tabular form here below:

Table 2: Representing Music Teachers Teaching Experiences

Number of years	Number of Teachers
0 – 10	2 (22.2%)
10 – 20	2 (22.2%)
20 – 30	2 (22.2%)
30 – 40	3 (33.4%)

It is possible to deduce from the data in the table 4.1 that only two teachers had less than ten years of teaching experience and the remaining seven had over ten years of teaching experience. The findings clearly reveal that the music teachers in Vihiga County were experienced in teaching music. It is assumed that the higher the number of years of teaching the more knowledgeable and experienced one is in teaching.

4.2.2.2 Teachers’ Qualification

The research considered quality of the teachers who are part of curriculum developers. Hence, the researcher ascertained the level of qualification of music teachers in Vihiga County. The data in this section was collected using the questionnaires. The qualified music teachers can answer and deliver content of the curriculum hence the pie chart below gives a summary of qualifications of the music teachers in Vihiga County.

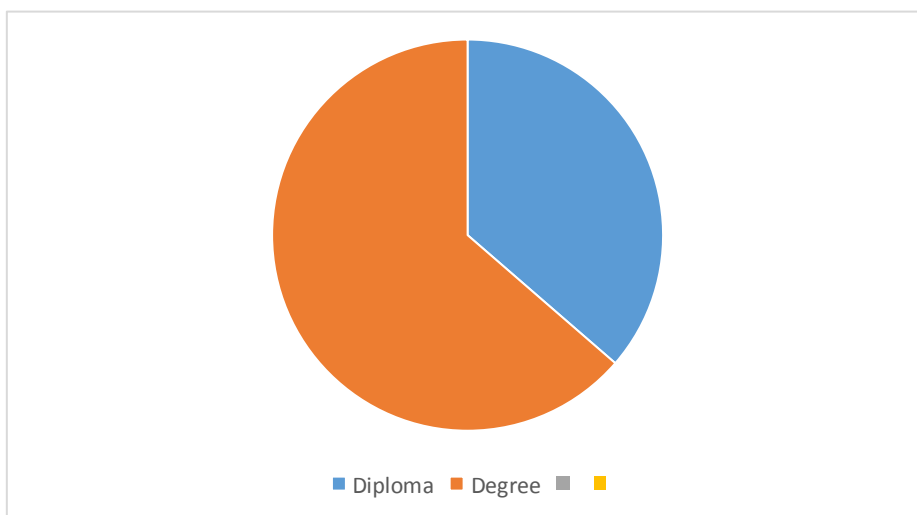


Figure 2: Teachers' Qualification

From the pie chart above, it is noted that the minimum qualification is a Diploma, and the highest qualification is bachelor's degree in education. Hence, the music teachers in Vihiga County are professionally equipped to handle the content and answer questions related to the study.

4.2.2.3 Gender of form three music students

The gender disparity was essential for this study because it determined music preference of the different genders. The collection of this data was done using the questionnaires.

The gender of the form three music students was as follows:

Table 3: Gender representation of Form Three Music Students per school

Girl schools	Number of students	Boy schools	Number of students
SCIGN	6	SCNGR	18
SCKVY	15	SCVHG	5
SCIKB	7	SCSEN	16
SCBNR	13	SCKP	1
SCVKL	31		
Total Girls	72	Total Boys	40

4.3 Research Findings

4.3.1 Music Content in the 8-4-4- Secondary School Music Curriculum

The study sought to analyze the content of the 8-4-4 Secondary School music curriculum with a view to examine the music content areas in the current secondary school music curriculum using Document analysis tool formulated for this purpose and which appears as (Appendix III) in this study. Excerpts from the *Secondary School Music Syllabus in Kenya* are represented as Form 1, Form 2, Form3 and Form 4. Table 4,5,6 and 7 presents the data as follows:

Table 4: Music content in 8-4-4 Music curriculum for Form 1

Classes/ Content	Western Music			African Music			Popular Music	
	Themes	Content	Examined Content	Themes	Content	Examined Content		
FOR M 1	TE RM 1	Basic skills	EM, MN	✓	History of African music	CAM	✓	✗
		History	MD	✓	Analysis of African music	-	✗	✗
		Practical/ Aural	-	✗	Practical	-	✗	✗
TE RM 2	Basic skills	TR, SC,	✓	History of African music	OAM	✓	✗	
	History	B	✓	Analysis of African music	-	✗	u	
	Practical/ Aural	-		Practical	-	✗	✗	
TE RM 3	Basic skills	M4	✓	History of African music	CAM, OAM	✓	✗	
	History	RN	✓	Analysis of African music	-	✗	✗	
	Practical/ Aural	-	✗	Practical	-	✗	✗	

Source: Introduction to Secondary School Music Syllabus

Table 5: Music content in 8-4-4 Music curriculum for Form 2

Classes		Western Music			African Music			Popular Music
		Themes	Content	Examined Content	Themes	Content	Examined Content	Content
FOR M 2	TER M 1	Basic skills	M8, SC	✓	History of African music	CAI	✓	✗
		History	RN	✓	Analysis of African music	-	✗	✗
		Practical/ Aural	-	✗	Practical	-	✗	✗
TER M 2		Basic skills	TR	✓	History of African music	CAI, CAM	✓	✗
		History	B	✓	Analysis of African music	-	✗	✗
		Practical/ Aural	-	✗	Practical	-	✗	✗
TER M 3		Basic skills	M8,	✓	History of African music	CAI, CAM, OAM	✓	✗
		History	MD, RN, B	✓	Analysis of African music	-	✗	✗
		Practical/ Aural	R	✓	Practical	-	✗	✗

Source: Introduction to Secondary School Music Syllabus

Table 6: Music content in 8-4-4 Music curriculum for Form 3

Class	Western Music			African Music			Popular Music Content
	Themes	Content	Examined Content	Themes	Content	Examined Content	
Form 3 TER M 1	Basic skills	M12	✓	History of African music	AD	✓	✗
	History	C	✓	Analysis of African music	APW	✓	✗
	Practical/Aural	PWP	✓	Practical	AFS/D	✓	- ✗
TER M 2	Basic skills	M12	✓	History of African music	AD, CAM, OAI	✓	✗
	History	RP	✓	Analysis of African music	APW		✗
	Practical/Aural	PWP	✓	Practical	AFS/D	✓	✗
TER M 3	Basic skills	M16	✓	History of African music	AD, CAM, OAI	✓	✗
	History	M, RN, B, C, RP	✓	Analysis of African music	APW	✓	✗
	Practical/Aural	PWP	✓	Practical	AFS/D	✓	✗

Source: Introduction to Secondary School Music Syllabus

Table 7: Music content in 8-4-4 Music curriculum for Form 4

Class	Western Music			African Music			Popular music	
	Themes	Content	Examined Content	Themes	Content	Examined Content		
Form 4	TERM 1	Basic skills	M16	✓	History of African music	RAD	✓	✗
		History	20 TH C	✓	Analysis of African music	APW	✓	✗
		Practical/Aural	PWP,	✓	Practical	AFS/D	✓	✗
	TERM 2	Basic skills	MDL	✓	History of African music	RAD	✓	✗
		History	M, RN, B, C, RP	✓	Analysis of African music	APW	✓	✗
		Practical/Aural	PWP	✓	Practical	AFS/D	✓	✗
	TERM 3	Basic skills	M16, M	✓	History of African music	RAD	✓	✗
		History	M, RN, B, C, RP	✓	Analysis of African music	APW	✓	✗
		Practical/Aural	PWP	✓	Practical	AFS/D	✓	✗

Source: Introduction to Secondary School Music Syllabus

KEY

✓ - Content examined at the level ✗ - Content not examined at the level ½ - Content partially examined

APW – African prescribed work
AD – African dances
AFS/D African folk songs or dances
AM – African music
A – Aural
20 th C – 20 th Century music
BR – Baroque music
C – Classical music
CAI – Classification of African instruments
CAM – Categories of African music
EM – Elements of music
H – Harmony
M4 – Melody of four bars
M8 - Melody of eight bars
M12- Melody of twelve bars
M16 - Melody of sixteen bars
MD – Medieval music
MDL – Modulation
MN – Musical Notes
OAM – Occasion of African music
TRI – Transposing instruments
PWP – Prescribed western pieces
RAD – Relationship between African music and dance
RP – Recorder practice
SC – Scales
TR – Transposition

The Table 4,5,6 and 7 above consists of three sections, which are Western classical music, African folk music, and popular music. The study of the western music is divided into three sections, which is basic skills, history and practical/aural. Under basic skills, the content entails note values, time signatures, staff, scales, transposition, translation, melody writing, and harmony. History and analysis of western music is discussed from Medieval (-up to 1450) to 20th century music. Practical on the other hand entails performance of western choral music and western music instruments and Aural which is listening and identifying pitches, intervals, melody, chords, and rhythms.

The African music section has history of African music, analysis of African music and practical sections. History of African music includes factors affecting African music, categories of African music where popular music have been defined and examples given, function of African music, classification of Kenyan music instruments, role of performers in the African music and the relationship between music and dance, music, and language and how musicianship is past down from one generation to another. Under practical, the students perform African songs and dances together with performance of Africa instruments.

The third column is popular music. When keenly observed, has only one sign **⚡**, which means the content has just been scantily mentioned.

4.3.1.1 Identifying the Music Genres in the 8-4-4 Secondary School Music Curriculum

Apart from the Document analysis of the music content in the syllabus, the study also sought to confirm the music genres taught in the secondary school music curriculum from the music teachers whose responses were collected using questionnaires as follows:

Table 8: Music Teachers' Responses on the Music Curriculum Content

Teacher	Gender	Response
TRBNR	Male	<i>Traditional African music and western music</i>
TRSEN	Female	<i>African and western</i>
TRVOK	Male	<i>Folk songs, western set pieces</i>
TRIGN	Male	<i>African and western</i>
TRNGR	Male	<i>Classical music and folk music</i>
TRIKB	Male	<i>Western music i. e Fugue, Madrigal, Sonata, Opera etc.</i>
TRKVY	Female	<i>Folk songs/dances, western set pieces</i>
TRVHG	Male	<i>Classical and African music</i>
TRKPT	Female	<i>Mainly African folk and western classical music</i>

The responses above solicited from the music teachers indicate that the music content taught in the secondary school curriculum is largely African and Western music. The students who also responded to the question on listing the number of music genres in the secondary school music curriculum had the following answers:

Table 9: Representing music students’ responses on the music genres in the music curriculum

Students	Gender	Response
STKPT 1	Female	<i>Classical (rondo, minuet, opera), traditional instruments and folk songs</i>
STVOK 2	Female	<i>Classical and African music</i>
STBNR 10	Female	<i>Basic skills and history of music</i>
STBNR 8	Female	<i>Aural, western, and African music</i>
STIGN 4	Female	
STBNR 3	Female	<i>Melody, Time, and Harmony</i>
STBNR 2	Female	
STVOK 22	Female	<i>Folk songs, western pieces, and African instruments</i>
STKVY 9	Female	<i>Western music, traditional music</i>
STBNR 13	Female	<i>Western and African music</i>
STIGN 2	Male	<i>Western and African music</i>
STVHG 1	Male	<i>Western and African music</i>
STSEN9	Male	<i>Western and African music</i>
STVHG 4	Male	<i>Western and African music</i>
STNGR 7	Male	<i>Classical music and folk music</i>
STVHG 2	Male	<i>Western and African music</i>
STNGR 6	Male	<i>Western and African music</i>
STSEN 16	Male	<i>Western prescribed music and folk songs</i>

The above students’ responses are in tandem with the Document analysis and the music teachers’ responses that the music content taught in class only falls under two categories: western classical and African music.

4.3.1.2 Music Teachers’ Response on Their View of Music Content Taught in Class

The music teachers responded as follows concerning what should be viewed on music content taught in the classroom:

Table 10: Representing teachers' view concerning music content in the 8-4-4 curriculum

Teacher	Gender	Response
TRKPT	Female	<i>African music should be given an equal scope of coverage compared to Western music and learners should be given a chance to compose African music as it is for western</i>
TRBNR	Male	<i>More emphasis should be put on basic skills and practical to produce functional musicians</i>
TRSEN	Female	<i>Students tend to love western music more than African music. At the same time, it is hard for students to get folk songs for African music and therefore the teacher must help in the search of the folksongs for the students</i>
TRVOK	Male	<i>They are inadequate and fall short of students' expectation in class</i>
TRIGN	Male	<i>Apart from African and western music, popular music like rumba, reggae should also be included.</i>
TRVHG	Male	<i>They are not enough. The curriculum has emphasized more on Western classical music.</i>
TRIKB	Male	<i>They are foreign and completely from a different culture, the forms are only used in academic music and in circles of those who perform such pieces and finally students have no exposure to such genres. outside the classroom or occasionally Kenya music festival (KMF)</i>
TRKVY	Female	<i>More genres need to be included to equip the student well in all genres of music.</i>
TRNGR	Male	<i>They are ok but for the purpose of making it interesting, some additions are welcome.</i>

The findings from the music teachers reveal that western music have dominated (TRKPT, TRSEN, and TRNGR). Other music teachers had the opinion that more genres to be included (TRVOK, TRKVY, TRIKB, TRVHG) in the curriculum because of its inadequacy and one teacher (TRIGN) clearly stated that popular music genres to be added in the curriculum. The students on the other hand had the following views concerning the music curriculum:

Table 11: Students' responses on their view concerning music content they are taught in class

Student	Gender	Response
STNGR 16	Male	<i>The genres are boring; we need popular music introduced since many of us want to be artists like Diamond, Prake</i>
STNGR 18	Male	<i>The genres above are limited and the syllabus should be expanded by introducing more genres of music</i>
STNGR 17	Male	<i>I wish that popular music should be introduced in the secondary school</i>
STVOK 18	Female	
STNGR 4	Male	<i>They are boring and don't touch on issues affecting our current society</i>
STNGR 1	Male	
STVOK 11	Female	<i>They are not motivating</i>
STKPT 1	Male	<i>Remove the aural that is hard and make music simple and easy to learn</i>
STSEN 4	Male	
STNGR 12	Male	<i>They have been running for a long time in the curriculum and I think introduction of pop music would be somehow better</i>
STVOK 22	Female	<i>I didn't expect to learn such from form one, they are technical</i>
STVOK 12	Female	
STIKB 3	Female	<i>They are hard to understand and difficult old styles from foreign countries</i>
STIKB 1	Female	
STIKB 5	Female	<i>They are foreign things that happened when we were not there</i>
STIKB 6	Female	
STIKB 7	Female	<i>Folk songs are hard to find so should be replaced with popular music which is available all the time.</i>
STSEN 12	Male	
STSEN 11	Male	<i>Folk songs are not of our current generation</i>
STSEN 1	Male	
STSEN 7	Male	<i>Western music is tiring and not enjoyable</i>

Table 12: Students' responses on their view concerning music content they are taught in class

STVHG 5	Male	Folk songs keep the originality of a community.
STVHG 2	Male	Folk music is enjoyable
STIKB 16	Female	Western music is educative
STBNR 1	Female	It reminds us of our origin
STSEN 14	Male	Folk songs are nice, and we prefer them.
STVOK 2	Female	Folk songs are enjoyable especially when practiced several times.
STVOK 1	Female	Educative
STVOK 24	Female	They are good
STKVY 11	Female	I think the genres are good since we can learn the African folk songs from our cultures and different cultures.
STIGN 4	Female	They teach us our roots like folk songs
STBNR 5	Female	They make us know where we came from.

Students' views concerning the music content in the syllabus was given in two ways, the first group of students represented as 64% termed the music content as 'boring', 'limited', 'hard', having 'foreign things' that are difficult. The second group of students who were 36% termed the music content as 'educative', 'enjoyable' and 'good' since they are learning about their cultures and other people's cultures.

4.3.2 Student Music Preferences in the Secondary School Music Curriculum

This second objective was discussed under the following themes: views from respondents on how to improve the secondary school music curriculum and the music genres that accompany the activities taking place outside classroom within the school in Vihiga County.

4.3.2.1 Views on Ways to Improve Secondary School Music Curriculum Content.

The music teachers answered this question as follows:

Table 13: Music Teachers' views on how to improve the music curriculum

Teacher	Gender	Response
TRVOK	Male	<i>Introduce contemporary music for more active music classes</i>
TRKPT	Female	
TRIGN	Male	<i>Allow students to perform the popular music they like in practical</i>
TRNGR	Male	<i>The curriculum should add more of popular music</i>
TRSEN	Male	<i>We should study African pop musicians instead of western</i>
TRIKB	Male	<i>The history of music items should be reviewed to present more</i>
TRBNR	Male	<i>local and realistic material that learners identify with</i> <i>Popular music should be part of the curriculum</i>
TRKVY	Female	<i>Include zilizopendwa songs</i>
TRVHG	Male	<i>An addition of pop music- Bongo, Rumba etc.</i>

Out of the nine music teachers, six views presented here clearly stated that contemporary popular music should be included in the music curriculum. Asked the question concerning their views on what to improve in the secondary school music curriculum, the students offered the following responses:

Table 14: Music students' responses on how to improve the music curriculum

Student	Gender	Response
STIKB 2	Female	<i>To bring in what is East African or Kenyan pop music like Bongo, Kapuka, Hip-Hop</i>
STIGN 6	Female	<i>More genres of music to be introduced e. g modern music like Riddims, Hip hop</i>
STSEN 6	Male	<i>Will introduce popular music which is much educative and</i>
STNGR 16	Male	<i>contributes to good morals e.g., Reggae</i>
STNGR 6	Male	
STSEN 10	Male	<i>Incorporating modern music for example Reggae, Afro pop, bongo and Hip-hop</i>
STVHG 3	Male	<i>Today's music like hip-hop, R n B, Bongo to be taught</i>
STSEN 8	Male	
STNGR 4	Male	<i>Introduction of genres that are more common in our current society like Afro fusion, Hip-hop and R n B</i>

Since the students provided almost the same answers, the study sampled students to avoid repetitions. The students here did not just require any popular music to be included in the curriculum, but they were so specific to mention the genres that are their interest. Popular music genres are diverse and that is why this study even sought to find out the kind of music genres that the students mostly like.

In analyzing the responses, instruments associated with popular music were mentioned that the students prefer; the following were the responses:

Table 15: Students’ Responses on the instruments associated with popular music.

Student	Gender	Response
STBNR 1	Female	<i>Introducing the use of guitars in the western music instrumental learning</i>
STBNR 3	Female	<i>More musical instruments should be introduced, for example guitar.</i>
STVOK 28	Female	<i>Introducing the playing of other instruments like guitar</i>
STVOK 22	Female	<i>Instrument playing like guitar, keyboard to be added.</i>
STVOK 10	Female	<i>[...] guitar lessons to be introduced in schools to improve abilities to play the instrument.</i>

The responses above clearly indicate particular interest in the teaching and learning of guitar as an instrument. Guitar is one of the main instruments’ that is utilized in popular music performances.

A student also noted the need to learn how to play African instruments stating that there is: ‘Need to be taught how to play traditional instruments’ (STVOK 16).

4.3.2.2 Musical Activities outside the Classroom and Within School

To establish what kind of musical renditions or activities the students engage in outside the classroom, but within the school, the students were quick to offer the following responses: “we perform popular music such as: zilizopendwa, gospel pop, bongo, hip-hop, dance hall, rumba, folk song, Rhythm and Blues. Other genres mentioned were “jazz, rock music, western music, riddims, taarab, instrumental music, Afro pop, Lingala, Trap, Nyashinski songs, soft rock music, 254 music and listen to popular music” The distribution of sampled student responses was as follows: Senende (3, 16), Nyangori (1, 6), Igunga (6), Vokoli (14), keveye (4) and Bunyore (5). 0.03% of the students responded that they listen to African and western classical music.

4.3.3 Significance of Popular Music to Students

In this objective, the benefits of popular music ranged from one student to another, but the results revolved around the following sub-themes:

4.3.3.1 Reasons for Music Genres Preferences

The study sought to determine the reasons for music genre preference among the students and the following were their responses:

4.3.3.1.1 Music as a Form of Communication

The following students addressed the notion that music is acting as a means of communication as follows:

Table 16: Students' response on music as a form of communication

Student	Gender	Response
STVOK 7	Female	<i>Popular music passes a variety of messages to young people.</i>
STVOK 10	Female	<i>Popular music genres allow message to be passed down to us as listeners.</i>
STVOK 4	Female	<i>The music passes information to teenagers</i>
STBNR 11	Female	<i>They address emerging/current/recent issues to me.</i>
STVOK 1	Female	<i>They teach and I get the information I wish to have.</i>

The students suggested that the popular music genres pass some message to them. Students here listened with a particular purpose of getting some message from the song. The students above confirm that music of today has information it passes to teenagers.

4.3.3.1.2 Music as a Form of Relaxation

In response to why they preferred the type of music they mentioned in table 11, the students answered as below:

Table 17: Responses on popular music as form of relaxation

Student	Gender	Response
STSEN 16	Male	<i>It relaxes my mind.</i>
STBNR 3	Female	<i>Popular music gives me an atmosphere of peace and relaxation. Popular music is therapeutic and helps calm angry people down.</i>
STBNR 5	Female	<i>They give me an atmosphere of peace and relaxation.</i>
STBNR 8	Female	
TRVOK 7	Female	<i>Modern ones such as hip hop, Bongo, Blues, Reggae.</i>
STNGR 14	Male	<i>Popular music is soothing and relaxing to me.</i>

From the responses above, the boys said popular music relaxes them and the girls pointed out that popular music gave them an atmosphere of peace, calm and relaxation.

Table 18: Student's response on popular music as a stress reliever

Student	Gender	Response
STIGN 5	Female	<i>Popular music helps in solving some life situations like stress</i>
STVOK 2	Female	<i>Gospel pop music also helps to release tension.</i>
STVOK 21	Female	<i>It soothes one since they are more enjoyable.</i>
STVOK 29	Female	<i>It helps release tension before I attend classes</i>

To students, getting to specific moods is important and getting out of bad mood and creating a personal territory is essential.

4.3.3.1.3 Music as a Means of Entertainment

Most of the students acknowledged that popular music was interesting, enjoyable, and entertaining to them. Music as a form of entertainment was noted by (89 out of 112) students. The students described the reason why they prefer the music mentioned in Table 19 as follows:

Table 19: Student's response on popular music as an entertainment

Student	Gender	Response
STNGR 16 STGNR 17 STGNR	Male	<i>Interesting</i>
18 STVOK 20	Male	<i>Interesting</i>
	Male	<i>Interesting</i>
	Female	<i>Interesting</i>
STVOK 23	Female	<i>Makes her lively</i>
STBNR 9	Female	<i>Captivating</i>
STSEN 9 STVOK 5 STVOK 15	Male	<i>Entertaining</i>
STVOK 16 STVOK 24 STBNR 6	Female	<i>Entertaining</i>
	Female	<i>Entertaining</i>
	Female	<i>Entertaining</i>
	Female	<i>Entertaining</i>
	Female	<i>Entertaining</i>

The views of the students above suggest how popular music has enhanced their everyday life experiences.

4.3.3.1.4 Music and Identity

Adolescents think about certain aspects of their lives as they listen to popular music. The response of students as to why they prefer popular music was as follows:

Table 20: Student's response on popular music and identity

Student	Gender	Response
STVOK 17	Female	<i>Popular music encourages one to move on with life.</i>
STVOK 2	Female	<i>I would prefer gospel pop music because it passes important information that helps me to think about my future life.</i>
STVOK 1	Female	<i>Popular music helps me get information I wish to have.</i>
STVOK 28	Female	<i>I like Afro pop because most of the songs talk about someone you love; I can dedicate a song to my loved one.</i>
STSEN 7	Male	<i>When we listen to pop songs, we get to learn about our cultures</i>

The students above have revealed how music helps them think of the present, assist in moving on with life and map out the future. One student in this case is defining herself

by communicating to others in their sense of life. In this, emotional effect has taken precedence.

4.3.3.2 Students and Teachers Opinion on the Effects of Being Taught the Preferred Genres by the Students

Both students and teachers responded that the inclusion of the preferred genres of music students in Vihiga County would lead to increased number of students in music classrooms. They responded as analyzed below:

4.3.3.2.1 Enrolment Rate in Music Classrooms

Fifty nine percent of students that filled the questionnaires asking the difference that the curriculum would make if their favorite music were included, had the following as their responses:

Table 21: Student response on enrolment rate in music classrooms

Student	Gender	Response
STSEN 10	Male	<i>It would encourage more students to take music as a subject</i>
STNGR 16	Male	
STVOK 27	Female	
STSEN 3	Male	<i>Many students will join music classes.</i>
STKPT 1	Male	
STKVY 4	Female	
STKVY	Female	<i>Many people will enroll for music classes.</i>
STNGR 6	Male	
STVOK 5	Female	
STIGN 1	Females	<i>It would lead to the increase in number of students.</i>
STVOK 24		
STIGN 2		
STNGR 18	Male	<i>Encourage more students to take music as a subject.</i>
STBNR 2	Female	
SRNGR 17	Male	
STIGN 3	Female	<i>It will motivate more students to do music.</i>

The student's responses above revealed their belief that inclusion of popular music would lead to increased enrolment in music classes.

The teachers also concurred with their students in answering the question on what the response would be if the Kenyan popular music were included in the following manner:

Table 22: Music teachers' response on the enrolment rate in music classrooms

Teacher	Gender	Response
TRNGR	Male	<i>Enrolment of music students will increase.</i>
TRIGN	Female	<i>Increased interest in music as a subject would lead to increased enrolment in music classes.</i>
TRVOK	Male	<i>There would be a ripple effect on increased enrolment.</i>
TRSEN	Male	<i>More students will take the subject.</i>

In as much as the music students and music teachers from Vihiga County Kenya have concurred that including popular music in the music curriculum can lead to increased enrolment, the real inclusion is yet to take place.

4.3.3.2.2 Music as a Means of Talent Development

In explaining why, they preferred popular music to be included in the curriculum, the students (STIKB 2, STBNR 4, STNGR 9, STSEN 12, STKVY 12, STKVY 13, STKVY 15) stated that the kind of popular music they mentioned would lead to development of their talent. These students have interacted with popular music and known quite well that popular music is the music of their time, and hence needed to know much of the music they interact with more than the music they only meet in the classroom (STVOK 31).

Other music students responded in the following manner:

Table 23: Students’ other responses on effect of teaching the music genres they prefer.

Student	Gender	Response
STVOK 5	Female	<i>There will be change in the students’ attitude towards music.</i>
STVOK 20,	Female	<i>The classes will be more enjoyable and livelier</i>
STVOK 26,	Female	<i>Classes will be more enjoyable</i>
STKPT 1	Male	<i>Classes will be livelier</i>
STVOK 19	Female	<i>I think the students will excel even better because they understand more about them than the western pieces that we are taught</i>
STVHG 1,	Male	<i>Enhance good performance/grades by students since most of them</i>
STNGR 4,	Male	<i>like new songs than traditional ones.</i>
STIKB 7,	Female	<i>I will enjoy the music classes</i>
STIKB 1,	Female	<i>Music classes will be the best</i>
STIKB 6,	FemaleMale	<i>Students will be more in music class</i>
STSEN 9		<i>A positive attitude towards music will be seen</i>
STVHG 2	Male	<i>The genres will boost the morale of being in a music class.</i>
STVHG 4	Male	<i>You can compose your own music.</i>

The responses from students above were encouraging since they indicated that there will be change in attitude towards class music, freedom to compose own music and boosting of the performance in music as a subject since. It was fair to conclude that with such attitude the students will be able to perform the songs they enjoy most.

4.4 Discussion of the Findings

4.4.1 Introduction

In this section, data from the questionnaires of the form three music students and music teachers, previously analyzed, has been discussed as follows:

4.4.2 Demographic Characteristics of the Respondents

The information in this section may not have been the focus of the study. However, they assisted in giving answers that may not have been captured by the research questions.

In teaching experience as revealed in Table 2, all the music teachers had experience in teaching music with seven out of nine teachers having over ten years of teaching music and only two music teachers having less than ten years of teaching experience.

The teacher qualification as shown in figure 1 revealed that, only 22% had Diploma and the remaining 78% had bachelor's degrees. According to the TSC Act (2012) section 23(2) page 4, every qualified secondary school teacher should have a degree or a diploma in education to be employed. For a teacher to have knowledge, skill, and methodology to handle students' interests and needs, appropriate qualification is paramount.

The gender of form three music students as analyzed in table 3 reveals that the girls were 64% while the boys were 36%. This shows that there were more girls taking music as a subject as compared to the boys in Vihiga County. According to Green (2006), males and females have different tastes in the kind of music they listen or even dance to. The results revealed that the boys tend to like reggae music with heavy texture and rhythm whereas girls liked Rhythm and Blues music with a lighter texture leading to varied preferences of the Kenyan popular music genres taught in girls, boys, or mixed schools.

4.4.3 Music Content in the Secondary School Curriculum

The 8-4-4 secondary school music content entails the western, African and popular music column as indicated in table 4.5.6. and 7. In all the four classes, western music content is divided into basic skills, history and practical. The African section entails history, analysis, and practical section whereas the popular music column is general.

In Form One approved music course book, *Foundation Music Book One* published by Jomo Kenyatta Foundation (JKF) and approved by KICD, the western content studied in the first term which runs for twelve weeks has introduction to elements of music, note

symbols and history of music of the medieval (to 1450) period. In the African section under the categories of different music, popular music is defined, and its genres are mentioned as shown in the picture below:

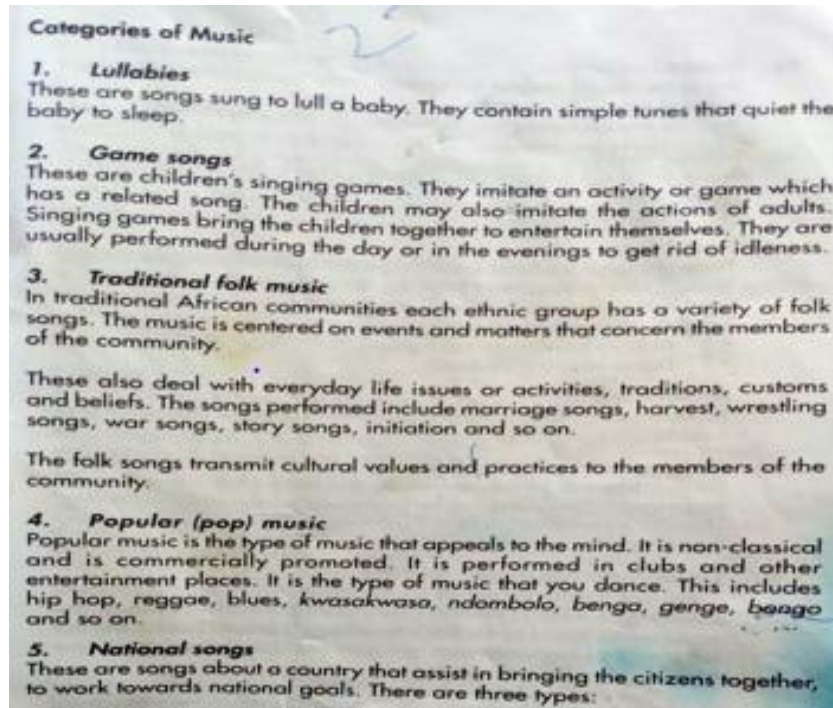


Figure 3: Foundation music book 1 by Musungu, G. Page 49

The definition provided in the course book above seems inadequate as it portrays popular music as appealing to the mind, danceable and performed in clubs and other entertainment joints. This is not entirely true since popular music does not necessarily appeal to everyone's mind. In addition, some popular music may be performed in churches and some clubs may also have classical music performed exclusively. Shuker (2005) defines popular music as commercially produced and distributed commodity for mass market molded for consumption purposes. This definition could just suffice despite avoiding 'appeal to the majority (youth)' factor.

In second term, transposition of melodies within the same clef and introduction of diatonic scales under western music, are included. In African section, the students learn about occasions of music performances in the African society. In term three under

western music, the students are expected to be in a position to write a four-bar melody. Also included is history of music of the Renaissance (1450-1600) period.

In Form two, the study established that students are to study writing of a melody to eight bars, learning the minor diatonic scales and history of Baroque (1600-1750) music in western music. In African music, they study classification of African instruments in term one. In term two, the students are then expected to learn transposition of melodies from one key to another as well as factors affecting African music. In term three, all the western and African music content done in form one and two are reviewed. It is during term three that many teachers begin to expose the students to western music pieces performed on voice or recorder (in Vihiga County) which then covers part of the practical paper.

In Form three term one, students learn about the history of classical (1750-1850) music and should be able to write a melody of twelve bars and harmonize a melody to four voices. African dances from a section of Kenyan communities in Kenya, are also learnt. In term two, the students explore the history of romantic (1850-1900) music with more content on the role of costumes, décor, soloists, and music instruments in the African section. In term three, the students' experience is expected to allow them to write a melody of sixteen bars and should be able to know the characteristics, forms, composers and works of the musicians who lived in the music periods learnt from medieval to romantic period. At the end of term three, the students should be able to analyze African and western pieces.

At Form Four first term, the music content remaining includes the 20th century music, modulation to the dominant, sub dominant and relative minor, additional content of African music, which entails the relationship between music and dance, music, and

language; among others. It is required that at form four, the student should be conversant with all the music content learnt from Form one to Four. Since there is little music content at Form Four, more emphasis is put on learning the African folk dances and songs, western pieces, technical exercises and sight-reading which constitute the practical examination. As practical music is examined at KCSE, students and teachers tend to put more emphasis on the same. However, this could contribute to students not being able to perfect their practical competence because of much theory work done in the first three years of their secondary education.

It is evident from the preceding discussions and the analysis in table 4, drawn from the secondary school music syllabus that popular music is not included. However, it has only been scantily mentioned in a form one textbook, without an opportunity being granted to the students to perform the music.

4.4.3.1 Music Genres in the Secondary School Music Curriculum

The music genres in the secondary school curriculum, and confirmed by answers from the questionnaires, concurred with the Document analysis as discussed above. The music teachers' response in Table 8 and the Form Three music students' response in Table 9 from Vihiga County all indicated that the music content studied in the syllabus majorly falls under African and western music. There were varied answers such as classical music, folk songs, western music, African music, melody, and time signature. Others even mentioned the different works from various periods such as madrigal, motet, opera, sonata, and symphony. All these content areas do not in any way involve popular music. This reinforced the general view that the music taught in secondary schools is majorly Western and African music.

4.4.3.2 Respondents' View Concerning the Music Content Taught in Classroom

Music has been justified to be in school curriculum because it is an important part of cultural heritage of every nation (Dunbar-Hall and Wemyss, 2000). Every nation has a musical history that cannot be ignored. In Kenya, there are about forty-five ethnic groups with their unique music cultures that have been handed down from generation to generation. However, because culture is never static, traditional/indigenous songs have changed over time. The African culture has been influenced by among others: migration, western cultures, and technology. African music appears not to be in conformity with the changing world. It is for this reason that the youth of today are finding it difficult to connect with traditional/indigenous music while at the same time being attracted to contemporary music.

Like any other examinable subject, enjoyment of music and passing music grades is dependent on how well the students are prepared after four years of secondary school education. The four years of learning culminates into a candidate's music exam that partly involves performing a folk song, a folk dance or playing African instrument(s) of their choice. From the students' responses in Table 12, a section of the students even argued in favor of elimination of African music from the music curriculum altogether. These sentiments are a characteristic problem within the music education with scholars providing potential reasons for such attitudes. For example, some Kenyan music educationists have raised issues concerning how African music is taught theoretically (Akuno, 1997; Mushira, 2000), and that the 'playing of African instruments is completely neglected in the secondary schools' (Digolo, 1997:131). However, Digolo's assertion is not entirely true since some students perform African instruments both for examinations and music festivals among other forums. Even so, it could be an indicator that not much time is devoted to teaching learners how to play African instruments.

In addition, the perennial lack of African instruments in secondary schools is partly attributed to inadequate teacher training. Akuno (2012) agrees that ‘teaching methodologies and resources employed do not fully support the nature of Kenyan indigenous music. There is inadequacy in teacher preparation, program design and resource. The shortcoming revolves around teachers’ preparedness to generate music for instruction, emanating from the already cited theoretical approach to music teaching’ (p. 274). Wanjala (2000) stated that the learning resources were inaccessible to the teachers leading to lack of skills. The above observations exposed a learning gap in teacher education, as the teachers are unable to employ the resources for curriculum delivery. For this reason, teachers lack the requisite skills to handle fully the African instruments which form part of practical music component consequently leading to, not only the theoretical teaching mentioned earlier, but also students’ and teachers’ negative attitude towards African music.

While western music pieces are usually sent to schools two years prior to the examination date, it is common to discover that the preparation of African component is given emphasis just a few weeks to the exams. Mochere (2014: 27), reveals in her findings that ‘practical music was never done at all in the Form Three music class’ to mean African music performance is only introduced when the students get to Form Four towards the national examination time. Since the Kenyan education system is examination oriented (Digolo, *ibid*), the students are only taught what is examined in the curriculum which then, is to the disadvantage of learners who cannot display good mastery of playing African instruments.

Just like African music, Western classical music in the syllabus was also termed as ‘ancient’ or ‘old’. The missionaries brought music in Kenyan schools in mid-19th century (Akuno, 1995). They highly discouraged performance of indigenous music. Instead,

there was singing of Western hymns and the furthest it could go would be to sing the hymns using the vernacular language. It is during the colonial regime that missionaries managed schools, and music in primary schools was mainly singing (Adwar, 2005).

The Jeanes experimental school that was meant for teaching African education was abandoned in favor of Western education. This was attributed to the fact that the teachers and students who were Africans refused to learn their own traditional songs, dances, and customs (Sifuna, 1980). They claimed the songs and dances were unchristian and uncivilized. Hence Western music still carried the day, the more reason why it still dominates in the current Kenyan secondary school music curriculum. African music today is much less preserved using the solfa and staff notation of Western classical music. This makes the syllabus to have more of western than practical African music since the former is more accessible than the latter.

A recommendation given by ISME (International Society of Music Education, 2008) stated that since little had been done to improve the music teaching since 1985, there was a need for revision of the curriculum to bring a balance between African and Western Music. This was so because Western classical music had a large percentage of content in the curriculum as compared to African music. Unfortunately, today, certain students would wish not to study Western classical music claiming they are ancient and foreign (Table 12).

Due to the formality of western classical music, students discovered that the type of music (popular) that they relate to so much is missing in the syllabus. Western classical music may be well understood if one has the knowledge of music literacy (solfa notation and duration of notes). Unfortunately, the current students claim such mentioned procedures are hard (STIKB 3, STIKB 5). This has discouraged several students who

would wish to pursue music to drop the subject because their interest is not so much on learning the theory of music but enjoying singing the contemporary (popular) music, (STVOK, 22). However, since this study is on inclusion of popular music in the syllabus, it never focused on excluding the two types of music genres (Western classical and African), but rather popular music's incorporation alongside the two music genres in the syllabus.

A student (STIKB 3) suggested that an improvement of the content studied should have more practical music with which students are acquainted. This concurs with Heinmonen (2015), who supports the idea of teaching of the content that students are familiar with first then coming to unfamiliar content later. In this way, students will easily make connections and enjoy learning more than ever.

Students listen to popular music genres in public vehicles, at home, during entertainment in school, during sports and other events in school, among others. According to Jackson (2007), music content in the curriculum was not fully embraced by students. The current students want to learn about entertaining music. They need music that can be easily composed using programmed beats from the computer and they simply add few repetitive words to the music and not the rules of harmony and melody writing, ornaments, transposition, intervals, modulation, key signatures among others which are stressful and a burden to them.

Among vast numbers of girls and boys, music in school is a massive turn-off (Ross, 1995:185-186). Ross is also supported by Gammon in his statement that 'the alignment of the school subject with the pupil's experience of contemporary life and culture has to be a variable in the accessibility and popularity of the subject' (Gammon, 1999:112). The notion by Ross and Gammon could be used to explain 'old or foreign' as music that is

currently taught in schools and the music outside school (popular) as the ‘contemporary’ music.

4.4.4 Determining Students’ Music Preferences.

This section has discussed what to improve in the music curriculum and the music genres performed during activities done outside classroom and within school as below.

4.4.4.1 What to Improve in the Secondary School Music Curriculum.

Table 13 of the music teachers’ responses and table 14 of the Form Three music students’ responses reveal that inclusion of popular music in the curriculum is preferred by most students. The music teachers in table 13 talk about introduction of contemporary music (TRVOK), allowing students to perform popular music (TRIGN), inclusion of zilizopendwa (TRKVY) and addition of pop music for example bongo, rhumba et cetera. The students’ responses in table 14 were clear as they went ahead to mention specific music genres of their preference such as kapuka, hip-hop, reggae, bongo, rhythm, and blues.

In table 14, the students mentioned guitar as an instrument that should be used in music classes much more often, and students be allowed to play it. It is true that, musical instruments play a major role in popular music performances. They enrich a performance by adding harmonies when several instruments are combined. They also provide the beat, which helps not only in identifying a style or genre, but also to motivate a listener to dance to the music. Western musical instruments can be classified as either string (violin, guitar, cello, viola, double bass, among others), percussive (drums, cymbals, shakers, etc.), wind which include both woodwind and brass (saxophone, trumpet, flute, trombone, clarinet, bassoon, etc.) or electronic keyboards and pianos.

African music instruments are classified either as chordophones such as Nyatiti, Ong'eng'o, Ishiriri; Aerophones for instance mulele, nzumari, oporo; Membranophones for example bul, muriempe, boula, mabumbumbu; or idiophones e.g., guards, bells, shakers whose local names depend on the community of extraction. It is important to note that in Kenya today, some artists of popular music combine both Western and African musical instruments in making and producing their music.

The students' interest in guitar as one of their preferred musical instruments raised interest about why they preferred the instrument. Steve (2012) has observed that guitar is the most popular instrument around the world as it is used in almost all popular music genres. The interesting sound of country, blues, rock and roll, reggae, and hip-hop music could not be interesting without the guitar. Kenya's popular music is diverse with different cultures making up the population. The diversity of the population gives the music a unique and fun taste.

Guitar having spread to the rest of the world had its way into the country and today, most Kenyan popular songs have guitar as the main instrument in the various genres. To mention just a few; *Kenge Kenge* is an Afro pop band that plays a mixture of traditional Luo eight cowhide drums, a traditional Luo horn (*oporo*), a fiddle (*orutu*), a lyre (*nyatiti*) and modern electronic lead guitar, bass guitar, kettle drums and percussive instruments.

Erick Wainaina, a Kenyan popular musician, has his music largely in Afro pop style. His song titled *Dunia ina Mambo* has a combination of the following instruments: acoustic guitar, electric guitar, trumpet, traditional drums, and other percussive instruments. Another popular music band that has its roots from Congo known as *Orchestra Virunga*, has been one of the entertainers in the Kenyan Music industry for over three decades since the 1970s. One of their albums, *Song and Dance*, which was released in 2006 has a

mixture of African rhythms and Afro-Cuban music that used the following instruments: saxophone, kettledrums, bass guitar, lead guitar, rhythm guitar and piano.

The last example is drawn from the late D.O. Misiyani the '*father of Benga*' as he was popularly known by his fans. In his song *Wuoro Manono*, he used the international Cuban influence in playing his guitar. The other accompanying instruments in his song are *nyatiti* (Kenyan Luo lyre), rhythm guitar, solo guitar and lead guitar in his song that sought to teach the history of the Luo people of East Africa. The above mentioned are just a few of the Kenyan popular music artists who have used guitar to accompany their compositions. Being that most popular musics are accompanied by guitar, the love for learning to play guitar may have cropped up among the students who may wish to train to play their favorite popular songs on the guitar.

For Law and Ho (2015), popular music is a genre that the youth are exposed to more and interact with on a day-to-day basis. They are exposed to a variety of music through gadgets such as iPads, iPhones, televisions, radios, and internet channels such as YouTube. It is through these gadgets that the youth can access popular music with much ease. The young people use their earphones to listen to music that has been shared through Facebook, twitter, WhatsApp, and YouTube. These web cultures have dominated the everyday lives of the adolescents making popular music become easier to engage with because of the advance 4G networks which help in faster downloads of popular music using peer-to-peer sharing on the internet and free music video listening from You Tube.

The ability to be able to share music with others has made the adolescents express their music preferences by dancing to the current music style. The young people on the other hand would mimic their peers to identify with the friend in a shared action.

In Kenyan schools today, popular music is played during sports days, cultural days, debates, and symposiums as an interlude between one activity and the other. During these activities, some schools may allow students to listen and dance to popular music of their choice. Outside school, popular music can be heard in public vehicles, motor bikes or during birthday parties. When the young people attend church services, they are also met with gospel pop tunes that delight their souls. At home, the same students listen to the music from the television, radios, cell phones and even laptops. The distinct sounds of guitar may have thronged the ears of the adolescents making them love to learn how to play this instrument during their free time.

Continuous exposure to music with specific dominating instrument tends to have an influence to implant in our minds certain musical characteristics but also appears to have a positive long-lasting effect that may be read as agency and a desire to influence policy. In other words, when the youth (un)consciously watch popular music videos, listen, and dance to popular music repetitively, there is a tendency of the music remaining in their minds. This can trigger emotions and strong experiences which can be used to agitate for positive changes such as inclusion of guitar as one of the music instruments to be taught in the music curriculum. Indeed, “guitar lessons [should] be introduced in schools ...” (STVOK 10) is a statement attributed to one of the students during the research suggesting that playing instruments not only is important in the students’ school musical life, but also points to importance of popular music in general.

Whereas discussions above revolve around Western related musical instruments, respondents also noted the need for learning how to play African instruments stating that there is a ‘*need to be taught how to play traditional instruments*’ (STVOK 16). In the same vein as noted earlier, the need to learn how to play African instruments emanates from the fact that popular music genre in Kenya, which appeals to the masses and is

easily accessible, has now taken a hybrid form with both indigenous and foreign musical elements (Monte & Mochere 2019).

A Kenyan popular style such as *ohangla* uses both indigenous and Western instruments in their performances. One of the famous *ohangla* artists Eric with a nick name '*Mtoto wa shule*' has produced songs such as *Nyiri lore*, *Princess Jano*, and *Toti Aluongi*. In his songs, he has used eight cowhide drums, shoulder-slung monitor lizard-skin drum, a flute, guitars, keyboard, and other electric musical accompaniments. As with the case of popular music accompanied by the Guitar, indigenous popular music with African instruments is equally popular among the youth (Inglis, 2006). Therefore, repetitious listening to this kind of music, which includes a catchy beat that is attractive to the learners, may have influenced learners' attachment to and taste on African traditional instruments.

Kingsley (1957) asserts that, "what one enjoys is determined in a large measure by training and experience. The attitude of appreciation and enjoyment is like other attitudes, developed through learning. The school can and should enrich the lives of its pupils by the cultivation of attitudes that predispose them toward appreciative response" (p. 426). The training and experience those students get, may lead to musical preference, positive attitude, and musical taste. The training causes familiarity of music to set in which makes one develop the above three attributes. When listening to music repeatedly, it leads to one having a favorable response to music that is unfamiliar. Since the youth are exposed to variety of popular music genres, they already have a preference based on being familiar with the song, and this favored musical taste creates a positive attitude on learning to play an instrument.

Children can be in contact with certain type of music and instrumental learning that relates to a type of music genre (Finnas, 1989). This can later shape the student's music preference as he or she grows up. When analyzing music preference, Bonneville-Roussy et al (2013, p. 705), commented, "Individuals use music to satisfy and reinforce basic psychological and physical needs". Which means people may use music to attain certain specific goals such as learning an instrument. One can learn to play his or her favorite music genre on an instrument of choice. Those who have had some positive experience with a specific type of music will have discovered the type of music that enables them to attain a specific goal. These thoughts could have been in the subconscious mind of the students who mentioned that popular music could help them learn to play African instruments.

An analysis of the Kenyan secondary school's music content reveals that apart from its Eurocentric nature, there are missing links pedagogically and the teaching incorporated is theoretical in nature (Akuno, 2012; Wambugu, 2012; Mochere, 2014; Chokera, 2016; Monte, 2009). A small percentage of African music has been included in the secondary school music curriculum and to a large extent relevant contemporary music seems to be ignored.

In addition, when it comes to learning how to play instruments, the approach is skewed towards theory than actual practical learning and performance. Inclusion of popular music in the Kenyan secondary school music curriculum as an additional component carries the possibility of enhancing instrumental playing in Kenyan educational institutions. It also stands to enrich the existing 8-4-4 music curriculum.

4.4.4.2 Music Performed During the Activities outside the Classroom and Within School

The students were keen to report that the music they listen to mostly is popular music such as Rhythm and Blues, Jazz, Lingala, Trap, Hip-hop, Riddims, Afro pop, 254 music, among others. The teachers' views also in table 13 concurred with the students' voices that the music mostly listened to during activities outside classroom are popular music such as genge, zilizopendwa, kapuka, funk, bongo, reggae, hip-hop and R n B. That popular music can be used to draw the attention of students to an activity that is interesting since this is the music that the students are familiar and connect with more.

4.4.5 Significance of Popular Music to Students

One of the challenges that have faced music education in Kenyan secondary schools is the ability of music educators to create powerful lessons that help students acquire knowledge that stimulates creativity and inspire passionate interest in the subject. According to Maxim (2006, p. 13), lessons should be academically serious at the same time provide students with enjoyable activities that are intellectually challenging and developmentally appropriate.

Music is part of human development at every stage and age. It plays a vital role in adolescents as it does to children and adults. Developments range from social, emotional, and intellectual. According to North, Hargreaves, and O'Neill (2000), adolescents listen to music at least two and a half hours daily. This is the development stage where the consumption of popular music is higher. Listening to this music has some significance in the life of an adolescent.

Several scholars have examined the significance of popular music to students and the results vary from one scholar to another. The most common include fulfillment of

emotional needs (North, Hargreaves and O' Neill, 2000); relief from boredom (Sun and Lull 1986); and relief of tension and stress (Gants, Gartenberg Pearson and Shriller, 1978) among others. For this study, the Form Three music students from Vihiga County generated their views on how significant popular music is to them as follows:

4.4.5.1 Popular Music as a Form of Communication

In table 16, students' responses reveal that popular music can pass certain information to individuals and address emerging issues. The views given by the students above tend to show a connection the students may have with music preferred by the current generation. This means, one can have a personal connection with music. In communication, music goes beyond the entertainment part and speaks directly to one's soul.

Hargreaves et al., (2002) stated that music is a fundamental channel of communication. Music is believed to have great power to manipulate emotions and human psyche. During political rallies, popular music is used to relay the parties' or the politicians' philosophies. In school, popular music compositions could be of benefit too. For instance, when Kenya experienced students' unrest in secondary schools because of examination related issues, popular music could probably be used creatively to communicate their grievances to the administration prior to the unrests. Since music is a universal language (Law and Ho, 2015), it could be used to relay messages to the authorities without necessarily engaging in violent actions.

The students' favorite popular music genres were gospel pop, Bongo flava and Rhythm and Blues (Table 14). This could suggest that these popular music genres pass some messages to them. Students can be able to compose songs using the music genres they like, to pass a message to a given audience. There are many music compositions with information that could apply to anyone's situation at any given time. Teenagers have

songs that speak to their needs, which they would prefer to listen to whenever they desire. In communication, music goes beyond the entertainment part and speaks directly to our inner soul.

4.4.5.2 Popular Music as a Form of Relaxation

According to the information gathered in table 17, popular music provided the students with control of emotions that is because of feelings elated by the meaning of music to the student. Music speaks to our inner souls when we are down emotionally. The students (STBNR 3, STBNR 4, STVOK 17, STVOK 26, STVOK 29, STVOK 30) stated that listening to popular music makes them relax, relieve stress, makes them healthier and more productive in the end. When stressed, music has always given us hope to move on and not to give up. The relaxation effect also boosts social bonding. Many popular songs have been designed to soothe us when we are discouraged and even lighten our countenance when we are down in spirit.

Popular music controls the students' emotional conditions. According to Collingwood (2018), popular music has a tremendous relaxing effect on the mind and body. The music that relaxes slows the pulse and heart rate thereby providing physiological healing to the body.

It is an individual's choice to select the music that they like and is suitable for a given mood. The form and structure of a song can aid in bringing order and security to a distressed child. This is supported by (Collingwood, 2018) who states that fast moving music makes one to concentrate and feel better, whereas slow moving music, quiet the mind and help relax the muscles helping in releasing the stress of the day.

According to Glynn (2013) in her article '*music benefits both mental and physical health*', music can improve the functions of the body's immune system and reduce stress

levels. Previous research that was published in the British Journal of Psychiatry by Erkkila, J. et al. (2011), also revealed that there was a successful treatment of depression when music therapy is combined with a standard care. When we are stressed, music has always given hope to move on and not to give up. The relaxation effect also boosts social bonding and sooth us when we are discouraged and even lighten our countenance when we are down in spirit. Hence, these popular music genres can be of great benefit to students in many angles.

4.4.5.3 Popular Music as a Means of Entertainment

Most of the students acknowledged that popular music was interesting, enjoyable, and entertaining to them. The music activities the students engage in outside classes, and the popular music genres they played or listened to outside the classroom, music festivals, school entertainment, sports days and during symposiums; all depict how popular music provides rich entertainment. Students, as seen from the responses in table 19, mentioned a wide range of popular music genres, such as Rhythm and Blues, Hip hop, Trap, Bongo, Dance Hall, Afro pop, Gospel pop, Reggae, Riddims and *Kapuka* that the students listened to. Few students mentioned that they listen to African and Western music.

The entertainment value of popular music was attributed to its easily singable melodies that are captured by a wider audience. It also involves sections with verses and refrains repeated throughout the song and with a bridge to create a little contrast within the performance (Timothy, 2014). The catchy melodies of the popular music make the music genres easy to master and identify with unlike the western (classical) and the African (folk) music.

4.4.5.4 Identity and Music

Popular music gives students how they construct, negotiate, and modify their personal and group identities (Tarrant, North & Hargreaves, 2002). This allows them to know themselves and connect with others. One of the main social functions of popular music to adolescents is stated by Simon Frith that, ‘adolescents wear popular music as a “badge”, a vehicle for projecting their inner selves to the world (1987:140). This means that the kind of music adolescents relate to determines who they are, for example a research study conducted by Green (2005) revealed that those who listened to fast loud rock music were more violent than those who listened to slow quiet music.

During human development, identities adjust to accommodate new situations and experiences. In life, people undergo certain situations that shape even the kind of music they listen to, for example, the lyrics in a song can inspire or motivate an individual to cope with a stage in life. It is during growth that adolescents transform into having a deeper sense of self, as they desire much of independence (Larson, 1995). This could give reasons why adolescents’ assigned identities may influence their perception on the value of popular music.

In the student’s (STVOK 1) life, popular music satisfies her emotional need whenever she listens to it. Gitonga (2012) says ‘hip hop music contributes to the process of identity construction as mentioned earlier. Popular music may help the student to wipe out their ugly past, reconfigure their present or map out their future. The music helps the student to forget her past if she wishes to and gets encouragement to focus on the future.

A student (STVOK 28) said, she dedicates music to someone whom she loves. Jackson (2007) argues that ‘imagination and romanticism are also essential ingredients for teenage agency and identity in their construction of self’. The role of popular music here

is to allow the students to express themselves with their own individual thoughts. In a study that was undertaken on two hundred and forty-five adolescents from two schools on reasons for listening to music, the authors found out that adolescents listen to music majorly to fulfil their social and emotional needs (Tarrant, North & Hargreaves, 2002). Many times, when one listens to the radio, young people dedicate songs to their loved ones. The music speaks all that the dedicating partner could not say verbally. Funny enough, there are many songs that speak about love in all angles. Young people cannot fail to get the most appropriate music that suits their everyday situation.

Music identity goes beyond the individual and social, reaches on to culture, and defines importance of maintaining cultural roots. The students described music as helping them learn about their own culture and other peoples' culture. It is from learning other people's culture that we can accommodate one another's views. Many students seemed to have accepted who they are and would wish to not only stop there but go ahead and understand other cultures too in a bid to appreciate them. It is clear from the student's (STSEN 7) response that knowing about the past music practices is important. Musical cultures are important to learn. For instance, reggae singers have dreads and gospel singers have their code of dressing. It therefore becomes necessary to understand the context of each group's cultural expression as revealed in their dressing and their music. When students are fully educated on why certain musicians dress or behave in a way, they will be thoughtful before they make any major decisions of imitating their favorite music artists.

4.4.5.5 Enrolment Rate in Music Classrooms

Reasons given by students for not taking part in music programs have included lack of interest, a poor repertory, the choice of content by the music directors and a lack of relevance in the music curriculum (Hope, 2004). Many are not trained on how to teach

using popular music elements or concepts. Hence, the idea of trying to understand the music preference of the young people had been proving futile. The students claimed that the music curriculum was no longer relevant, and the content choice was more teacher centered. According to Isbel (2007), during the Music Educators National Conference (MENC) held in Tanglewood, the question of whether including popular music would reduce the reasons for students drop out in school music still requires an investigation.

It was noted that whilst the pupils' conceptions of school music do not relate to their musical meanings, their ideal curriculum for music act as a gateway within which their musical meanings are offered access' (Jackson, 2005:2). Jackson's statement concurs with Mukethe (2015) who stated that during curriculum reviews in Kenyan schools, the views of the students are ignored. This has led to recycling of the music content that with time has not concurred with the changing times of the world music. The students' musical taste has changed, as the music content in the syllabus remains the same.

As observed in table 21 and table 22, the Form Three music students and the music teachers respectively all concurred that the inclusion of popular music will increase the number of students taking music. The music students themselves know that with inclusion of popular music in the curriculum, the number of music students enrolling in the music class will increase; hence, there could be a connection between increased enrolment and the inclusion of popular music in the curriculum going by the views given by the students. However, an empirical study needs to be undertaken after the inclusion of popular music in the school music curriculum to ascertain the statements given by the students and the teachers.

At the point when the curriculum review committee discusses the changes in the progressions that are basic in a curriculum, would bring a constructive outcome that

music education has on students. Woody (2007:32) states that ‘recent research findings in music learning suggested that adoption of certain popular music practices may be key to improving formal music education altogether’. However, the way of integrating the content on popular music in the curriculum needs a careful check. The inclusion of popular music should not only end at playing them as band music during school concerts and even talent shows. Instead, it should be given a place in the classroom to allow and in-depth analysis and conceptualization of the genre, over and above playing and singing covers and own creations.

Concerning interest, the Form Three music students from Vihiga County agreed that Kenyan popular music creates more interest in music as a subject. Kenyan popular music makes students have a positive attitude towards the subject. Since music is a subject of interest, the curriculum ought to cater for the students’ interest. It is from the interest that we end up having high enrolment rates in our music classes.

Enrolment in music is an issue that has threatened the existence of music as a subject hence it can be secured, from this research, by including Kenyan popular music in the secondary school music curriculum. The inclusion of Kenyan popular music in the curriculum and its relationship to enrolment rate should be studied to ascertain the facts above.

4.4.5.6 Music as a Means of Talent Development and Economic Empowerment

‘If you love singing or even playing an instrument and it comes from deep within you, and connects with inside you, then that is a dear friend for life’ (May et al., p. 46, 2020).

When students become committed to develop their music talent, and that type of resource that they need is within reach, then there will be a positive development in the life of the student when studying music. Western classical music comes with certain

rules that if broken, the melody or harmony created is termed as not appropriate. Green (2005) states in her book '*How popular musicians learn*' concluded that the artists learn to play music that is familiar to them. In as much as some popular musicians may consult books and use conventional methods like music notations and chords, those are only secondary to imitation. There is a theory, which states that, a child begins with aptitudes or abilities that are genetically acquired. When the aptitudes and abilities are evoked by environmental and interpersonal catalysts, the talent strength is increased (Blacking, 1973). Students should be allowed to, learn, or sing music of their choice by providing them with necessary tools (instruments) or opportunities (public exposure) to develop their talent fully.

Some music students have difficulty sight-reading music notes on staff but would imitate popular musicians and give remarkable presentations with accurate voice projections like the imitated artist during music lessons. Later, some of those students join the popular music industry and perform without interacting with western music notations. Inclusion of popular music in the curriculum would bring in differentiation in the music class. Students will be able to explore the styles of music they prefer.

Students' responses in table 20 had varied views, which stated that the inclusion of pop music would lead to good performance in music as a subject. Classes would become more lively, enjoyable and students' morale would be boosted. These claims by the students can give a ray of hope to music educators who, through teacher preparation, can tackle the new content.

4.5 Conclusion

This Chapter endeavored to present and analyze data that accrued from the field research. Data presentation and analysis was carried out in line with the research

objectives as outlined in Chapter One of the study. The presentation and data analysis and discussion of the findings presented in this chapter and the discussions in the preceding chapters are consequently summarized in the succeeding Chapter Five.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATION

5.1 Introduction

This chapter presents a summary of the main findings and the presentation guided by the objectives as outlined in Chapter Four. Conclusions are also drawn from the study findings and presented in line with the current study objectives. The Chapter is concluded by presenting recommendations as informed by study findings.

5.2 Summary of the Major Findings

The study focused on inclusion of Kenyan popular music in the secondary school music curriculum. The study undertook qualitative research with a descriptive design. The target population of all schools offering music in Vihiga County, with key respondents being Form Three music students and music teachers from the same county. There were two research instruments used which are questionnaires and document analysis. The objectives of the study were: to examine the music content areas of the 8-4-4 secondary school music curriculum with the aim of suggesting the need to include popular music, to determine the music preferences of the students in the secondary school music curriculum, and to ascertain the significance of inclusion of Kenyan popular music to students to reinforce its need in the secondary school music curriculum. The research questions that aided the study included: What music content areas constitute the 8-4-4 secondary school music curriculum? What are the students' music preferences in the secondary school music curriculum? What significance does inclusion of Kenyan popular music have on the music students in the secondary school music curriculum?

5.2.1 Summary of the First Objective

In the first objective, evidence from the study revealed that popular music has only been mentioned under categories of music in form one music course book. This, however,

does not include performance of the music. The study also revealed that the only music genres in the Kenyan secondary school music curriculum were Western classical music and African music. The music teachers and form three music students also opined that the music content was more of Western classical with little content of African music. Hence, the popular music genres should be included in the Kenyan secondary school music curriculum alongside the existing music genres.

5.2.2 Summary of the Second Objective

In the second objective, both the music teachers and the form three music students expressed their interest in contemporary popular music. Some of the popular music genres mentioned by the students were kapuka, bongo, hip hop, Afro fusion, reggae, Rhythm and Blues, gospel pop and genge. They further affirmed that these genres should be added in the music curriculum. It was noted that all the school activities (symposiums, cultural days, entertainment, sports, and others) that took place outside class were all accompanied by popular music. The music students also showed an interest in learning to play guitar, keyboards, modern drum sets, percussion instruments associated with popular contemporary music expressions.

5.2.3 Summary of the Third Objective

In the third objective, the focus was on the significance of popular music which the Form Three music students interacted with outside classroom. They regarded popular music as a form of effective communication, and relaxation, socializing agent, stress reliever, entertainment, identity formation, talent development and finally that it attracted students in secondary schools hence, there should be practical performance of popular music. The 8-4-4 secondary school music content entails the western and African music content only, but popular music genres should be added in the curriculum because it brings enthusiasm among students leading to increased enrolment rate in music classrooms.

5.3 Conclusions

In objective one, the study sought to analyze the content in the 8-4-4 Secondary School music curriculum with a view to examine the music content areas in the Kenyan secondary school music curriculum. It was evident from the analysis done that the Kenya secondary school has western classical and African traditional music with no provision for the study of popular music, either as music literacy or as a music genre with processes and methods of its own. This conclusion is supported by evidence of both the music teachers and the Form Three music students who suggested that popular music should be added alongside the existing music genres.

The second objective addressed the music preference of secondary school music students. The finding revealed that the form three music students showed high preferences for popular music genres. The form three music students mentioned the specific popular music genres that they would wish to be included in the curriculum as mentioned in the summary section. It therefore suffices to conclude that the popular music genres mentioned by the students should be among the genres to be included in the Kenyan secondary school music curriculum in line with their statement that the curriculum should contain music that interests them. This conclusion was strengthened by revelation of the findings that most of the outside class activities were accompanied by popular music. It was evidently clear from the findings that popular music genres are the main musical experiences students in secondary schools interact with more often, and therefore this justifies its inclusion alongside the existing western classical and African music in the Kenya secondary school music curriculum.

The third objective ascertained the significance of Kenyan popular music to students in the secondary school music curriculum. The Form Three music students highlighted that popular music had several advantages in their life such as assisting in effective

communication, emotional development, confidence, and self-esteem improvement. The respondents also recorded that popular music is readily available form of relaxation, it is widely used form of entertainment, and these popular music merits have potential to increase enrolment rate in music classrooms. In addition, popular music has potential to contribute to identity formation and finally for talent development and economic empowerment. From the above list, we can deduce that since the genre has many benefits in the life of the students, the study concludes that, with respect to the teachers and students' responses, popular music should be covered in the secondary school music curriculum to capture the interests of students.

5.4 Recommendations

Study recommendations are presented under two broad categories: (i) policy recommendations and (ii) research recommendations.

5.4.1 Policy Recommendations

- i. Drawing from the Kenyan 8-4-4 Secondary School Music curriculum policy gaps, policy makers should consider including popular music in the new Competency Based Curriculum.
- ii. Appropriate approaches should be established by education policy experts on how best to incorporate popular music in the Kenyan secondary school music curriculum.
- iii. Music teachers should be trained to be mindful of the varied conventions of popular music making in the world that point towards multicultural music.

5.4.2 Recommendation for Further Research

- i. Further research needs to be conducted to ascertain how popular music can be included in the institutions of higher learning alongside western classical and African music.
- ii. There is need to conduct research on why there is a high dropout rate of music students from music classrooms in another county other than Vihiga County.
- iii. Further investigation ought to be directed on the best way to constantly refresh the educators on the present trends in music education.

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APPENDICES

Appendix I: Questionnaire for Music Teachers

The responses to these questions will assist the research in determining whether popular music should be included in the secondary school music curriculum.

Name of the School

.....

i) What are your teaching qualifications?

.....
.....
.....

ii) How long have you taught music in secondary school?

.....
.....

iii) List the genres/styles of music included in the secondary music curriculum and meant to be taught in the classroom?

.....
.....
.....

iv) What are your views concerning the music genres you have mentioned in (iii) above?

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v) Given a chance, what can be improved in the secondary school music curriculum in respect to the genres of music being taught today?

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vi) What musical activities are students engaged in outside the classroom and within the school?

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viii) List the music genres that students perform **most frequently** during these activities

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iii) Kindly explain why students prefer the music genres you have mentioned in (viii) above

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iv) What would be the effect of including the genres you have mentioned above in the secondary music curriculum?

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Appendix II: Questionnaire for Students

The responses to these questions will assist the research in determining whether popular music should be included in the secondary school music curriculum.

Name of the School.....

Class/Form.....

i) List the genres/styles of music that you are taught in the classroom

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ii) What are your views concerning the music content you have mentioned in (i) above?

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iii) Given a chance, what can be improved in the secondary school music curriculum in respect to the genres of music you are being taught in the classroom?

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vi) What musical activities are do you engage in outside the classroom and within the school?

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v) List the music genres that you perform/listen **most frequently** during these activities

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vi) Kindly explain why you prefer the music genres you have mentioned in (viii) above

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vii) What would be the effect of being taught the genres you have mentioned above in the music classroom?

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Appendix III: Music Document analysis Tool

CLASSES/ CONTENT		WESTERN MUSIC			AFRICAN MUSIC			POPULAR MUSIC
FORM		THEMES	CONTENT	EXAMINED CONTENT	THEMES	CONTENT	EXAMINED CONTENT	CONTENT
FORM 1	TERM 1							
FORM 2	TERM 2							
FORM 3	TERM 3							
FORM 4	TERM 1							
	TERM 2							
	TERM 3							

Appendix IV: Descriptive Table of Schools, Teachers and Students used in the Study

Encrypted schools	Descripted schools	Encrypted teachers	Descripted teachers	Encrypted Students	Descripted Students
SCKVY	School Keveye	TRKVY	Teacher Keveye	STKVY	Student Keveye
SCSEN	School Senende	TRSEN	Teacher Senende	STSEN	Student Senende
SCVKL	School Vokoli	TRVKL	Teacher Vokoli	STVKL	Student Vokoli
SCIGN	School Igunga	TRIGN	Teacher Igunga	STIGN	Student Igunga
SCBNR	School Bunyore	TRBNR	Teacher Bunyore	STBNR	Student Bunyore
SCNGR	School Nyang'ori	TRNGR	Teacher Nyang'ori	STNGR	Student Nyang'ori
SCIKB	School Ikobero	TRIKB	Teacher Ikobero	STIKB	Student Ikobero
SCKPT	School Kaptik	TRKPT	Teacher Kaptik	STKPT	Student Kaptik
SCVHG	School Vihiga	TRVHG	Vihiga	STVHG	Vihiga

Appendix V: Letter to Principals

Kabarak University Main Campus
School of Music and Performing Arts
P.O. Box 20157
KABARAK.

Dear Sir / Madam,

Re: Request for Permission to Conduct a Research in Your School

I hereby request you to allow me to carry out research on ‘Inclusion of Kenyan Popular Music in the Secondary School Music Curriculum’ in your school. The music teacher and students are requested to respond to a questionnaire. The information given will be solely utilized for research purposes and treated confidentially. Your co-operation will be highly appreciated.

Yours Faithfully,

Alice Adhiambo.

Appendix VI: Research Authorization Letter



NATIONAL COMMISSION FOR SCIENCE, TECHNOLOGY AND INNOVATION

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

NACOSTI, Upper Kabete
Off Waiyaki Way
P.O. Box 30623-00100
NAIROBI-KENYA

Ref. No. **NACOSTI/P/18/50127/25387**

Date: **13th October, 2018**

Alice Adhiambo Otieno
Kabarak University
Private Bag - 20157
KABARAK.

RE: RESEARCH AUTHORIZATION

Following your application for authority to carry out research on *“Inclusion of Kenyan popular music in the 2-6-6-3 secondary school music curriculum”* I am pleased to inform you that you have been authorized to undertake research in **Vihiga County** for the period ending **11th October, 2019**.

You are advised to report to **the County Commissioner and the County Director of Education, Vihiga County** before embarking on the research project.

Kindly note that, as an applicant who has been licensed under the Science, Technology and Innovation Act, 2013 to conduct research in Kenya, you shall deposit **a copy** of the final research report to the Commission within **one year** of completion. The soft copy of the same should be submitted through the Online Research Information System.

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

Copy to:

The County Commissioner
Vihiga County.

The County Director of Education
Vihiga County.


Appendix VII: Research License

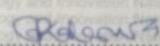
THIS IS TO CERTIFY THAT:
MISS. ALICE ADHIAMBO OTIENO
of **KABARAK UNIVERSITY, 0-50309**
Hamisi, has been permitted to conduct
research in Vihiga County

Permit No : **NACOSTI/P/18/50127/25387**
Date Of Issue : **13th October, 2018**
Fee Received :Ksh 1000

**on the topic: INCLUSION OF KENYAN
POPULAR MUSIC IN THE 2-6-6-3
SECONDARY SCHOOL MUSIC
CURRICULUM**

**for the period ending:
11th October, 2019**




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

**Applicant's
Signature**



**THE SCIENCE, TECHNOLOGY AND
INNOVATION ACT, 2013**

The Grant of Research Licenses is guided by the Science,
Technology and Innovation (Research Licensing) Regulations, 2014.

CONDITIONS

1. The License is valid for the proposed research, location and specified period.
2. The License and any rights thereunder are non-transferable.
3. The Licensee shall inform the County Governor before commencement of the research.
4. Excavation, filming and collection of specimens are subject to further necessary clearance from relevant Government Agencies.
5. The License does not give authority to transfer research materials.
6. NACOSTI may monitor and evaluate the licensed research project.
7. The Licensee shall submit one hard copy and upload a soft copy of their final report within one year of completion of the research.
8. NACOSTI reserves the right to modify the conditions of the License including cancellation without prior notice.

National Commission for Science, Technology and Innovation
P.O. Box 50623 - 00109, Nairobi, Kenya
TEL: 020 480 7800, 0713 788787, 0735 404245
Email: dg@nacosti.go.ke, registry@nacosti.go.ke
Website: www.nacosti.go.ke


REPUBLIC OF KENYA

**National Commission for Science,
Technology and Innovation**
RESEARCH LICENSE

Serial No.A 21188
CONDITIONS: see back page

Appendix VIII: Map of Kenya



Source: learn.e-elimu.org.