

**PEDAGOGICAL CHALLENGES EXPERIENCED BY TEACHERS OF MUSIC
LITERACY IN ZIMBABWE: A CASE STUDY OF FIVE GWERU PRIMARY SCHOOLS**

by

OBERT GANYATA

Submitted in accordance with the requirements

for the degree of

MASTER OF MUSICOLOGY

At the

UNIVERSITY OF SOUTH AFRICA

SUPERVISOR: DR. THOMAS M POOLEY

CO-SUPERVISOR: PROFESSOR KARENDRA DEVROOP

NOVEMBER 2015

SUMMARY PAGE

Title:

Pedagogical challenges experienced by teachers of music literacy in Zimbabwe: A case study of five Gweru primary schools.

Summary:

This study investigates the challenges experienced by teachers of music literacy in Zimbabwe, and is based on a case study of five primary schools in the city of Gweru. The research builds on a literature review of past studies on Zimbabwean music literacy teaching, and on a review of policy documents. Empirical data was collected through lesson observations, interviews with teachers and administrators, and the analysis of lesson plans. To validate the findings a method of triangulation was used. Results are presented in both narrative and tabular forms in this dissertation, and analysed inductively. Zoltan Kodály's work informs the theoretical framework, as well as other African and Western music educators, including Dalcroze, Kwami, Nketia, and Suzuki. Consistent challenges recognized by all stakeholders include a lack of resources, inadequate teacher training, and the exclusion of music as an examination subject. Recommendations are provided by way of conclusion.

List of key terms:

Teaching Practice; Music Education; Specialist music teachers; Generalist music teachers; Education Officers; Critical Pedagogy for Music Education; Ministry of Education Sport and Culture; Ministry of Primary and Secondary Education; Early Childhood Education; Curriculum Development Unit; Curriculum review; Nziramasanga Commission; Zimbabwe.

DECLARATION

I declare that 'Pedagogical challenges experienced by teachers of music literacy in Zimbabwe: A case study of 5 Gweru primary schools,' is my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

I further declare that I have not previously submitted this work, or part of it, for examination at Unisa for another qualification or at any other higher education institution.

Signed:



Name: Obert Ganyata

Date: 15 November 2015

Table of contents

Abstract.....	i
Acknowledgement	ii
Acronyms.....	iii
Chapter 1: Introduction.....	1
1.0 Zimbabwe.....	1
1.1 Music Education in Zimbabwe.....	2
1.2 Background of the Study.....	7
1.3 Significance of the Study.....	13
1.4 Research Problem.....	14
1.5 Purpose of the Study.....	17
1.6 Research Questions.....	17
1.7 Objectives.....	18
1.8 Rationale.....	18
1.9 The Research Methodology.....	19
1.10 Conclusion.....	20
Chapter Two: Theoretical Framework and Literature Review.....	21
2.0 Introduction.....	21
2.1 Theoretical Framework.....	21
2.1.1 Implications to the Zimbabwean Situation.....	27
2.2 Teaching and Learning Theories.....	31
2.3 Selected Western Approaches.....	33
2.3.1 Dalcroze Method.....	33
2.3.2 Carl Orff.....	36
2.3.3 Suzuki Method.....	40

2.3.4 David J. Elliot.....	41
2.3.5 Edwin Gordon.....	42
2.4 Summary	44
2.5 Selected African Approaches.....	45
2.5.1 Meki Nzewi.....	47
2.5.2 Robert Kwami.....	50
2.5.3 James Flolu.....	52
2.5.4 J.H Kwabena Nketia.....	55
2.6 Analysis of the selected Western and African Methodologies.....	59
2.7 The Current State of Music Teaching in Zimbabwe.....	64
2.8 Conclusion.....	69
Chapter Three: Research Methodology and Design.....	71
3.0 Introduction.....	71
3.1 Population.....	71
3.2 Case Studies.....	72
3.3 Research Methodology.....	73
3.4 Research Design.....	74
3.5 Data Sources.....	76
3.6 Data Collection techniques.....	76
3.6.1 Observations.....	76
3.6.2 Interviews.....	79
3.6.3 Preparing an interview.....	79
3.6.4 Documenting the interview.....	83
3.7 Document Analysis.....	84
3.7.1 Steps in document analysis.....	85
3.8 Triangulation.....	88

3.9 Data Presentation, Interpretation and Analysis.....	88
3.9.1 Presentation.....	88
3.9.2 Interpretation.....	89
3.9.3 Analysis.....	90
3.10 Ethical considerations.....	91
3.11 Conclusion.....	93
Chapter Four: Data Presentation, Interpretation and Analysis.....	95
4.1 Introduction.....	95
4.2 Findings.....	95
4.2.1 Lesson observations.....	95
4.2.2 Lesson observation reports.....	96
4.3 Discussion of findings from lesson observation reports.....	115
4.4 Conclusion.....	122
4.5 Interviews.....	122
4.5.1 Interview questions for teachers.....	123
4.5.2 Interview questions for administrators.....	139
4.5.3 Discussions of findings from interviews conducted to teachers.....	144
4.5.4 Discussions of findings from interviews conducted to Administrators.....	157
4.6 Document analysis.....	158
4.6.1 Scheme-cum-plans.....	158
4.6.2 Individual Progress Record Book.....	159
4.7 Emerging Themes.....	160
4.7.1 Summary.....	163
4.8 Main Findings.....	163
4.8.1 Teacher inadequacy.....	163
4.8.2 Lack of skilled human and resource support structures.....	164

Abstract

The purpose of this study was to identify and explore the pedagogical challenges experienced by teachers of music literacy in Zimbabwean schools. The study takes a qualitative research design applied to a case study of five primary schools in the city of Gweru. Several factors are investigated, including the attitude and perceptions of teachers and school administrators to the inclusion and success of music literacy teaching in the Zimbabwean primary school curriculum. Teacher training models and music learning support systems are examined in relation to educational policy. Data was also collected using in-depth interviews with the teachers and school administrators, observation of selected teachers' lessons, document analysis of policies and current literature on Zimbabwean and African ways of teaching music literacy. The study identified several challenges and makes recommendations based on Zoltan Kodály's theoretical model that music is for all and singing is the foundation of any musical knowledge. Zoltan Kodály advocates for a multifaceted and context-specific approach to music education. The findings of the study are that teachers of music literacy are inadequately trained, supported and resourced, and that most hold a negative attitude towards the teaching of the subject. The time allocated to music learning in schools is not adequate, and teachers lack the necessary logistical support to achieve their educational goals. The study recommends for the development of viable music programmes in Zimbabwean primary schools despite the challenges being experienced such as the subject being accorded examination status, music syllabus regularly reviewed and use of ICT in teaching music literacy.

Acknowledgements

My sincere gratitude goes to my parents the Mr Vengayi and Mrs Esnath Ganyata, my wife Eusebia Mutare and daughter Anesuishe for their emotional, economic and spiritual support for the successful completion of this study. I am also grateful to the following people for their continued support through this study:

- Doctor Thomas Pooley my supervisor
- Professor Karendra Devroop my co-supervisor
- Mr Gift Masengwe

Acronyms

CD	Compact Discs
CDU	Curriculum Development Unit
CPME	Critical Pedagogical for Music Education
DVD	Digital Visual Decoder
ECE	Early Childhood Education
EO	Education Officer
ME	Music Education
MESC	Ministry of Education Sport and Culture
MPSE	Ministry of Primary and Secondary Education
SDC	School Development Committee
TP	Teaching Practice
UNESCO	United Nations Educational Scientific and Cultural Organisation
UNICEF	United Nations International Children's Education Fund
IPR	Individual Progress Record Book

CHAPTER 1: Introduction

1.0 Zimbabwe

Zimbabwe, officially known as the Republic of Zimbabwe, is a landlocked sovereign state located in the southern Africa region sub of the Sahara, between the Zambezi and Limpopo rivers to the south and north respectively. She shares her borders with the Republic of South Africa to the south, Botswana to the west, Zambia to the northwest, and Mozambique to the east and part of the northeast. The capital and largest city is Harare, followed by Bulawayo, Mutare and Gweru. The last census held in 2010 indicates Zimbabwe is a country of roughly thirteen million people. Zimbabwe has 16 official languages, with English, Shona, and Ndebele as the most commonly spoken. The following officially recognised minor languages are Chewa, Chibarwe, English, Kalanga, Koisan, Nambya, Ndau, Ndebele, Shangani, Shona, and sign language, Sotho, Tonga, Tswana, Venda and Xhosa. Zimbabwe is divided into ten provinces which are Masvingo, Midlands, Matebeleland North and South, Mashonaland West, East and Central, Harare Central, Bulawayo and Manicaland. This research study was carried out in the Midlands province where Gweru is the provincial city. Education in Zimbabwe falls under the jurisdiction of the Ministry of Primary and Secondary Education (for primary and secondary education) and the Ministry of Higher and Tertiary Education, Science and Technology Development (for higher education). Both are regulated by the Cabinet of Zimbabwe. The education system in Zimbabwe encompasses 13 years of primary and secondary school and runs from January to December. The school year is a total of 40 weeks with three terms and a month break in-between each term. Teaching and examination writing is done at the end of each term to assess the level of performance of learners at various grade levels. At the end of every term, teachers compile school reports and these are given to parents via the learners to see how their children perform at school.

Figure 1: Map of Zimbabwe



1.1 Music Education in Zimbabwe

Music teaching in Zimbabwe is done in all primary schools starting from Grade One up to Grade Seven as indicated in the Zimbabwe Music Syllabus for Primary Schools (1989). The three content areas in the syllabus are: Theory of Music, Practical Work, and Music Appreciation. The content in these three respective areas in the music syllabus is broken down in a spiral curriculum to suit various grade levels. All teachers are expected to cover all the content aspects adequately through the use and application of appropriate teaching strategies. The content in the syllabus is appropriate and adequate such that it enables a child to function musically. As such, concept development is tested through assessment of various music skills. That is probably the reason music education is considered a practical subject in

Zimbabwe by curriculum designers as indicated in the UNESCO report on the development of education in Zimbabwe system at the end of 20th century (2001). It is a practical subject because it involves a lot of movement, creation and responding to sound.

Music Education has always been part of the education curriculum in Zimbabwe, after her independence in 1980, and with greater emphasis as from 2004. Fred Zindi [O] writes that “[w]hen Stephen Chifunyise became Secretary of Education, Sport, and Culture in 2004, the Ministry made the teaching of music compulsory from Grades 1 to 7 in the primary school” (2014, 1). Thus, the teaching of music literacy like any other subject should be a carefully thought-out exercise because music literacy is very important to child development processes. This is so because it enables children to acquire basic literacy almost in every sphere of life. That is probably the reason why some music scholars such as Kodály place much emphasis and importance on the need to include the teaching of music literacy at an early stage of child development. Through music, a child can learn the social, economic and political aspects of the society he/she lives in because music studies combine culture, history, science, language, and art together.

Even so, the Curriculum Development Unit (CDU) Music Syllabus for primary schools preamble states that “[m]usic has to be taught in its socio-cultural context in order to achieve the goal of producing musically literate citizens who understand and appreciate their culture and society” (1989, 1). For the achievement of this aim, the syllabus focuses on the objective of enabling pupils to enjoy music through participating in a variety of musical activities. By participating in these musical activities, pupils benefit a lot by acquiring various skills. Acquisition of basic music skills enables learners to become responsible citizens of the

society. This is in line with one of the aims of the Zimbabwe primary music syllabus which states that “[t]he syllabus intends to help children use music as a vehicle for the enhancement of community consciousness, national unity, and identity” (1989, 1). It is through music that children will learn to relate and preserve their cultural practices by working together in group performances. The above statements are in line with the effort by the then Ministry of Education Sports Arts and Culture (MESAC) to declare the teaching of music literacy as compulsory in Zimbabwe's primary schools. This is important because it contributes to child development in totality. This is true because children will be aware of their cultural musical practices and identity (Nyathi and Chikomo, 2012).

Earlier research on music literacy such as those done by Akuno (2003) in Kenya, Mangiagalli (2005) in South Africa and Manatsa (2009) in Zimbabwe indicates that the pedagogy of music literacy is one of the areas in the education field that has received lots of attention. In the same understanding, it is also important to first define key terms in this section. The Dictionary of Contemporary English defines ‘pedagogy’ as the practice of teaching or teaching methods (2010, 1283). The Cambridge International Dictionary of English takes it to be the study of the methods and activities of teaching (1995, 1041). Even more precisely, the Merriam-Webster Dictionary (2011) defines pedagogy as the art, science or profession of teaching. Paulo Freire (1970) applies the term to represent a political philosophy of education as a tool for liberation in which he criticised the traditional, oppressive and passive notion of education, which he termed the ‘banking concept’. From the above-mentioned definitions, one can say that pedagogy is the art of teaching. Aspects such as teaching skills, use of media, content extraction, application of learning theories, and methodology of teaching are taken into consideration. In general terms, pedagogy refers to how learning is facilitated. In

this regard, all the pedagogical understanding of the concept addressed in this research study will be realigned and focused on the above-mentioned teaching components.

While pedagogy refers to the above-mentioned definitions, musical literacy refers to that minimal level of musical skills that enables an individual to properly function within any musical environment. Caitrin Black (2015) explains that this includes exploring the relationship of musical concepts such as an analysis and the application of multiple analytical interpretation skills to different sounds and performances. According to the Curriculum Development Unit (CDU, 1989) musical literacy is viewed as the demonstration of the ability to read, write, and interpret music (Music Theory); to sing, play, create, and respond to music (Practical music); and to appreciate different music genres of Zimbabwe and other cultures of the world (Music Appreciation). The idea is to develop a child to be able to relate and function with basic music concepts.

Before getting into the deeper details of this discussion, it is also important to first of all refer to the Curriculum Development Unit (CDU) as an arm responsible for making education programmes and designing syllabi in Zimbabwe. As such, it constitutes a legal framework for the development of all teaching and learning activities in schools. Chrispen Matsika (2012) writes that the CDU is in charge of the promotion of new teaching methods in the different subjects both at primary and secondary levels. According to the National Report of the Republic of Zimbabwe on Education (2001), the CDU is to translate government policies on primary and secondary education through the formulation of measurable objectives, programmes, and activities. Obert Ndawi and Obert Maravanyika (2011) then argue that learning materials are developed for specific age groups and consideration is given to content

coverage, accuracy and significance. If this is followed then solutions to pedagogical challenges may be sought and implemented accordingly.

In an attempt to fulfill its objectives, the CDU recommends a number of methodologies to be used in the teaching and learning processes. An outline of five basic stages follows. The first stage involves the identification of the appropriate new pedagogical strategies that are in tandem with current educational goals. This is done through searching and exploring innovations used in other education systems such as industry and apprenticeship programmes. The second stage involves testing and refinement of those systems. The third stage involves the development of materials to support the proposed innovations and the fourth stage is the implementation of new materials and teaching/learning techniques. The final stage involves continuous evaluation of methodologies to assess and appraise the usefulness and validity of these pedagogies, and to replace them with the more effective ones as they are discovered and developed (2001). Therefore this government department plays a critical role in designing primary and secondary school curricula. In line with the above-stated piece of information, it is imperative to have a closer look at how music teaching in Zimbabwean primary schools is exactly done.

Teaching music literacy in Zimbabwe is done both by specialised and general teachers. Specialised music teachers are those who studied music as their main subject of specialisation at college while ‘generalists’ are those teachers who studied music literacy at the general level and not in depth. In other words, generalists are those teachers trained only to teach basic musical concepts in the classrooms as compared to their counterparts who studied music as the main subject. General music teachers are more likely to experience a number of

challenges as compared to specialists. For example, Charles Plummeridge observes that “the perennial problem for primary school teachers especially the non-specialists is the issue of teacher competence and confidence” (2001, 219). Indications on the ground from what I observed from schools visited are that in some instances the subject is not taught at all, and where it is taught, teaching is not done on a regular basis. Such inconsistency in teaching the same subject in different ways in schools mirrors quite a number of emerging challenges. Specialised music teachers are not also spared from some of these challenges. The fact that specialised music teachers may be better equipped to teach music concepts in all classes at any given time does not necessarily mean that they are not susceptible to similar systemic challenges. All in all, music literacy teachers in Zimbabwean schools are experiencing multiple pedagogical challenges that need to be solved.

1.2 Background of the study

A substantive amount of research on music literacy in Zimbabwe reveals a number of common concerns. This research includes important studies by Josphat Mufute (2007), Allete Delport and Dingani Dhloomo (2010). Little attention has however been paid to pedagogical challenges experienced by music literacy teachers in primary schools. The increasing interest in the development of music skills across the world, coupled with the desire to improve my understanding and insight into what is being experienced in schools galvanized me to undertake a research study in this area of major concern.

From my experience as a music lecturer, and from the schools visited when observing Student-teachers on Teaching Practice (TP), I gradually became aware of systemic

challenges. Firstly, quite a number of teachers observed doing their routine teaching were not teaching the subject as evidenced by the information on the supervision forms. The Zimbabwe teacher education recruitment system does not consider age; as such student-teachers that are enrolled at teachers colleges are of various age groups, starting from as young as nineteen to about fifty years. Secondly, many primary school pupils could hardly sing a song in tune, play musical instruments, compose songs, understand basic music theory concepts, or even appreciate the music of other cultures. In short, in most schools visited, there was no evidence of musical literacy from learners. Some learners even innocently divulged to me that there was no music lessons conducted in their respective schools at all. It is against this backdrop that I was compelled to undertake a research study that brings to light the reasons why this has been happening in schools in relation to music literacy development. The major focus of this study is to make an investigation of the various pedagogical challenges music literacy teachers are experiencing.

I begin with an overview of the educational developments post-independence that were aimed at improving the quality of education at all levels in Zimbabwe. In 1998, His Excellency President Robert Mugabe sanctioned a Commission of Inquiry into Education and Training in Zimbabwe to champion the review process of the education and training systems that were in existence in relation to present and future needs of the country. This was enacted against the background that the education systems of that era were not serving a democratic purpose. Even today, Lazarus Dokora, the Minister of Primary and Secondary education in Zimbabwe advocates for, “a curriculum that plays complementary and instrumentalist roles in the country's socio-economic transformation and development in line with ZIM ASSET” (cited in Chifunyise 2015, 3) probably to correct that anomaly. ZIM ASSET is an economic blueprint that puts beneficiation and value addition of the country's resources at the fore—

over and above poverty eradication, among other key economic clusters (Herald of 17 September 2015). The abbreviation stands for Zimbabwe Agenda for Sustainable Socio-Economic Transformation. Dokora goes further to say, “[i]f we take long to review our curriculum we will be a forgotten nation because the future is not static, the world is changing every day, technology has changed collapsing into one stream of communication” [ibid, 3]. In the same vein, Paul Mavhima has this to say, “[o]ur curriculum should develop human capital for the 21st Century, for this reason, we should have a curriculum that propels Zimbabwe to global competitiveness” (2015, 4). President Robert Mugabe adds his voice and says, “...there is a need to transform the structure and curriculum of the country's education system in order to adequately meet the evolving national development aspirations” (cited in Chiratidzo 2015, 1). Dokora indicates that the curriculum should be reviewed to ensure that it is relevant and caters for the needs of the various learners as they pursue their interests, adding that new cross-curricular dimensions and cross-disciplinary subjects were emerging hence the need to integrate them through a curriculum review thus reducing the curriculum overload (2014) [O]. This was probably the reason why upon attaining her independence Zimbabwe embarked on quite a number of educational reforms which were spearheaded by the enactment of commissions such as the Nziramasanga.

The Nziramasanga Commission of Inquiry into Education (1999) came up with recommendations pertaining specifically to visual and performing arts. These recommendations recognised that these art forms were not given prominence in the primary school curriculum from Grades One to Seven and thus needed to be incorporated so as to develop music literacy. Again, they were to be incorporated because of the critical role they play in child development and the creation of employment. Since it was observed that the previous curriculum was not prioritising visual and performing arts, the Nziramasanga

commission recommends that “greater emphasis should be made in the arts education in promoting the acquisition of skills in art forms dominant in the child's community and most useful in the arts industry and tourism” (Nziramasanga 1999, 369). To emphasise the need for the inclusion of performing arts in primary schools, even today scholars such as Stephen Chifunyise have this to say:

In 2001 Zimbabwe participated in the UNESCO Regional Conference on Arts Education in Africa, in Port Elizabeth, South Africa. The objectives were to improve the provision of arts education in the formal and informal sectors of education in Africa and to provide arts education, focusing on how the arts influence the economies of Africa (2015, 12).

Performing arts are very important because they can be used by learners as a vehicle to create self-employment after finishing their school thereby contributing to the ZIMASSET government economic initiative through the sale of their musical art-works and staging musical performances at live shows. Therefore Zimbabwe's participation in such forums indicates her awareness of the need to incorporate the performing arts into the primary school curriculum. Failure to fully implement them will not be taken as an excuse because she is well informed.

Since Zimbabwe inherited a colonial system of education at independence in 1980, there was a need for change to meet the demands and challenges of the new education system that was brought in by a new political discourse. The Nziramasanga commission was therefore tasked to address reforms in education and training based on the needs and goals of the new era which was ushered in by that political dispensation in 1980. Morrin Phiri writes that “when

Zimbabwe attained her independence in 1980, significant and laudable changes were made to the curriculum in an attempt for it to be in tandem with new political and social order” (2013, 218). The (UNESCO) World Data Report on Education describes how free education was put in place in 2007. “[I]n order to redress the in-equitability and discriminatory practices of successive colonial governments, the post-independence government adopted the policy of education as a basic human right and committed itself to universal and equal educational opportunities for all” (2007, 1). It was for these reasons that upon attainment of her independence in 1980, Zimbabwe introduced a policy of ‘de-segregation’ in education to the extent that primary education was deemed a right for all children, and made compulsory according to Matsika (2012). As earlier alluded to, large enrolments were witnessed in schools. The 2008 report on the status of education in Zimbabwe further states that during the first decade of Zimbabwe's independence, primary school education was made free, and gross admission rates escalated to well over 100 per cent.

New acts such as the Education Act No.5/1987 amended in 1991 (Gibbs Y. Kanyongo, 2005) also added value to the key measures that were put in place to promote the abolishment of all racial discrimination. The enactment of such Acts culminated in free and compulsory primary education. Matsika observed that “at independence primary schools in Zimbabwe saw the highest enrolment ever when in September 1980 the government announced free primary education” (2012, 53). Kanyongo concurs and made an observation that “[t]he government made basic education accessible through policies of free education, compulsory education, and upholding children's education” (2005, 69). According to the National Report of the Republic of Zimbabwe on Education, curriculum designers were tasked to ensure that by the end of the primary school course, “learners were expected to have acquired skills and competencies in language and communication, numeracy and literacy, science and

technology and practical skills to provide a background to and stimulate interest and creativity in technical/ vocational subjects at its formative stage” (2001, 15). According to the National Report on the Status of Education on Zimbabwe (2008), the number of primary schools shot up from 2401 in 1980 to 5690 in 2008 as a way of developing and increasing literacy.

With an increase in school population, development of literacy was also to be expanded to meet the demands of an increasing population. Thus the commission was further tasked to ensure a quick expansion of skills in specific subjects (Nziramasanga 1989). In line with this demand, the Ministry of Education Sport and Culture was also tasked to develop its goals and objectives related to creative performing arts to facilitate the development of music literacy in schools. According to the Nziramasanga Commission, the recommended performing arts were to include “[m]usic: music theory, singing, musical instrument playing, music literacy-writing and reading” (1999, 369). Responding to the Nziramasanga call, the ministry responsible for such issues that is the then Ministry of Education, Sports Art, and Culture later on crafted its mission statement in line with the recommendations made to improve the quality of arts education in Zimbabwe. The major aim was to improve music literacy through the provision of basic primary, secondary schools, and continuing education.

The commission further recommends a sound music literacy policy that encompasses all music components in the primary school curriculum. In response, teachers were to re-orient themselves to current educational needs and to the new pedagogies of the new era. Even curriculum designers were challenged to design the music education curriculum based on these recommendations as a matter of priority. As a follow-up to this, the teaching of

practical subjects such as Art and Design, Physical Education and Music was intensified and got momentum through the appointment of Education Officers (EOs) to oversee the running of the affairs of these subjects in all primary schools in every district and province of Zimbabwe. This effort by the Nziramasanga commission is greatly appreciated.

In summary, this section discussed a political philosophy of post-independence Zimbabwean education and the place of the performing arts in the Education Curricula in the country as evidenced by the very former title of the Ministry of Education, Sports Arts and Culture. This was done with the hope to put the performing arts in the forefront in the primary school curriculum. The idea is to fully support the development of music literacy in schools among other associated skills that are brought by performing arts. But to accomplish that mission, there is still a great need for an investigation of the implementation of the current music literacy programmes in schools.

1.3 Significance of the Study

This study assisted aims to identify the various factors at play in the Zimbabwean music literacy teaching context in an attempt to come up with appropriate solutions to these challenges. Additionally, the recommendations that come out of this research will enlighten policy makers about the need to fully implement the curriculum and address these challenges. The study aimed therefore to fulfill a crucial gap in the music literacy literature: to provide robust empirical findings on the state of music literacy in primary schools by focusing on key pedagogical challenges, and to outline strategies to alleviate these challenges. The case study of Gweru primary schools and the review of related literature and music literacy pedagogy in Zimbabwe will act as a baseline for proposing relevant and appropriate recommendations on effective music literacy pedagogies, and their applicability in the contemporary world of

music learning. In a nutshell, the study serves to orient future research studies and policies in music pedagogy in Zimbabwean primary schools.

1.4 Research Problem

The ideal situation should be that music literacy should be taught without any challenges. However, this is a major concern to me because previous research studies in music education in Zimbabwe focused on the general status of the subject teaching without having a look at the pedagogical challenges being experienced by music literacy teachers. At first glance, it seems that teaching music in schools is propelling well but from a close analysis, teachers are experiencing various pedagogical challenges. The sources of these challenges are not known but from Roger Ottewill and Bruce Macfarlane's (2003) analysis, the three major clusters of challenges which are: (1) the nature of the subject, (2) the context in which teachers work, and (3) the diversity of the student body in terms of motivation, expectation, and cultural background. The situation on the ground suggests this because quite a number of logistical, economic, and political factors are militating against the effective implementation of the music curriculum in schools.

The current scenario in Zimbabwe is that various stakeholders are responsible for the upholding of a sound music curriculum in schools. For example, the curriculum designers have a role to play. If they succeed in coordinating their programmes efficiently and effectively then the curriculum may not be implemented well thereby compromising the quality of music literacy programmes in schools. In the same vein, a well-designed curriculum reduces the chances of a poorly implemented one because syllabi will be regularly and constantly reviewed and consultations with various stakeholders made from time to time. For example the programme currently in operation in Zimbabwe, which includes new

subjects such as AIDS Education, Inclusive Education, and Agriculture in the primary school curriculum, is commendable. But the challenge of the teaching space mirrors quite a number of challenges in accommodating these new subjects. At the same time, a curriculum review exercise is also underway in all the ten provinces of Zimbabwe in order to address various loopholes in the education sector that have emerged over the past twenty years ago. Therefore, this research study is well placed to investigate the relevant methodologies in the ongoing educational curriculum review processes.

As a positive development, the education policies are in line with the Ministry of Primary and Secondary Education in recommending the evaluation and monitoring of the implementation of the music curriculum, but still there is concern among some stakeholders that the Ministry has been unable to carry out this task fully for various unknown reasons. For example, the fact that subjects such as Mathematics, English, ChiShona, isiNdebele and a few Content subjects are being preferentially treated negates the whole idea of a quality education system in Zimbabwe. This scenario creates a bias among various stakeholders. Possibly it is because of the perception by some stakeholders, such as parents and teachers, that these subjects are being supported more than others. Music literacy is being excluded. Such a bias is evident in both rural and urban school set-ups which is concerning. My contribution to this debate is to give serious consideration to the importance of music as a subject in primary schools.

What is most disturbing is to witness the application of inappropriate pedagogies in schools. Although various teaching strategies and methods at times converge, this may not always be the case. Examples of such methods are lectures, demonstrations, rote learning, drill and practice, role play, drama, and simulation. These are very relevant when used correctly but maybe be a nuisance if wrongly applied. However, in most cases teachers have a tendency to

rely on a single method which at times is monotonous and inappropriate. Again, they have a tendency to use one method all of the time, an indication that they lack flexibility to different teaching and learning situations. Albert Einstein considered this practice as “insanity: doing the same thing over and over again and expecting different results” (cited in Chifunyise 2015, 4). For quality music literacy programmes, teaching and learning music literacy should be done in tandem with modern ways of learning such as the use of interactive boards and computers. From using the interactive boards, various musical learning activities can be facilitated. For example, singing of simple songs, identification of various musical instruments, playing music from Compact Discs and DVDs, and many others. A provision of such devices may assist in equipping learners with various musical skills especially due to the interconnectedness technology brings to the learners. This does not ignore the usefulness of reading and writing by hand as a means to enhance the cognitive development.

In conclusion, the general picture in post-colonial Zimbabwe is that quite a number of music literacy teachers are experiencing challenges in fully developing a sound music literacy programme in schools. The fact that some schools are not offering music literacy programmes in their curriculum, or in some cases do not even teach it with the rigour it requires is evidence enough that the situation in schools with regard to music literacy development is worrisome. This is despite the call by the then Ministry of Education Sports Arts and Culture to make the teaching of music literacy compulsory. However, despite making the teaching of the subject mandatory, teachers themselves should strive by all means to see to it that the subject is being properly taught in schools. Although the implementation of the music curriculum itself might be posing some serious challenges to most primary school music teachers, they should find better ways and means to equip themselves regardless of those challenges.

5 Purpose of the Study

The purpose of this study was to explore and find out the pedagogical challenges experienced by music literacy teachers in selected Zimbabwean primary schools. Thus, the major focus of this study centred on investigating the pedagogical challenges music literacy teachers are experiencing in order to inform the Ministry of Primary and Secondary Education, policy makers, educational administrators, and teachers about the best ways of implementing policies and pedagogies that promote the proper teaching of the subject in schools. Again, results of this study may be used as the base line for evaluating the state of primary school music education in Zimbabwe, and as a case study for related music education issues affecting many African countries. The results of this study will further inform parents about the importance of including music learning programmes in schools their children attend.

1.6 Research Questions

The following research questions will guide the researcher in the study:

1. How is music literacy taught in Zimbabwean primary schools?
2. How appropriate are the pedagogies used by teachers in teaching music literacy in primary schools?
3. What pedagogical challenges are experienced by teachers of music literacy?
4. What can be done to enhance the teaching of music literacy in primary schools?

1.7 Objectives

The major objectives of this study were to:

1. find out how music literacy was being taught in Zimbabwe.
2. measure the appropriateness of the pedagogies used by music literacy teachers in Zimbabwe.
3. investigate the pedagogical challenges experienced by music literacy teachers in primary schools.
4. propose mechanisms to enhance the teaching of music literacy in primary schools.
5. maximise the opportunities for music literacy teachers.

1.8 Rationale

A lot of research has been done on the state of music literacy teaching in Zimbabwe. For example, researchers such as Josphat Mufute (2007), Philemon Manatsa (2009) Allette Delport and Dingane Dhlomo (2010), and many others bemoan the state of affairs of the current music teaching situation in most Zimbabwean schools. However from the available literature, there are extensive gaps in knowledge because most of it talks about general challenges rather than specific pedagogical ones justifying the need for this research study to go deeper and investigate explicitly the pedagogical challenges that teachers of music literacy experience. From the studies carried out, it can be inferred that the number one challenge is that the teaching of music literacy in Zimbabwe is receiving very little priority. This is so because indications on the ground suggest that recommendations of the Nziramasanga commission have not been exhaustively implemented. Zindi (2014) [O] writes that the majority of teachers in primary schools were not trained in music and therefore could not implement it; hence the music syllabus was done away with by most schools, except those

who had the expertise. This justifies the need for a research study of this nature as a mitigating strategy to facilitate the proper teaching of music literacy through an application of appropriate pedagogical strategies free of challenges. This has to be done in line with recommendations made because, despite these challenges, the Nziramasanga Commission still expects the subject to be well taught just like any other subject. If this is properly communicated, then the findings from this study will have some positive impact on the teaching of the subject in Zimbabwe's primary schools thereby increasing music literacy rate. If this is achieved, then a great improvement in standard and quality of music education curriculum in Zimbabwe will be witnessed. Therefore in view of the afore-mentioned reasons the research study is justifiable on the grounds that if all pedagogical challenges are recognized then solutions will follow.

1.9 The Research Methodology

This study employs an interpretive research paradigm and a qualitative research design using a case study with a purposive sample of 20 participants. Quinn Patton (2002) writes that qualitative research designs are generic investigative methodologies. Krathwohl states that, qualitative research is broadly defined as, “any kind of research that produces findings not arrived at by means of statistical procedures or other means of quantification” (2004, 60). In summary, a qualitative research study is aimed at interpreting how people understand their phenomenon with a focus on experience.

This research was based on non-participant observation. I entered into the field and did lesson observations, conducted face-to-face interviews, and document analysis in order to collect data over a period of eight months. The data was collected using lesson observation reports, interview schedules, document analysis methods and analysis protocols. Field notes were

recorded. The researcher used audio tape to capture interview data which were transcribed into text. Again, transcripts for the lessons observed, and document analysed, were made available. For the document analysis, the researcher used content analysis of the data following the grounded theory approach to come up with the major themes and abstract them. In this dissertation, I presented the data thematically through narrative descriptions which also incorporate the use of direct quotes from the participants. This section provides an introduction and overview of the approach and methods adopted in this study. More detail is provided in Chapter Three.

1.10 Conclusion

Central to this whole chapter was an attempt to introduce the research problems related to the teaching of music literacy in Zimbabwean schools, and to explain the rationale for undertaking this study. The chapter outlined the nature of the problem to make explicit the kinds of challenges experienced by teachers of music literacy in primary schools. Several features have been outlined, including an introduction to the research problem, research questions, objectives, rationale, the significance of the problem and its justification. Chapter Two will focus on the theoretical framework adopted, and a review of related literature. Following in Chapter Three is an extended discussion of the methodologies outlined in section 1.8 above and a discussion of research ethics. Chapter Four presents data and its analysis, and Chapter five is a summary of the findings and recommendations of the study.

CHAPTER TWO: Theoretical Framework and Literature Review

2.0 Introduction

This chapter provides an overview of the theoretical framework and related literature on music teaching in general and specific pedagogies in particular. The literature review for this study consists of two parts. The first part focuses on general teaching theories and the second part on the teaching approaches applied in the Zimbabwean context. The aim of the first part was to survey past studies in order to harvest the key data necessary for this study. I only reviewed literature related to the problem to familiarise myself with the existing literature from past studies before embarking on a new one. Moreover, some reference to past studies is very important because it gives direction to discussions and also offers an opportunity for critical analysis relevant to this research study.

2.1 Theoretical Framework

The theoretical framework that shapes this study is the widely adopted Kodály methodology to music teaching and learning. What has been popularly known today as the Kodály pedagogy is an approach that has its foundation deeply rooted in Kodály's ideas and philosophies to music teaching and learning. This has been chosen for its thrust on the understanding that music learning is for everyone and that singing should be used as a vehicle to develop music literacy. This pedagogy points to the best ways learners, especially young ones, can be assisted in acquiring music knowledge and skills. Initially, it was designed for Hungarians but due to its applicability in many learning situations, I opted to use it in attempting to develop a sound music programme in Zimbabwe.

The Kodály method was developed in Hungary in the 1940s and 1950s by the composer and music educator Zoltán Kodály (1882-1967) as a comprehensive system for music education. Mihaly Ittess (2004) writes that Kodály was a Hungarian music educator, composer and an ethnomusicologist born on 16 December 1882 in Kecskemet, a town in central Hungary. He contributed a lot to music education as a result of his passion for music which started at a very young age. Kodály studied music as a self-taught musician and an amateur in his adolescence (Ittess 2004). Studying music at a tender age was possibly a good platform for him because this nurtured his passion for music learning.

Houlahan Micheal and Philip Tacka (2008) record that during Kodály's career as a music educator he combined different teaching approaches from various sources to come up with his own pedagogy. For example, the use of the hand sign was adopted from John Curwen and the use of rhythm syllables was derived from Emile Chèvè in France. From Italy, he borrowed and adopted the use of tonic sol-fa as an important instrument in teaching music literacy. Choksy writes that "...Kodály Method came in the way in which previous separate techniques were combined into one unified approach, which itself supported a viable philosophy of music education" (cited in Micheal and Tacka 2008, 81). In this study, it is important to view his approach as a unified methodology so as to capitalise on the advantages it offers. Combining different knowledge tenets from various sources is an indication that his approach is solidly developed and designed to influence the teaching and learning of music even outside the Hungarian geographical boundaries.

From all the various music learning methods combined, Kodály came up with the four major components that are ideal for music teaching and learning. The four central features of his

philosophy on music education are: 1) that all children in schools should be taught music; 2) the basis for music education should be singing; 3) the music to be taught should be based on the use of the mother-tongue (folk music) and reading; and 4) writing of that music should be based on solmisation (moveable-doh) (Mihály 2004). Using the pedagogy from a combined approach is favoured for its emphasis on diverse approaches to music learning. But still, from all the various tenets to his approach only the most influential ideas will be used and to achieve this, a critical approach to his work is necessary to check on its usability and applicability to the Zimbabwean context.

Kodály is of the view that the music to be taught in schools should have both social and cultural values to human existence. His argument is that “music is an indispensable part of universal human knowledge. He who lacks it has a faulty knowledge. A man without music is incomplete. So it is obvious that music should be a school subject. It is essential” (cited in Mihály 2004, 135). Music should be taught to school children because it is very useful in a number of ways. Kodály [O] writes that “we should read music in the same way that an educated adult will read a book: in silence but imagining the sound.” He also claims that music should be at the heart of every primary school curriculum, or a core subject to be used as a basis for education. This is so because with music a child can develop emotionally, physically, aesthetically and intellectually. He writes that “real art is one of the most powerful forces in the rise of mankind, and he who renders it accessible to as many people as possible is a benefactor of humanity” [O]. That is probably the reason why many scholars such as Dalcroze and Orff are of the view that music education is very important to child development from time immemorial up to the present day.

Kodály also argues that singing is a fundamental aspect in developing music literacy. As such singing should be a springboard to develop various musical skills. Therefore learners should be exposed to singing as much as possible as a way to develop various related music skills. Kodály says that,

The human voice is the most beautiful and accessible 'instrument' for everybody especially if people sing in a choir; and a value-centred taste and approach for the selection of musical materials 'rich in vitamins'... conversely, the only art of intrinsic value suitable for children! Everything else is harmful (quoted in Mihály 2004, 134).

He goes further to say that, "[o]ur age of mechanization leads along a road ending with man himself as a machine. Only the spirit of singing can save us from this fate" [ibid]. Later, Kodály [O] writes that "the basis for suitable and valuable material can be found in the use made of folk tradition; a good folk song is a perfect masterpiece itself through which people's musical mother-tongue can be established." There is truth in the statement because songs in the mother-tongue are easy to grasp because they are taught from a familiar background. Amy Branum Huggins [O], writes that when asked at what age music education should begin, Kodály replied, "Nine months before the birth of the mother" (2000, 1). Kodály even says, "[a] deeper musical education can at all times develop only where singing forms its basis. Instruments are for the privileged few. Only the human voice – accessible to all, free of charge, yet the most beautiful of all instruments – can be the fertile soil of a musical culture extending to all" (Kodaly in Eosze 1982, 19). Voice is an instrument that everyone can use at any given time; therefore, making use of it all the time is essential for the development of musical skills.

Kodály also emphasises the use of a child-developmental approach to music learning. Lois Choksy writes that “[t]he Kodály method uses a child-developmental approach to sequence, introducing skills in accordance with the capabilities of the child” (1999, 10). She goes further to say that the practice based on this principle is an inductive method, exercising the reasoning powers of the mind (1999). Kodály’s pedagogy was summarised by Lowell Mason as “sounds before symbols; principles before rules; and practice before theory” (2001, 7). The sequences are to be closely related to the child’s developmental stages. By definition, the child-developmental approach introduces concepts from simple to complex in relation to how the child develops. Applying this to music learning suggests that the teacher should start with familiar concepts and move gradually to unfamiliar ones. This helps learners grasp concepts easily because children learn best through direct experiences of movement, and by songs presented in familiar frameworks by utilising the natural faculties of voice and body according [O] 2014). According to this line of thinking, the major body of teaching material should lie within children's capabilities to ensure that musical learning materials expand those musical capabilities.

Another major contribution by Kodály relates to the use of folk music from the child’s own culture as a means to develop music literacy. He argues that

Folk music is the treasure trove of children's values, beliefs, cultures, Knowledge, games and [stories]. The music of children's own cultures must be given respect and status in the classroom ... Receptivity toward the music of other cultures can be developed from this point of reference, thereby fostering cultural awareness, tolerance , and respect (Houlahan and Tacka 2008, 37).

Folk songs play a key role in assisting learners to acquire music skills. They demand participation and response to music in the mother tongue. This is ideal in the teaching process because it facilitates the use of short songs and games in the classroom situation. This also assists teachers to select music which is relevant to child developmental stages because the music constitutes the child's heritage. For example, authentic music which is rich in cultural heritage will be taught thereby making the acquisition of music skills easier. Folk music has all the basic characteristics that are fundamental to child development for the love of music. Kodály in Percy Young (1964) writes that the compositions of every country, in originality are based on the songs of its own people meaning that folk songs must be constantly sung, observed and studied. This is a very important contribution because if Kodály's approach is adopted, Zimbabwean music will be at the centre of the curriculum. This sounds relevant because teachers will be tasked to teach songs that relate to the children's environment. Such songs include those that talk about animals, trees, morals, riddles and proverbs. This facilitates learners to create their own songs using the familiar language structures in coming up with melodic patterns, intonation, and rhythmic patterns. Folk songs are very important because they constitute a cultural heritage so much that children will be involved in music making processes through their day to day activities.

In a nutshell, Kodály's major contributions are that music education is for all children and that it should be taught to the young ones as early as possible and the instructional methods should be based on singing. The use of the mother tongue/folk music of the country should be taught to everyone and only quality music should be taught. The major aim is to instil the love of music and music literacy in every child. Learners through a total immersion in music education will be able to distinguish between good and bad music. The music education

should be sequentially developed and the tools to be used to fulfill this are the use of syllable, relative solmisation, moveable doh system of solfege, and hand signs.

2.1.1 Implications to the Zimbabwean Situation

To achieve the desired results, appropriate pedagogical approaches should be applied at all costs because there is a lot to be learned from different music making teaching and learning styles. To this end, the traditional ways of teaching and learning music in an African environment should complement the Western styles as a synchronised pedagogy. This will assist learners to learn in varied ways. Such concerns are raised because the current music education practices in Zimbabwe are in support of improving both social and economic aspects of people's lives. Such concerns are coming up with the view to inform all stakeholders about the need to support learners to learn music through the application of appropriate pedagogies and music material.

To the Zimbabwean teacher, the point being stressed is that various appropriate teaching pedagogies should be used to cater for various learners' capabilities so as to enhance the universality and accessibility of music learning programmes. For example, to enhance accessibility traditional songs can be taught using the pedagogies deeply rooted in traditional practices of the learners with an emphasis on group participation and singing of songs in the mother tongue. The traditional songs are useful because they are taken from the traditional folk practices that are enshrined in the socio-economic and cultural practices of the society. In this regard, the services of resource persons who are well-knowledgeable about the ethos of the traditional practices can be sought to complement teachers' efforts. Again, these

approaches are favoured because they are based on Indigenous Knowledge Systems (IKS) which are systems of knowledge passed from one generation to another by people of the same origin and locality. Applying this to the Zimbabwean context, certain musical concepts such as Theory of Music can be distinctly taught using the Western teaching styles. This is against the background that the concept of music writing originated from the West. Again teaching in a Western style is normally done through the use of an interactive media such as chalkboards. This is so because demonstrations of concepts have to be done in a sequential manner reminiscent of Kodály's developmental approach where content has to be broken down into small teachable units. Again, measuring of pupils' performance on knowledge acquired is done on a regular basis. In short, music literacy development should combine both Western and African teaching models for the benefit of learners across all cultural and social divides.

Kodály's assertion that music skills are taught skills is a firm and ideal statement because in Zimbabwe music literacy is supposed to be taught by qualified teachers. These teachers should be specialists, 'Diploma in Education' qualification holders, implying that they were thoroughly trained to teach music at primary school level. However, what might be lacking are the fundamental music literacy teaching skills that are required in some areas although expectations are that they should be able to teach any musical concept since teaching involves 'impartation' of skills by skilled personnel. So if the teacher lacks some of those skills, the whole process of teaching and learning may be problematic. But, to be consistent with or drawing from Kodály's major contributions, the idea that skills are taught is informative in that it directs every school to have at least one specialised music teacher who is knowledgeable and able to tackle all music concepts that develop music literacy.

The point contributed by Kodály that music learning should start with the younger ones is a welcome development to the Zimbabwean context because most urban primary schools have already incorporated Early Childhood Education (ECE) in their curricula. One of the ECE curricular components is Expressive Arts (EA) which incorporates musical activities. It is through these Expressive Arts segments that some musical rhythmic activities and singing of short simple songs in the vernacular are done. Thus Kodály's contribution that singing is the starting point in learning music is upheld because the child is first introduced to the language of sound before words. This is a preparatory measure for the learning of complex and abstract material at school. It is a very critical period because learners develop musical skills of identifying and maintaining the tune, tempo, and rhythm and various other musical activities that culminate in developing musical intelligence. This type of intelligence can then be transferred and applied to other subject areas such that there will be an interconnectedness of subjects translating to learners being able to relate concepts from various subjects in the primary school curriculum.

Kodály also makes a major contribution to music learning through the incorporation of the hand sign to depict different pitch levels in his methodology. The contribution was meant to involve all children in the learning process by using their hands as a way of differentiating the various pitches. This allows learners who learn best through the aid of visual means to benefit a lot. Again, this makes the development of music literacy universal and inclusive because all children regardless of their physical disabilities will participate in one way or the other. So if one has to go by these contributions, then all teachers will realise the importance of using Curwen's method of using hand signs at most and other various visual aids to learning that

may assist learners to grasp concepts easily. They can also learn to use even their legs and heads when teaching about rhythm through stamping rhythmic patterns or head-nodding teaching the same rhythmic patterns. In other words, the realisation that body parts such as hands may be used to develop music literacy is an eye-opener to all teachers in the sense that the majority of human faculties may also be used in the music learning processes.

Kodály also makes a major contribution in his approach when he realises that language development leads to music literacy development because through music education children will learn to pronounce words with the correct diction and articulations required in other subjects such as in languages. This is a good platform because teachers may be forced to relate music with other subjects. In support of this, President Obama at one time referring to Americans said, “children who learn music actually do better in math and kids whose imagination is sparked by the arts are more engaged in school” (cited in Brundrett and Rhodes 2014, 42). This is also envisaged in Zimbabwe because development of skills in other subjects brings together the concept of subject integration. The idea explains that concepts in other subjects can be taught using the avenue of music. For example in Mathematics, counting can be taught through game songs such as *Ten Green Paw-Paws*. In English, spellings will be best taught using songs such as *Fish Fish*. This is a game used to teach spellings. There will be two people holding a rope at ends swinging the rope sideways whilst calling out a word in a rhythmic way. The one skipping the rope will be spelling the word, each letter per skip such as F skip I skip S skip and lastly H and so on until s/he misspells a word then will get out from the skipping. In Religious and moral Studies some biblical stories can be narrated using songs such as fishers of men.

In summary, Kodály's contributions play a pivotal role in developing music literacy programmes as they advocate for an appropriate pedagogy which is perceived to be relevant to the Zimbabwean context. In this regard, an integrated approach to music literacy teaching is favoured for its thrust in accommodating and consideration of various learning facets. For example, Christine Bennet (2003) advocates for a multicultural approach as an all-encompassing strategy in that teaching and learning are based on democratic principles that affirm cultural pluralism to societies that are culturally diversified. Mugochi writes that "...all music syllabus for primary and secondary schools now promote the true principles of multi-culturalism" (cited in Strumpf 2001, 9). Gweru Urban primary schools are characteristic of culturally diversified societies and the majority of learners come from culturally different backgrounds that are unique and distinct so this approach may be appropriate. In line with this school of thought, the best way to integrate different societal practices is through the use of a multi-cultural approach.

2.2 Teaching and learning music theories

In many African societies, music literacy is taught informally as opposed to many Western cultures. Matsika (2012) defines informal education as the education one acquires from the experiences of everyday life activities where the wisdom of elders becomes the encyclopaedia of reference while formal education systems are those that emphasise the need for a qualified teacher to teach learners in the classroom. Donald A. Hodges (2003) is of the opinion that many aspects of knowledge systems can be learned informally through the means of observation and imitation. However, formal learning processes are equally important since they are like keys that unlock all domains to realise the human full potential in learning systems. In this study, whether formal or informal, the bottom line is that the

development of music literacy in all given situations regardless of the means or context in which it is taught should be feasible. In all cases, learners should be equipped with skills in reading, analysing, creating and accepting other people's musical practices.

In the teaching and learning processes, various approaches can be used in the classroom situation. John Dewey [O] advocates for the discovery methods in his approach to, and regard for music as “both the lowest and the highest of the arts” (1934, 238). Jerome Bruner [O] describes discovery methods as progressive methods of teaching whereby children will be allowed to learn freely to discover new traits. He goes further to say that children will remember knowledge and concepts discovered on their own. Abraham A. Schwadron writes that “...our school philosophy should recognise the school as a logical agency for socio-musical change and critical examination of aesthetic needs” (quoted in Mark 2013, 123). Margaret S. Barret then suggests a cultural psychological approach to music learning. She writes:

It provides opportunities to look more deeply into practices of music education in order to understand the role that culture plays in shaping: children's musical learning and thinking; teacher's music teaching and learning; formal and informal institutions and structures within and through which learning and teaching occur; and the intersection of those processes in the development of musical thought and practice (2011, 5).

Frank Abrahams (2005) says that Piaget laid a foundation for experience-based learning when he encouraged teachers to plan experiences that put children in an environment enabling them to explore, manipulate, experiment and question. Various methods to music

literacy can be suggested but accordingly, there is a need for teaching music literacy appropriately in Zimbabwe because the current educational situation has its own demands and challenges hence the need to foster a sound arts environment. Strumpf writes that “[m]usic classes in Zimbabwean schools should reflect the Zimbabwean culture as much as possible in areas of music appreciation and practical work” (2001, 9). This is a good observation because the practical music policies in Zimbabwe must be based on cultural practices.

The purpose of this section was to discuss general principles and pedagogies applied in the teaching of music literacy in schools. Discussions in this chapter included the works of Émile Jaques-Dalcroze (1865-1950), who promoted the use of solfege, improvisation, and eurhythmics. Carl Orff (1885-1982) focused on the use of the body, speech, and movement as percussive instruments. Edward Gordon's (1925-) work on learning music literacy through the use of tonality is also considered.

2.3 Selected Western Approaches

2.3.1 Dalcroze Method

Émile Jaques-Dalcroze was a Swiss music educator who developed a music learning theory based on the importance of rhythm as an aspect which develops music literacy, especially through practical means according to Linderman [O] (2011). The Dalcroze method also known as Dalcroze Eurhythmics incorporates the basic elements of rhythm, melody, and harmony with body movement, to provide a multi-dimensional approach to music learning. He suggests that “making music a compulsory school subject is the only sure means of

mobilising the vital musical forces of the country” (1921, 13). He goes further to say, “The aim of eurhythmics is to develop the mind and feeling in everything connected with art and life. Its study is all the more indispensable to the musician since music without rhythm is lifeless, whereas rhythm and movement are essential in every form of art” (1921, 102). Mark writes that to provide a more comprehensive music teaching method, Dalcroze designed a curriculum based on, “solfege, improvisation, and in its own creation, eurhythmics. He felt that the benefits of the study of music with the use of eurhythmics were self-understanding and self-development” (2013, 30). The idea involves the use of physical movement and musical rhythms to assist learners to internalise musical concepts. Dalcroze writes that “music, outside of genuine artistic circles, is held in very light repute not only by our educational authorities, but even by painters, sculptors, and men of letters” (1921, 13). His idea is in support of Kodály who is the view that only music of artistic value should be taught for learners to get the best results.

Dalcroze’s approach emanates from the fact that his students had problems in responding to music in particular and education in general. More specifically his students were unable to recognise the chords each time they were asked to write. He also observed that although his students were able to play music instruments very well, they were not proficient in hearing the sound they were making and applying musical expression associated with the sound. For example, they could perfectly compose correct cadences but without revealing any of their musicality. According to Marja-Leena Juntunen and Heidi Westerlund (2011), Dalcroze attributes the deficiencies in the musical performances of his learners to weakness in rhythmic understanding and expression. His learners exhibited an inability to slow down or speed up their movements in relation to given rhythms. They conclude that “deficits of musicianship exhibited in physical actions were due to disharmony between the functions of

the mind and the body” (2011, 54). In this regard, coordination of the mind and the body are fundamental skills that show that someone has developed musically because such is needed when playing musical instruments and dancing or singing is done simultaneously.

After making an observation that his learners were lacking in coordination, he experimented with them to combine body movement and solfege exercises and that is where he realised that rhythmic musical sensations call for the muscular and nervous response of the whole organism. To this end, learners may make use of their bodies to understand the fundamentals of music literacy. Dalcroze further explains that the body and the mind are inseparable since these two works together; hence his approach is holistic in nature. He says that bodily skills and physical expression should be developed so that studying music should start through exercises of rhythmic movements that make it possible.

He also suggests teaching children to listen to sound first before asking them to respond. The emphasis on rhythm shows that it is a very important aspect of most music literacy because rhythm is a defining feature of music. Dalcroze says, “[b]odily skills and every medium of physical expression should be developed so that studying music should start through exercises of rhythmic movements that make it possible to produce and experience through one's own body” (cited in Juntunen 2011, 51). In a nutshell, the Dalcroze Method serves as a reference point to instil imagination, creative expression, coordination, flexibility, concentration, inner hearing, music appreciation and understanding of musical concepts. To instrument learning, he cites that, “a child should begin instrumental studies when s/he has become capable of musical sensations” (Ibid, 52). Instrument playing is very critical since it

reinforces psychomotor development processes through manipulation of hands and mental coordination.

To the Zimbabwean context, Dalcroze's ideas are very pertinent because they challenge teachers to seek out the students' lived musical experiences as a way to teach learners all the three components of the syllabus which are Music Theory, Music Appreciation, and Practical music. This is applicable because, through creative expressions, the practical aspect of the syllabus will be addressed and through reading and creating music, the theoretical aspects will be addressed and through participating in various music making processes, appreciation will be addressed. Again, development of fine and gross motor skills is promoted through a lot of rhythmic activities and playing of various musical instruments. These enable learners to develop coordination and musicianship skills because they will be working with sound in one hand and balancing it with playing of instruments on the other hand. In this regard, traditional dances can be modified to suit movement activities when teaching rhythmic concepts because, in Zimbabwe, dances are part and parcel of early childhood instructions to music learning.

2.3.2 Carl Orff

Bonnie S. Jacobi (2011) writes that the German educator Carl Orff had his own pedagogy on music literacy learning known as the Orff approach. Orff concurs with Kodály when he argues that rhymes, singing games and singing the pentatonic scale for music beginners are important aspects when teaching music literacy. His contribution is that learners should begin by gaining music experience through active participation before anything else. Like Kodály he argues that children should learn music at an early stage of child development.

Orff's approach to music learning embraces many musical aspects such as performing, creating, listening, and analysing. Leslie Bricker (O) quotes Orff and writes that "never music alone, but music connected with movement, dance, and speech not to be [merely] listened to, meaningful only in active participation" (1997, 65). This idea is critical because all pupils in a normal learning situation should be involved. Orff also promulgates that a lot of media must be used in order to develop each learner's maximum music learning potential. Like Kodály, he singled out elements that should form the basis of the music learning process. The first one is speech. He is of the opinion that rhymes, word games, riddles, proverbs and poems from the child's heritage offer a great chance and unlimited possibilities for exploring musical elements.

On movement, he suggests that a physical response to music making is very important because it is a means to achieve desired outcomes such as an emotional growth. He says [O], "[e]lemental music is never just music. It's bound up with movement, dance, and speech, and so it is a form of music in which one must participate, in which one is involved not as a listener but as a co-performer" (Estirella 2011, 1). Learners can perceive and express musical meaning in their experiences through movement. Learners will be able to express and feel musical concepts through body movement. This method can be effective because it involves the combination of both the body and the brain. The learning process involves listening to sound, applying it to movement and then expressing it in sound.

Orff also touches on the importance of singing as the primary means through which music literacy can be achieved. He believes that singing is easily accessible so all children must be taught basic tone production and intonation concepts in the early years of their schooling. Singing is the most immediate medium for exploring the relationship of one pitch to another. As a result, an appropriate pedagogy of active involvement must be applied. That is the reason why dance and movement activities are highly regarded in all music learning processes because they appeal to all the human faculties.

On the development of literacy through playing instruments, he writes that very few pupils can resist the challenges of experimenting with musical instruments because of the fascinating sounds they produce. For example, in an ensemble pupils will learn to listen, appreciate and assist one another in the collaborative music making process. Sound realisation and melodic accompaniments may be facilitated by properly organised musical classroom activities especially through the playing of different musical instruments. For instance, rhythmic patterns or phrases may be achieved by playing contrasting pitched and un-pitched percussion instruments. Aural skills are developed through listening to the music they create. In summary, children's participation in music making processes always yields positive results according to many music educators.

Jacobi (2011) reports that Orff further highlights those children are best taught through the five-stage learning processes which are: observation, imitation, exploration, literacy and improvisation. On observation, the student must observe the teacher, music, videos, other students or any form of watching someone actively “do” something. On imitation, pupils develop basic skills in rhythmic activities and movement by following the teacher's example.

Exploration refers to learners discovering and exploring the possibilities available to them in sound and movement. Lastly, improvisation refers to learners extending their skills to creation. Literacy means learning to read and write what they have created. He argues that these can be done in a classroom set-up because they are overlapping elements which can be easily manipulated. In support, Frazee (2013) describes that these processes take place as an indispensable means of developing and extending the conceptual framework and aesthetic awareness of children. In summary, Jacobi claims that creation of music is a paradigm shift from mere learning music vocabulary to active music participation and that it is currently the best technique of all possible pedagogical systems.

Applying this to the Zimbabwean context, learners will benefit more because they love to play games and learn best through playing. Riddles and poem recitations are part and parcel of Zimbabwean culture when at home elders sit down with young ones as a form of entertainment and play riddles. It is through such interactive processes that knowledge is passed from generation to generation. It is also through such activities that unlimited possibilities are offered for learners to explore some musical knowledge embedded in their traditional practices. Music literacy teachers in Zimbabwe may use these teaching methodologies to teach concepts such as tempo, dynamic marks, and meter as learners speak certain rhythms and rhymes as they appear in poems.

In summary, learning effectively can take place through the use of varied educational media. Orff's emphasis on the use of varied media is applicable to the Zimbabwean context because learners have individual differences that must be catered for. That is why improvisation is a preferred component in his approach because it challenges teachers to be resourceful.

2.3.4 Suzuki Method

Another approach to music literacy teaching is the Suzuki method developed by Shinichi Suzuki (1892-1998), a Japanese music educator and scholar. His theory is also known as the “mother-tongue approach” because it puts much emphasis on the role and influence of parents or guardians in the teaching of music literacy to children using the vernacular. His philosophy centres on three critical aspects, namely: children should be exposed to music at birth, parents or guardians are the best teachers of children, and children learn best by observation and imitation. He emphasises the need not to confuse written music with aural music. He strongly argues that children learn to speak well before they are taught to read and write, so referring this to music literacy learning he is of the opinion that expressive playing must precede note reading.

Suzuki also emphasizes the use of activities that promote musicianship. He places much value on teaching music literacy through aural modelling and suggests that parents and guardians should be role models in these musical activities. His teaching method is therefore based on cultural constructivism whereby children learn to play as they learn to speak. In support of this, Flohr writes that “young children from the prenatal experiences through young adulthood deserve the best possible music in their environment from their teachers and parents” (2005, 1). The implication of this statement to Zimbabwean teachers is that they should cover a wide repertoire of songs to fulfill their mandate as role models. Teachers should give children homework tasks on music learning to be assisted by their parents/guardians because teachers and parents/guardians all play a critical role in educating children. According to the Suzuki method, the combined pedagogy brings teachers and

parents together and this helps parents to realise their potential and roles as custodians of musical knowledge in an attempt to bring music literacy to higher levels.

2.3.5 David J. Elliot

David Elliot is another music educator who focuses on developing music literacy. His philosophy came to be known as “praxis philosophy” a term coined by Philip A. Alperson, a Professor of Philosophy at Temple University (1994). Alperson reports that “the praxial view resists the suggestion that art can best be understood on the basis of some universal or absolute features or set of features such as...aesthetic formalism whether of the strict or enhanced expressionist varieties” (quoted in Mark 2013, 142). Elliot goes further to say that, “musicianship is not only an exquisite form of knowledge, it is a unique source of one of the most important kinds of knowledge humans can achieve self-knowledge” (1994, 235). The philosophy places much emphasis on the learning of music literacy through self-expression. He is of the opinion that purposeful authentic music is music that comes through active informal music making processes. According to him, music literacy is the art of decoding written music which should promote an engagement into various musical activities that do not require music symbols decoding. Elliot writes that “creativity in music develops musicianship” (2006, 123). Therefore, it is very necessary for the teacher to involve learners in various musical activities for them to develop music literacy.

The basic underlining factor according to Elliot is that music reading and participation in the music of a culture are important components in developing musicianship. He later developed his theory that included “musicking” a process which involves: performing, improvisation, composing, arranging and conducting which is “mutually reinforcing and interdependent” (David Elliot 2005, 10). A combination of these methods yields positive results. This is so

because through practical performances some musicianship also develops. Again, composing and arranging of musical notes facilitates musical intelligence. It is through conducting activities that the ability to analyse and interpret some musical concepts such as tempo, dynamics and performance directions will be enhanced.

In short, Elliot argues that the teaching of music literacy is the role of both teachers and parents. He argues that “musicianship and the ability to teach music competently are interdependent” (1995, 262). This facilitates the development of knowledge acquisition that is needed in cultural expressions. If teachers want to extend the scope of learners’ knowledge in terms of a wide repertoire, some homework should be assigned to learners so that they will consult with their parents who are important sources of such unrecorded knowledge. Parents are knowledgeable with both secular and sacred musical practices which they can only be able to share through oral tradition if asked to do so. Therefore both parents and teachers are important stakeholders in educating a child to be music literate, a view shared by both Elliot and Suzuki.

2.3.6 Edwin Gordon

Edwin Gordon is another Western scholar who has made an important contribution to music learning theories. Gordon (2007) advocates for the best method of learning music literacy through ‘audiation.’ This is a process of “inner hearing” that is hearing something in your head before you play. Gordon defines audiation as “the capability of hearing and understanding music for which the sound is not or never been physically present, it is not imitation or memorization” (Gordon 2007, 399). It even refers to meaning communicated through music. He goes further to say that, “sound itself is not music, the sound becomes music only through audiation, when, and with language, you transfer the sound in your mind

to give them meaning” (Ibid, 399). He also emphasises the need to develop an attitude to music learning first before anything else because according to him, this is an inborn thing. He, therefore, suggests the use of music aptitude tests in a classroom situation as a way to identify each child’s music aptitude levels.

Gordon (2007) claims that, teachers play an insignificant role in educating a child to be music literate because the child is first introduced to music while still in the mother’s womb. He says that a foetus develops listening skills by reacting to outside sounds. When the child is out of the mother’s womb, s/he begins to make vocalisation through the surrounding sounds that are heard although one wonders whether the development of music literacy can completely be done without the teachers’ effort.

Like Kodály, he also compares the development of language skills to music skills and posits that the kind of language vocabularies a child develops is similar to those developed for music literacy. He believes that language development is centred on five key activities: listening, speaking, thinking, reading, and writing. His learning theory also managed to identify five key music activities which are: listening, performing, auditing/improvisation, reading, and writing. These aspects are very important in assisting the learner in grasping music literacy because they appeal to all the human senses.

However, his theory does not advocate for the use of pitch symbols because he believes that notation can only assist us in recalling what we have already audiated without grasping the whole musical concept (Gordon 2003). That is probably the reason why he emphasises aural skills acquisition. He suggests that as the musical vocabulary becomes ingrained in the

learner, development of aural pitch and rhythmic patterns as the basic vocabulary of music is achieved. This is achieved by making use of repetition, rote learning and drill method. Gordon writes that “music learning theory should be seen as a powerful way to enhance the many things good music teachers already do well” (cited in Kanasi 2011, 15). He put more emphasis on rhythm and reports that rhythm can be achieved through the use body parts. If a learner utilises all the human body parts, such as hands, legs, head and fingers, internalisation of the musical concepts will be reinforced.

2.4 SUMMARY

Many approaches have been proposed by different Western music educators. From their contributions, several major themes emerged. For example, many scholars are of the view that music literacy should be taught by qualified teachers; rhythmic activities are very useful in bringing music literacy to life; there should be active participation by both teachers and parents as role models; and the use of mother tongue instructional approaches should be adopted in bringing music literacy. However, some slight differences also emerged as some scholars such as Orff and Elliot advocate for the use of media; improvisation; audiation; aural modelling; self-expression and instrumentation. Since the Zimbabwean primary school music syllabus has three content aspects, I addressed each in turn. I selected approaches that are specific to each of these three content aspects and group them accordingly. For example, under the Theory of Music, I included the use of qualified teachers and media in the classroom. Practical Music includes active participation, mother tongue approaches, rhythmic activities, improvisation, aural modelling, self-expression and the use of instruments. Under Music Appreciation, I focused on self-expression as a means to reinforce aesthetic skills. There are contradictions in some instances, but I only worked with those that focus on developing music literacy applicable to the Zimbabwean situation.

2.5 Selected African Approaches

The applicability and suitability of both Western and African music teaching styles in Zimbabwe have been a debated issue because they are different though at times they converge. However, their combined thrust to promote the development of music literacy through the incorporation of various musical activities is commendable. Some African scholars such as Meki Nzewi, Robert Kwami, James Flolu and J.H. Kwabena Nketia's contributions will be discussed at length. These scholars are of the view that incorporation of IKS can assist learners to understand more easily their own musical traditions as these instructional methods are inherent in learners' cultural and historical backgrounds.

African music scholars agree that colonialism had made some tremendous effects on traditional music practices in Africa. They concur that it is high time that Africans realise their potential and reorient themselves through reviving the IKS that belongs to them. For example, Mandy Carver reaffirms that "truly indigenous responses to the identification of African theories of music will affirm and promote various ways of knowing and most certainly enhance knowledge, enriching the experience of music learners both locally and abroad" (2003, 72). Semali and Kincheloe go further to say, "[i]ndigenous Knowledge Systems reflect the dynamic way in which the residents of an area have come to understand themselves in relation to their natural environment and how they organise that folk language of flora and fauna, cultural beliefs, and history to enhance their lives" (Semali and Kincheloe in Mangiagalli 2005, 59). In support, Charles Mugerwa is of the opinion that "indigenous approaches create an environment that engages learners in active involvement and participation of the learning process; hence enhancing their creativity and exploration of musical concepts" (2005, 34). In response, J. Kyeyune Robert argues that "[t]here needs to be

a review of the curricula of our schools and colleges to ascertain their relevance and the gaps that must be filled for the institutions to answer the call for suiting education to current times and needs” (2002, 46). J.H Kwabena Nketia sees the classroom as an ideal place to revive these indigenous music learning processes. He writes that “[t]he classroom teacher must now provide children with this growing experience for teaching traditional music in the classroom can be one of the ways of ensuring continuity of cultural transmission” (1999, 2). Therefore, there is an agreement among these selected African scholars that the music curricula in schools should be patterned according to both African and Western teaching models because both methodologies have great things to offer.

However, these methods have both advantages and shortcomings in their applicability as such, they have to be carefully studied and implemented. For example, from the African perspective, the most useful teaching approaches derived from the selected African scholars focus on apprenticeship, imitation through observation, the use of rhythm, and language and movement as the best approaches to music literacy learning. Therefore their contributions are worth taking for the value attached to music literacy. However, like their Western counterparts, some of their approaches to teaching might also have some shortcomings in the application. I did not dwell on shortcomings but on strong points that are beneficial to this study because the aim is to choose the best pedagogies that will assist teachers in bringing up proper music literacy programmes in schools. As an eye-opener, some of the major characteristics of the pedagogies have been highlighted.

2.5.1 Meki Nzewi

Nzewi (2005) holds the view that musical arts should form the basis of every primary school curriculum as a way to promote both visual and performing arts in schools. His statement is in line with various music educational policies which state that visual arts play a significant role in educating a child to be musically literate. Nzewi writes that the “African child should be educationally empowered to demonstrate human, cultural, and national identity as well as the mental authority at home as much as in the world forum of musical discourse and practice” (Nzewi in Herbst 2003,19). He writes that “people sharing the same culture are generally cognizant of the sound of the various musical arts types, as well as of the stylistic norms and compositional techniques typical of a musical type or a specific item in the repertory” (2005, 47). Nzewi propounds that “the theoretical knowledge is experienced in practice and not in passive reflection of the content” (2005, 14). Again, he argues that children should be involved in practical music activities in order to understand the theory. Therefore children should be involved in practical musical activities that aim at promoting societal values in the context they are performed. Nzewi (2005) writes that the main instructional methods in an African traditional context are oral tradition practices (knowledge that is passed on orally), through demonstration, imitation, and memorization techniques.

According to Nzewi (2005), for one to be musically literate the whole learning process should be characterised by an inter-relatedness of performance arts in creativity, theory and performance practice itself. Nzewi argues that “in African cultures the performance art disciplines of music, dance, drama, and poetry and costume art are seldom separated in creative thinking and performance practice. However, each has a distinctive feature with

unique theoretical or descriptive terms in every culture area” (Nzewi in Herbst 2003, 15). He writes that

African musical arts comprise a system of applied knowledge. The conceptualisations and theory are critically grounded in other societal and humanistic imperatives. The sonic, choreographic and drastic logic and grammar of the musical arts of indigenous African cannot be genuinely discussed in isolation from their societal context of conceptualisation and conformation (2003, viii).

He goes further to say that “ an indigenous musician whose musical arts type is customarily prescribed to give cultural significance to ritual events often serves as a religious functionary in an appropriate event context” (2005, 92). That uniqueness is very important because it brings new insights in the study. This is true because from the above-mentioned points in that the society plays a significant role in shaping people’s practices in a number of ways.

Nzewi also suggests the use of apprenticeship as an instructional method that assists pupils to become musically literate. He writes that “[t]he aim of this system is to produce master musicians within the community who are then responsible for becoming the community’s musical referents” (quoted in Mangiagalli 2005, 71). He goes further to say that participation is another way to learn African music. Nzewi writes that “there is an informal atmosphere present in the performance arena. The audience stands close to the performers and has the freedom to move around at will. This atmosphere is most suited to African music which requires spontaneous participation” (Ibid, 72). This approach incorporates the use of rhythm and responding to it. Amoaku argues that in an African setup, children are exposed to music learning through rhythm and movement where children verbalise rhythm patterns at the same

time articulating their movements and through singing game songs when they are taught the melody and text simultaneously through a call and response technique prevalent in African way of singing (2005). From one's point of view, the African and Western styles of developing music literacy are compatible. For example, the emphasis in verbalization of rhythmic patterns is typically Western, and call and response African, so if the two are merged together it becomes an enrichment programme.

From an academic point of view, it is important to, first of all, understand African music characteristics. These characteristics include: the use of rhythms that are elaborate, repetitious; call and response patterns; cyclic structures; close linkages between language and movement; and many other distinctive features. Nzewi underscores that traditional African music is functional, although there is considerable popular and art music in Africa that is non-functional and that is used purely for entertainment. The major element that is useful to this study is active practical participation which can be accomplished by means of oral tradition, demonstration, imitation and memorization. These address three domains of cognitive, affective and psychomotor. According to this school of thought, interactive learning is vital because learning of music literacy becomes a spontaneous activity that is motivating and inclusive. He also recognises the role teachers play in educating learners. Nzewi writes that African music has a theoretical framework that teachers should learn to decipher (2001). Thus the onus is on the teacher.

Nzewi's contributions are very useful to the Zimbabwean context because the concept of practical participation he brings forward is aimed at involving all learners in the learning process. Nzewi's contributions are very applicable to the Zimbabwean context in the sense that he proposes basic formal music education programmes that are more active in nature. He

writes that “the theoretical knowledge is experienced in practice and not in passive reflection of content” (2003, 14). Furthermore he proposes that the content should be the music of the immediate worldview and socio-cultural environment of learners. This fits well in the Zimbabwean context because the teaching of music in Zimbabwe should be placed in its socio-political and cultural context.

2.5.2 Robert Kwami

Robert Kwami was a musicologist who advocated for a well-grounded teaching method to music literacy in Africa and came up with his own approach according to Herbst (2003). His approach came to be known as the 3M system: mnemonics, music, and movement. According to Kwami (2003), the approach enhances socialisation or enculturation as a learning process because the model has the potential to transmit African musical arts, theory, practice, and education. He writes that “I use mnemonics, drum mnemonics, to teach children and adults about our African music (movement etc.). As far as I am concerned, this is the appropriate notation” (2003, 10). Music and movement are the basic music training course because children would be responding to the pleasing sound they hear and in so doing, the idea of practical music and appreciation is reinforced through active participation in the music making process which is a fundamental practice in an African setup. The good part of this method of active participation promotes social interaction especially in the acquisition of African music traditional values.

Kwami initially approached the teaching of African music using a Western style but this proved useless because the endeavour did not bear any fruit. His realisation of the failure led him to understand that village musicians were the best teachers of African music (Herbst, 2003). He writes that “the teaching and learning of African music need to be grounded in an

understanding of the music itself as well as the musical tradition from which it originates and should be more than just an awareness of African conventions and perspectives” (Kwami in Herbst 2003, 108). He goes further to say that every kind of music is the cultural possession of a particular society and forms part of its cultural heritage.

Like any other African music scholar, he insists that every cultural system has a set of renowned and deeply rooted ways of imparting knowledge to young people. These must be followed if we want to apply an integrated approach to the teaching of music literacy because it is an all-encompassing approach. This is so because the teaching of music outside its culture requires knowledge of the original cultural context according to Flolu and Amuah (2003). A combination of studying music from a single cultural perspective in general and multicultural perspective, in particular, widens the scope of musical understanding although culture is dynamic implying that things that were very useful and culturally revered long ago may not find their place and value in this world of new educational trends.

Kwami argues that it is not prudent to subject the learning of all music to a particular system of learning. This is characteristic of the western mode of teaching and learning which is more organised and programmed. He strongly argues that the teaching of music literacy using a so-called foreign mode of teaching may pose problems in Africa because it will be regarded as imported material. However, his point of view is not refuted because to some extent foreign models of teaching are highly regarded for their relevance and suitability to an African set-up. For example, they are specific in terms of content, instrumentation, and language. So Kodály's theory is applicable because it insists on retaining native language and folk tradition in music education.

Kwami's contributions are applicable to the current situation in Zimbabwe in a number of ways. According to Kwami (2003), learning by observation is the best and fastest way to assimilate knowledge. In other words, teachers should demonstrate and involve learners in music making so that teaching can be effective. For example, the use of his three 3M model is user-friendly because mnemonics suggests the use of memorisation which is critical especially when teaching rudiments and theory of music concepts such as the usual naming of staff lines and spaces on both the G and F clefs. This is accomplished after the teacher's demonstration. Furthermore, the method can also be used for memorisation purposes as in the case of songs that are sung to address curriculum issues in other subjects such as Environmental Science when learners are asked to name trees. Again, his contribution to studies of movement is valuable because for effective learning to take place, some active participation through such movement activities should be facilitated by the teacher. Learners will be challenged to become more pro-active since it enhances a lot of interaction and participation resulting in recognising and appreciation of one's culture and identity. Furthermore, all the three music components of the Zimbabwe music primary school syllabus content areas of Music theory, Practical music, and Music appreciation will be catered for.

2.5.3 James Flolu

James Flolu (2003) strongly advocates for the 'ethnic approach' to music learning which clearly spells out that people who are part of the same culture should come together and learn to practise their musical arts. By 'ethnic approach,' Flolu is saying that music cannot be understood, appreciated or enjoyed by anyone outside that ethnic culture. In other words, people who are bound together by a common culture involve themselves in various music making activities with a common purpose. Therefore, teachers are bound to be cognisance of

the creative principles of ethnic music making processes and how to integrate them with current or modern modes of musical instruction in schools. What can be practised in Zimbabwe involves grouping together learners from the same ethnic backgrounds to practice their musical activities. After that, various groups from various ethnic backgrounds come together to share their knowledge and practices from various backgrounds.

Another useful approach that can also be used is called multi-cultural which refers to the teaching of music from various cultures. In other words, it is the teaching of a variety of music in the music curriculum by focusing on ethnic-cultural characteristics as advocated by Nzewi (2005). To that end, the integration of the multi-cultural approach and ethnic approach is favoured in Zimbabwe because it involves people from different musical cultural backgrounds who can learn together through sharing of ideas. With the diversity in educational practices and inclusive policies, sometimes cultural boundaries have to be destroyed. This will expose learners to a variety of musical materials to learn. The idea is to promote an exchange programme in terms of sharing various cultural musical practices and historical backgrounds. This enables learners to expand their scope of musical understanding.

Without underrating the use of an ethnic approach to music learning, Flolu writes that “the teaching of music outside of its culture requires knowledge of the original cultural context as well as the creative principles that underlie the music and the manner in which this music is transferred to the next person” (2003, 29). This is so because this approach involves the teaching of other people’s musical cultures which helps people to understand and appreciate these cultural practices in a much better way. According to Flolu, the composer, performer, audience, and even the critics became partners in the music making process implying that

everybody's level of appreciation, understanding and motivation are combined in the overall production and rendition of the music (2003). Translating this to the modern world, performances are now commercialized as a way of sharing the joyous moments among people of various origins. For example, the performer, audience, and critics will be focusing on one musical activity. Even in the classroom-wise, the teacher and learners will all be focusing on the teaching and learning of the same musical concepts. Learners will be motivated as they see their teacher being part of their group, fulfilling the notion that in Africa music is learned through active group participation.

In addition, Flolu (2003) identifies three dimensions of music learning which are: musical initiative and musical memory, improvisation and composition in performance and music in a cultural ceremony (2003). All the afore-mentioned elements play a very critical role in modern day learning activities and processes. With improvisation, learners will make an exploration of the musical world, what it can offer and how it can be manipulated. The inclusion of composition in performance is highly employed because the composition is a higher order skill that needs to be imparted so that learners will fully understand and apply the challenging concepts as a way to provoke their minds to think.

Flolu also advocates for the use of memory in acquiring music literacy skills in line with African ways of learning because African education is practical, aural-oral and informal. He is convinced that a combination of memory, listening and observation helps learners to acquire the required skills since knowledge will be transmitted by oral means. He writes that “[l]istening, observation and participation constitute the reciprocal dimensions in the development of musicianship and that the aural-oral approach is very important” (2003,

110). Basically, what he is saying is very important because when teaching is being done, the teacher should make sure that the learners are taught to memorise the concepts they can easily forget.

In summary, the teacher should create a good learning environment to keep learners motivated. This can be done by using various media, group work activities and involving learners in the learning process. This comes from the fact that music making in most communities in Africa is spontaneous. This is evident when some observable behaviour like joining in the singing, dancing, clapping of hands, shouting and even yodelling abounds. Therefore all learners should be encouraged to take active roles in the learning processes by assuming different roles such as lead singing, instrument playing, dancing and ululating.

2.5.4 J.H. Kwabena Nketia

The Ghanaian musicologist, educator and composer J.H. Kwabena Nketia argues that “the African mother trains the child to become aware of rhythm and movement by rocking him to music, by singing to him in nonsense syllables imitative of drum rhythms” (1979:60-62). Nketia further elaborates that the training of musicians is done informally by recruiting members who are then taken to institutional places to acquire technical training. He quotes one Akan musician stating that “one does not teach the blacksmith’s son his father’s trade. If he knows it, then it is God who taught him” (1974, 61). He goes further to say that the organisation of traditional music enables an individual to acquire musical knowledge gradually.

Nketia also commends the work performed by mothers who sing to their children as a way to introduce them to many aspects of music from the cradle. He argues that through these activities the child is trained to become aware of rhythm and movement, and by singing in nonsense syllables imitative of drum rhythms. When that same child grows up he/she then sings songs to her mother in turn imitating drum beats and so on. As soon as the hand muscles develop, the same child will then tap the drum rhythm using fingers. Eventually, the skill of rhythm acquisition and mental coordination processes develops. In view of the aforementioned points, Nketia is saying that children learn music best through the lullabies, cradle songs, activity songs and singing games that the child encounters right from birth. This is an indication that learners will all participate and be involved in their music education spontaneously. Music making in both Africa and Western cultures involves everybody though in some West cultures there are clear distinctions between composer, performer, and audience in some instances. In African cultures, performance is basically live and not passive. But all in all, these two cultures have something in common in that everybody is involved in music making although in different formats of involvement.

In instrumental music, performance may be individualistic, or ensemble. When ensemble, the organisation may be based on the call-and-response, cyclic or repetitive patterns. When performing in an ensemble, the leader of an instrumental ensemble is a specialist because he will be organising and leading the group. In some cases, vocal and instrumental ensemble may be combined to form a band. In all groups, musical roles are determined on the basis of competence, expertise, and improvisation skills but today, the training of musicians has been generally organised by formal institutions. The organisation of traditional music in social life enables the individual to acquire his musical knowledge in stages.

According to Nketia, specialisation in playing musical instruments is done by families that are particularly known for that trade. These families start to teach their children how to play musical instruments at a very young age. This arrangement will afford a child an opportunity to get a feel of the instrument so that after a long time of continuous practice, will learn to play simple runs and rhythms on these instruments. To emphasise his point, Nketia gives an example of an Akan child who is destined to become a prolific instrument player. Nketia (1974) goes further and writes that the Akan child is then helped by the master drummer who taps the rhythm on his shoulder and once the rhythmic concepts have been learned is taught appropriate sentences or nonsense syllables which convey the same rhythm (1974). Nketia also makes reference to musical practices of Buganda whereby, it was customary that the one who wishes to become a champion flutist has to be in attendance at Palace from the age of ten to twelve years until he had learned and mastered how to play the instrument well. Nketia (1974) further elaborates that, for example, a person wishing to become a professional player of the one-string fiddle may first attach himself to a well-established musician in the process of apprenticeship. Therefore if we were to adopt Nketia's view of instrumental music, then Zimbabwe will need to employ trained music teachers.

In a nutshell, Nketia's contributions to music education are that performance in an African context can either be spontaneous or organised, consisting of people of either the same age or mixed grouping that can also be applicable to the Zimbabwean situation. For example, there is a general tendency of an active participation by all members. For instance, some performers take leading roles, while others in responsive roles such as participating in singing

choruses or accepting secondary roles in instrumental ensembles, characteristic of African music practices. In short, performance is multi-dimensional in nature.

Nketia's approach to music learning is very useful to the Zimbabwean context in quite a number of ways. His assertion that music creation is a spontaneous activity is a very fundamental because in primary schools, learners sometimes gather for sporting activities where quite a number of songs from a wide repertoire are sung to motivate players. What can be observed is a collaboration in the learning process since those who are good singers take leading roles in singing while the rest play a responding role, depicting a call and answer pattern characteristic of African musical practices. Even on instruments playing, only those with the skills to play proficiently are given a chance to play while others dance responding to the rhythm that is produced by the player. What is of interest is that songs from a wide repertoire are sung since learners do not assume roles with a competitive mindset to outdo one another because all these songs belong to that group. This results in all learners getting involved in the learning process in line with Kodály's philosophy that music is for all children.

This is once again transferrable to the classroom situation whereby learners, especially those from lower grades, sing lullabies and cradle songs imitating what they do when at home and at different gatherings. A perpetuation of the singing culture in schools from homes shows that both teachers and parents play a critical role in educating their children to become music literate as advocated by Suzuki. In communities where learners stay, they often meet to recite some of the songs they learn in schools in line with Nketia's concepts of soloists, duet and ensemble singing. Parents will be far away watching their children as they will be involved in

such activities. The interesting thing is that as they sing, they correct each other so much that it can be concluded that children also play a fundamental role in educating their peers.

2.6 Analysis of the selected Western and African Methodologies

The issue of teaching music literacy cannot be concluded in a day, one need to continuously reflect on what has been achieved so far by analysing what is really taking place inside and outside of the classroom. My perception of the appropriate music literacy pedagogy is guided by representative views from both sampled African and Western scholars. From their contributions on appropriate music literacy pedagogy, it is evident that many African music educators and philosophers support the view that active participation; apprenticeship and use of the mother-tongue are useful methods in developing music literacy. However, to some extent, some scholars such as Nketia and Nzewi emphasise the incorporation of movement and dance, affiliation, traditional practices that run within families, recruiting those with the potential to learn and ethnic based teaching approaches as ideal methods to bring about music literacy. The pedagogical approaches used by many Zimbabwean teachers include rote learning, lecture method, recitation, demonstration and group work. Therefore, the appropriateness of these pedagogies was looked at from the contributions of the renowned theories and philosophies of the sample Western and African music educators. Moreover the pedagogical challenges experienced by these teachers were investigated from the perspectives of their training and school practice or dimensions.

At this juncture, contributions made by Kodály, Nketia and Kwami are favoured because they support systematic learning experiences through promoting the continuity of music learning from the community to classroom through a diversity of musical tradition experiences and participatory methods. Additionally, they address all the three content components of the

Zimbabwe primary school music syllabus which are aimed at producing musically literate children by teaching them how to be to read and write music through performances and composing exercise. They will eventually become artistic and learn how to take pride in their culture and through responding to music and this will force them to be more critical music listeners.

Therefore in line with this school of thought, many sampled Western scholars are of the view that music literacy must be taught by a qualified music teacher which in any case is similar to the models of teaching in an African set-up such as the apprenticeship method. Various musical activities such the use of rhythmic activities in Western practices parallels the use of active participation and celebratory approaches that are normally done as a community event of the Africans. We have a number of Western ideas such as those advocated by Orff like the use of media, aural modelling, self-expression and instrumentation which are similar to African ideas such as those propounded by Nketia that include the use of media or learning aids, modelling and instrumentation. In summary one could say that both the Western and African approaches talk about the same ideas to some extent although the terminology may differ.

From the literature review, it can be established that if contributions by these scholars are put in place in Zimbabwe, the call for only qualified music teachers to teach music literacy in schools will be a major development. For instance, currently the understanding is that specialised music literacy teachers are better than generalised music literacy teachers because they are perceived to be having the necessary skills and knowledge to develop music literacy. If this is correctly communicated, then the synchronisation of the training of both general and

specialised music literacy teachers must be done in line with Kodály's contribution especially on developmental approaches to music literacy teaching and learning. The underlying factor is to use a holistic approach to concepts clarifications in the learning processes. This will augur well because teaching is supposed to be done gradually in a manner that assists learners because learners also gradually understand music literacy concepts. This will also facilitates the learning of other people's cultures and traditional music styles because all the necessary time will be provided. The parental roles will also be appreciated because apart from being essential needs providers, the parents are also useful as role models in teaching and learning. This is true because they are also key players in the education of their children in a number of ways. For example one of their major roles is to transmit cultural practices to their children and by doing that, they are complementing teachers' efforts which is good. Thus, the collaborated effort by both the teachers and parents in developing music skills in schools will rich higher levels in developing music literacy in schools.

However, in this whole endeavour to develop music literacy, the contributions of learners should not be totally ignored since they also play a critical role in music learning processes because in Africa, music learning always assumes that everyone has a key role to play either by way of participating or spectator. Especially in music learning, the participation programmes include rhythm activities, game songs, role play and miming. Therefore, there is a lot to be learned from children. Taking this into consideration, there is need for the teachers to involve everybody since Kodály strongly advocates for music learning programmes that should involve all learners because according to him music is a daily bread. Involving everyone in the learning process is very important because it is a reflection that the teacher is responding to the dictates of inclusive education systems whereby learning is not segregatory. This is in line with African societal practices that are characteristic of this pattern of

inclusivity in the sense that learners often witness their parents being involved in all community music making activities such as during rain making ceremonies without exclusion. Therefore when they go to schools the same culture is being perpetuated.

In the same understanding, especially on songs teachers should not only concentrate on songs that are sung in the classroom. They should also focus on songs that are sung even outside the classroom during activities such as sports, school assemblies, prize-giving ceremonies and many others because they forms part of the learners' music curricula. This will facilitate a collection of songs from a wide repertoire that are sung in the mother tongue because they are part and parcel of their daily singing activities. If this is communicated well, then teachers are encouraged to maximise on the opportunity offered by such activities to collect as many songs as possible for them to be resourceful in terms of repertoire. They are also advised to work in close collaboration with learners they are playing alone as a way of assessing their level of performance in various music skills acquisition. For example, if pupils are singing during sporting activities, assemblies or even prize giving days, teachers can always correct learners and measure their skills. Again, teachers can also apply the best teaching methods to improve music literacy through the use of recording devices such as tapes since learning can also effectively take place through the use of audio equipments. Apart from this, through the use of team teaching or by inviting experts in certain areas, effective teaching of music literacy will also reach higher levels in most primary schools because teaching will be done as a team work where ideas are shared and exchanged. Moreover, through such activities, teachers will also be keen to develop musical skills through a fair treatment of all the three content areas in the music syllabus. Thus they will be a balance in developing pupils' affective, cognitive and psychomotor domains through the teaching of those three content areas that are meant to address those domains. As a result, all pupils will be adequately

prepared for musical literacy development because all the developmental milestones in the acquisition of music skills such as being able to read, create and analyse music will be catered for. In simple terms, all learners will be prepared to be able to work with any musical material in theory and practice.

In summary, since the sampled African and Western music teaching approaches share some common attributes in their application and usability calling for a marriage of the two should be done to enhance the teaching of music literacy in schools. For example, both methods emphasise the role of singing in mother-tongue, and early childhood development programmes, the need for the use of demonstration, rhythmic activities, apprenticeship, creativity, self-expression and the involvement of all children in the learning process. So if these methods are put together to effective use, some improvements in the effectiveness and efficiency of music literacy teaching in the classroom will reach higher levels. This may be the reason why most philosophers recommend a Teacher-Child-Child (TCC) approach to music literacy learning because they are of the conviction that children can also teach themselves easily. For example, they can teach one another some new songs as they play through methods such as game songs. This allows learners to learn the same concepts and moving at the same pace. Again it demonstrates their resourcefulness in terms of song collection. They always do this with a competitive mindset to out-do one another in collecting and singing songs although there is a danger that they might teach one another the wrong things altogether. Therefore the role of teachers is to oversee the affairs of music literacy development in schools through working in close partnership with learners and parents in an attempt to bring music literacy programmes to fruition.

2.7 The Current State of Music Education in Zimbabwe

This section focuses on the review of literature from studies carried out on the strengths, weaknesses, and recommendations for music education in Zimbabwe. Strumpf (2001) made an observation about the state of affairs of music teaching in Zimbabwe. He researched and writes about music education in primary schools. His first observation was that there was a shift from the way music was taught some years before independence in Zimbabwe. He writes, that “[t]he present orientation to Music in the schools, however, is quite different from that of earlier days when it had a total focus toward western music traditions” (2001, 9). This assertion is correct because, after independence, many Zimbabwean Music educators adopted the concept of Unhuism/Ubuntuism and that the Music course content in the classrooms should reflect that philosophy (2001). Unhuism is an African phenomenon describing the social qualities or conduct expected of an individual in an African context. He goes further to say that education in Zimbabwe in totality should be credited for its human spirit orientation. In support, Denyshed Mugochi writes,

The indigenous philosophy of Unhu/Ubuntu... is now bearing fruit. Zimbabwe has now established something to share with the international community. Syllabus developers have taken as a rallying point to research on indigenous music before they involve themselves in the music of the world (cited in Strumpf 2001, 4).

Strumpf (2001) argues that music in Zimbabwean schools was improving following the Nziramasanga recommendations that visual and performing arts should be included in the school curriculum. He makes an observation that they were some gray areas in teacher training colleges because they were still lagging behind in producing competent graduates

who could fuse both western and African methodologies in the classroom as an educational transformation process. Stephen Chifunyise has this to say,

Euro-centric music educators presently in the Zimbabwean education system will have to undergo a transformation process in order to enable them to appreciate the existence of a rich music heritage in our indigenous societies as well as appreciate the demands for the school to prepare talented young people for viable careers in the music industry (2001,12).

Therefore institutions of higher learning such as colleges and universities are challenged to produce competent music teachers who can bring the teaching of music literacy to expected standards. Strumpf (2001) also observed that there were various attendant challenges in Zimbabwean schools, particularly in the curriculum implementation phases. He cites lack of strong government music policies that give birth to insufficient and well-qualified Music teachers because of the few colleges that can provide the good quality teacher training needed for many primary schools in Zimbabwe.

His advice to teachers' colleges is that they should be capacitated to produce enough teachers with the needed expertise that can have a positive impact on music literacy learning. Stephen Chifunyise writes that "the teacher training colleges will be required to produce the type of teachers who are able to teach music in all its diverse forms and to equip students with the skills to use music in the various roles it plays in different societies" (quoted in Strumpf (2001, 10). Givewell Munyaradzi and Joseph G. Mupondi (2013) write that the reason why teachers cannot fully implement the music syllabus in schools is because it is focused on Competence Based Music Education which emphasises the playing of all major instruments

without an elective specialisation of some instruments. As a result, striking a balance between theory and practice should be visible in schools. In other words, teachers need to be thoroughly trained in various musical skills so that they are able to impart them to the children. Lack of such an exposure has some serious repercussions on child skills development.

Delport and Dhlomo (2010) echo their sentiments and say that, although music education was made compulsory in Zimbabwe, there were many reasons to suspect that it was not given any priority in schools. Their argument was based on the observation made by Mai Palmberg who categorically states that the government of Zimbabwe “has not had and does not have a consistent cultural policy to develop and stress Zimbabwean cultural activity. Music, just like art, is not given any priority in the school curriculum” (2004, 42). The reason for this claim is the idea that the majority of teachers are not sufficiently competent to teach it. Philemon Manatsa concurs, “...without change in policy pronouncement, music, and music education development will remain a mirage in Zimbabwean primary schools” (2013, 9). Their major concern among others was the lack of consistent music policy in Zimbabwe.

The second issue raised by Delport and Dhlomo (2010) concerns the music syllabus which they claim is outdated because since it has not been reviewed since 1989. Their argument was based on the assumption that philosophies, approaches, and methods contained in the document are rooted in the Western tradition that dominated the field of music education more than twenty years ago might not be applicable in Zimbabwe of the twenty-first century. They write that “...this approach reflects a fundamental difference between the Western and African cultures. African people generally have a collective approach to music-making, since

they are in essence people-centred” (2010, 13). Their major contribution was the need for a quick review of the current music syllabus because of its shortcomings. They also raise the issue of generalised and specialised music teaching in schools and write that “the third and fundamental concern, however, relates to the fact that music education in Zimbabwean schools is the teaching responsibility of general teachers, who in the majority of cases, have not been trained as music specialists” (2010, 2). This comes against the background that very few teachers are willing to be trained as music teachers in colleges and hence those who end up choosing music as their major subject tend to be few.

Josphat Mufute (2007) is also one of the music researchers who write about the teaching of Music literacy in Zimbabwe. Findings from his research reveal that the majority of teachers were not able to teach some Theory of Music concepts such as staff and tonic solfa notations. His conclusions were that teachers were not confident to teach even basic note values and some sections of theory and rudiments of music. Worse still, some related music theory aspects such as dotted notes, simple time signatures, clefs and letter names of staff lines were not taught at all. He goes further to say the concept of tonic sol-fa was totally neglected by some teachers implying that learners were not exposed to rote and audiation methods that enable learners to do the sound analysis. He further elaborates that, activities to stimulate learners’ creativity were non-existent. On instrument playing, activities such as playing of recorders, drums, rattles and tambourines were again ignored. This is a serious omission bearing in mind that percussion band activities are ideal for early childhood music programmes.

Josphat Mufute's (2007) observations also centre on teacher incompetence. He observed that music curriculum suffers much from teachers who do not have the required competences to realise the envisaged goals, aims, and objectives of the music syllabus. He suspects that many teachers are unable to teach music literacy in schools due to their inadequacy in training culminating in using wrong if not poor pedagogies in schools. He writes that,

Although there may be many reasons for this unsatisfactory state of affairs, there was a reason to suspect that the teachers did not have the required competencies to realise the envisaged goals, aims, and objectives of the music syllabus because they had not acquired these during their training as teachers (2007, 3).

There is nothing so embarrassing as standing before the learners and failing to deliver as expected. The teacher should build that confidence to teach learners and this confidence is built upon the foundation of knowledge. Teachers should be the source of that knowledge, so if the situation in Zimbabwe indicates that so many music teachers are incapable of teaching music in schools chances are that they just ignore it to avoid such an embarrassment.

Philemon Manatsa (2009) also revealed that most teachers are incompetent to teach music in schools due to their lack of training in college. He writes that "[e]xcept for those teachers who took music as academic study during training, many participants reported that they lacked skills and confidence in conducting classroom music sessions" (2009, 17). Delpont and Dhlomo (2010) share the same sentiments with Manatsa and write that, "the fact that this subject is presented by teachers who see themselves as incompetent to teach it, implies that music does not have enough status in Zimbabwean schools to justify the appointment of a

specialist music teacher” (2010,11). Teacher competence issue should be addressed to enable comprehensive music teaching programmes to grow in schools.

From Delport and Dhlomo’s (2010) research, teacher attitude was also identified as one of the major contributing factors to pedagogical challenges in many schools. Generally, teachers have a negative attitude according to Delport and Dhlomo (2010). They argue that the negative disposition of teachers towards music literacy development influences learners’ future attitude towards music learning if it goes unchecked. This will result in the creation of musically illiterate and unresponsive learners. They even go further to say that inevitably their apathy may be transferred to the learners, resulting in a decline of interest in the subject. Manatsa (2009) also tackled the issue of teacher attitude and its impact. He writes that “[t]he success or failure of any teaching programme depends on the attitudes of those who will implement the programme” (2009, 15). He makes such comments realising the need for teacher attitudinal tendencies to be addressed. Again, from reports from interviews conducted by Delport and Dhlomo (2010) it can be inferred that the time reserved for music teaching was often reallocated for other subjects on the justification that the school timetables were too congested. The major concern is that time for teaching music is swallowed up by other subjects.

2.8 Conclusion

Theoretical framework and literature specific to this study were subject to review in this Chapter. The theoretical framework that shapes this research study was presented to enlighten the reader about the theories that inform this work. Kodály’s contribution to music pedagogies forms the main theoretical framework of this study. Some music teaching theories from renowned music educators and philosophies, including Dalcroze, Orff, Suzuki, Elliot,

Gordon, Nzewi, Kwami, Flolu and Nketia were discussed because they were relevant. The study focused on both Western and African music literacy teaching pedagogies in order to come up with the best and most appropriate for an integrated model. These music philosophers and educators' contributions to this study are valid because the researcher will capitalise on common elements such as the use of demonstration, rote method, and apprenticeship. Research studies specific to music education programmes in Zimbabwe were also reviewed here to allow the researcher to identify the gaps and opportunities those studies unearthed in an attempt to improve on them. Some conclusions to various sections were done as a way of consolidating material beneficial to this study. What emerged are consistent trends in Zimbabwean music education that reinforce the observations made in Chapter One. The pedagogical challenges highlighted in these two chapters serve as the rationale for this study. Chapter Three will expand on the research methodology and data gathering tools in preparation for data presentation and analysis to be covered in Chapter Four of the research study.

CHAPTER THREE: Research Methodology and Design

3.0 Introduction

This chapter presents the research methodology for the study and includes a description of the research design, as well as a discussion of the population and data collection procedures. The study adopts a case-study approach that involves a triangulated data collection process. It also involved a description of the emerging themes and patterns. As this research study was qualitative, the phenomenological approach to qualitative studies through the administration of in-depth interviews, lesson observations and document analysis data generating methodologies was done. Leeds and Omry (2005) posit that the purpose of a phenomenological study is to understand experiences from a participant's point of view in his or her natural setting. In this study, I went to schools to observe the participant in their natural settings. This is consistent with ethnographic studies as I had to enter into schools to investigate the challenges associated with the teaching and learning of music literacy.

3.1 Population

The operational definition of the population in this study is a group of people who participated in the research study. Gay (2010) defines a population as a group of interest to the researcher, the group to which the results will be generalised. A population, target population or universe is a group of elements or cases; whether individuals, objects or events, that conform to specific criteria or to which we intend to generalise the results of the research. A population can be of any size as long as the subjects share at least one characteristic which distinguishes them from any other population. In educational research, the population is usually made of students, teachers, and administrators.

3.2 Case Studies

Data for this study was collected from a series of case studies selected from the broader population. In this study, the schools which participated were chosen because of their common characteristics. That is, each has strong music programmes as compared to others in the same area. Each of these schools is well known for having a long and strong history in the district for their continual participation in choral music competitions at national levels. They are also known for producing good marimba and mbira ensemble groups as evidenced by their continual participation on various government-initiated programmes such as independence days, Acquired Immune Deficiency Syndrome (AIDS) awareness campaigns and many others. Therefore the choice of these schools was made for ease of access and to cut costs as these are close to where I operate from.

The five Gweru Urban primary schools chosen as case studies were Bumburwi, St Pauls, Chikumbiro, Mkoba 4 and Mpumelelo. These schools are in the Gweru Urban area in close proximity to one another. They share similar characteristics in terms of pupil enrolments patterns, administration strategies, and teacher recruitment processes. These schools had to provide one specialist and two general music teachers. So from the five participating schools, fifteen teachers, and five administrators were then selected through purposive sampling procedures. The teachers that were sampled were both specialists and generalists. Their selection was based on their experience and qualifications as music teachers in their respective schools. To be precise, there were five specialists and ten general music teachers. Each school provided at least one specialist music teacher. For ethical considerations on confidentiality matters, schools sampled were given Roman numeral code names, teachers were given alphabetical code names and administrators were given ordinary numbers as their code names. This was done for identification purposes because, in any research, participants'

contributions should be identifiable for the purposes of accuracy and comparison. The table below demonstrates this.

Table 1: Code names

School	Teacher	Type of Teacher	Administrator
I	A B C	Specialist General General	1
II	D E F	Specialist General General	2
III	G H I	Specialist General General	3
IV	J K L	Specialist General General	4
V	M N O	Specialist General General	5

3.3 Research methodology

An explanation of the research paradigm is the first step in understanding the research methodology. A research paradigm is a model. Brundrett and Rhodes (2014) define a paradigm as a model that places a strong emphasis on interpreting the meaning of phenomena with a focus on human action. English and English define it as “a theoretical point of view that advocates the study of direct experience taken at face value and one which sees behaviour as determined by the phenomena rather than by external, objective and physically described reality” (cited in Cohen and Manion 2011, 18). This research study utilises a qualitative research methodology which is used primarily in the social sciences since it focuses on behaviours and perceptions. Keith Punch defines qualitative research as “research studies which are not in the form of numbers (most of the time, though not always, this

means words)” (2014, 3). Boniface Chisaka says that a “qualitative research method is a multi-perspective approach to social interaction aimed at describing, interpreting or reconstructing this interaction in terms of the meanings that the research participants attach to it”(2013, 16). He goes further to say that “researchers seek an understanding of the lived experiences in real situations” (Ibid, 9). The nature of these studies is ideal when one wants to get detailed information about phenomena. I chose a qualitative research methodology because I aimed to get a deeper understanding of the underlying phenomena behind the pedagogical challenges music literacy teachers are experiencing in schools. The inquiry involves entering into the real world (schools) to observe, interact and understand in depth the pedagogical challenges being experienced by music literacy teachers.

3.4 Research Design

According to Rukwaru (2015), a research design is an overall strategy that is used in collecting data, presentation, and analysis. He goes further to say that it is a systematic plan to study a scientific problem. McMillian and Schumacher (2010) concur and say that a research design refers to the plan and structure of the investigation used to obtain evidence to answer research questions. The Business Dictionary [O] defines a research design as, a detailed outline of how an investigation will take place including how data is to be collected, what instruments will be employed and used and the intended means for analyzing data collected. Whitehead (2005) aptly summed it up when he points out that in ethnography the primary data collection is done through fieldwork. To establish the pedagogical challenges experienced by music literacy teachers in Gweru urban, I adopted the qualitative/descriptive research paradigm. Cresswell (1998), in Sirivastava and Thompson (2009), describes qualitative research as an inquiry process based on distinct methodological traditions of inquiry that explore a social or human problem. This research paradigm is based on the theoretical and methodological principles of interpretive science. As a result, it contains

minimum quantitative measurement, standardisation and statistical techniques. Thus Brundrett (2014) places a strong emphasis on interpreting the meaning of phenomena by focusing on human action and its interpretation. The phenomenological research study eventually involves a descriptive study of what pedagogical challenges music literacy teachers are experiencing. For this particular study, phenomenological methods, which are qualitative in nature, were used as they are usually effective in making participants describe their life experiences. The beliefs, perceptions, views and opinions were brought forth using lesson observation methods, interviews and document analysis processes. Creswell (2003) says qualitative research uses multiple methods that are interactive and humanistic. This therefore translates into gathering deep information and perceptions from the participants and later representing it from the perspective of the participants.

To establish the pedagogical challenges experienced by music literacy teachers, I utilised an opportunity for an intensive interrogation and investigation of these through interacting with the music literacy teachers of five sampled schools as a case study. Brundrett and Rhodes (2013) define a case study as an in-depth study undertaken within a defined boundary of space and time. Yin writes that a “case study involves investigating a contemporary phenomenon within its real-life context” (quoted in Punch 2014, 121). This method was preferred because I needed to get a deeper understanding of the pedagogical challenges experienced by music literacy teachers in Zimbabwe. But to have studied all the schools in Zimbabwe would have been impossible, and so it was necessary to focus on a particular group. The geographical framework (Gweru Urban) and the time frame (during the third term) the research was carried out were clearly explained. As a result, the research was both place and time specific.

3.5 Data Sources

Guest et al. (2013) define a source as a person or event that provides primary data for any study. There are basically three sources of data which are primary, secondary and tertiary. For this study, both primary and secondary sources of data were consulted. Primary sources of data included teachers who were interviewed and observed doing the actual teaching. Lesson observation reports, scheme-cum plans were also used as primary sources of data. Secondary sources include some published pieces of work by renowned music scholars and educators. Nicholas (2014) defines secondary data as that which has been interpreted and recorded. In this study, secondary sources included textbooks on music literacy pedagogies by renowned music educators such as Kodály, Dalcroze, Elliot, Nzewi, Nketia and many others. UNISA Online library and publications from online research portals such as SAGE and African Journals Online (AJOL) and journals such as the Zimbabwe Journal of Educational Research (ZJER) were also used. Zimbabwe government official documents such as the Nziramasanga Commission of inquiry, policy documents like the primary school syllabus of 1989, and many others were also used as secondary sources of data.

3.6 Data collection techniques

3.6.1 Observations

Observation is one of the methods used when collecting data, especially for qualitative research purposes. Brundrett and Rhodes (2014) argue that it is helpful in providing deep, rich data that give verisimilitude to the research process. Observation can either be direct or indirect, structured or unstructured, participant or non-participant. In this study, data was collected using a non-participant-observer field based approach. I designed observation schedules first in consultation with school heads according to music lessons timetables. Upon completion, copies of these observation schedules were submitted to the school heads

indicating the times I preferred to visit their schools for data gathering purposes. After the permission was granted, I went further to request the teachers' permission to be participants in the research study. Their roles were to be observed in lesson delivery, interviewed and have their teaching documents collected at some later stage for content analysis purposes. It was during this consultative phase that all of the fifteen sampled teachers verbally agreed to participate in this research. However, the process of consent was finalised through the signing of informed consent forms that I designed in line with the UNISA Policy on Research Ethics (2012 item 3.3). This Policy clearly spells out that members should not be coerced to participate, and that if they choose to withdraw from participating at any time, they should be allowed to do so. After the finalisation of the consent forms, I gave teachers lesson observation schedules explaining to them the times I would be visiting them for lesson observations processes. All the fifteen teachers approved of the schedule. I also informed the participants to get prepared for interviews after lesson observation. This was done to save time and to allow a triangulation of data collected from lesson observations and interviews and document analysis after all the process of data gathering.

During the process of lesson observation, I personally entered the selected schools as a non-participant researcher. This was done over a period of eight consecutive weeks for the sake of consistency. The major highlights of lesson observations focused on planning and preparations, teaching procedures, classroom management and control, and assessment of the lesson objectives achieved. It was easy for me because the purpose of my visit was well-known in advance by both the teachers and learners because this was made known to them during consultative stages. As the teachers were conducting their lessons, I was seated at some strategic position for the observations, taking down notes and audio recording the proceedings. What guided me during lessons observations was a lesson observation checklist

which I designed in line with the Mkoba Teachers' College Teaching Practice (TP) supervising and assessment form used to supervise their students. It is a document that was approved by Mkoba Teachers' College academic board members that comprise the Principal, Vice-Principal, and Heads of Department. I also took advantage of this document because I am a staff member at this institution. However, some slight changes to the lesson observation were done because those involved in the study at that particular time were not student teachers but qualified ones.

To emphasise the need for a lesson observation checklist, Matiure Sheasby says that “the purpose of a checklist is to identify standards for observable behaviour for example participation levels, performance standards; and create indicators and should ensure that they describe the observable behaviours for example; raising hands, leading discussions”(2011, 20). The lesson observation checklist was preferred because it saves time by avoiding writing of thick lesson observations notes that may disrupt the whole observation process. Again, there is uniformity in assessment because one will be looking and assessing the same observable behaviours.

In summary, some descriptive notes on unique cases were written down as a way of coming up with results that are peculiar to this study, even if not all unique cases are equally valid. After observing all the fifteen teachers, the researcher then validates and triangulates observations through classification of similarities and dissimilarities of these findings. However, more details of the above-indicated aspects will be covered in detail in Chapter Four where data will be presented and analysed. On engagement with the participants, the task was not difficult for the researcher as earlier on alluded to because all the fifteen teachers

and five administrators knew me before. In short, the idea of prolonged engagement was fulfilled because the UNISA Policy on Research Ethics is clear on this since it is unethical to study or observe people without their knowledge

3.6.2 Interviews

After going through lesson observations, the researcher later embarked on interviews. Gordon (1992) defines an interview as “[a] conversation between two people in which one person tries to direct the conversation to obtain information for some specific purpose” (Guest et al. 2013, 116). Chisaka (2013) maintains that interviews assist the researcher in getting as much information as possible. Brundrett and Rhodes say that “interviews are undoubtedly one of the most popular research tools for those engaged in research in education” (2014, 77). The use of interviews as a technique to solicit data was very important because the researcher managed to operate on a one-on-one basis with the participants. In other words, the researcher got close and closer to the participant’s worldview to get more information. This empowered the participants to provide as much information as possible because they were operating from their familiar backgrounds which are their workplace. This fulfilled the mandate of collecting data which was accurate and coherent with the stated research objectives to avoid misrepresentation of findings.

3.6.3 Preparing an interview

Preparations for interviews are critical in any meaningful research endeavour. For example, interviews need some thorough planning. Planning involves identifying the venues for the interviews. Examples of such type of venues are offices, staff rooms, open space and many others. The bottom line is the venue chosen must be conducive for interviews to take place. Places for interviews should allow interviewees feel safe and comfortable to express their views, feelings, and opinions without fear.

In my case, interviewees chose their venues since I was a visitor at their schools. The venues that were selected however were private places outside the classroom away from school children and other teachers. Those interviewed chose these places because they did not want their views to be heard by other teachers since earlier on the agreement was that their views were going to be treated as confidential. Green and Thorogood write that “in most developed countries, it is preferable to interview in a private space that the interview feels is ‘theirs’. This ensures confidentiality and a relaxed atmosphere to develop rapport” (2009, 111). As for school heads, interviews were held in their offices because that is where they operate from and they do not normally share them with anyone else so they found them as convenient venues. In order not to disturb the on goings, some school heads went further to write notices and put them on their doors to inform visitors not to disrupt the interviewing processes.

During the interviewing processes especially during the questioning session, I was guided by two interview guides (see the Appendix), one for school administrators and the other one for teachers. The two were designed differently because headmasters see the teaching and learning processes from the perspective of a policymaker and guardian while teachers view it from a policy implementer and worker. The use of an interview guide has some advantages as it allows data collected to flow in a more coherent, logical and sequential manner. Borg and Gall (2009) are of the view that an interview guide lists the questions that are to be asked during the interview in their desired order and provides guidelines regarding what to say. A dialogical scenario should prevail when interviewing and the best method to facilitate this is through the use of a guide. The use of a guide allowed me to ask various types of questions such as descriptive ones. These types of questions are asked especially when the interviewer

wants the interviewee to describe something like personal experiences or phenomena. In this study, I wanted participants to describe their music teaching experiences and challenges associated with the teaching and learning of music literacy in schools. It was therefore imperative for me to ask descriptive questions because it was from the participants' experience that more knowledge was sought. When soliciting for views and opinions, I asked perception types of questions. These questions are normally asked with the sole purpose of eliciting for attitudes, opinions, or knowledge about a certainly given topic (Guest et al. 2013). I asked these questions because I also wanted participants' views and opinions on the appropriateness of their teaching methodologies and ways to enhance the teaching of music literacy in their respective schools in particular and Zimbabwe in general.

However, before the administration of these interview guides, I pre-tested them on music literacy teachers of other schools who were not part of the case-study group. Pretesting is a process done to test the data gathering instruments before their final and actual administration to the participants. This is normally done to provide the researcher with an opportunity to identify certain shortcomings in terms of their phraseology, sequencing, and flow of questions. In my case, during pretesting of the interview guides, I observed that some questions were difficult to understand and respond to. The identified questions were modified and some were completely changed before their administration to the participants. Eventually, all the interview questions formulated were in line with research questions and objectives because by the end of the day pertinent answers to the research questions were provided in the study.

In the final analysis, both descriptive and perception types of questions were asked. In both cases, I made sure that all questions were properly framed, with clear wording and phraseology. Berg explains the importance of a well-phrased interview question and writes that “researchers must word questions so that they will provide the necessary data....If the wrong questions are asked, or if questions are asked in a manner that inhibits or prevents a respondent from answering fully, the interview will not be fruitful” (2009, 115). There are many methods of fulfilling this endeavour. Guest et al. (2013) suggest the funnel approach to interviewing; that is, start out broad and move to specifics gradually. I again asked the interview questions following the rule of thumb which says that start with those that are both easy to understand and answer and then move further to those that are difficult. In my case, I also started with simply questions that focused on the participants’ work experience and qualifications and then later on gradually moved to more challenging ones such as those focused on pedagogical challenges and how these can be mitigated.

In the final analysis, both semi-structured and structured interviews with both open-ended and closed questions were administered to the participants. The researcher first asked open-ended questions which were very clear and easy to understand. While he was asking the questions he was simultaneously paying attention to the responses from participants. At the same time, probing was done by way of making follow-ups and sometimes giving clues and hints. Reading from some of the respondents’ answers, the researcher chose to remain neutral and non-judgemental to avoid opinionated views. For questions that were not clearly understood, some transitions were made to guide the interviewee to answer them correctly. To demonstrate the seriousness of the interview process, the researcher chose to be very attentive by switching off his cell phone, avoided regular checking of time and other disruptive mannerisms. To ensure that the discussions yielded meaningful results, they were

timed. Borg and Gall (2009) argue that interviews should be timed by avoiding lengthy and irrelevant responses. Again, irrelevant points were terminated by redirecting discussions and highlighting important points.

3.6.4 Documenting the interview

Audio recording is the best way of recording interview proceedings because of the portability and availability of digital recording devices. Brundett and Rhodes are of the view that audio recording remains the most common approach since recording devices are easy to operate and unobtrusive, “but allows for the collection of a large volume of material speedily, and in such a way it can be played back and transcribed with comparative ease provided the sound quality is good” (2014, 86). The data collected are complete and accurate. The researcher used audio-recording devices and the services of an assistant to record the interview proceedings using an audio-visual camera whilst he was busy note-taking. Note taking was done by the researcher himself in shorthand because time was not permitting and the expansion of notes was done at a later stage. Kothari (1985) writes that this method is very flexible and can be used to collect large amounts of data. Cohen and Manion (2011) say that this makes data collection ethical since it maintains a good relationship between the researcher and participants.

After the interviews ended, the researcher gave himself some ten to fifteen minutes to evaluate how the interview processes went. This is called Post-Interview Debrief. Guest et al. (2013) suggest that this process helps the interviewer to identify information that could be new, themes that could have emerged, questions which may or may not have worked well or not worked at all. According to me, all questions worked well because they were easily answered. Results from all these methods will be presented and analysed in Chapter Four.

3.7 Document analysis

Document analysis is the process of getting raw data from the relevant documents through an analysis of their content or texts. The process may also refer to content analysis. Chisaka (2013) is of the view that content refers to items such as pictures, words, ideas, symbols, themes or any message that can be communicated while text refers to anything written, visual or spoken that serves as a medium for communication or artefacts. If items to be analysed are identified then the process begins. Guest et al. (2013) write that document analysis is a process that consists of selecting documents and analysing their content. According to them, a document can be any printed material.

When doing document analysis, some key steps have to be followed. The first step in document analysis involves sampling or selection of units from a larger population. In the researcher's case, many teachers use various teaching documents such as class registers, remedial and extension books and many others. From all these, the researcher identified and selected the teacher scheme-cum-plan books and Individual Progress Record (IPR) books as official documents to provide required information for this study. These were chosen because teacher plan books cover aspects such as planning, preparation, and steps to be used in lesson delivery that is congruent to what the researcher was looking for in some lesson observations. The IPR is a document that should reflect the number of assessments and entries on learners' performances. The document analysis method is cheap and forms a good source of background information to lessons conducted. It is unobstructed and may bring issues not noted with other means of data collection. When analysing documents, the researcher began by searching for themes and patterns that emerged as a way to generate new concepts, ideas

and explanations meant for inductive analysis processes. In this study, the books that were collected from teachers were analysed and after the process returned to their original owners.

3.7.1 Steps in document analysis

Sampling units are discrete items that are selected for inclusion or exclusion from the analysis processes. Sampling units could be newspapers, textbooks, or even exercise books. After the sampling of units, coding should then be done as a follow-up. Coding is a way of identifying units by codes as an identification procedure. According to Miles and Huberman, “codes are tags or labels for assigning units of meaning to describe data attached to chunks or segments of varying sizes; words, phrases, sentences or a whole paragraph” (cited in David Zireva 2013, 39). In this study, themes that came up from analysis of lesson plan books and IPR were coded. The interpretation and analysis of data were done basing on these codes. Below is a structure of a scheme-cum-plan to assist the reader to understand what teachers were expected to do in terms of planning and recording of learner’s performances in various musical skills. The lesson plan format may differ in structure from school to school but generally many teachers’ plan books were of this form. See the table below.

Table 2: Lesson plan format

Week-Ending date	Topic /content	Objectives	Teacher Method	Learners’ activities	Media	References	Evaluation

Scheme-cum-plan plan subheadings have been provided and when analysing this document, the researcher looked at every section against teachers’ expectations. For example, on topic and content coverage section the topic should come from the syllabus and the page the content was taken from must be referenced. The content identified should be in line with the

topic supplied. The content covered in the lesson should be adequate enough to cover the given topic. Adequacy of content is measured in terms of the depth in developing various skills. The section allows the researcher to make an assessment of whether the three Music syllabus content areas that are Practical Music, Theory of Music and Music Appreciation are fairly treated. For example, repetition of the same topic throughout indicates teacher deficiencies in some areas. The scheme-cum-plan lesson plan should reflect a balance of all the three content areas of the syllabus because the music curricula should be a well-balanced programme in terms of musical skills development. The objectives section indicates what is to be achieved by the end of the lesson. Objectives can be product or process based. These are set targets which indicate what the teacher intends to teach. The teacher should hit the target and failure to do so suggest some abnormalities of some sought. Teacher activities are teacher-directed ones. The teacher should apply appropriate pedagogies that are in harmony with learners' activities. Varied teaching methods should be applied because one method cannot yield the same results.

In a normal classroom set-up, some learners learn best through visual means, some audio and some audio-visual. All these need to be considered. The media section demands the teacher to provide adequate and suitable learning aids to learners with various learning capabilities. The media should stimulate the desire of learners to want to learn. Again the media should be adequate to be used by all learners. The reference section should be the source of the learning material. Sources could be newspapers, textbooks, journals and many others. The teacher should be aware of current sources of learning the material as evidence of thorough researchers. In other words, all the reference used in the teaching section should be acknowledged. Lastly, the evaluation section should reflect all that transpired in the learning process focusing on the strengths, weaknesses, and suggestions. It is against the demands of

this format that the scheme-cum-plan book will be analysed against what Kodály and others, including Dalcroze and Orff, say with regard to learning activities, content, and the media. These will inform and come up with areas with challenges.

Table 3: Individual Record Book format

Date	Name of child	Out of						
		10	20	30	10	20	10	15
16/01/01	A							
	B							
	C							
	Concept tested	Time values	Songs of heroes	Singing in harmony	Rhythm patterns	Singing game songs	Playing Mbira	Singing in tune

The IPR book must show the date on which the exercise was written or done. It should also show the frequency on how many exercises are given and recorded as a measure for adequate acquisition of music literacy at any given Grade level. Therefore teachers must give at least one exercise per week in line with the two periods of music per week. Failure to meet these demands is a sign of something wrong in the class. The name of child section indicates the number of learners who took the exercises. Too many gaps in the IPR are a sign of challenges. The ‘Out of’ section indicates the possible total mark a learner can get. Learners’ performance should start from average to above average. If the mark is below average indications are that learners are not performing up to expected standard. The concept tested section is another very important section. It shows the skills tested and for a fair balance, all music skills should be tested. Over-testing some concepts or skills at the expense of others suggest that there might be problems. There should be a fair balance in all the tested items and skills. During document analysis, the above-mentioned sections will comprise units for

analysis against what is in the literature review and theoretical framework. What shortcomings or themes emerge when analysing these in relation to what is expected.

3.8 Triangulation

To enhance the validity of the findings of this study, the researcher applied a triangulation methodology. This was done through the use of three data collection methods. Brundrett and Rhodes (2014) add that triangulation involves the idea of approaching data collection from more than a single point of view. Olsen (2004) writes that methodological triangulation involves the use of multiple qualitative methods to assess the same aspect. The researcher triangulated data collected from the use of document analysis, lesson observations, and interviews. Quinn Patton supports the use of triangulation by stating that “triangulation strengthens a study by combining methods. This can mean using several kinds of methods or data, including using both quantitative and qualitative approaches” (2001, 247). To enhance the dependability of the study, the researcher cross-validated the findings in the different single cases of the five schools and came up with similar and dissimilar findings in some cases. The reliability of the findings is strengthened by the combination of case studies and triangulation.

3.9 Data presentation, interpretation, and analysis

3.9.1 Presentation

All the data collected is presented in this dissertation. Different data collection techniques may use different data presentation methods but before presentation data must be properly handled and managed. Data management involves properly handling and storing of data collected to avoid distortion and loss. According to Schwandt (1997) data management “is a designed structure for systematising, categorising, and filing materials to make them

efficiently retrievable and duplicable” (quoted in Guest et al. 2013, 275). Data from the lesson observation was presented as narrative descriptions. Thick descriptions of what was observed on individual teachers were provided. Presentations were made in a flowing manner. The lesson observation checklist was used to track and observe behaviours, including: planning and preparation, lesson presentation, achievement of objectives, classroom management, and assessment of pupils’ work. On interviews, some transcriptions of data recorded on audio tapes were done and the same data was presented in the form of narratives. Some direct quotations were also presented followed by thick descriptions. On document analysis, results were presented in prose form. Where themes and patterns emerged some thick description and analysis were done.

In short, the simple process to present data started with the editing process that is, checking for errors and omissions. After editing data it was arranged in groups or classes on the basis of similar characteristics. These characteristics were then analysed to come up with emerging themes and patterns. In this study, the classification of data was done according to attributes which were descriptive in nature.

3.9.2 Interpretation

I desisted from giving my own opinion in relation to the observed data. In the interpretation of data collected from the lesson observations, the shortcomings of teachers in their lesson delivery were juxtaposed with Kodály’s pedagogy which forms the theoretical framework. This was done to assess the gaps in knowledge in terms of the way music literacy is being taught in Zimbabwe with Kodály’s work taken as a model. This enabled me to come up with new dimensions and approaches to understanding the best way music literacy teaching should be done in relation to competency levels as required by the Music Syllabus. Interviews with

participants were interpreted not in terms of the personal opinions of the researcher. Shared viewpoints were treated as emerging patterns and themes were then presented as blocks of ideas to be analysed. On document analysis, common occurrences in every document were selected and then presented as the emerging major themes to be analysed. All teachers' documents were analysed distinctively from others and thereafter, the researcher came up with patterns to be analysed.

In all these attempts, I instituted the idea of bracketing of my personal interests during data collection so as to distance him from pre-conceived ideas, in an attempt to remain as neutral as possible in interpreting data. I also conducted member check with the participants to check if his interpretations of their responses really represented their own perceptions and descriptions regarding the teaching and learning of music literacy.

3.9.3 Analysis

I used an inductive approach to analysis. This means starting from the known and progressing gradually to the unknown using the theoretical framework and literature review processes as guidelines. McMillian and Schumacher (2010) state that qualitative data analysis is primarily an inductive process of organising data into categories and identifying similar patterns among them. In this case, data analysis was determined by interpretation of raw data from the three data collecting procedures applied to come up with themes and patterns pertinent to this study. In simple terms, it was classified according to common attributes. The major blocks of data that came from such classifications were treated as emerging patterns and themes. From the identification of these themes, the data analysis was then done inductively in line with the grounded theory approach.

In a nutshell, qualitative data collection methods of lesson observations, administration of interviews and document analysis were emphatically employed with neutrality to avoid bias or the imposition of the researcher's views. Data collected from lesson plan observations were read and presented in a narrative form as raw data. Data collected from interviews were reduced through the method of sorting and classifying the same views and opinions. Data from documents were read and major themes that emerged were presented in descriptive forms. In all cases, data analysis started with unique case orientation followed by an inductive analysis. Patton (2015) argues that inductive analysis allows meaningful dimensions to come from the patterns found in the case in question without presupposing in advance what those important dimensions will be. In my case, teachers of music literacy were my first units for analysis because they were the key players in this research study. This was followed by the classrooms because these were the venues where teaching took place, except for those lessons which were conducted outside the classrooms. The classroom set-up also contributes to child learning because that is the learning environment because a well-resourced classroom will not yield the same results with the one without resources. Themes and patterns that emerged from the data collected were looked for across case studies in line with the Kodály methodology (Grounded theory) which is the theoretical framework of this study.

3.10 Ethical considerations

When conducting research of any kind, any researcher should adhere to stringent research ethical standards. These should be based on the principle of respect for persons. Green and Thorogood (2009) write that the three guiding principles in any research work are the respect for persons' individual autonomy, free will, and self-determination. One has to ensure that participation is voluntary and that the members included in the research study are competent

to participate (competence). Participants' personal and private information should remain confidential and provision of informed consent should also be considered. Informed consent is a process which emphasises voluntary divulging of information, understanding, and participation. According to MacQueen "the goal is to ensure that people understand what it means to participate in a particular research study so they can decide in a conscious, deliberate way whether they want to participate" (cited by Guest et al. 2013, 325). When conducting this research, the rights of those observed were considered. They were considered because the researcher in all cases explained his role to participants as a way to guard against ethical violation. This was done by first of all seeking for participants' informed consent. Participants agreed to participate by way of signing informed consent forms.

This was done following UNISA's Policy on Research Ethics (2012) which stipulates that a researcher must in all cases strive not to harm participants. The researcher sought informed consent from participants who showed their willingness to participate by the signing of the consent forms. Furthermore, the Policy states that personal and private information may only be collected and processed with the specific informed consent of the individuals involved. Researchers should respect the right of participants to refuse participation in research, and to change their decision or withdraw their informed consent at any stage of the research without giving any reason and without any penalty. Participants should give their consent in writing accompanied by their signature or recorded statement. Another important aspect to take into account is privacy, anonymity, and confidentiality. In this research study, the researcher had complied with all of UNISA's stipulations on ethics of research

Furthermore, I have complied with all of UNISA's stipulations on ethics including the rights of participants to privacy, anonymity, and confidentiality. Participants who gave private details were not exposed or betrayed, and they were made to know that. Also, participants were not in any way exposed to any outsider other than the persons responsible for the study. All information given for the study was used for the study purposes only and thus keeping confidentiality. As an example, the Policy (4.10, 16) clearly spells out that confidentiality and anonymity of participants and their localities should be maintained when reporting to clients/sponsors/funders. Participants should not be identified or made identifiable in the report unless there are clear reasons for doing so. If the researcher or institution intends to identify participants or communities in the report, their informed consent allowing such disclosure should be obtained first, preferably in writing. This is what I did.

3.11 Conclusion

The chapter explores the investigative case study qualitative methodologies which were selected as the strategies to enter into the teaching field as a nonparticipant observer to generate specific data pertaining to the pedagogical challenges faced by music teachers. The study also attempted to generate data through conducting in-depth one-on-one interviews and document analysis. The phenomenological research perspective was preferred since it assisted the researcher to come up with new knowledge systems to close the gaps in the teaching and learning (pedagogy) of music literacy in schools.

This chapter provided details on the research methodology employed in the study and how data was collected and the instruments used for collection of data described were clearly spelled out. This chapter has outlined qualitative methodologies employed in the study as well as the data analysis methods. The research design influenced the approaches used and

the data collection instruments. The study used lesson observations and open-ended questions for interviews. This enabled data gathering on the relevance of investigating pedagogical challenges faced by music literacy teachers in 5 Gweru Urban primary schools. The next chapter will comprise of data presentation and analysis. The following chapter will again answer the research questions from the data generated through presentation and analysis means.

CHAPTER FOUR: Data Presentation, Interpretation and Analysis

4.1 Introduction

A qualitative research study was carried out to establish the pedagogical challenges experienced by music literacy teachers in Gweru Urban primary schools. The research was conducted in Gweru Urban primary schools which fall under the Midlands province of Zimbabwe. In this chapter, results of data collected from these participating schools are presented. Data presentation was done guided by the research questions and objectives of this study which were to come up with a solid knowledge base for the pedagogical challenges experienced by teachers of music literacy in five Gweru Urban primary schools. The chapter focused on data obtained from interviews, lesson observations, and document analysis processes. As the study utilised interviews, the voices of the respondents were presented verbatim through vivo quotes so that their views, concerns, expectations and opinions over various pedagogical issues are heard. Teachers were also observed during lesson delivery and their teaching documents analysed leading to data collected being transcribed and later analysed. I made it sure that the data collected was sufficient enough to address all the research questions of this study. In all cases, data collected was meant to bring forward some emerging themes and patterns peculiar to this research study.

4.2 Findings

4.3.1 Lesson observations

Lesson observation is an effective tool in determining an individual's effectiveness in teaching. To get more information on the pedagogical challenges faced by teachers of music literacy, all teachers involved in this research study were observed teaching. The lesson

observations were done during the first, second and third terms of the Zimbabwean education academic calendar (May 2014 to May 2015). The researcher visited schools where he had earlier on obtained informed consent in 2013. He liaised with various school heads on lesson observation modalities. Finally, an agreed position was arrived at. School heads gave the researcher an observation schedule or plan based on school timetables. Convenient dates for the observations were set out. In some schools, appointments for lesson observations were made during the process of obtaining informed consent. The selected teachers in those schools were told well in advance that their music lessons were to be observed during data collection processes. That is how the researcher set the tone for the data collection in some schools.

4.2.2 Lesson observation reports

The researcher used lesson observation checklists to observe teachers. Mamvuto Artwell (2011) writes that the observer should write ‘thick descriptions’ of the events that happened and avoid being judgmental. He refers to these descriptions as ‘analytical notes.’ However, he goes further to state that researchers should avoid over-analyzing material by going beyond what has actually been observed and reading into a situation that is not there. Possibly this is done to avoid opinionated views. Below are observation reports on the participating teachers. All observed teachers prepared the music topics from the Zimbabwean Primary School Music syllabus. These reports centre on lesson preparation, teaching procedures, achievement of objectives, classroom management, and conclusion. This information is essential because it forms the greater component of teaching.

Teacher A

The lesson observed was on singing and was for a Grade Four class and the teacher was a specialist one. The topic was on traditional songs. The teacher did not have a lesson plan and learning resources. The classroom environment was not conducive for meaningful learning to take place because benches were haphazardly arranged. Children were not arranged in an orderly manner for meaningful learning to take place. There was a bad rapport that existed between the teacher and learners. Learners were not listening to the teacher. The introduction was given but did not inspire the learners' attention. Pupils were then asked to provide songs they were already familiar with. Some of the answers were captured on the chalkboard while others were not. The teacher also asked some oral questions on the importance of these songs. On the development of the lesson, chalkboard illustration was executed although the date and topic were not written. The teacher just delved into the lesson of the day without pointing to what was to be learned on that day. This made it difficult to trace the flow of the lesson and make an assessment of how content extraction from various sources of reference was done. The teacher did not demonstrate singing and learners were just given an instruction to sing the song on their own. There were no media used.

The teacher concluded the lesson by abruptly switching over to another subject. The teacher did not make any attempt to make a summary of concepts covered. In other words, the conclusion was not sound and consolidative. Moreover, measurement of pupils' performance was not done. This was evidenced by a lack of practical or written work. An evaluation of the lesson itself was not done. This was supposed to be done to check on the music skills acquisition levels. The teacher as also expected to make an evaluation of what was taught by way of writing evaluations in the lesson plan as a reflection of all that transpired.

Where the teacher fell short was in failing to provide clear objectives. The musical activities did not call for movement, and there was no spontaneous assessment even though it was a lesson on songs. Evidence shows that the teacher was not acquainted with the singing. Demonstrations from the teacher were not done even though teachers are supposed to be role-models. The teacher did not explain to learners the background information of the song. In the event the teacher is not capable, services of resource persons should be sought. Kodály is the view that only good quality music of artistic value should be taught and by skilled personnel. Nketia (1974) is also of the view that in an African set-up learners are attached to skilled music gurus for training purposes especially on instrument playing. Therefore, to a large extent, the teacher did not perform to expected levels.

Teacher B

The lesson topic was on traditional dances and it was a Grade Five class. What was observed was that on lesson planning and preparation, scheming and planning were not done and the teacher was a general one. Evidence showed that the teacher did not have a plan book. Apart from that, some preparations such as the acquisition of appropriate dance regalia, instruments and props were not prepared. The dance style that was taught was the Mhande. The introduction had no direction. The teacher did not explain the reasons for learning dances. Furthermore, information about the origins of the dance, occasions where it is usually played and reasons for performing it was not explained. On lesson development, very few students knew the dance style because responses were obtained from the same learners each time.

Some learners remained observers for the whole lesson. Their only contribution was to clap hands and at times laugh to the entertainment of the performers. The teacher did not involve all the learners in the learning process. This is against Kodály's underlying philosophy that

all learners must be involved in the learning process because music is right for all children. The Suzuki and other methods advocate for the use of mother tongue, which in the case of teacher B was not followed. Indications are that the teacher's ability to include dances from diverse cultures was lacking. Therefore teacher deficiency also leads to product deficiency. The teacher did not select and apply the content from the syllabus as expected because he failed to develop and expand the topic. In this case, a selection of the category of the dance, its suitability, and appropriateness to the given grade level should have been taken into consideration. Observations were that concepts were not clarified at all, and possibly as a result of an oversight. As a result, it became very difficult to ascertain whether the objectives were achieved or not because they were not explicitly stated. The conclusion was the instruction to stop the performers since time was elapsing. No summary of what was learned was done. On the assessment of pupils' performances, there were no written exercises.

Teacher C

The topic was religious songs and again it was a Grade Five class. What was observed was that, in terms of planning and preparation, the teacher had the necessary documents. These were the lesson plans and IPR books. The lesson plan book was available but the objectives formulated were not specific, measurable and result-oriented. The teacher was a general one. The classroom was well swept and furniture was adequately prepared in preparation for meaningful learning to take place. Learners were seated in an orderly and mixed manner. As an introduction, the teacher asked learners to make a list of songs they were familiar with. Responses given indicated that the learners were not captivated because they were hesitant to provide the expected answers. The teacher did not connect what was previously learned with new material through a recap. Instead, she introduced the new material. On lesson delivery especially on the body of the lesson, very poor lesson pacing was observed because the teacher dwelt much on the introduction. She later hurriedly explained the concepts. The

teacher did not use varied learning activities to cater for different learners' learning capabilities. Instead, there was a repetition of learning activities and some of them were not a direct response to the teacher's method. These activities did not broaden the learners' experience and understanding of the concepts. All the examples of religious songs were only drawn from the Christian perspective leaving behind examples of religious songs from different religions such as African Traditional Religion (ATR), Hinduism, Islam to mention just but a few, implying that the multi-faith approach was not taken into consideration. Urban area schools set-ups are such that various learners from different ethnic communities attend the same music classes. It is very important for the teacher to include songs from various traditional and contemporary societies to instil change and continuity according to Zimbabwe music syllabus (1998).

Again, the lesson did not have any bearing on real life experiences. The ideal situation should be that music education should have a bearing on real life experiences because it is part and parcel of human daily activities. On questioning, teachers should be very clear but from my observations, most of the questions asked very good serve for few which were vague and lacked focus in some instances. This is because some questions which needed a follow-up were left hanging implying that there was no consolidation of them. Assessment of learner's performance was not done either in written or practical form. The assumption being that the teacher is not aware of what aspects to assess and how to assess? Conclusions should be a summary of that has been learned but in this case, the conclusion was not consolidative because I kept on guessing whether the lesson had ended or not. The teacher's evaluation lacked some clarity because it was not lesson reflective and self-critical.

Teacher D

The topic was marriage songs and the class was Grade Three and the teacher was a specialist. From the observations made, the introduction was motivating since all learners were highly active and participating. The teacher was thoroughly prepared since a lot of marriage regalia were provided. Moreover, the teacher had a chart with different wedding scenarios that served as media. The classroom was spacious for role play to take place and planning was also done. On lesson delivery, the learning activities were more teacher-centred than learner-centred. The lesson remained too theoretical. This is because the teacher for the greater part of the lesson was lecturing. Instead of getting learners to explore the environment around them and manipulate the media provided, the teacher did not give learners such an opportunity. The teacher did not instruct learners to role play and sing the marriage songs. From mentioning some marriage songs, learners were then asked to sing the familiar ones. Songs such as, *Tauya naye muroora* and *Tinotsvaga maonde*. These songs are characteristic of call and response pattern. However, the teacher did not apply the fundamental principles of teaching singing through aural or rote methods. The method entails that the teacher has to teach words of the song and at some later stages incorporate some rhythmic patterns that involve movement and dance. The method calls for imitation. Orff advocates for demonstration especially when making music and at this juncture, it was possible considering that these lessons are to be conducted for the duration of thirty minutes.

Again, the teacher did not expose learners to a wide-variety of marriage songs. The teacher did not achieve the objectives set because from the oral questions asked, learners could not answer them correctly. Learners failed to relate and put together the concepts that were

learned. This indicated that the teacher did not break down the content into small manageable units.

On lesson pacing, the teacher did not succeed because everything was hurriedly done. Accumulation of knowledge in African set-up is known to be a gradual process. In this case, learners were not given enough time for their group work activities. The teacher quickly called for feedback without giving them enough time to discuss and come up with appropriate answers. The teacher concluded the lesson by explaining the importance of singing marriage songs. The conclusion did not cover all the important points raised in the lesson. There was no written work given to learners.

Teacher E

The teacher had partially planned for the lesson because it was detailed and this was a Grade Six class. I observed that the availed lesson plan did not have all the adequate and needed content. However, some chalkboard work was well written in advance. The introduction was inspiring and captivating because the teacher started with a recap of what was previously learned. This was an indication of applying the child-developmental approach starting from the known to the unknown as advocated by Kodály. The topic was based on songs from local artists. The teacher brought a cell phone to play the music of these musicians. She had carefully selected songs because she played one song after the other without interruption. The teacher is credited for her improvisation skills.

However, the sound from the cell phone could not be heard by the whole class because learners from one corner of the classroom were observed tilting their heads trying to catch the

sound. This limited learners to express themselves because practical concepts are best learned through participation. After the teacher's presentation, the teacher did not go further to give learners some written work as a form of measurement to their performance. The teacher concluded the lesson by asking some oral questions. Some of the questions were not related to what was learned on that particular day.

Teacher F

Chalkboard preparations were done in advance. The topic was tonic syllables and the Grade level was Grade Six. I noted that the teacher started the lesson by writing the modulator scale on the chalkboard and then asked learners to sing up and down that same modulator scale. After realizing that learners were struggling to sing the syllables the teacher then demonstrated the singing. Learners struggled to sing exactly as the teacher had demonstrated. For example in the scale d, r, m, f s, l, t, d; the upper doh was sung as the lower doh. Again mi was sung as mhi. The syllables were incorrectly sung on the modulator. From the observations made, there was a repetition of the same activities. The whole lesson was centred on singing the solfa syllables. The teacher failed to pitch up the syllables appropriately may be due to lack of the skill or knowledge of how to do it. Furthermore, the teacher did not assess learners on the performances done on that day. I observed that the teacher just ended the lesson by instructing learners to practice while they are at home without explaining what exactly was to be practiced.

Kodály adopted the hand sign method to aid learners to depict different pitches. In this case, the teacher did not apply the method, leading to learners failing to pitch their voices as per modulator intervals. However, it is necessary to know the intervals through the use of the hand signs because they are an aid to correct pitching as well as serving as recall assistants.

Again, it is through such methods that children can learn to discover some elements of music such as dynamics, tempo, and rhythm. Dalcroze is of the view that learners should always keep appropriate rhythm through his method of eurhythmics. Since Kodály strongly supports the use of mother tongue in his approach, some tonal patterns, phrases and sentences can also be taught using patterns of speech in words. This argument is arrived at because Kodaly is of the view that music is language.

Teacher G

Chalkboard preparations were done well in advance. Materials and children were sufficiently and appropriately organized for effective learning to take place and this was a Grade Five class. I noted that the topic was on rudiments and theory of music. The music time value table was drawn to assist the learners in grasping the concepts easily. However, the introduction was not done well because she did not clearly spell out what was to be learned on that day. On lesson delivery, the teacher struggled to explain the basic fundamental concepts of the time values. For example, she explained that the whole note has four beats which was correct but went on to say that the half note has one beat instead of two. Moreover, the French time names were not done well especially in saying and clapping their rhythms. Learners could hardly clap and sing the rhythm for the eighth and the sixteenth notes. Instead, they sang them in the rhythm of a quarter-note. No change in tempo was noticed. The teacher did not observe this because the learners who were doing this were praised.

After this activity, the teacher explained the concept of beaming of notes before learners have mastered the concept of basic note values and their rhythmic execution. Group work activities were done but the report back was not done due to lack of time. The teacher's summary did not highlight the major points. The lesson was on the theory of music, accordingly written

exercises were supposed to be given to learners. This did not happen. Again, the teacher did not make an evaluation of the lesson because there was no plan book available.

The child-developmental approach was not considered. Kodály says that teaching of concepts should be done in a sequential manner, starting from the known to the unknown, simple to complex. Therefore the teaching of music theory music is done systematically. Gordon (2003) explains that development of basic musical pitch and rhythmic patterns are best taught through repetition, drill, and rote methods.

Teacher H

The lesson was on the singing of ordinary songs and this was a Grade Three class. I noted that the introduction was well executed because the teacher explained the objectives of the lesson first. The teacher instructed learners to name the songs they were familiar with. The teacher captured responses on the chalkboard. The children gave various song classes such as work songs, hunting songs, marriage songs, funeral songs, leisure songs, ceremonial songs and ritual songs. Some examples of songs under each class were given. After the capturing of the songs, learners were then asked to sing all the songs they were already familiar with in turns. Some of the songs sung under work songs are the Shona songs; *Torima musana unorwadza* and *Majaira kudya zvekukwata*. Under marriage songs, the familiar song was *Tinotsvaga maonde*. Hunting songs such as *Yave nyama yekugocha* were also sung. While this was good, the type of songs sung did not reflect coverage of songs from a wide repertoire. Africa is a continent with diverse ethnic groups. Songs should, therefore, be drawn from a wide range of ethnic groups to instil the concept of music appreciation in children. However, the teacher is being credited for incorporation of singing songs because Orff promulgates that singing is one of the best methods to develop literacy among children. Even

Kodály views singing as the fundamental starting point to develop music literacy because everyone has a voice as an instrument. Suzuki even goes further to support the idea of teaching children songs at early stages probably implying that this should also be done in Zimbabwean pre-schools. What was lacking was a singing demonstration by the teacher for children to imitate. Dalcroze emphasises the ear training method through imitation. Gordon, too, supports the audiation techniques that is listening first then produce sound as a result of developing inner hearing skills. The teacher was expected to demonstrate singing some of these songs but failed to do so. Nketia is of the view that teaching should involve demonstration especially from the trainer for trainees to imitate. In this case, the teacher opted to use only the lecture method to explain most of the concepts.

Again, there was too much repetition of singing which was monotonous. The teacher should have explained the background information on the songs because these songs constitute the child's cultural heritage. The teacher did not develop the concepts as expected because other challenging learning activities were not taught or demonstrated to learners in a meaningful way. In other words, the child-developmental approach was not done which left me with a lot questions as to whether some teachers are aware of such concepts. The conclusion of the lesson was an instruction to go and look for more songs which were to be sung in the next lesson. Again, there was no evidence of assessment of learners' performances.

Teacher I

The teacher did not have a plan book. This was a Grade Three class. From what was observed, the teacher taught the lesson without a lesson plan document. The classroom was too crowded without space for learners to utilize. This class had over fifty learners. The topic was on music appreciation. As an introduction, the teacher started by playing music from

various artists. Learners were then asked to dance. All learners danced spontaneously and they were enjoying the music because there was laughing, finger tapping, and a lot of movement. In other words, learners were free to express themselves. After the dancing activities, the teacher called the class to order and asked a few learners to showcase their dancing abilities to the whole class. As some were demonstrating others were watching. Those who demonstrated were praised by the teacher and were given a round of applause by others though it was difficult to ascertain whether objectives were met or not because there was no a plan book. However, from what was observed, learners learned in varied ways since a lot of media and activities was used and done respectively. For example, the teacher brought a big radio and played music before the whole class.

The teacher did not, however, explain the importance of learning different musical styles. Instead, the teacher just played music and ended there. Some background knowledge about some of the music played was not explained. The conclusion was a summary on the importance of music in our societies. Assessment of any form was not observed.

Teacher J

The lesson was a practical one and it was a Grade Five class. I observed that the teacher brought ten mbira instruments into the classroom. The chairs were arranged in a cow-horn formation. On the chalkboard, the teacher had written some notes about the instrument and how it is played in advance. The lesson plan was availed with clearly stated learning objectives. The introduction was very motivating because the teacher started by playing a simple piece using the instrument. All the learners were surprised to know that their teacher had the potential to play the instrument. The teacher introduced the lesson by playing the instrument then went to explain the importance of these instruments. The background

information on the places of origin was covered. Events, where the instrument is played, was also covered and the playing technique. The teacher demonstrated how the instrument is played through the use of the number notation system which he said was the brainchild of the late Dumisani Maraire. The teacher explained that there are many types of the mbira instrument but the one which he was playing was the Nyunga-Nyunga ideal for learning purposes due to its limitation in the number of keys. It is a type of mbira with only fifteen keys. That makes it easy to teach and play. The teacher did the demonstration of playing the easiest mode which he said was called the kukaiwa mode. He explained that playing of this instrument is done through the chordal way that is combining different keys when playing different articulations and phrases. Learners were grouped into five groups. Each group of five was given two mbiras to play. Due to the limitation of time, the teacher later instructed learners to have more practice sessions. He instructed learners that when music resumes the next day all learners were expected to be able to play the basic patterns of the mode learned in class. The teacher did not make an effort to assess learners' performances on the skills learned on that day.

Teacher demonstration is in line with Nzewi's school of thought. He suggests the idea of apprenticeship which in this case the teacher is the instructor and learners are the apprentices. Kwami is also of the view that the teacher can even use mnemonics in his approach. He comes up with drum mnemonics to teach his learners how to play the drum. The number notation applied when teaching the mbira is similar to his approach because some formula of some sort has to be applied.

Teacher K

The topic was on Zimbabwean music past and present and it was a Grade Four class. I observed that the teacher started the lesson by asking learners the type of music that was sung long ago before colonialism. Learners managed to name them. The song categories were hunting songs, wedding songs, work songs, religious songs, funeral songs and many others. The teacher captured learners' responses on the chalkboard. The chalkboard work was well presented because under each song class the teacher added relevant examples. Learners were now put in groups to sing some of the songs under each category. While the learners were in their group work activities, the teacher was observed moving around assisting some group work activities. After group work activities the teacher then called for feedback from these various groups. Some feedback was done and learners came to sing in their various groups. The teacher then asked all the learners to sing only one song they liked most. The whole class sang a hunting song called *Yave nyama yekugocha*. All learners sang the song because it was not a new one. The teacher later concluded the lesson by explaining the importance of singing. Since the topic was on Zimbabwean music past and present, the teacher did not cover the second aspect of the topic: current Zimbabwean music. This was a result of failure to pace his lesson well. He told learners to come prepared for a written exercise on what they had learned in their next lesson.

Teacher L

In Grade Three, I observed that the teacher taught about performing a percussion score. She started her lesson by naming different musical notes starting with the whole note to the semiquaver. There was a good demonstration of how these notes are drawn. The teacher went further to give some French time names of these notes. She demonstrated how the French

time names are pronounced and clapped. Learners were put in groups to practice different rhythm patterns. The teacher was observed moving from one group to another as a follow-up. He was correcting those who were doing it incorrectly. The teacher then showed the whole class a percussion score which was written at the back of the classroom chalkboard. Learners were instructed to sing the first bar. But first, he explained the meaning of the signs that were on the percussion score such as different instrument signs. Learners had difficulties in clapping the rhythm of short notes such as the semi-quaver and the quaver. Moreover, the teacher did not explain what rests were because in the score two rests were noticed. The rests in the score were the crotchet and minim rests. Learners had problems with these note values. The teacher did not explain how rhythm patterns with rests should be executed. Coordination in clapping the rhythm patterns together with observing the time value durations and the fusing of different instruments was not done well. A lot of dissonances were observed. The teacher concluded the lesson by promising learners that improvement will increase by practice. The teacher achieved some of the objectives especially the clapping of simple rhythm patterns but the performance of the percussion score was not a success.

For learners to grasp the concepts of time values and rhythm patterns Dalcroze advocates the use of a good flow of rhythm that incorporates the use of shorter songs which their rhythm can be done through stepping or marching to mark some meters, galloping, for example, might signify triple meter. So activities such as tapping and swinging may be a means to maintain rhythm.

Teacher M

What I observed in Grade Six was that the teacher made some preparations and learning materials well in advance and these were brought to the classroom. I saw a chart with different local music artists. The lesson was on local music artists and their music. The teacher gave a captivating introduction because there was a link made between what was previously learned and the topic of the lesson. The teacher set a clear objective that on that day learners were going to learn about local music artists and their music. The questions asked were focused and relevant. On lesson delivery, the teacher started to explain the difference between an artist and a musician. After the exposition, the teacher went further to ask learners to make a list of some renowned local music artists. Names such as Jah Prayza, Winky Dee, Maskiri, Charles Charamba, and Mechanic Manyeruke were mentioned. The teacher captured the responses on the chalkboard. Thereafter the teacher showed learners some pictures of some of the music artists who were mentioned on the chart. Learners could easily identify these music artists from the chart. This is in line with Suzuki's contribution that music teachers should be resourceful in the classroom through the use of various media. If this is applied learners' different capabilities will be catered for. The teacher then managed to divide learners into groups such that each group was to choose one artist and match it with his/her song. Feedback was done and it was interesting that the music artist chosen by most learners was Jah Prayza with his song *Sisi makachena*. The teacher asked a few volunteers to recite his song. The volunteers performed quite well on this task. The teacher achieved the major set objectives such as to make learners draw a list of local music artists and then list down or match them with their well-known songs. Again, the objective of making these learners recite one of the chosen artists was done. The teacher concluded his lesson by way of summarizing the major points of the lesson although no assessment was done.

Teacher N

The teacher was teaching Grade Four pupils and the topic was game songs. What I noted from this teacher was that the lesson was started off by way of recapping what was previously learned. Some oral questions were asked as a matter of connecting of what was previously learned with new material. Learners made a list of different game songs. In their groups, they were asked to sing different songs to showcase them on report back. Pupils were deeply immersed in the learning process because the game songs combined singing and movement. In groups, learners take turns to play the games while some were singing. The learning situation was typical of an African setup when children play songs in their home environment. Some group work activities were done and different groups take turns to perform them before the whole class. Some learners were leading in singing while others were involved in the responding activity. This was done in a well-coordinated manner. Learners continued doing this until they were told to stop by the teacher. After these presentations, the teacher explained the importance of singing these game songs which was very appropriate and useful. The teacher then rounded off the lesson by linking it to the introduction earlier on made. From my own assessment, the lesson objectives were achieved although assessment of learners' performance was not done.

Teacher O

The last teacher to be observed taught on the songs of Zimbabwean heroes was the one teaching a Grade Six class. I observed that the teacher introduced her lesson by explaining to learners the history of Zimbabwe before and after independence. The teacher dwelt much on the narration of the history of Zimbabwe and forgot that learners were to participate in singing some of the songs. The lecture method dominated. At some point, learners were

divided into groups to practice singing some of the songs. The teacher did not initially ask learners to list songs about the heroes they know. They really struggled to sing some of the songs about Zimbabwean heroes and heroines fallen and alive. The teacher assisted by selecting one song which was to be sung by the whole class. He wrote the words of the song on the chalkboard and asked learners to read them. Slowly he demonstrated how the song is sung until all the learners joined in. The song that was selected was “Heroes’ acre.” The teacher later gave learners some notes about the importance of singing these songs. All learners took down the notes as instructed by the teacher. To conclude, the teacher summarized the major points of the lesson and also gave learners some homework to go and practice singing the songs of our heroes at home.

4.4 Conclusion

Planning is a very important component of teaching that should be prioritized. A good lesson plan should be well structured and adequate with content. Planning should enable teachers to come up with appropriate and adequate learning materials and resources. Planning is also a good record keeping process, whereby teachers can make a reflection in future what happened in preparation for tomorrow’ s work through some evaluation exercises. Teachers should demonstrate the required pedagogical skills so as to instil the desired skills on learners. For example, once the lesson begins, monitoring and assessing of learners’ performance should then follow as a way to check learners’ performance levels. This improves the teacher’s effectiveness in lesson delivery and acts as checks and balances of the suitability and appropriateness of the pedagogy used. Having observed teachers conducting music lessons on various topics, the researcher recorded all that was observed and below is a presentation of the major themes that emerged from the lesson observations.

4.4.1 Data from lesson observations

From all the fifteen teachers observed conducting music lessons in their different schools, common occurrences in all situations were observed. This came after the researcher cross-checked all the lesson observation reports and found out that in all cases, there were some similarities and differences. The similarities were sorted out and grouped into major data blocks as the major themes. The minor issues related to the major themes that emerged were considered as sub-themes. Evidence in line to major themes was regarded as excerpts. Below is a table that summarises everything. After the presentation of the data on the table, analysis of the findings followed to come up with new forms of knowledge.

Table 4: Summary of Lesson observation findings

Theme	Sub-theme	Excerpts
Unprofessional tendencies	No preparations	Teaching without planning Chalkboard work not properly presented Desks not arranged in a proper manner Dates and topics not written down Classroom not swept
Uninspiring introduction	Not appropriate	Asking learners unfocused questions Questions not related to previous learnt material
Poor teaching methods	Poor demonstration	Minimal teacher demonstration especially on practical aspects One method dominated the whole learning process Failure to sing the solfege syllables and pitch correctly Asking learners to demonstrate difficult concepts
Poor concept clarifications	Teaching songs out of context and problems in explaining the content in relation to the demands of the syllabus	Teaching traditional songs out of context Poor selection of content from the syllabus Teachers dwelling on one component of the syllabus Technology problems: sound from cell-phones was not heard by the whole class Struggling to explain the time values No consolidation of concepts
Limited involvement of	Did not allow for differences and	Teacher-centred activities Repetition of the same activities

learners	individuality	same participants all the time
Lack of teaching materials	No teaching media	Media was not used Media not appropriate and adequate
Constrained knowledge of Music literacy pedagogy	Use of one teaching method throughout	No flexibility in methodology Use of one teaching method
Limitations in repertoire	No variety of repertoire	Most songs were traditional ones Limited variation in song repertoire
Lack of assessment of learners' performances	Lack of children's work	No children's work recorded No music exercise books
Poor conclusions	Abrupt conclusions	No consolidation of major points No link with the lesson introduction

4.3 Discussions of findings from lesson observation reports

From the observations made, focusing on the preparations, delivery, achievement of objectives, measurement of learners' skills and evaluations, the table below summarises the type of challenges experienced and their frequency

Table 5: Summary of the challenges and their frequency

Type of Challenge	Frequency
Unprofessional tendencies	//// /
Uninspiring introduction	//// ////
Poor formulation of objectives	//// /
Poor concept clarifications	//// //// /
Limited involvement of learners/Achievement of objectives	//// ///
Lack of teaching materials	//// ////
Constrained knowledge of Music literacy pedagogy	//// ////
Limitations in repertoire	//// //// //
Lack of assessment of learners' performances	//// //// ///
Poor conclusions/No lesson evaluations	//// ////

Unprofessional tendencies

I observed that seven out of fifteen music teachers demonstrated unprofessional tendencies because they were teaching without the necessary lesson plan document while in the practical

sense the teacher should be guided by that document. Planning is a sign that the teacher is aware of what is to be achieved as the objectives in the lesson plan explains this. The time frame is explicitly stated and in most cases as follows: “By the end of the lesson pupils should be able to ... or [d]uring the lesson pupils will...” Thus, to get the best results teachers should prepare lessons in advance. The classroom as a physical learning environment should also be in order, for example, well swept with learners seated in an orderly manner. Some chalkboard work should be written in advance before the lesson is conducted. The collection of relevant and adequate media as a preparation measure should also be done.

Lack of thorough preparation is a sign that the teacher is not serious as a result of lack of motivation or negative attitude. This is a sign that teachers are not being supervised because the headmaster is supposed to check on this on a regular basis as a way of supervising teachers. This brings in another dimension that the type of an administrator has an impact on teaching and learning of music literacy in schools. For example, in this scenario administrators are contributing to teacher relaxation on teaching music literacy in schools. If teachers are relaxed and have low expectations, then learners may not see any value in the subject.

Uninspiring introductions

Ten out of fifteen introductions observed were not inspiring. A lesson introduction should be a motivating one. This should inspire learners to want to learn. Therefore the teacher should find the best ways of inspiring learners such as making a recap from what was previously learnt, or asking oral questions that are focused as a way of inviting learners to the learning process. Failure to provide an inspiring lesson introduction will culminate in learners’ failure to concentrate. If learners are not motivated at all, chances are that their concentration levels

will be reduced. A good teacher should avoid boredom on the part of learners by providing various learning activities that complement a motivating lesson introduction. In other words, the teacher should maintain the listening span of lesson through application of these inspiring learning activities. The introductions of all fifteen teachers that were observed appeared to be weak since they were unfocused.

Poor teaching method

I observed that, six out of fifteen teachers were unable to vary their teaching methodologies. All six were observed using one method throughout, and in the majority of cases this was the well-known lecture method. Freire (1970) is of the view that teachers should not see themselves as bankers depositing ideas in children's minds. Learners also need to take active roles in learning processes. What is concerning is that even in situations where the demonstration of certain concepts was required, teachers were lecturing. Kodály advocates for the child developmental approach to music literacy learning. Nketia is of the view that music is taught through apprenticeship methods, and in apprenticeship, the demonstration is very important. Many music lessons require demonstration, imitation, rote method, aural training and many others. The fact that teachers only used one method of teaching shows that they are limited in applying various music pedagogies that are ideal for teaching various music concepts to develop music literacy. Such a limitation in teaching methodologies also limits learners to acquire various skills because the pedagogy itself is insufficient. Dalcroze advocates for various rhythmic exercises and these need to be correctly demonstrated by the teacher. Even more, the singing of the solfa syllables should be correctly demonstrated to come up with the correct pitch.

Poor physical learning environment

The researcher observed that many music lessons were conducted on undesirable physical learning environments. Eleven out of fifteen classrooms were too small for meaningful learning to take place. All the eleven classrooms were too crowded such that movement activities were limited. The classrooms were too close to each other that you could easily hear what people in the next door were doing. As a result, teachers tend to be limited in demonstrating concepts out of fear of being heard by other teachers from other classrooms. Since the schools had strong music backgrounds, it was observed that all schools had some musical instruments housed in one room. In some cases, instruments could only be availed during music lessons. This limited learners in acquiring necessary music literacy skills in that learners need a lot of time to practice especially on instruments. To make matters worse, the upkeep of these instruments was not taken care of by any teacher because all teachers often use them, so nobody wants the responsibility. Thus, most of the instruments were in a bad state.

Limited involvement of learners

I observed that of all the fifteen teachers, eight of them had limitations involving learners in the music learning processes, a major setback in an African understanding of music making processes. In Africa, everyone is involved in music making processes in one way or another. The culture of many Zimbabwean schools is that learning is done in mixed groups; accordingly, the teaching of similar tasks to students of varying academic and age levels may be problematic. There are some learning programs that require advanced learners to be separated from others while in others they may learn together. Many teachers observed teaching did not take this into consideration. For example in most cases, some assumed slow learners took passive roles listening to the teachers' instructions. Their participation in the

learning process was very minimal. Those who were fast learners always took the leading roles in almost every learning situation. For example in group work activities that were facilitated, very few pupil to pupil interactions were observed, a sign that not all learners were benefiting. The teachers were not aware that learners had varied learning cognition levels and cultural experiences that pose some challenges for teachers to come up with good music programmes in schools. Kodály advocates that learners should be taught using a variety of ways. He borrowed the use of hand sign as a way of assisting learners to learn in a varied way. Kodály argues that music is for all, emphasising the need to involve all learners in the lesson by way of using a variety of teaching methods. Orff advocates for the child's actual participation in music making processes appropriate for all learners to be involved.

Lack of teaching media

Ten out of fifteen teachers indicated only chalkboard illustration as their media and nothing else in that column. The rest had nothing at all. Indications are that teachers are not being innovative and cannot improvise. This is contrary to Orff's suggestion that teachers should use media, and, without it, should improvise. Most teachers did not bring anything to assist learners in acquiring different aspects of music literacy. Media such as printed copies, pictures, handouts and many others were not available. Lack of media is an indication of lack of resourcefulness and preparation boiling down to teachers' negative attitude.

Media is very important in any meaningful learning situation. Media can be audio, visual or both. The concept of media is there to facilitate and assist the learner in improving their learning environment. Media can be colourful in order to attract the learner, and tangible for the learner to experiment with and manipulate. Availability of media is an indication that the teacher took his/her time to prepare for the lesson. In cases where media is unavailable

chances are the teacher is not thoroughly prepared or not resourceful at all. On the use of media, it was found out that the majority of teachers do not use media in their classrooms. To those who use it, it was not adequate and appropriate. For example, one teacher played music from a cell phone. The sound was not all that loud to attract the attention of the learners such that to concretely assert that the intended objectives were met or not remains a guess.

Limitations in song repertoire

Twelve teachers did not show their ability to teach songs from various musical backgrounds and repertoire. The teaching of singing of traditional and other well-known songs were always repeated from class to class. The researcher even asked some teachers why this was happening and indicated that these were the songs they used to sing when they were at primary school level. Such a scenario shows that many teachers are being limited in song repertoire. Evidence shows that no new songs are being taught in schools. Learners are not being taught music skills of creating their own songs due to teachers' inability to create new songs as well. Teachers should teach learners to create songs as a starting point from the well-known rhythmic patterns. From these, teachers have to put in new words.

Although Kodály underscores the need to use singing as a tool to develop literacy a lot of work needs to be done in schools. Overdoing it at the expense of other equally important musical skills becomes problematic. This is contrary to the idea that other associated skills should also be incorporated, such as: maintaining rhythm, articulating words/lyrics, intonation, tonality, observation of dynamics, and many other topics. From the researcher's observations, what was at stake was the repetition of the well-known songs without expanding their repertoire. Again what was observed from learners was that the majority of them had problems in audition while others had aural development problems. This called for

the creation of some extra time for them to catch up with others which again is a challenge to most schools because most primary school curriculum is so packed that it may not allow for this. There are many subjects in the primary school curriculum especially with the introduction of subjects such as Agriculture, AIDS education, and Computer studies.

Lack of assessment of learners' performances

I observed that a total of thirteen teachers out of fifteen were not assessing learners' performances in various musical activities. From their IPR books, entries for music learning were not evident. The Content subject in the primary school comprises Religious and Moral Education, Social Studies, Environmental Science and Home Economics. All the remaining subjects should be treated as content with Music included. From what was observed what was reflected in the Content subject did not reflect anything related to the assessment of learner's performance in various music concepts. The ideal situation should assess learners in skills acquisition in various musical skills. This exercise is very important since it informs the teacher about the need for remedial or extension work. This is against the background that even African approaches favour assessment of some sort. For example, the concept of attaching a learner to an expert in playing musical instruments calls for some assessment at some levels to measure the level of performance allowing the teacher to figure out the degree of assistance required by learners.

Poor conclusions

Ten teachers' conclusions were weak. A good teacher should finish off with a sound conclusion. The conclusion may be done in various ways. One may conclude by pulling some loose ends together and put the material learned in solid form. Conclusions may be used as summaries of the major points covered or an instruction to learners on how best they can use the knowledge acquired. This allows learners to take home the most important points, and to

link what has been learned with the introduction or what was learned before. Therefore, a conclusion should be able to consolidate all the most useful learning material.

What I observed from observed teachers was that eight teachers' conclusions were sometimes divorced from what was learned. In some cases, it was just an abrupt stoppage without consolidating what was previously learned. In the majority of cases, most conclusions did not link with what was learned resulting in concluding that many music teachers have a challenge of providing sound lesson conclusions.

4.4 Conclusion

In most cases music literacy teachers face several types of pedagogical challenges. The challenges point to a lack of thorough preparation and planning. Again, these teachers did not demonstrate their ability to use various teaching methods in different learning situations. In the majority of cases, teachers dominated the learning process resulting in limiting the involvement of learners in the whole learning process. The type of songs sung in most singing activities did not reflect a wide repertoire. Again, learners are not being assessed in music. Teachers' inability to provide solid lesson conclusions is a major challenge. From these findings, I concluded that music literacy teachers' pedagogical challenges stem from five principal areas:

1. Teachers who do not thoroughly prepare lesson plans.
2. Teachers who are limited in the knowledge and skills of teaching music literacy.
3. Inadequate school pedagogical infrastructure or teaching space.
4. Teachers who are not measuring learners' performance in various music activities.

5. Teachers who lack teaching resources and support from school administrators.

4.5 Interviews

Interviews were the second category of data collection in this study. I conducted interviews first with teachers and then with school administrators as a follow-up to interview schedules that were done during the lesson observation data collecting procedures. Following the interview schedules, I solicited for information on the views of teachers about the challenges they experience when teaching music literacy. The views of the teachers and school administrators interviewed are presented and described in narrative forms. Following this presentation is an analysis of the interview responses. The researcher managed to identify themes and overarching elements through tallying of factors with high recurrence in the data collection.

4.5.1 Interview questions to teachers

Question 1: How is music literacy taught in Zimbabwe?

Responses:

All fifteen music teachers held similar views on the way how music literacy is taught in Zimbabwe. They indicated that music literacy in Zimbabwe is taught by both 'specialist' and 'generalist' teachers. Therefore, there are two models of teaching music literacy in Zimbabwe. The first I call the specialist model. It consists of three types of teachers. The second model of teaching music literacy I call the generalist model whereby ordinary teachers who have no advanced teaching in music teach music literacy in their normal classrooms.

Ten teachers brought forward the idea that there are three types of specialist teachers. Type 1 specialists are mobile and teach to a cluster of schools. The teacher has to move from one school to another in the same cluster. Type 2 specialists are stationed at one school. Learners have to take turns to visit rooms earmarked for music lessons. Type 3 specialists move from one class to another when the time for teaching music arrives.

Type 2 specialists are resident at particular schools. All the classes have to go and visit one music room provided by the school on a rotational basis. The second variation of specialized music teaching has its own challenges. For example, time is lost moving from one place to another. Another interesting point to note is that all classes have to share the same few learning resources which might not be appropriate to all age-groups. In some cases, the available resources may not be adequate. Moreover, the only a few available instruments may not last for long as a result of being overplayed. Another challenge arises when the teacher is assigned extra duties like conducting a school choir usually during choral competitions. To strike a balance between the actual teaching and conducting of school choir becomes a major challenge. As a result, the smooth running of the teaching of music literacy in the classroom will not be all that consistent. For instance, in the event the teacher is not on duty the whole school loses out because it is solely that teacher who knows what is to be learned by what grade and at what time. The situation is worsened in urban schools since they adopt a 'hot-sitting method called:' meaning that there might be two or more learning sessions for the entire school per week. As a result, a total of about eight hundred to a thousand learners are taught by one teacher. This leaves a lot to be desired because a 1:800 teacher-learner ratio cannot yield the desired results. This is a major blow to music literacy development. For

example, teacher B was quoted as saying, “The enrolment is so big that teaching a big number of 800 to 1000 pupils is a big task to accomplish. It would have been better if these pupils are asked to specialize, let us say some in Music, some Art and design and some Physical Education”. The ideal situation in practical subjects is a 1:20 ratio making it a manageable class according to CDU (1999). The teacher can facilitate learning experiences in a better way through maintenance of a good rapport with learners through a one-on-one interaction.

The learning environment is one area that most respondents cited as posing some challenges. Many teachers were of the view that the classrooms allocated for music lessons are not ideal because they are too small. This is so because they were not built specifically for music classes. Most of them are normal classrooms converted to music rooms. As a result, overcrowding in these classrooms is a common feature and this affects the way music literacy is taught because more learning space to allow movement activities should be provided. Moreover, their close proximity to other classrooms is a challenge because many music lessons are practical in nature since singing takes centre stage. Again, rooms meant for music lessons are not up to standard because they are not sound proofed. In addition, they do not give learners enough practice time because all instruments are housed in one room making it difficult to control the sound produced from playing different instruments simultaneously. Teacher X said that,

My friend most of the rooms that we are using are not ideal for music learning. Each time we start to sing, many teachers complain that we are making a lot of noise. They always suggest that we do our music lessons after work when there is no one to

disturb. The situation is really bad, the rooms are too small plus they are not sound-proofed.

Type 3 specialists move from class to class. This arrangement has its own challenges because the teacher does not have a classroom which he/ she occupies on a regular basis. It becomes very difficult to be organized enough to cater for all classes per any given school. What this means is that the teacher has to plan for every Grade, provide adequate and appropriate media as expected, give written exercises to all classes, mark and give feedback. Teacher C was quoted saying, “this system is tiresome, you go to a classroom and you are told that I have not finished teaching my Mathematics, English composition, and so many excuses, why can’t you try some other time.” The researcher observed that specialised music literacy teaching face a variety of challenges that range from lack of adequate resources to allow teachers to move from one place to another, no instruments in the classrooms and even no fixed rooms for teachers to use.

However, several challenges are associated with the specialist model, especially with respect to Type 1 teachers. For example, Type 1 specialist music teacher may be employed to teach music literacy in a cluster of schools on a rotational basis. The teacher has to move from one school to another until he/she has finished all the schools in that cluster. The individual schools in the cluster may differ in size, and maybe far apart. In this scenario, the host schools have to provide all the necessary learning resources for the subject to be effectively taught, and it is rare to find the Type 1 teachers transporting musical instruments to different schools. Again, the teacher has to cover the cost of moving from one school to another and at times before completing his journey he/she will tire. Apart from this, the teacher has to fit in

the timetable of the host school. To make matters worse, he/she has no input in terms of teaching and learning at the host school. For instance, if the teacher arrives late then he/she will have to wait for another chance the following week. If this does not happen then teaching will not occur. Furthermore, the teacher has to understand the culture of the host school for him/her to adapt and make some adjustments were possible.

The second mode of music teaching in Zimbabwe follows the normal teaching of any subject in schools. The class teacher who in this case is a general teacher teaches all the subjects in the curriculum following the stipulated timetable. The school administrator designs the timetable to cater for all the subjects although the class teacher can adjust it to suit his/her situation. The teaching culture in Zimbabwe is to give more weight to examinable subjects. Music is not examined and so is not given prominence with the result that in most cases it is taught only occasionally, or not at all. To make matters worse, if administrators want to supervise and write supervision reports for teachers they do not know what to look for because they are unfamiliar with the demands of the subject. As a result, supervision is minimal. Therefore administrators need refresher courses for them to be able to operate in line with what they are expected to do as school administrators.

Question 2: Are teachers aware of the importance of including music literacy in the curriculum?

Responses:

The responses establish that all the fifteen teachers were aware of the importance of teaching music in schools. It emerged from the study that many teachers were aware of the intrinsic

and extrinsic values of gaining music literacy. On extrinsic values, many teachers concurred that music is instrumental in developing learners' social development, physical development, and moral development, can be used as a form of entertainment, preparation for adulthood and is used as a vehicle for cultural transmission. Teacher O says that "given the chance on specialisation, I will choose music because it is a source of entertainment all the time." On intrinsic values, music is used as a form of language and is used to express our emotions. Some music educators are of the view that music learning develops a child socially because through these activities learners find themselves performing together.

Music learning also brings pleasure to both the listener and the singer or performer an indication that it cuts across all age groups. Some scholars such as Kodály (1974) are also of the view that music is used as a form of language. People can also vent their emotions through music performances. Thus it can be concluded that music has a range of values that sounds a clear rationale for it to be included in the primary school curriculum because music is used as a vehicle for cultural transmission from one generation to another. Music offers the opportunity for every child to move from where they are in skills, understanding, and imagination (Pitts, 2000). Teacher A said, "One can earn a living through music especially nowadays because jobs are at scarce." This was a common view shared by ten teachers from those interviewed.

Question 3: What pedagogical challenges are you experiencing as teachers of music literacy?

Responses:

From interviews held, many teachers indicated quite a number of challenges they experience when teaching music literacy. The challenges were looked at from the policy implementation, societal attitude, teacher training and school practice dimensions. The five major themes that emerged are: teacher incompetence, teacher attitude, and lack of teaching resources, poor lesson execution, and inconsistencies in music policy implementation in schools. The major contributing factors that came out of this study to these challenges are the current teacher-training model and the deployment systems.

Teacher training models deficiency

Teacher training model in Zimbabwe follows a 2-5-2 model. Student teachers spent the first two terms in college, five times on TP and the last two terms on college, hence the 2-5-2 training model. The basic 'O' level passes of at least five subjects including Maths and English are enough for one to be enrolled at any teachers college in Zimbabwe. Upon enrolment, student teachers choose their main subjects and the rest will be studied as applied education. According to VVOB education Zimbabwe (2012), the Government of Zimbabwe has adopted the Teacher Education Model '2-5-2' across the training of all primary and Early Childhood Development teachers. The period which teacher spent on college that is two terms is not enough to equip them with all necessary music skills. Some of the teachers come to college with very little music enough background because even at 'O' level very few students go for it. It is very hard for a teacher without a background in music to be able to teach musical concepts in Music Theory, Practical Music, and Music Appreciation. For example, skills to play music instruments need a lot of training time. In Zimbabwe, studying applied music education does not adequately prepare students for learning how to play any

instrument because of the time factor implying that teachers who are deficient also produce deficient products (learners). Therefore they are perceived half-baked cakes.

Twelve out of fifteen teachers expressed their opinion on the lack of teacher competence as a result of their training model. Teacher B stated that,

This 2-5-2 training model does not work because most teachers come from college being raw. Why can't we resort to our old way of training which was 3-3-3. Surely how do you expect an individual to acquire all the necessary knowledge to teach music literacy in schools after being exposed to this system? Teachers who trained before the introduction of this system are by far better off.

The 2-5-2 teacher training model explains that students have to learn subjects at both academic and professional levels. Main subjects are learned at academic level while any other subject is done at a professional level. The main study entails the study of the subject at an in-depth level while the latter is not. So many teachers in schools are general teachers in some subjects and specialists in others. The major difference with music is that too many teachers study it at college for the first time ever while other subjects have already been studied up to 'O' or 'A' levels. As a result, a lot of time is needed to thoroughly prepare teachers for a subject they are learning for the first time. This explains why in some cases teachers are not adequately prepared to teach music literacy in schools, especially generalists. Teacher B says,

The majority of us are general teachers, who only learned music for the first time at college, so how do you expect me to be able to teach it as expected. As for me, I have better subjects to teach. Why should I embarrass myself to sing the tonic solfa and

play musical instruments which I did not do even at college? In some schools there are specialized music teachers, so if they want the subject to be taught why the ministry cannot employ someone like that here.

These sentiments are an indication that some teachers lack the competence to teach the subject at the appropriate levels. Hence, teacher confidence is being compromised resulting in some teachers teaching only one component of the syllabus which generally is singing. The challenge is that there are very few music literacy specialists in schools who may be consulted when the need arises. Additionally, some of these challenges may be attributed to teachers who feel that they do not understand the syllabus and hence fail to implement it due to their poor musical background.

Deirdre Russell-Bowie (2005) also studied music teaching in Australia and observed that one thousand general music teachers were facing challenges in schools. Some of the challenges point to the lack of knowledge about the syllabus requirements, lack of time to prepare music lessons, not enough time in the teaching day, lack of priority for music, lack of personal musical experience and lack of adequate resources. McPherson also makes the same observation in Australia and says that “lack of teacher confidence, as well as the inadequacy of training institutions to train teachers effectively, is the key problem in the implementation of the music programmes in elementary schools” (quoted in Russell-Bowie 2005, 6). Nierman in Russell-Bowie (2005) made the similar observations regarding general music teachers in the United States of America (USA) having similar challenges in teaching music in their classrooms. He goes further to compare what he saw in Namibian schools where music teaching is traditionally integrated with dance, costume, ritual and stories unlike in

Australia and the USA. The integration of various musical arts practices is very helpful to bring music literacy because many of the people have been brought up in an arts-rich culture which makes it easy to impart musical skills.

Susan Hallam et al. (2009) also make their observation about the general preparedness of general teachers in teaching music literacy in schools. They write that many primary school teachers entering the teaching profession in England feel that the amount of musical training that they had undergone was inadequate. From data collected from interviews they hold, many teachers reported a lack of confidence in teaching music as compared with teaching other subjects in general. They write, that “[t]here is evidence that where specialist teachers are not available little music tends to be taught and there is little attention to the development of musical skills” (2009, 16). Additionally, general teachers who were observed teaching music totally failed to integrate music lesson with other subjects in the wider curriculum of every class they were teaching. Again, most teachers in schools also lack knowledge of individual children’s names a motivating strategy to inspire learners to want to learn.

Emily, A. Akuno (2003) also conducted research on the state of music literacy teaching in Kenya and observed that headmasters in schools advocated for longer and more intensive teacher training programmes. Even more, Wiggins in Akuno (2003) underscores the value of quality learning programme in Kenya and supported the idea of producing an effective teacher in the training process. He says that “music education courses need to be taught in a way that is connected to both music practice and learning processes. It is important to state that every teacher of music literacy should be well-trained and competent” (cited in Akuno 2003, 23). Akuno also reiterates that the challenges point to a gap in teacher education where

graduates of learning programmes are unable to utilize relevant resources for curriculum delivery. This supports the argument that teacher deficiency may lead to learners' deficiency.

Taswika P. Kanasi (2010) studied the training of music teachers in colleges in Botswana. From studies she carried out, she observes that the training of music teachers have a lot of loopholes. For example, she finds that most music departments could not provide students with current books on music education. Again in her report, she observes that there were limited music books and journals for teachers in colleges. Her general observations in schools were that many teachers were not well-prepared to teach music literacy. In some cases, teachers were not well-equipped with skills to teach music at primary schools for a quite a number of reasons. For example, the majority of teachers lacked practical skills and knowledge to teach learners to expected levels.

Additive versus Subtractive approaches

All the participating schools forced their learners to communicate through the use of English contrary to past practice. This argument was arrived at when responses from eight interviewed teachers revealed that teachers who were trained before independence were better off than teachers that trained post-independence. The argument is that the pre-independence approaches were additive since they emphasises on building knowledge on the already known concepts. Arguments were that Teachers who were trained during that era are better off than those trained nowadays in terms of their contributions to child development. This sounds correct because they were driven by the desire to help children from their hearts while those of today are driven by the love of money as a means to earn a living. Arguably,

there was a greater emphasis on the use of mother language as a form of instruction unlike in the post-colonial era where emphasis is placed on the use of English as an instructional language as earlier on alluded to. Translating this to music literacy learning, the additive approach of teaching music concepts builds on the use of the mother tongue which is commendable because even Kodály also emphasises the teaching of music in mother tongue as a starting point to develop literacy. This is meant to develop literacy from the learners' rich cultural background. In other words, what learners have been doing at home as part of cultural practices should be enhanced in schools. Nowadays it is the opposite: teachers do not allow learners to speak in their mother language. In some schools, if one breaks the rule of speaking in English, one gets punished.

During music lessons, the same culture exists. Learners are asked to sing songs in English which are not from a cultural folk background, which might be unfamiliar to learners. They again learn about the history of Western composers such as Beethoven and many others. On instruments, they use English terms even in inapplicable situations. For example, the Shona name for a drum is *ngoma*. Instead of calling indigenous musical instruments with their local names they are labelled in English. A drum and *ngoma* are two different instruments. The *ngoma* is an African instrument covered with a membrane while a drum in Western circles may refer to various such instruments such as conga drum and many others. The subtractive teaching approach, therefore, should not be used in schools because it is against Kodály's suggestions.

Associated music learning myth

This falls under societal attitudinal tendencies. The well-known music artists in Zimbabwe rose to stardom as a result of their musical artworks. The greater majority of them did not

attend to any school and if they attended, they were poor performers. There is a belief that the playing of guitars was meant for poor performers in schools and also for the destitute and those from the lower echelons of society. This dampens the spirit of many learners. For example, for the destitute to earn a living they must go to the streets play some music and get some sympathy from passersby. Teaching a subject that is associated with low social status in schools is a major challenge to music literacy pedagogy.

It is against this background that the majority of learners end up shunning learning of music in schools because of the meaning attached to it by many people. Worse still is that playing some musical instruments is considered a shame. The shared belief is that music learning is meant for the dull, unfocused and poor learners. Even parents still hold the same view to the detriment that they also discourage their own children from learning how to play music instruments in schools. A greater number of participants concur with many parents that music literacy is not a learned skill but a talent. Shinichi Suzuki [O] refutes this point and writes that “[m]usical ability is not an inborn talent but an ability which can be developed. Any child who is properly trained can develop musical ability just as all children develop the ability to speak their mother tongue. The potential of every child is unlimited” (n.d). Even in colleges, some learners are clinging to this belief to such an extent that the majority of teachers in schools shun music learning. This is despite the fact that most music theorists regard music literacy to be a skill that must be taught and studied with dedication and discipline.

Question 3: How appropriate are the pedagogies used by music literacy?

This question was asked with reference to what the Zimbabwe music syllabus for primary school stipulates or demands. CDU (1989) suggest the use of the following teaching methods as appropriate when various concepts are to be learnt. It is against these that I discussed the appropriateness of the pedagogy used by teachers on daily basis basing on these

Table 7: Teachers' knowledge about appropriate music teaching methods

Teacher	Demonstration of knowledge on when and how to use it					
	Demonstration	Illustration	Explanation	Discussion	Rotational	Improvisation
A	X	X	✓	X	X	✓
B	X	X	✓	X	X	✓
C	✓	✓	X	✓	X	X
D	X	X	✓	X	X	✓
E	X	✓	X	✓	X	X
F	✓	X	✓	X	✓	✓
G	X	✓	X	✓	X	✓
H	X	X	✓	X	✓	X
I	✓	✓	X	✓	X	✓
J	X	X	✓	✓	✓	X
K	✓	✓	X	X	X	✓
L	X	X	✓	✓	✓	X
M	✓	✓	X	X	X	✓
N	X	X	✓	X	X	X
O	X	✓	X	X	X	X

Key

✓	Able to use
X	Unable to use

Teaching Methods

- a. Demonstration - Demonstrating a particular dance, playing music instruments and singing songs

- b. Illustration - Teaching about instruments, making charts or diagrams to illustrate and describe various parts of the instrument

- c Explanation - Before teaching songs, the teacher should explain its socio-cultural background to learners.
- d. Discussion - Before teaching songs, the teacher should explain its socio-cultural background to learners.
- e. Rote - Teacher or pupil sings the song to learners and gets them to sing the song
- f. Improvisation-Pupils asked to play or sig their own short melodies using a particular number of rhythms that they have learned.

Responses:

Responses from the interviews conducted show that eleven out of fifteen teachers were not aware of the appropriate music literacy pedagogies. These eleven teachers made it clear that they were not aware that when teaching concepts such as dances or playing of music instruments, they were supposed to use demonstration. Ten teachers indicated that they were not making reference to the syllabus at all implying that they might be using incorrect pedagogy. One teacher even revealed to me that when teaching songs, he did not sing before getting students to sing fearing that he may do it wrongly. Nine teachers also indicated that they taught songs without explaining the socio-cultural background of the songs. In fact seven of them said that they lacked knowledge in those aspects. Referring to methods propagated by renowned music educators such as Kodály, eleven out of fifteen teachers indicated that they heard about Kodály, Dalcroze, and Orff when they were still at college and only studied them for the sake of passing their course. In other words, they indicated that they were not implementing such music teaching methods. The methods advocated by Kodály and many others are suitable to Zimbabwe because they promote music literacy to be taught to children at early stages by singing folk songs in mother tongue. Estrella [O]defines

folk music as traditional songs that have been handed down from generation to generation. This type of music represents a country's heritage and is written, sung and played by musicians who are either trained professionally or not. These approaches include incorporating games, movement, playing instruments, reading and writing music with singing. The Dalcroze method, also known as Dalcroze Eurhythmics, is another approach used by educators to teach musical concepts. This method, which connects music, movement, mind, and body, was developed by Emile Jaques-Dalcroze is suitable to Zimbabwe because young children like to learn through play. The Suzuki method, also known as the “mother-tongue approach,” is a method of teaching music that stresses the importance of parental influence and involvement and is suitable to the Zimbabwean situation because parents are the source of some traditional songs and traditional musical practices such as in rainmaking ceremonies. Ignorance of such fundamental music knowledge is a major blow to the development of music literacy in Zimbabwe primary school. Teachers should therefore demonstrate knowledge of these practices and teach them to learners through the application of effective methodologies.

Question 4: What can be done to enhance the teaching of music literacy in schools?

Responses

Many participants were of the view that a lot of work needs to be done to improve the teaching of music in schools. Some of the views point to teachers' lack of knowledge as such they are expected to read widely enough to be knowledgeable in music literacy. In areas in which they are incompetent, they should also conduct thorough research to move in tandem with current education trends that are dynamic. Many participants concur that teachers should also upgrade themselves by enrolling with Open Distance Learning (ODL) programs. A view

shared by almost all participants was that the ministry must come up with supporting structures in schools. For example, there are no music textbooks in many schools. Their major concern came from the fact that through the UNICEF program enacted in 2008, many textbooks in various subjects were donated with the exception of music. Peter Salama [O] UNICEF representative in Zimbabwe, when the idea was launched said, “[w]ithin a few weeks, every child in primary school will have a set of core textbooks. We believe that this will make Zimbabwe the only country in sub-Saharan Africa with a 1:1 ratio of textbooks to pupils in all core subjects” (2010, 1). Many teachers expressed their sentiments by saying that lack of such provisions to music literacy development programmes dampens teachers’ spirits. In the same vein, they were of the suggestion that parents should also support music programs through the provision of adequate resources such as musical instruments.

4.5.3 Interview questions for administrators

Five administrators were interviewed. Questions to administrators were different from those asked teachers. Most of the questions were based on how the administration of music teaching in schools has been going on and the challenges associated with it.

Question 1: Are teachers adequately prepared to teach music literacy in schools?

The question looks at the general preparedness of teachers and their level of competence. Aspects such as their qualifications and ability to handle a music class were taken into consideration.

Responses

Three out of five administrators were of the view that many teachers, especially general ones, are not adequately trained to handle the teaching of music lessons. They bemoaned their inability to form school choirs and compete in national events, such as national primary school choir competitions. Only two out of five administrators were of the opinion that to some extent they are adequately prepared because they are holders of Diplomas in Education. On instrument playing, all 5 school administrators expressed the view that it was very difficult to run effective music programmes in schools because of financial constraints and poor performances from their music teachers. Administrator 4 stated that,

We face a lot of challenges because the crop of teachers that are produced today are lacking in some areas. For example, quite a great number of our teachers cannot play music instruments such as the mbira. Accompanying the instrument with singing is a challenge. Worse still playing of these modern instruments such as an electric keyboard is a non-starter. So the running of music programmes in schools needs to be revisited.

The majority of school administrators are bemoaning the level of preparedness on some music teachers which they say many of them are driven by love of money to join the teaching profession at the expense of having learners at heart. As such, many teachers favour operating in the comfort zone by avoiding teaching music instruments in schools. The implications are that sound music programmes should be operational in schools starting with the teachers themselves.

Question 2: What do you think are some of the major pedagogical challenges faced by these teachers?

Responses:

All five administrators concur that there were many challenges in schools, but the major challenge is the way their Ministry values music in schools. They were of the shared view that the Ministry is doing very little to support the development of music literacy in schools. In line with this observation, the administrators are of the perception that if the teachers see that the Ministry is not all that serious in considering music as an examinable subject for example then it was a matter of wasting time teaching in schools. Administrator B was quoted saying, “there is nothing we can do to support the teaching of music in schools when in actual fact the Ministry itself is also reluctant to do so.” The general feeling among administrators was that music should be accorded the same status with other subjects in the curriculum. In line with the lack of exam accord, lack of teaching space was also cited as one of the major challenges faced by teachers of music literacy in schools. Administrator 2 stated that,

All these buildings belong to local authorities, so we cannot wake up one day dreaming of building special music classrooms for that matter. It needs approval from local authorities. Moreover, on purchasing of musical instruments, government policy on purchasing of such items is a stumbling block. At any given time, three quotations are needed for approval and these items should be locally available.

Involvement of the National Arts Council of Zimbabwe in licensing community music specialists to teach certain concepts was also singled out as challenge detrimental to the teaching and learning of music in schools. The challenge associated with this mode of

operation amounts to hiring their services at a very high price. Engaging such people will be avoided and hence leaving learners without some musical skills in some areas. All the five administrators raised the point that their class sizes are too big to the detriment of effective music learning to take place. Their view was that small classes are manageable but due to large enrolments in schools, this will remain a mirage.

Question 3: As school administrators, do you support the teaching of music at your school?

Responses:

Three out of five administrators were not very sure of themselves. Some, like administrator 5, quickly responded and said that “yes, because every year our school has to participate in choir competitions.” In terms of learning resources and availing some funds for educational trips, they were silent. Administrator 3 even showed the researcher a certificate of participation in these choral competitions. He says, “Look, on the notice board, every year we are either number one or two in these choral competitions, what else do you want from us?” A view shared by many administrators is that best results in choral competitions are evident enough to show that a lot of music learning is taking place properly on the ground. This is exacerbated by the misconception that music is all about singing. It is, therefore, my feeling that many administrators need to be educated on the components that comprise the full music curriculum. It is this scenario that the importance of music literacy in schools is not known by many administrators. In the real sense, the teachers are experiencing challenges of proving to administrators that music learning mean a lot. In the same schools, many school administrators had some blinkers in that very few are able to provide choir uniforms for

performances, but when it comes to sports and recreation facilities, enough resources are provided. School choir uniforms are purchased almost on an annual basis.

Question 4: Is the Zimbabwe primary school music syllabus adequately prepared to help learners become musical literate?

Responses:

Four out of five administrators were of the view that they have no doubt about the relevance of the music syllabus in schools because they strongly subscribe to the processes syllabi are designed and approved in Zimbabwe. They made it clear that the music syllabus was adequately prepared with very useful content, methodologies and approaches appropriate to develop music literacy in schools. Their major concern was that some teachers were failing to interpret the demands of the document and therefore could not apply it appropriately into practice. However, one of the five administrators had some reservations. Administrator 4 stated that,

It is a high time a review of the current syllabus be done because some concepts are no longer compatible with current educational changes. The curriculum is ever changing so a review to come up with a new syllabus should be done as a matter of urgency. The current curriculum review currently taking place will address such challenges. At least the Ministry is moving in the right direction because the current curriculum has been in existence for a long time.

His sentiments on the need for many primary school syllabi reviews were also echoed by many teachers. In other words, the need for a syllabus review was not only the cry of music

literacy teachers. Shared sentiments were that quite a number of syllabi need a review, an indication that a lot of educational reforms needed to be done in the whole Zimbabwean primary school education system.

4.5.3 Discussion of findings from interviews conducted with teachers

The discussion of findings from interviews is done in two phases. The first phase will look at the findings from the interviewed teachers themselves and the second one from school administrators who share the same viewpoint with the curriculum designers because they are entrusted with the stewardship of the daily running of their schools. In the same line of argument, the administrators may view the understanding of the meaning of pedagogical challenges differently from teachers since they might be the causes of such challenges. This section will, therefore, highlight the major findings from interviews held by both teachers and administrators respectively. It will further highlight the conclusions and recommendations that come from this study. The information tabulated below was generated through categorizing and classifying teachers' responses from the interviews held. The following themes emerged:

Table 8: Summary of the pedagogical challenges faced by teachers of music literacy

Theme	Sub-theme	Excerpts	Teacher
Lack of teacher competence	Very little musical background	I did not have adequate training at college	N
	No in-service programs	I used to copy assignments from others	B
	Too difficult to teach	Where are the in-service programs that are done in other subjects?	J
	Poor lesson delivery	I am not able to teach all components of the music content	D
Teacher attitude	Ignore teaching it See no value in the	Most of us teachers teach music literacy without planning	M

	subject Does not contribute to overall school pass-rate No supervision by Education Officers.	What matters here are Grade seven results Who is knowledgeable to supervise me Do these Education Officers exist?	F I L
Lack of resources	No musical instruments Lack of adequate teaching rooms Heavy work load	The school does not have any instruments. The one I am using is mine. There is no enough teaching space	E C
Policy on music literacy teaching	Not examined at Grade Seven Very little time allocated to music lessons	The fact that it is not examined is a clear indication that it is not all that important 30 minutes lesson time is not adequate	A K
No support structures	No music textbooks No money for educational tours No recording gadgets	How do you expect us to teach when there are no textbooks? There is no money for educational music tours	A E
Learners' attitude	Lack of active participation	Pupils want to revise their Mathematics, Shona, Content, and English subjects for them to pass their Grade seven	O

Theme 1: Lack of teacher competence

The study established that teacher incompetence is one of the major pedagogical challenges to most teachers. The challenge emanates from the various teacher training models experienced by these teachers. Although the then Ministry of Higher and Tertiary Education (MHTE) was contented that it was fulfilling its mandate of adequately training teachers for their teaching roles, the situation in schools is that the qualified teachers are crying foul that they are lacking some skills in teaching some essential music literacy concepts. Since development of music literacy involves a lot of challenging tasks such as rhythm maintenance; coordination, creation and analysis, a great deal of intensive training is required. The same observation on lack of teacher adequacy was also made by Hallam et al.

(2009) who say that teachers entering the teaching profession in England schools hold similar concerns that they did not also receive adequate training during their teacher training. As a result, they lacked confidence in effectively teaching the subject. In support of the similar concerns, research studies carried out by Russell-Bowie (2005) also reveal that the same scenario was also observed in Australian schools. In Australia, many general music literacy teachers were experiencing lack of confidence in their schools. Coming back home to Zimbabwe, it is crystalline clear that all the ten observed generalist teachers did not perform as expected as compared to the five specialist music teachers. The underlying factor is that they did not receive enough tuition in music teaching courses. Therefore there is need for a relook on the relevance of the teacher training music programmes in colleges. Even more, Kanasi's (2007) studies in Botswana reveal the same results. Teachers of music literacy are lacking in developing music literacy in schools due to teacher training processes. She ends up suggesting that music literacy teachers should be thoroughly prepared in their training before they finally get deployed as qualified teachers. The researcher's analysis is that all these developments are at par with what Kodály advocates for. He argues that only qualified personnel should bring forth music literacy in schools and this music should be of artistic value. Therefore the assumption is that only qualified teachers should be on the forefront to develop music literacy in schools because of their knowledge and skills.

Theme 2: Teacher attitude

Negative perceptions and attitude towards music literacy development by many teachers in schools is a major pedagogical challenge. The research findings from this study reveal that teachers' perceptions and negative attitude are affecting the proper teaching and learning of music in schools. Since the main aim was to make a survey of teachers' attitudes towards

music and its importance to learners, the findings of this study reveal that there is a relationship between teacher perception and curriculum implementation in schools. Evidence to this shows that the majority of teachers who participated in this research agree that music literacy plays a very significant role in child development but contrary had a negative attitude towards teaching it. This realisation came after observing that some teachers were ignoring teaching the subject as timetabled. The same observations were made by Deport and Chromo (2010) on their research about the teaching of music in Zimbabwe. Results from their findings reveal that most music teachers in Zimbabwe generally have a negative attitude towards the teaching of music in schools. As such their negative perceptions were detrimental to music literacy development in schools. Similar views were also held by Manatsa (2013) who writes that the music teachers in Zimbabwe were not succeeding in achieving their goal of developing music literacy because of their negative attitude. He cites that some of the negative attitudes emanate from the fact that the subject appears only once or twice on most school timetables. Appearing once or twice on the timetable is not a good development because the perception is that subjects accorded less time in schools are not all that important. To make matters worse, some teachers will then totally ignore such subjects in pursuit of examinable subjects as a way to create more time for revisions in order to improve their final Grade Seven pass rate in schools. Teacher A revealed that “[w]hat we are here for are Grade Seven results. We are tasked to improve the Grade Seven pass rate exams. Any subject that is not examined is not all that crucial to us.” Therefore, if the view is shared by the greatest number of teachers in schools, then there is a need for policy makers to have a relook on the status accorded to the subject. Suggestions are that more time should be provided, and it will remain a challenge until this is accomplished.

The situation is worsened by some school administrators who do not value the teaching of music literacy in their schools. As a result, they do not support it ending up affecting the attitude of teachers indirectly. Teachers who see that the administrators themselves are also lagging behind in supporting the teaching of the subject end up relaxing. In short, a lack of adequate learning resources and the appropriate infrastructure dampens the spirit of many teachers resulting in them avoiding teaching the subject. Teacher O noted that,

You expect me to teach music literacy at this school while the school itself does not have any single musical instrument. Where in this world can that happen? If the ministry wants us to teach music literacy, then it has to provide the necessary and adequate musical instruments at this school. You want me to improvise, that I will not do because I stand to benefit nothing.

The problem of negative attitude is also exacerbated by a lack of knowledge to operate technological gadgets such as computers and various recording machines meant for playback. Teacher N goes further to say, “A teacher of my age to start learning about recording and make use of electrical devices, I will only leave this to young ones, after all, there are only a few years left before I go into retirement.” Teachers made it clear that they were unable to operate some made it clear that they needed training in specific technical aspects to enable them to operate them. Many factors are driving forces towards teacher negative attitude. In simple terms, there is a great need for programmes to assist teachers to develop a positive attitude towards music literacy development in schools.

In line with the issues that dampen the spirit of many music literacy teachers, some specialist teachers particularly those who move from one class to another, expressed their

discontentment with the whole teaching arrangement because the classrooms they have to visit for music lessons belong to certain teachers. As such, displaying charts or mounting learning materials meant for enhancing music learning processes in someone else's classroom is not welcome. Teachers are very particular about their classrooms. They do not want to see arrangements in their classrooms tempered with. It is a challenge to most music literacy teachers to feel comfortable in somebody's land (classroom). This reminds us of the need to create special music classrooms in schools to avoid such a chaos. Teacher A stated that,

I think the best thing is to ignore the teaching of the subject because I am seen as a disturber at this school. Each time I visit these classrooms, some teachers do not welcome me. Some teachers think that the subject I am teaching does not add any value to the school. Really there are problems at this school. I think the best thing is to transfer from this school to schools where my services are needed. Sometimes relationships will be sour such that entering someone's territory will be discouraging.

In summary, teachers need emotional, economic and even physical support from parents and school administrators. This support should be provided basically to proper infrastructure to avoid sharing of classrooms. Teachers of music literacy need their teaching resources permanently mounted in classrooms for learners to utilise. Moving from one class to another is not favourable since a lot of time is wasted on travelling. Again, the view held by learners about resident class teachers and the nomadic one is different. They view the resident teacher as special ones because they are regarded as owners of their learning environments as compared to their counterparts; therefore paying much attention to what they teach becomes a challenge.

Theme 3: Lack of teaching resources and space

A view held by a great number of teachers interviewed revealed that lack of adequate resources is a challenge detrimental to music teaching and learning in schools. Similar observations were also made by Mazise (2011) who states that the education for all policy in Zimbabwe enacted soon after independence negatively impacted on the resources available in schools. From their research studies, Delpont and Dhlomo (2010) also bemoan the shortage of support structures in schools to facilitate the teaching of music literacy. In the same scope, Strumpf (2001) also raises similar concerns and comes up with recommendations pertaining to the need for the realisation that a lot of support is needed in schools. This is in line with Orff [O]'s contribution to the need for incorporating varied educational media in the music literacy learning process. According to this school of thought, this facilitates a quick and easy acquisition of various musical skills especially on instrument playing since this inspires learners to want to learn. In support, Nketia (2004) holds the view that children should be taught instrument playing at a younger age because it is a fascinating experience. Juxtaposing what is currently happening in Zimbabwe and the views held by various music literacy theorists such as Nketia and Orff, there is a gap because the only available learning teaching and resources in most Zimbabwean schools are inadequate. For example, there are very few musical instruments in schools because their prices are perceived to be very expensive. Therefore to be on an economic safer side, schools avoid buying some musical instruments citing such kind of reasons. Teacher J said,

Lack of proper musical instruments is really a challenge. Look at only these few instruments, how do you think I can teach the whole school with only a handful of these instruments. At this point, I am not talking about western instruments because it is a non-starter. Their prices are too high that the school cannot even afford one

instrument. Moreover who among us can play them? They need a lot of expertise to play them.

However on the other side, the only musical instruments that are available in most schools are the traditional ones, mbiras and marimbas although many of them are in bad shape due to lack of teacher expertise in repairing, maintaining and tuning them. Thus, many of them are not serving any purpose. In some instances, schools have only one set of marimbas that may be adequate for the whole school of a population of about one thousand and more learners brought in by hot-sitting or double sessions. On western instruments, the situation is even worse because they are more expensive than traditional ones since the latter are locally manufactured. To make matters worse, some erratic power cuts, a perennial problem in Zimbabwe makes it difficult to teach electronic musical instruments such as electric keyboards and electric guitars. This is against the background that some schools cannot afford to buy generators as a way to supplement power to facilitate the teaching of musical instruments as stated above.

Zimbabwe is not the only country with resource challenges. South African and Namibian schools have extreme limitations on a number of resources for teaching any subjects in the curriculum. According to Russell-Bowie (2009), some schools in Australia are even run without electricity, running water, books, toilets, chairs, desks or windows. Van Niekerk (1997) in South Africa, Junius (2005) in Namibia, and Mills (1989) cited in Russell-Bowie (2009) England also identified the same problems in their respective countries. These are, for instance, lack of knowledge from teachers about the syllabus requirements, lack of time to

prepare music lessons, not enough time in the teaching day, lack of priority for music, lack of personal musical experience, and lack of adequate resources.

For example, referring to South Africa, Mangiagalli writes that, “many books are available that do contain African songs or listening material on CD, but there are no musical activities that accompany these works and thus do not cater for the teaching of African music from a didactic point of view” (2005, 126). She goes further to say that these resources merely provide a superficial introduction to African music and sometimes reinforce certain misinterpretations. As a suggestion, she says that some appropriate sound material in the teaching should be provided so as to treat listening as also an important component in developing music literacy.

Space is another challenge in schools because there is no music rooms ideal for music teaching and learning in all the schools visited. Teachers themselves cannot do anything to improve the physical structures of their schools. This is the responsibility of the School Development Committees (SDC) in liaison with the Ministry of Public Works and Construction to lobby for such structures to be in place because it is this ministry’s responsibility to construct all infrastructures in government schools. Teachers can only make suggestions for the construction of buildings. So in the absence of such structures, teachers are obliged to create space outside these classrooms which might not be appropriate for music learning. Teacher D stated that,

I have lobbied for the construction of at least one classroom where all music lessons will be conducted but it seems it fell on deaf ears. I made a lot of follow-ups but the

school authorities are prioritizing other projects such as the building of a new ECD classroom block. It was also rumoured that the school authorities are also planning to buy a school bus; so to say the construction of a music block is coming soon, will be a lie.

Lack of appropriate learning physical environment is a challenge because a proper physical learning environment should be conducive, free-from noise, safe and accessible among other aspects. The nature of a physical learning environment affects the teaching and learning because in some cases when group discussions, dancing, and movement are required some environments may not be ideal. For example, for dancing purposes, spacious areas are the best and if discussions are needed space should allow for proper arrangement of desks. Without appropriate teaching space, the teachers are in a very precarious situation because they may not be able to fulfil their mandate. To exacerbate the situation, some parents are finding it very difficult to support the teaching of music literacy in schools as well may due to various reasons. Quoting verbatim from teacher O,

Even the parents are very reluctant in supporting the teaching of music literacy. I think the ministry should hold workshops to inform parents about the importance of music learning to child development because teaching the subject in any way when not be supported by the parents is very difficult. If parents see the value in music learning then they can make things change because they have a greater influence than us teachers since they constitute a greater component to SDC.

In summary, the issue of teaching space is problematic because, without adequate teaching space, teaching becomes a problem. Parents should also support their children by way of instilling and encouraging them to want to learn music seriously. Above all, the Ministry of Public Works (MPW) and Ministry of Primary and Secondary Education (MPSE) must put heads together and come up with strategies such as constructing basic music classrooms with sound proof to alleviate the challenge. Currently, in schools, Early Childhood Education learning centres and cultural huts are being constructed. If this is feasible, then this gesture should also be extended to the construction of special music classrooms. It should be realised that early childhood development programmes include music education as Expressive Arts (EA) therefore rooms meant for EA should also be constructed because Kodály argues that music should be taught to the young.

Theme 4: Policy on Music literacy

In Zimbabwe, music literacy teaching is done once or twice per week depending on schools. In some schools, it is either a single one hour or two half-hour blocks per week. Although this is a policy issue and cannot be changed, the general view among teachers is that the time is not adequate to teach all the required skills. They were comparing time allocated to subjects such as Mathematics and English. These are taught at least once every day, subscribing to that the education policy in Zimbabwe is biased towards non-practical subjects. A view held by most teachers is that all subjects should be accorded a fair distribution in the school curriculum. Teacher B was quoted as saying,

The fact that Ministry of Education policy on subject time allocation on the timetable is skewed in favour of subjects like Mathematics and English at the expense of Music

shows the Curriculum planners' attitude of demeaning music, an attitude which cascades down to the teacher in the classroom.

The sentiments shared by teachers are that more time should be given to music lessons because there are many skills that need to be taught. Russell-Bowie (2005) also indicated a lack of time as one of the challenges faced by teachers of music in Australian schools. All categories of respondents, including teachers and administrators, agreed that the time allocated to music literacy was minimal. The findings of this study on time allocation are also inconsistent with the findings of a similar study carried out in Kenya by Akuno (2003). Results from research conducted by Akuno (2003) establish that music teaching in Kenya is not given any priority because of the time factor. More time is needed in music literacy development because the teaching of most music skills should be done in a gradual manner. This is correct because many musical aspects are interconnected, so if there is a disjointed approach or a haphazard application of teaching methodology, the problem of fulfilling the mandate of developing music literacy becomes questionable and doubtful. The conclusion being music teaching and learning should be allocated more time in the curriculum.

The cultural diversity in some instances is also a challenge to many music teachers especially in Zimbabwe because the diversity in culture may make it difficult to implement the primary music school curriculum. For example in most schools, teachers use English as an instructional language and the mother tongue is only allowed to be heard during the time it is offered on the timetable. To make matters worse, secondary languages are not taken into consideration so to apply an encompassing approach to fully cater for all primary school children is a mammoth task. A sound music policy should be adopted to cater for the official

use of mother tongue as a medium of instruction. This will be a good achievement because developing music literacy, at an early stage of a child need to be done in mother tongue as advocated by Kodály.

Policy issues across the Sub-Saharan region are also a challenge to most teachers if they are not properly crafted and implemented. In Zimbabwe, music is not accorded exam status, while in Botswana it is marginalised due to lack of understanding of its importance. From Manatsa (2013)'s research findings, one can say that in Zimbabwe music literacy is being sidelined in terms of it to be examined. He writes, "[t]he participants said that it was not uncommon to find that not a single class had music lessons for a whole month" (2013, 17). His study also reveals that lack of assessment in music and music growth results in complete stagnation of musical growth. Practical subjects should also be examined because Zimbabwean education system is examination based because for its thrust in improving schools pass rates as a way to improve literacy in general. According to the Geneva Report on Zimbabwe's education,

Great emphasis is put on the examination as they are used to provide access to higher learning as well as career opportunities. Schools, districts, provinces and national levels are rated on their performance at public examinations that are administered at the end of the seven-year primary course, Ordinary and Advanced level courses (2008, 9).

Therefore with such a bias, Zimbabwean teachers are well known for producing best results in the region because they teach for exams and not for knowledge accumulation purposes

hence teachers tend to focus more on examinable areas of the subjects without teaching pupils all that is required maybe through drilling methods.

4.6 Lessons drawn from interviews conducted with specialist teachers

The five specialist music teachers drawn from each sampled school revealed some challenges that are also peculiar to their nature. Their challenges were not centred on lack of confidence but on lack of support to teach the subject. The five specialised teachers concurred that their school administrators were lagging behind in terms of improving the sourcing of resource materials such as music textbooks for all Grade levels, provision of adequate teaching time and space and recognition of their role as music specialists. The Zimbabwe Curriculum Development Unit should be requested to provide and review syllabi from time to time. Three out of five specialist music teachers revealed that they were lacking in some areas so they needed to upgrade themselves. The challenge was in schools not supporting staff members to be sent for further studies such as doing degrees in music education. Huberman and Miles in Delport and Dhlomo (2010) indicate that teacher indifferences, lack of commitment, or negative attitudes are often caused by frustrations due to inadequate support from administrators. In this study it was found that schools had no music textbooks. This was one of the major challenges experienced by teachers. Moreover time allocated to music lessons was not adequate to cover all the areas needed.

4.5.4 Discussions of findings from interviews conducted to Administrators

There was little substantive information that came from the administrators. Most of the points raised are similar to those raised by teachers. Therefore discussions made on interviews also involve views of administrators. For example, both administrators and teachers concur that

there is an inadequacy in teacher training. Teachers leave colleges while raw, and so both basic and refresher courses need to be done. Again the Ministry is not doing much to support the teaching of music literacy in schools. Moreover, learners' attitude is also a problem because they do not feel like participating in music lessons. The expanding curriculum is exerting pressure on subjects such as music because they are not all that valued.

4.6 Document analysis

Document analysis is a process which involves analysis of important documents that are used by teachers in schools to assess how they are doing their planning and assessing pupils' learning activities. The documents analyzed were the Scheme-cum-plans and Individual Progress Record Books.

4.6.1 Scheme-cum-plans

Analysis of Scheme-cum plans is very important because it gives insight into the relevance of the content contained and methodology used in classroom practices. In any case, the use of this document is compulsory in Zimbabwe. It is a tool where all the preparations are done before the actual teaching takes place. It highlights the level of preparedness of most teachers in teaching the subject because it addresses the purpose and the extent of which the lesson objectives are covered. According to Kyriacou (2007) competent teachers should demonstrate skills in planning for progression, designing learning sequences, designing opportunities for learners to progress, and incorporating a range of teaching strategies, among other skills. The scheme-cum-plan book is a document that fuses together scheming and planning which may entail the appearance of both short and long term objectives achievable within a specified

period. The idea is to guide teachers on what is to be studied and to standardize teaching in Zimbabwe. It is mandatory that all teachers should scheme and plan before they embark on the actual teaching a day before as a preparatory measure for the day to come. Teachers are expected to write clear and achievable objectives, specify learners' activities, remark on the media to be used, citing the sources or reference for the content, and making an outline of the topic and content. In the scheme-cum-plan book, there is a column for evaluations for an everyday lesson. Evaluations are meant for reflecting on the achievement of objectives, suitability of pedagogy used and various other related concepts. All these aspects are critical for a teacher because they contribute to the quality of music teaching in schools. After collecting teachers' scheme-cum plans the researcher went further to read all the fifteen collected teachers' scheme-cum-plans focusing on music lessons only. From the collection of data, the following themes emerged.

4.6.2 Individual Progress Record Book

An Individual Progress Record book (IPR) is a document where all learners' performance entries are made. This document in most cases is used as an inventory to make some checks and balances of the number of entries for exercises given. The connotations are that in cases where testing items are provided for assessment, entries per individual learner tend to be more. If no entries are done chances are that some testing exercises are not being provided by the teacher. In other words, the explanation is that the less the number of entries the less the written exercises given. The information in the IPR book should be a reflection of what is on the ground in terms of assessing learners on various skills acquisition. Under normal circumstances, the assessment of pupils' progress must be consistent and regularised at all times because this assists the teacher with feedback about learners' performances.

In other words, this document is meant to reflect all learners' performances on key concepts in various subject areas. This could be revealed through tests, exercises or practical work. The information to be included was the date, possible mark, actual mark and the concept tested. All subjects are to be housed in this document. From what was observed, almost all subjects were recorded except music. Only three of the fifteen teachers recorded music in their IPR books. Furthermore, these records indicated that singing as a practical component was over-assessed. Twelve teachers were not aware that activities to be measured may include singing in rhythm, play musical instruments, complete a worksheet, moving appropriately to beat, write note names, perform rhythm patterns from notation or performance of beats. The reflections were that twelve teachers did not give pupils some music written exercises because they were not able to identify relevant components and skills to be assessed and how these should be assessed and tested. What this translates to is that the music syllabus is being partially covered by some teachers when the ideal situation should be the measurement of learners' performance in various musical skills in all the three content areas of the music syllabus.

4.7 Emerging themes

(a) Lack of planning

Only three out of the fifteen teachers taught from what they had planned. The rest planned for all other subjects but the music was left out. Chisaka and Mavhunduse (2006) carried out similar studies and found that most teachers in the Bikita district of Zimbabwe had the tendency to teach without plans or preparations. The observation reveals that it is the

tendency of many teachers to teach without first of all planning. If what was observed is prevalent in many schools then there is a lot of work to be done to educate teachers about the importance of planning before they teach. To make matters worse, school administrators are also contributing to teacher laxity because in most cases all the scheme-cum-plans are stamped by the school administrators' as a sign of supervision. The likelihood is that these administrators are not doing thorough supervision in schools because the situation on the ground suggests that probably because it might be that music is not really taught in the rest of these schools.

However, in some cases, teachers were found adequately prepared. When the researcher had a close look at their documents teachers, there were some gaps in planning left out to music lessons as compared to the other subjects offered in the primary school curriculum. For example, Teacher A's English, ChiShona, Mathematics lessons were well-planned, detailed and updated. Objectives were clearly formulated, good content extraction from the syllabus and clear and lesson reflective evaluations were done. The same was not observed on music lessons. They lacked some detail with poorly framed objectives. Such observations were also made in subjects such as Physical Education, Home economics, and Art and design. Therefore the general feeling is that practical subjects are not being fairly treated in primary schools, therefore, compromising their importance.

(b) Inappropriate formulation of objectives

Review of documents indicated that some teachers are still struggling to formulate good lesson objectives. Some of the objectives were a plagiarism of the syllabus objectives. For example, the objective which says, "Pupils should be able to enjoy music through personal involvement" (1998, 1). Copying the objectives as it is in the syllabus indicates that some of

the teachers are still unable to formulate their own objectives from given syllabus objectives. This is a reflection of teachers' inability to interpret the syllabus. Furthermore, in cases where two or more objectives were formulated, teachers were not able to formulate them in a consistent manner starting with the simple to the complex ones because child developmental processes are incremental-gradually moving from easy to complex. In other words, there was no reflection of objectives of both low and higher order mental processes.

(c) Poor Lesson evaluations

Teachers' evaluations leave quite a lot to be desired. The evaluations did not reflect what actually took place in lessons. Only six of the fifteen teachers made their evaluations in an acceptable way. They clearly spelled out exactly what transpired in the lesson. The rest were writing, "the lesson was very successful or all pupils enjoyed the lesson," without highlighting exactly what transpired in relation to the set objectives. Moreover, aspects such as suitability of the media used, lesson pacing and many other factors were left out. Again, the space left for evaluations was too narrow for meaningful evaluations to take place. Simply put, these evaluations were pre-meditated a sign to show that the whole exercise of evaluation is being artificial.

(d) No recording of learners' performance

This is the only theme that came out of the analysis of the Individual Progress Record book. Teachers are not recording learners' performances as indicated by the lack of evidence in the IPR books. This is worrisome because when comparing this with other subjects, music is not recorded at all. Such evidence shows that measurement of learners' various performances in various musical skills is not being done in schools.

4.7.1 Summary

The findings from document analysis reveal that music teaching in Zimbabwe is done in some schools and ignored in others. The picture in a greater number of schools is indicative of lack of skills in coming up with appropriate teaching documents such as scheme-cum-plans. This was evident on the scheme-cum-plans of ten teachers out of fifteen that were analysed. It is the tendency of teachers to teach music without first of all making thorough preparations through planning. Seven teachers taught their lessons without making some preparations that involve scheming and planning. From the scheme-cum-plans analysed, all eight teachers were not able to formulate clear and specific objectives. This indicates that teachers in schools were failing to teach music literacy due to their inability to formulate or create simple Specific, Measurable, Achievable, Result oriented and Time frame (SMART) objectives.

4.8 MAIN FINDINGS

The main findings of this research rest on five key areas: teacher inadequacy, lack of support, learners' perceptions and policy issues, and children's cultural backgrounds.

4.8.1 Teachers' content and methodology inadequacy

Most teachers are not adequately trained to teach music literacy in schools. This is a negation of their roles as fountains of knowledge. The teachers' inability to teach all music skills has a negative impact on learners. Since teachers cannot teach all the concepts, and so there is the possibility that learners are being denied the opportunity to learn them. Therefore teachers should be well trained by affording them more time to acquire all the required music skills before they are certified or qualified. They should at least reach a certain minimum standard

in Theory of Music, Practical Work and Music Appreciation for them to be credited as adequately capacitated. That is possibly the reason why some countries such as United Kingdom (UK) emphasise the writing of music public examinations such as Associated Board Royal School of Music (ABRSM) to rate learners. They should be able to reach certain proficiency levels in playing musical instruments before they qualify to teach. They should also be able to demonstrate ability in creating music through their own compositions for them to be able to do the same in schools. In short, they should be role models in all music learning aspects.

4.8.2 Lack of skilled human and resource support structures

Lack of skilled human resources, adequate infrastructure and material resources to enable the teaching of music in schools is a major challenge. Some classrooms are not ideal for music lessons. Ordinary classrooms are too crowded and cannot house all the necessary instruments for effective learning to take place. Again, reading material is in short supply in schools. More music books should be provided to enrich teachers who are already deficient in terms of the content acquisition. Music learning should be adequately supported because children learn in various ways. For example, some learn best through the application of technology such as computers. Some learn best through a hands-on approach. So if there are no instruments, all the learners will not be able to develop music literacy in instrument playing. Music instrument learning is best achieved through one-on-one tutoring of instruments. In other words for such to be achieved each learner should be provided with an instrument. The inability of parents to provide instruments together with the high prices of many instruments is a major challenge to most schools.

In the same vein, Delport and Dhlomo (2010) are of the opinion that teachers need supporting materials such as textbooks, song books, and other resources. “[W]ithout facilities such as CD players or tape recorders, learners’ exposure to music will be limited. Without classroom instruments, the music activities will be restricted, with potential over-emphasis on singing and music theory” (2010, 11). Strumpf makes a similar observation that resources are very scarce in most Zimbabwean primary schools and writes that “there are still problems in getting instruments into schools, listening equipment, and music textbooks” (2001, 10). Even Russell-Bowie (2009) writes that in many countries, music and other subjects are given a low priority compared with the ‘basic skills’ of literacy and mathematics. He writes that “as a result of economic rationalism, and increasing emphasis on literacy and numeracy, funding for music and other arts programmes, specialist music/visual arts/drama/dance teachers, instruments, resources and teacher training has decreased significantly” (2009, 2). Reading between the lines, the researcher’s opinion is that regardless of improving on the available structures and resources, teacher competence is a necessity. The issue of appropriate resources is debatable because resources might be availed but not utilised.

4.8.3 Inherited attitude against music learning.

The fact that music is associated with the poor in Zimbabwe is a cause for concern. Learners themselves are not inspired to learn music because of the negative associations and perceptions promoted by specific cultures. Local music artists are looked down because the trade of music is meant only for those who are dull in schools. If a son of a poor family fails to go to school, then he should make a living through engaging in various musical activities such as playing musical instruments and singing. As a result, involvement in such musical activities is regarded as for the poor. In most Zimbabwean streets, most beggars are known for playing guitars and singing, as a result, many children do not want to be associated with the beggars. That is how music is being shunned by most school going children. Again, there

is a general feeling that music learning should not be done in schools especially playing musical instruments and singing. Many people are of the opinion that people who can play musical instruments and sing better do so as a result of their talent rather than the accumulation of skills taught by teachers.

Another challenging area relates to the universality of music education to all children in schools. Accessibility to music education to all children has also negatively impacted on the quality of the Zimbabwean education system because it increased population in schools. The increase in child population generally has culminated in shortages of learning space and time resulting in engaging in double sessions. The implication is that there is a reduction of the learning time from eight hours to five hours per day to accommodate two learning sessions per day. As a result, most of the practical subjects are not done due to lack of space and time. This same observation was also made by Akuno in Kenya. She expressed her deeper concern over the manner in which music education is being treated because pupils are only exposed to the singing of the National Anthem once or twice per week which she feels is not enough.

4.8.4 Policy issues

Music is not an examinable subject. The implication is that subjects that do not have exam status are not all that important. Many teachers spend the greater part of their teaching on subjects that are examinable. The fact that music is not one of them dampens the spirit of both teachers and learners to such an extent that at times the subject is totally ignored in some schools. Under these circumstances, teaching music literacy is therefore regarded as a waste of time. Again lack of follow-up from the curriculum designers and the responsible Ministry in supervising the teaching of all subjects in schools is also a challenge. Even administrators' relaxed supervision processes in school allow teachers to get away with the teaching of

music. Moreover, the introduction of new subjects without improving on those already in existence is a major challenge. Many teachers teach ten to thirteen subjects per day only for eight hours. Time is not expanding but the curriculum is doing so. Therefore by the end of the day, the time allocated for subjects such as music literacy which are not considered to be important is swallowed by other subjects.

4.8.5 Children's cultural backgrounds

Children in Zimbabwean schools come from diverse cultural backgrounds. For example, some are from strong Christian backgrounds that are of the view that any music type not from their background should be avoided. Again, there are certain instruments such as mbira, ngoma and hosho played when people are deeply involved in their traditional practices such as appeasing their ancestral spirits. So if these are brought these in the classroom, those from the Christian backgrounds tend to shun them. The teaching of some dances in a classroom set-up may not be received well by some religious sectors of the society. For example, the apostolic sect emphasises their white regalia and shaving of hair, so to impose dance regalia such as headgears (ngundu) to children of such backgrounds may be a major challenge. Moreover, some churches are non-instrumental and to impose the teaching of playing instruments to them is a big challenge.

4.9 Conclusion

This dissertation investigates the pedagogical challenges experienced by primary school music teachers in Zimbabwe. Music Education (ME) in both primary and secondary schools has received little priority from the school curriculum due to a number of limiting factors such as ill-equipped departments and under instructed teachers. Lack of examination accord of the subject further undermines rather than promotes the teaching of music literacy in schools. Also using literature review and observations during assessments of teachers, the

study reveals that teachers are not adequately trained to teach music literacy in schools. Lack of support also exacerbates the situation by dampening the spirit of teachers and policy issues further create challenges because they are not consistent. Moreover, learners' perception of the value of music in societies they come from is also a major challenge. The diversity of cultures further undermines the application of inclusive pedagogies in schools. Poor infrastructures remain a major challenge that affects the teaching and learning of music in schools. The examination oriented mindsets of both the teachers and learners are stumbling blocks to learning music literacy. The recommendations are presented in Chapter Five.

CHAPTER FIVE: Summary, Conclusion and Recommendations

5.1 Introduction

The aim of this study was to investigate the pedagogical challenges experienced by music literacy teachers in Zimbabwean primary schools. The topic was chosen out of necessity. I aimed to show the importance of teaching music literacy and to have this recognised in schools. This study will benefit music literacy learners in schools and help teachers in the implementation of a Zimbabwean primary school syllabus that promotes the teaching of music in its socio-political context.

5.2 Conclusion

The study established that a lack of adequate training has a negative impact on teaching music literacy in schools. Coupled with a lack of support, teachers are finding it challenging to teach music lessons in various schools and for similar reasons. These challenges are exacerbated by learners' negative perception of the subject and this compounds the problem for teachers. These findings are a concern because they contradict the contributions of major music theorists, including Kodály and Nketia, who stress the importance of music learning to child development. Training institutions in Zimbabwe have not adequately prepared teachers to be competent in schools. The fact that some teachers were not able to teach some musical concepts in the classrooms was observed in all five schools. There is a need to synchronise the training of both general and specialised music teachers, so as to develop a common ground on the best ways of teaching music literacy in schools. The inadequate training and expertise of general teachers show that there is an urgent need for colleges to come up with a

method of training music literacy teachers because cases of general teachers were prevalent in most schools.

Despite the fact that music teaching is going on in schools, the findings of this study confirmed that there is still a wide range of intervening factors such as lack of staff development workshops for both teachers and headmasters. These challenges need to be communicated so that teachers will become competent. Addressing these negative factors will likely result in improved teaching of music literacy and in an improved quality of music education in Zimbabwe as a whole.

5.3 Recommendations

Based on the findings of this research, the researcher presents recommendations aimed at improving the teaching of music literacy in Zimbabwean schools, and also at addressing some of the issues that need to be resolved for the improvement of music education as a whole.

5.3.1 Areas which need further research

- There is a need for further research to be carried out covering the factors that impact on the performance of learners in music literacy.
- There is the need to explore teacher perceptions and attitudes towards the teaching of music literacy in schools and to debunk established myths surrounding the learning of it.
- There is a need for studying the current music education training programmes in teachers' colleges to establish their relevance in today's societies.

- There is need for research into the challenges experienced by music literacy teachers using a wider population.

5.3.2 Issues for implementation

- I strongly recommend that more time should be allocated to music literacy teaching, and teachers should respect this allocation.
- The subject should be accorded exam status so that teachers will teach it like any other subject in the school curriculum.
- Heads of schools should support teachers of music literacy by providing them with adequate teaching resources.
- The Ministry of Primary and Secondary Education should provide monitoring strategies to see to it that the teaching of the subject meets designated standards. The Ministry should also provide adequate resources for music to be taught effectively in schools. Construction of appropriate music classrooms, including soundproofed rooms for practicing and performance, needs to be done.
- Teacher training colleges should desist from teaching two types of music teachers. Colleges should opt for specialised music training only and eliminate the general mode because it simply leads to problems of implementation and regulation.
- There should be some exchange programmes for music lecturers of all the teachers colleges in Zimbabwe so that they produce graduates of the same standard. This is against the background that each teacher college in Zimbabwe has its own music teaching syllabi. There should be national standards adopted across Zimbabwe.

- The role played by the Ministry of Primary and Secondary Education and the Ministry of Arts Sport and Culture in promoting arts education should be clearly spelled out.
- Recognition should be made of the multiculturalism of Zimbabwean music traditions, and songs from minority languages must be included where appropriate.
- Music literacy lessons should be broadcast on national television, radio and using other technologies.
- All classrooms should be equipped with adequate music learning materials including music instruments.
- The government and other stakeholders should step up efforts to help equip primary schools with relevant resources to enable learners to develop music literacy

References

Books

- Akuno, E.A. (2003). 'To sing the Lord's song in a strange land': Music in the education of the Kenyan child. In *Emerging solutions for musical arts education in Africa*, ed. by A. Herbst. Cape Town: African Minds.
- Alperson, P.A., Ed. (1994). *What is Music? An Introduction to the Philosophy of Music*. University Park, PA: The Pennsylvania State University Press.
- Amoaku, W,K (1995) *Africa and Africa-American traditions*. New York: W.W Norton and Company.
- Barrett, S. Margaret (2011). *A Cultural Psychology of Music Education*. London: Oxford University Press.
- Bennett, C.I. (2003). *Comprehensive multicultural education: Theory and practice* (5th ed.). Boston: Allyn and Bacon.
- Bennet, M. (2001). *Multicultural Education: Rethinking and reforming the curriculum*. London: Routledge.
- Berg, B. (2009). *Qualitative Research methods for the Social Sciences* (7thEd.). Boston, MA: Allyn and Bacon.
- Bernard, H.R. (2000). *Social Research methods: Qualitative and Quantitative approaches*. Thousand Oaks, CA: Sage.
- Borg, W.R and Gall M. (2009). *Education Research: An Introduction*. New York: Longman.

- Brundett, M. and C. Rhodes (2014). *Researching Educational Leadership and Management*, CA: Thousand Oaks. Sage Publications: California.
- Cambridge University Press. (1995). *Cambridge International Dictionary of English* Great Britain, Cambridge University Press.
- Campbell, S.P. (2008). *Musician and Teacher: An orientation to Music Education*, New York, W. Norton.
- Carver, M. (2003). 'Relative Theories: An African perspective.' In *Emerging solutions for musical arts in Africa*, ed. by A. Herbst. Cape Town: African Minds.
- Casarow, P. (2001). *Exploring Kodály: Philosophies, Materials, & Pedagogy*, Clearwater Christian College. Music University Park, PA: The Pennsylvania State University Press.
- Chifunyise, S. (2015). *A contribution towards the on-going curriculum review*, Harare, Longman.
- Chifunyise, S. (2015). *Towards the Incorporation of creative education in Zimbabwe school curriculum*. Harare. Longman.
- Chinyoka, K. (2013) *Psychological Effects of Poverty on the Academic Performance of the Girl Child in Zimbabwe*. Unpublished Doctoral Thesis. Pretoria: UNISA
- Chisaka B. (2013). ACTION RESEARCH: Some practical ideas for Educational Practice Save the Children, Harare, UNICEF.
- Choksy, L. et al. (2001). *Teaching Music in the Twenty-First century*, 2nd Ed, Upper Saddle River, N, J: Prentice Hall.

- Choksy, L. (1999). *The Kodaly method 1: Comprehensive music education* (3rd Ed.). Upper Saddle River, NJ: Prentice Hall.
- Clayton M., et al (eds). (2012). 2ndEd.*The Cultural Study of Music: A Critical Introduction*. New York and London: Rout ledge.
- Cockburn, J.(2005) *Perspectives and Politics of Classroom Observation*, 373, 10(3), *Research in Post-Compulsory Education*, G. Elliot, University of Worcester.
- Cohen, L. et al. (eds.). (2011). *Research Methods in Education*. 7th Edition. London: Routledge.
- Cresswell, J.W (2008) *Qualitative Inquiry and Research Design. Choosing among five traditions*. Thousand Oaks, CA:Sage
- Curriculum Development Unit (CDU) (1989). *Zimbabwe Primary Music Syllabus*. Harare: Curriculum Development Unit.
- Dalcroze, E.J. (1921) *Rhythms Music Education*, New York: G.P. Putman.
- Denzin,N.K., & Lincoln Y.S (2003). *Collecting and interpreting qualitative materials*. (2nded.) Thousand Oaks; CA: Sage.
- Dewey, J. (1934). *Art as Experience*. Rahway, NJ: The Barnes Foundation Press.
- Dictionary of Contemporary English* (New Edition) (2010). Italy, Rotolito.
- Elliot, D.J. (1995). *Music matters: A new philosophy of music education*. New York: Oxford.
- Elliot, D.J. (2005). *Praxial Music Education: Reflections and Dialogues*. New York: Oxford University Press.

- Eosze, L. (1982). *Zoltan Kodaly: His life in pictures and documents*. Budapest: Carvina Press.
- Flohr, J.W. (2005) *The Musical lives of Young Children*. Upper Saddle River: New Jersey.
- Flohu, J. (2003) *An introduction to Music Education in Ghana for Universities and Colleges*. Accra: Black Mask.
- Flohu, J. and K. Amuah (2003) *Anaesthetic approach to music making as a strategy for teaching African music. The Need for systematic Research* 1st Edition PASMAE.
- Fraze, J. (2006). Orff-Schulwerk Today. In *Nurturing Musical Expression and Understanding*, ed. H. P. Costa. New York, New York, United States : Schott Music Corporation.
- Fraze, J. (1987). *Discovering Orff: A Curriculum for music teachers* New York, NY: Schott Music Corporation.
- Freire, P. (1970) *Pedagogy of the Oppressed*. New York: Continuum.
- Freire, P. (1998) *Pedagogy of freedom*. Lanham, MD: Rowman and Littlefield.
- Gay, P.W. (2010). *Educational Research; Competencies for Analysis*: <http://www.books.google.com.edu> [Accesses 10 October 2014].
- Gordon E. (2010). *Society and Musical Development: Another Pandora Paradox*, Chicago: GIA Publications, Inc.
- Gordon, E. (1997). *Learning sequences in music: Skill, content, and patterns: A music learning theory*. Chicago, IL: GIA Publications Inc. Gordon, E. E. (1998).
- Green M. and M.L. James (1938). *The Psychology of Music Teaching* .New York: Silver Burdett Company.

- Green, J. and N. Thorogood. (2009). *Qualitative methods for health research* (2nd Ed.). Thousand Oaks, CA: Sage.
- Gronlund, N.E. (1985). *Measurement and Evaluation in Teaching*. New York: MacMillan.
- Guest, Greg et al. (Eds.). (2013). *Collecting Qualitative Data. A Field Manual for Applied Research*. Thousand Oaks, CA: Sage.
- Hackett, P. (et al). (2004) *The Musical Classroom: Backgrounds, Models and skills for Elementary Teaching*. Seventh Edition, Upper Saddle River, New Jersey.
- Herbst, A. (2005). *Emerging solutions for musical arts education in Africa*. Cape Town: African Minds.
- Hoffer, R.C. (1993). *Introduction to Music Education*. 2nd edition. California: Wadsworth Publishing Company.
- Johnson, R.B. and L.B. Christensen (2014) *Educational Research: Quantitative, Qualitative and Mixed Approaches*. 5th edition. Alabama: SAGE.
- Houlahan, M and Tacka P. (2008) *Kodaly Today. A cognitive approach to elementary music education inspired by the Kodaly concept*. New York: Oxford University Press.
- Kanasi, T.P. (2007). *Dissertation on teacher training for primary school musical arts education in Botswana: problems and proposals*. Botswana.
- Kodály, Z. "Music in the kindergarten." In *The selected Writings of Zoltan Kodály*. London: Boosey and Hawkes.
- Kothari, C.R. (1985). *Research Methodology Methods and Techniques*. New Delhi: Wiley Eastern.

- Krathwohl, D.R. (2004). *Methods of educational Research: An Integrated Approach*. (2nd Edition) Long Grove, Illinois: Wave land Press, Inc.
- Kreuger, R. and A.M. Casey. (2009). *Focus groups: A practical guide for applied research*. Thousand Oaks, CA: Sage.
- Kurebwa, M. (2012). *Thesis on Assessment Problems in Zimbabwe's Primary Schools with Special Reference to Gweru District Schools*. Zimbabwe Open University.
- Kvale, S. (1996). *Interviews: An introduction to qualitative Research Interviews*, Thousand Oaks, California: Sage Publications.
- Kwami R.M. (2005). *West African drumming 'TSE TSE KULE' and the 3 M approach to West African music in the Classroom*.
- Kwami, R.M (2003) (Ed) *Intercultural Music: Report on the 5th International Symposium and Festival* Vol 5. London.MRI
- Kyeyune, R. (2002). 'Colonial education and the imperial purpose-A Historical perspective: the Anglophone African experience' In Imunde (ed) *Reflections on educational systems in Africa*. Rehburg-Loccum: Loccumer Prokolle.
- Kyriacou, C. (2007). *Essential Teaching Skills*. United Kingdom: Basil Blackwell.
- Leeds, P.D. and E.J. Ormrod. (2005). *Practical Research: Planning and Design*. New York. McMillian.
- Mangiagalli, C. (2005). *Dissertation on African Music in the FET Curriculum: An Investigation into Teaching Strategies and the Development of a Technological Resource*. University of Stellenbosch, South Africa.

- Mark, M.L. (2013). *Music Education. Source Readings from Ancient Greece to Today*, 4th Edition. New York and London: Routledge.
- Masoga, M. (2003). *Establishing dialogue: Thoughts on music education in Africa*. Ed. by A. Herbst. Cape Town: African Minds.
- Mason, L. (2001). *Manual of the Boston Academy of Music for Illustration in the Elements of Vocal Music on the System of Pestalozzi*. Boston: Boston Academy of Music.
- Matiure, S. (2011). *Collecting/generating data in action and Qualitative research. A paper presented at the second quality education project work shop*. Bikita Masvingo, October 2011.
- Matsika, C. (2012). *Traditional African Education*. Gweru: Mambo Press.
- Mavhima P.(2015) *Life Skills Core of Curriculum review*. Herald Wednesday 14 October 2015.
- Mazise, A. (2011) *Dissertation on challenges and prospects of quality Education in Zimbabwe Rural Schools: A case-study of Kadoma rural Schools*, Fort Hare. South Africa.
- Mbozi, E. (2006). *Techniques of writing Research (Write-ups and Field-notes) A paper presented at Save the Children Norway Quality education project workshop*, Masvingo 7 March 2006.
- McMillan, J.H. and S. Schumacher. (2010). *Research in Education: Evidence-Based 7th Edition Publication Manual of the American Psychological Association*. Chicago Press.

- Mills, J. (1989). *Music in the Primary School*. Cambridge: Cambridge University Press.
- Mufute, J. (2007) *The training of the non-specialist music teacher in Zimbabwe: A case-study*. Nelson Mandela Metropolitan University, South Africa.
- Mugabe, T. and A. Mawonde. (2015). “*Transform Education System*” The Herald Friday September 25, 2015.
- Mugerwa, C. (2005). *The teaching of Agbadza music in two primary schools in townships of Pretoria*, South Africa. Honours long essay. University of Pretoria
- Mugochi, D. (2000). *Music curriculum: A paper presented at the Pan African Music Educators seminar*. Harare: Longman.
- National Report of the Republic of Zimbabwe: The Developments in Education: The Education System at the End of the 20th Century (2001)* Harare.
- National Report of the State of Education by Zimbabwe (2008) UNESCO. International Conference in Education.*
- Ndawi, O. and O. Maravanyika. (2011). *Curriculum and its Building Blocks: Concepts and Processes*. Gweru: Mambo Press.
- Nketia, J.H.K (1974) *The Music of Africa*, New York: W.W Norton and Company.
- Nketia, J.H.K. (1979). *The Music of Africa*. London: Victor Gollancez.
- Nketia, J.H.K. (1999). *A Guide For The Preparation Of Primary School African Music Teaching Manuals*, Afram Publications, Accra, Ghana.
- Nyathi P. and K. Chikomo (2012). *Understanding Arts and Culture in Schools*. Bulawayo: Amagugu Publishers.

- Nzewi, M. et al. (2009). *Musical sense and Musical meaning: An Indigenous African Approach*. Pretoria: Unisa Press.
- Nziramasinga, C.T. (1999). *The Presidential Commission for Inquiry Into Education and Training*. Harare. Government Publishers.
- Olson, K. (2011). *Essentials of qualitative interviewing*. Walnut Creek, CA: Left Coast Press.
- Palmberg, M. (2004). *Music in Zimbabwe's crisis*. In Thorsen, S. (Ed). *Sounds of change-social Political features of Music in Africa*, Gotheborg, Sida.
- Patton, M.Q. (2015). *Qualitative Research and Evaluation Methods* (4th Ed) SAGE Thousand Oaks: California.
- Patton, M.Q. (2002). *Qualitative Evaluation and Research methods* (3rd Ed.) Thousand Oaks, CA: Sage Publications, Inc. Michael Quinn
- Phibion. O.S. (2003). *Bakalanga music and dance in Botswana and Zimbabwe*. D. Music thesis. University of Pretoria.
- Punch, K.F. (2014). *Introduction to Social Research Quantitative and Qualitative approaches*: CA: Thousand Oaks. Sage Publications, California
- Walliman, N (2004) *Your Undergraduate Dissertation*. The Essential Guide for Success. 2nd Ed. London: Sage.
- Whitehead, TL (2005) *Basic Classical Ethnographic Research Methods. Secondary Data Analysis, Fieldwork and Informal Semi-Structured Interview*, EICCARS Working Paper series 1- 22
- Report of the Presidential Commission of Inquiry into Education and Training (Nziramasinga Commission) (1989), Harare: Government Printers

- Ryan K and Cooper, J.M (2001). *Readings in Education*. Boston: Houghton Mifflin Company.
- Rukwaru, A.M. (2015) *Powerful proposal, powerful presentation*, Meru: Eureka research design publishes.
- Shumba, O. (2006). *Designing, Documenting and reflecting on action research*. A paper presented at the Save the Children Norway Workshop on Quality Education Project, Bikita Masvingo, 11-14 September 2006.
- Strumpf, M. (2001). *Music Education in Malawi and Zimbabwe. A paper prepared for African Arts Education Conference*. Grahamstown, South Africa.
- Tabulawa, R. (2006). *Why primary school teachers don't specialise*. The Botswana Gazette. Wednesday 25-31 October.
- Unisa Student Orientation Book (2012)*
- Van Niekerk, C. (2006). *Report on the Sekhukhune Limpopo Province music in-service workshop for primary school teachers*. South Africa.
- Whitehead, T.L. (2005) *Basic Classical Ethnographic Research Methods: Secondary Data Analysis, Fieldwork, Participant observation*. EICCARS Working Paper Series, 1-22.
- Yin, R.K (2012) *A Case Study Research Design and Methods*. 7th Ed, New Delhi: Sage Public.
- Young P, M (1964) *Zoltan Kodály: A Hungarian Musician*, Connecticut, Greenwood Press
- Zireva, D. (2009) *Supervising Action research*. A paper presented at Bondolfi Teachers College, Masvingo 28 May 2009.

Journals

Abrahams, F. (2005). 'The application of critical pedagogy to music teaching and learning.'

Visions of Research in Music Education, 6, 1-16.

Chadwick S. (2012). *Music Education Research*. Vol. 14 (4): 430-447.

Chisaka B. and Mavhundutse O (2006) *Quality concerns in basic primary education in two rural districts of Zimbabwe: An interrogation of perceptions critical stakeholders,*

ZJER, 18 (1), 40-170.

Delpont, A and Dhlomo D (Eds.). (2010). '*Music education in Zimbabwe: What teacher*

narratives reveal.' *SA-EDU Journal*, 7, (1), 1-15.

Hallam, S. et al. (2009) *Music Education Research*, 11 (2), 44-53.

Ittzes, M (2004) Zoltan Kodaly 1882-1967. *International Journal for Music Education* 22(2)
131-147

Kanyongo, G.Y. (2005). Zimbabwe's public education system reforms: Successes and challenges. *International Education Journal*, 691, 65-74.

Manatsa Philemon (2013) *American Based Research Journal Music Arts Education, Music Arts Education: The role of in-service courses for serving teachers*, 2 (6), 13-20.

Mapara J. (2009) *The Journal of Pan African Studies*, 3 (1), 139-153.

Mupondi, J.G. and G. Munyaradzi. (2012). *International Journal of English and Education.*

An Evaluation of the Vocational Technical Approach to Teaching of Art and Music

Educators: A case study of Masvingo District. Zimbabwe, Volume: 2 (3), 482-492.

- Nzewi, M (2005) *Learning Musical Arts in the Contemporary Africa: Informed by Indigenous Knowledge Systems*. Vol. 1 Pretoria. Centre for Indigenous Instrumental Africa, Music and Dance (CIIMDA).
- Ottewill, R. and B. Macfarlane. (2003). 'Pedagogical challenges facing Business and Management educators.' *The International Journal for Management Education*. 3, 33-41.
- Phiri, M. (2013) *Zimbabwe Journal of Educational Research*, 25 (1), 20-34.
- Pitts, S. (2000) 'Reasons to teach music: establishing a place in the contemporary curriculum.' *In British Journal of Music Education*, 17 (1), 33-42.
- Russell-Bowie, D (2002) *Creative Arts Education around the World*, The Australian Music Teacher. (7) 2
- Russell- Bowie.D. (2009). 'What me? Teach music to my primary class? Challenges to teaching music in primary schools in five countries. *Music Education Research*, 11 (1), 23-36.
- Srivasta,A and Tompson, S.B. (2009) *Framework Analysis: A qualitative Methodology for Applied Research Policy* 39(7):551-557

Online sources

- Abrahams, F. (2005). *Update: Application of Research in Music Education in* <http://upd.sagepub.com/> [Accessed 10 July 2015]

- Akuno, E.A. (2012). *International Journal of Music Education* in <http://ijm.sagepub.com/content30/03/272> [Accessed on 23 May 2015].
- Black C. (2015) Literacy Resource in <http://online.mne.edu/defining-music-literacy>. [Accessed 6 April 2015]
- Bogdanova, G. <http://publications.education.gov.uk/>. [Accessed on November 2014]
- Bruner, J. *Discovery Learning (Bruner) Learning Theories* in <http://www.google.co.zw/#=Jerome> Bruner and Discovery Learning
- Dewey, J. In *the late works of John Dewey, 1925-1953*. Volume 10: 1934, art as Experience in <http://books.co.zw/book?> [Accessed on 16 May 2014]
- Dewey, J. in www.amazon.com/John-Dewey/e/B001IQZCBM [Accessed on 12 December 2014].
- Dokora L. *Curriculum Review Consultations in Progress* in <http://www.the-patriot.co.zw> [Accessed on 23 June 2015].
- Estrella E. *Major Methods of Teaching Music to kids-Orff, Kodaly...* in musiced.about.com. Teachers/Schools/Music Teachers. [Accessed 14 on August 2015]
- Harvey P. (2006) *Improving Teaching Observation in the Learning and Skills Sector: A Literature review* in www.theresearchcentre.co.uk [Accessed on 12 December 2014].
- Hodges D. (2010) *Can Neuroscience Help Us Do Better Job of Teaching Music? General Music Today*, 23(2) 3-12. <http://gmt.sagepub.com/cgi/content/abstract>. [Accessed on 10 October 2015]
- Kodaly in Zoltan *Quotes in brainquote.com/quotes/7/Zoltán Kodaly 205663 htm* [Accessed 14 May 2014]

<http://www.merriam-webster.com/dictionary/pedagogy> [Accessed on 7 July 2014].

<http://www.symposium.music.org/index.php?...music...musical literacy> [Accessed on 7 July 2014)

<http://www.zimbabwereads.org/book-donation/etf/> Education Transition Fund [Accessed on 6 May 2015]

<https://www.sfcv.org/tips-advice/what-is-the-dalcroze-teaching-method> [Accessed on 7 August 2014]

Huggins, B. (2000) *what is Kodaly?* www.britishkodalyacademy.org/kodaly-approach.htm [Accessed on 25 August 2013].

Jacobi, B.S. (2011) General Music Today in <http://gmt.sagepub.com/> [Accessed on 13 September 2013]

Jaques-Dalcroze, E. *Eurhythmics, Art and Education*. New York: A.S. Barnes Company in www.abebooks.co.uk/.../eurhythmics-art-and-education/.../Jaques-Dalcroze. [Accessed on 17 May 2015]

Joppe, M. (2000). *The Research Process*. Retrieved February 25, 1998, from <http://www.ryerson.ca/~mjoppe/rp.htm> [Accessed on 09 July 2015]

Kodaly, Z. in <http://www.brainyquotes.com/quotes/authors/z/zoltan Kodaly-Kodaly.html> [Accessed on 8 June 2015]

Kodaly, Z. in www.oxfordmusiconline.com/public/article/grove/music/15246 [Accessed on 5 August 2014]

Learning a literature Review focusing on research in <http://upd.sage.com/content> [Accessed 23 February 2014]

Linderman, M. (2011) Music for Children in <http://www.pearson.com> (Accessed 12 June 2015)

Marja-Leena J., et al. (2011). Research studies in Music Education in <http://rsm.sagepub.com/> [Accessed on 17 February 2014]

Houlahan, M. and P. Tacka. (2008). *Kodaly Today: A Cognitive Approach to Elementary Music Education*, Oxford University Press. Robertson, Lama in <https://global.oup.com/academic/product/kodly-today-9780195314090?cc=zw&lang=en> [Accessed on October 2014].

Mihaly, I. (2004). International Journal of Music Education in <http://ijm.sagepub.com/> [Accessed on 4 July 2015]

Moyo Chiratidzo (2015) *Curriculum review consultation in progress*. In <http://www.thepatriot.co.zw/> old post/curriculum review. [Accessed on 7 August 2015].

Nicholas(2015) *Write Music Tuition* in <http://www.nicholaswrightmusic.co.uk>. [Accessed 31 August 2015]

Olsen, W. (2004) *Triangulation in Social Research: 'Qualitative and Quantitative as a tool for Social Sciences research* in www.bup.edu.bd/journal/154-163.pdf [Accessed on 17 September 2015].

Oxford Music Online in <http://wwwoxfordmusiconline.com.oasis.unisa.ac.za> [Accessed 6 May 2016]

Plummeridge, C. *Issues in Music Teaching: Available from* <http://www.goodreads.com/author/show/271750> [Accessed on 13 October 2013].

Richards, M.H. *Kodaly Systems in the Elementary Schools* in

www.jstor.org/stable/40316916 [Accessed on November 2014]

Salama, P. (2010) *Education Transition Fund Distribution Launch* in

[www.unicef.org/Zimbabwe/media_6408](http://www.unicef.org/Zimbabwe/media_6408.html) html [Accessed on 17 July 2017].

SiMillican, J. (2008) *Journal of Music Teacher Education*. <http://jmt.sagepub.com/> [Accessed on 4 May 2015].

Suzuki, S. in <http://www.suzuki.method.or.jp/english/Emthd.12.html> [Accessed 18 June 2015].

Suzuki, S. *What is Suzuki Method Suzuki Music* in www.suzukimusic.org.au/suzuki.htm [Accessed on 10 September 2015]

The Business Dictionary in <http://www.businessdictionary.com/definition/research-design.html#ixzz3rGHFEr1B> [Accessed on 10 November 2015]

Thorogood N and Green J (2004) in www.qualitative-research.net/nom [Accessed 17 June 2015]

Espie, E. 'The Orff Approach' in <http://musiced.about.com/od/lessonplans/tp/orffmethod.htm> [Accessed on 18 June 2015]

The Orff Method. *The Orff method.doc* in

Wickispaceincorporatingthearts.wikispaces.com/file/view/ [Accessed on 18 June 2015]

The Qualitative Report, 8 (4), December 2003, 597-607 <http://www.nova.edu/ssss/QR/QR8-4/golafshani.pdf> [Accessed on 21 May 2014]

Valerio, W.G. Approach (n. d): *Music learning theory* in

www.allianceamm.org/resources_elem_Gordon.html [Accessed on 7 August 2014]

VVOB (2015) *Zimbabwe Quality Education and Vulnerability* in <http://partos.nl/webfm-send>

[157](#) [Accessed 10 on July 2015]

World Data on Education (2006). 6th Ed in <http://www.ube.unesco.org> [Accessed on 14 July

2014]

www.suzukimusic.org.au/suzuki.htm [Accessed on 28 October 2015].

www.suzukimusic.org.au/suzuki.htm [Accessed on 19 August 2014].

Zindi, F. (2015) Music Education in Zimbabwe. *Music in Africa* in musicinafrica.net/music-education-zimbabwe [Accessed on 8 August 2015]

APPENDICES

Appendix A: Lesson Observation Checklist

1.0 PREPARATION AND PLANNING	U	W	S	G	V G	E X
1.1 Scheming						
1.2 Register						
1.2 Individual Progress Book						
1.4 Remedial and Extension						
1.5 Detailed Lesson Plan						
1.6 Clearly stated objectives						
2.0 TEACHING PROCEDURES						
2.0 Introduction						
2.1 Selection of teaching Methods						
2.2 Media and Chalkboard work						
2.3 Teacher's use of language						
2.4 Teacher-pupil Interaction						
2.5 Pupil-Pupil Interaction						
2.6 Pacing of lesson						
2.7 Mastery of content						
2.8 Questioning skills						
2.9 Personality						
2.10 Relevant lesson conclusion						
3.0 CLASSROOM MANAGEMENT						
3.1 Focusing on Pupils' attention						
3.2 Organising Pupils						
3.3 Pupils' work						
3.4 Classroom Appearance						
4.0 SUCCESS IN ACHIEVING LESSON OBJECTIVES						
5.0 MEASURING PUPILS' PERFORMANCE						
6.0 GENERAL COMMENTS						
SIGNATURE..... DATE.....						

KEY

U =Unsatisfactory
G = Good

S = Satisfactory
VG = Very Good

Ex= Excellent
W= Weak

Appendix B : Letter for permission to carry out research

All communications should be addressed to
"The Provincial Education Director, Ministry of
Education, Sport Arts and Culture"
Telephone: 222911/4
Fax: 226482 or 228595



Ministry of Education
Sport, Arts and Culture
P.O. Box 737
GWERU

02 JULY 2013

Mr/Ms/Miss MKOGA TEACHERS COLLEGE (GANYATIAO)
Box MK 20
MKOGA
GWERU

Dear Sir/Madam

**APPLICATION FOR PERMISSION TO CARRY OUT AN EDUCATIONAL RESEARCH IN
SCHOOLS IN MIDLANDS PROVINCE**

Permission to carry out a research on :

EDUCATIONAL RESEARCH ACTIVITIES IN MIDLANDS
SCHOOLS AND GATHER RESEARCH DATA

In Midlands Province it has been granted on these conditions:

- a) That in carrying out this you do not disturb the learning/ teaching programmes in schools.
- b) That you avail the Ministry of Education, Sport, Arts and Culture with a copy of your research findings.
- c) That this permission can be withdrawn at any time by the Provincial Education Director or by any higher office.

The Education Director wishes you success in your research work and in your University College studies.

ASSISTANT
LEGAL & BIS. SERVICES-MID

02 JUL 2013

MATSOBU U
Education Officer (Professional Administration and Legal Services)
FOR PROVINCIAL EDUCATION DIRECTOR: MIDLANDS PROVINCE

Appendix C: Scheme-Cum-Plan

S.S	R.M	P.E	MUSIC	COMMENTS
<p>OBJECTIVES</p> <p>By the end of the lesson pupils should be able to identify the notes that signature was by the accident and how to be.</p>	<p>METHODS</p> <ul style="list-style-type: none"> - Showing correct symbols for the time signatures. - Comparing what time signatures are in relation to beats. 	<p>ACTIVITIES</p> <ul style="list-style-type: none"> - Clapping time signatures. - Listening to the teachers explanation. - Answering questions. 	<p>RESOURCES</p> <p>Music syllabus Grade 6 Page 5</p>	<p>All the lessons were taught successfully. Pups were finding it difficult to understand the topic but the teacher explained well.</p>
<p>By the end of the lesson pupils should be able to identify notes of time signatures in situations evaluation questions.</p>	<p>METHODS</p> <ul style="list-style-type: none"> - Showing, naming the notes. - Clapping hands to illustrate the concept. 	<p>ACTIVITIES</p> <ul style="list-style-type: none"> - Identifying notes and names. - Clapping hands together with the teacher. - Answering evaluation questions individually. 	<p>RESOURCES</p> <p>Music syllabus Grade 6 Page 5</p>	<p>The lessons were taught and all the objectives were achieved. Pups were able to give examples of time signatures.</p>
<p>By the end of the lesson pupils should be able to identify notes of time signatures in situations evaluation questions.</p>	<p>METHODS</p> <ul style="list-style-type: none"> - Discussing different songs with the teacher. - Listening to traditional songs. 	<p>ACTIVITIES</p> <ul style="list-style-type: none"> - Discussing different songs with the teacher. - Listening to traditional songs. 	<p>RESOURCES</p> <p>Music syllabus Grade 6 Page 5</p>	<p>All the lessons were taught and all the objectives were achieved. Pups were able to identify traditional and work.</p>

Appendix D: Individual Record Book

SURNAME	NAME	Age	22/09
1. B. NIMHAMBWA	TRACIOUS	1	10
2. DICWAI	GETRUIDE	2	10
3. CASWAI	NATALIE	2	10
4. HERATI	DELPHINE	4	10
5. MARYISA	ROPPARDO	5	09
6. MARUSHVI	NATASHA	6	10
7. MAYEVERE	GRACE	7	09
8. MOTO	PURITY	8	10
9. MIPPA	NAMNENO	9	10
10. MUKORAWWA	JESSIE	10	09
11. NABUNDI	SHALOM	11	09
12. PAIRI	DIANA	12	10
13. VAKIRA	MELIODY	13	09
14. WABATA	FLORENCE	14	09
15. ZIKHALI	CHARMAINE	15	09
16. NOEBU	BLESINGAS	16	10
1. DANKWE	ALLAN	1	10
2. CINO	TAKANDA	2	07
3. HWENBE	TROWANASHÉ	3	09
4. MAKOVERE	TAKANDA	4	04
5. MASAVA	BATLER	5	10
6. MASHUKA	MUNIBAZZI	6	07
7. MASUKA	JATONDA	7	08
8. MOTO	TAFABA	8	10
9. MUBHWA	JOSHWA	9	09
10. MUPANDARAWWA	TROWANASHÉ	10	10
11. MURAGE	BRANDON	11	10
12. MURAZZI	DYLAN	12	06
13. MURVIDZIWA	PETER	13	08
14. NINCO	MARIS	14	08
15. NINONI	DENZEL	15	
16. SANCIA	COSMAS	16	10
17. SHUMBA	TEKREZA	17	10
18. SINDIPIA	PANASHÉ	18	02
19. TAWIKAI	FRANK	19	01
TOPIC / CONCEPT		Naming	

Appendix E: Interview Guide for Teachers

INTERVIEW GUIDE FOR TEACHERS

1. May you briefly tell us about yourself
2. How long have you been teaching music?
3. Generally how is music literacy being taught in schools?
4. If you assess yourself, can we say you are adequately trained to teach music in schools. Give us your opinion.
5. How appropriate are the music pedagogies that are used by music literacy teachers?
6. What teaching pedagogies are generally used by teachers when teaching music literacy?
7. From your experience, what pedagogical challenges do you face when teaching music?
8. What are the possible causes of these challenges?
9. Imagine you are an administrator, how would you support the teaching of music in schools?
10. What can be done to enhance the teaching of music in schools?

Appendix F: Interview Guide for Administrators

INTERVIEW GUIDE FOR ADMINISTRATORS

- 1. How is the music curriculum being implemented in schools**
- 2. from your own point of view, are teachers adequately prepared to teach music in school**
- 3. what do you think are the major pedagogical challenges experienced by music literacy teachers**
- 4. As a school administrator, do you support the teaching of music at your school**
- 5. Making reference to the Zimbabwe primary school music syllabus. Can we say that it is adequately prepared to help teachers develop music literacy**
- 6. What material and human support structures are available at your school**
- 7. Lastly what can be done to enhance the teaching development of music literacy in schools?**