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Chief Editor

Dr. Collin Durrant - UK

Editors

Prof. Mellitus N. Wanyama

Prof. Hellen Atieno

James M. Mutuku

Jacqueline Zinale Bullindah

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ACKNOWLEDGEMENT

H.E. DANIEL TOROITICH ARAP MOI, CGH, AND PATRON OF KAMAE

Daniel Toroitich Arap Moi, CGH, Second President of the Republic of Kenya, is associated with major milestones in the development of music performance and studies in Kenya. The former president is the patron of KAMAE. He was the patron of Kenya Music Festival for 24 years. During that period, performance of music (traditional, composed, and arranged) as well as dance reached its zenith. He sponsored and continues to sponsor several individuals to study music locally and abroad. Serious curriculum development and implementation for music education was witnessed during his reign. During that time, music was an examinable subject in various education circles in Kenya.

After retirement, Mzee Moi continues to support music studies and performance. Recently, he financed research and publication of three books namely: *Music in Kenya*, *Sing Praises to Jehovah volume 1* and *Sing Praises to Jehovah volume 2 - Music and Word editions*. In 2011, he sponsored KAMAE International Music Conference which led to the publication of the first issue of KAMAE journal. It is for these reasons that we wish to thank him profusely. Because of his financial support, inspiration and encouragement, we are able to produce this serious journal of music education in this part of Africa.

THANK YOU, YOUR EXCELLENCY SIR

FOREWORD

This journal highlights some issues pertinent to music education. It covers areas such as music education in early childhood education; the role of technology in music education; music making activities; song genres; relevance of African folk music in the teaching of Western music concepts; virtues in traditional music; and classification of African traditional music. It forms a rich reference resource for teachers at primary and secondary school level, teachers colleges and universities in Kenya and beyond.

The early stages of formal education form an integral part of a child's overall development. Among other avenues, stakeholders in the Kenyan education system have identified Music and Movement to be of great import to the early childhood education syllabus. In their paper, Mwonga and Wanyama add voice to the debate on the implementation of Music and Movement in the curriculum. Premising their discussion on the findings of a study which investigated the competencies of Early Childhood Development and Education teachers in implementing the Music and Movement activities, the authors argue that as per their findings: ECDE teachers recognize the importance of Music and movement within the ECDE settings but their different training experiences and lack of teaching resource materials result in different interpretations leading to practices that inhibit the effectiveness of the curriculum. In light of their discussion, the authors recommend the use of a variety of developmentally appropriate Music and Movement activities such as songs and chants and more exposure to performance in instrumental Music for better effectiveness of the discipline in its own right and on the values of its use in early childhood education.

Today's use of the computer pervades all areas of our lives, including activities in institutions of learning. Beyond the very facility of data management and word processing, computers have become essential in providing instructional effectiveness and generally challenging the learning environment. The application of computer technology in the field of education is rapidly gaining ground world over. The common modern technology is now an integral tool in all aspects of the musician's work be it composing, concert performance and classroom teaching. Apudo and Akuno discuss the role of technology in Music education in Kenya. Their paper posits that computers and ICT are present and accessible to secondary schools in Kenya but their usage is not

adequate for music education. Drawing from an in-depth foray into the status, nature and use of technology in Music education, the authors recommend the application of computer technology in the field of education for improvement and further course action by appropriate authorities.

In every culture, there are myths that explain the various situations and reasons for the way things generally are in the society. Music, being part and parcel of culture, has aspects which are explained by use of myths. The Isukha and Idakho are two sub-tribes of the Luhya community of the Western province of Kenya which have a lot of commonalities. Among these communities, myths were passed on through various avenues such as music. With Isukha and Idakho musical arts having travelled from their indigenous contexts to other new contexts, and being performed for other events and occasions other than those they were intended for, the music practice has been reshaped. The new contexts are the new performance spaces of the music. In these new contexts, it has been assumed that these myths are fallacies and that they have no role in shaping and structuring musical arts. This has led to the changing of some aspects of music, and consequently, dispelling of some myths. Bullindah's paper unravels some of the available myths that have been handed down through musical arts among the Isukha and Idakho. It goes further to explain the significance and role of these myths. It also explains how the new contexts have dictated or affected the music practice of the Isukha and Idakho music. Finally, it explains the factors that have led to the dispelling or retention of some of the myths in the contemporary society; and how this dispelling affects the music practitioner.

As captured in Akumu's paper, songs were traditionally performed during storytelling sessions and cultural events among the Luo of Kenya. Mainly elderly women who had reached menopause told these stories and story-songs and sometimes they were narrated and sung respectively by the children themselves in the evenings in the *siwindhe*, the grandmother's hut. Storytelling sessions also went on in the *duol* (house for the owner of the homestead) where young men were told stories by *jodongo* - elderly wise men in the community. The indigenous setting of storytelling is almost extinct and the story-songs have now been moderated to their contemporary forms. Apart from validating from a musical point of view the existence of Luo story-songs, his paper argues for the

position of story-songs as a relevant teaching resource for music teachers especially at primary school level of learning and a source of information for researchers in socio-cultural studies. He postulates that Luo story-songs have distinct structures of a beginning, middle and end while their melodies have short phrases that are repeated at intervals during storytelling.

As espoused by Atieno in her paper, studies have been carried out on stories as a method of teaching and learning instruments in the education of the young in indigenous African societies. As it is in the indigenous setting, songs are integral part of the stories. However, in most of these studies, songs are merely mentioned, described or discussed as accompaniment to the stories without emphasis on their educative role. Her paper goes beyond this and concentrates on songs that accompany stories specifically to draw attention to their educative role and spell out some of the societal norms and values that are transmitted through the songs. Her arguments are based on a study of eight purposively selected songs. Stories that are part of the selected songs are summarized while the songs are given a literal translation and analyzed qualitatively to derive the norm and values they were intended to teach. Her findings give credence to the observation that the songs articulated more clearly the morals that were intended to be taught such as gender issues in society like preference for male children, male dominance, doing to others what you'd like to be done to you, among others. Vices such as jealousy, greediness are rebuked and discouraged through songs.

The formal education system introduced by the missionaries contradicted the African educational practices embedded in its beliefs and cultural systems. The missionaries considered some of the African beliefs and practices to be evil therefore could not be used in formal education system. This gradually discouraged the Africans and made them despise their own cultural values. An example is the folk songs that have not been utilized fully in the Kenyan education system up to date. Since folk songs are part of the students' culture, they can make learning of western music more interesting and fruitful. Mutuku and Atieno premise their paper on the findings of a study which investigated the relevance of selected folk songs in the teaching of western music concepts in Kenyan secondary schools.

A morally upright individual would be welcomed and accepted in any human organization, as the practice of acceptable ethics is advantageous in addition to the formal educational qualifications that one may have. Such codes of conduct are not necessarily acquired as part of the formal educational system and yet they remain useful in the behaviour and presentation of an individual among his peers or colleagues. Whereas the formal educational system continues to face challenges on how best to teach social skills and good morals, the African traditional system retains its proficiency in handling this issue. In the traditional social systems, it is not easy to separate African education from traditional African socio-cultural practices. Music is part of the socio-cultural practices, and it is core in the education process. Thus education in African context is part and parcel of everyday activities that are accompanied by song and dance. In light of the foregoing, Masasabi discusses ways through which students can be morally socialized during the formal teaching and learning of music. Her paper does this vide: focusing on the richness of indigenous moral education among the Bukusu community of Western Kenya; examining the state of moral education in the Kenyan educational system; and questioning and suggesting ways of incorporating informal moral educational practices through music into the formal teaching of music.

The study, naming and classification of musical instruments have become issues of ethnomusicological concern in recent times. As a result, many conventional classification systems have emerged in various world cultures. The Igbo, one of the major ethnic groups in South-eastern Nigeria (West Africa) is blessed with a wide variety of indigenous musical instruments. These musical instruments, with particular reference to those from twenty-seven (27) local government areas in Imo state of Nigeria, have been critically and extensively studied (from a culture owner's perspective) by a Nigerian ethnomusicologist – Sam Chukwu. Based on his taxonomical study on the classification of the Igbo (Imo state) traditional musical instruments, a five-classification system has emerged. This includes: (i) instruments identified by their manner of play, (ii) instruments identified by the materials they are made from, (iii) instruments identified by their onomatopoeic derivations, (iv) instruments identified by their “utilitarian” associations, and (v) instruments identified by their abstract appellations. Nwamara's paper introduces this new system of Igbo musical instruments' classification, which is a deviation from Curt Sachs and Eric Hornbostel's most widely

accepted system of African musical instruments' classification. In addition, the paper aims at wider constructive criticisms, exposition and acceptance of the classification system.

The papers herein have been peer reviewed by scholars in diverse areas in music education. The journal is an addition of a relevant resource to the few available resources of music education in schools and colleges in Kenya in particular, and Africa in general. It is my sincere hope that the KAMAE journal will aim at diversifying themes and be published continuously so that it may serve as reliable resource for music education to music teachers and all other scholars interested in music education. In this vain, I wish to congratulate all authors and the entire staff of Utafiti Foundation (UF) Research and Documentation Centre, for providing impeccable editorial services.



Prof. Mellitus N. Wanyama,
Chairman Editorial Board,
KAMAE

Competencies of Early Childhood Education Teachers to Implement the Music and Movement Curriculum in Eldoret Municipality, Kenya

Sinyei C. Jane Mwonga¹ & Mellitus N. Wanyama²

Abstract

This paper is premised on the findings of a study which investigated the competencies of Early Childhood Development and Education (ECDE) teachers in implementing the Music and Movement activities. Using descriptive survey, the study examined instructional practices in Music and movement activities in Eldoret Municipality, Kenya, among 105 teachers and their pupils from 35 sampled early childhood education centres and management practices from five zone coordinators, one Municipal coordinator and the Municipal Education Officer (MEO). The officer in charge of ECDE curriculum at the Kenya Institute of Education (KIE) also provided pertinent information. Data collection instruments included questionnaires, observation and interview schedules, photographs and video recordings. Songs collected were transcribed using staff and sol-fa notation whereas rhythms for the chants were presented in staff notation. Data collected was analyzed using percentages and frequencies, and presented in tabular form which provided the basis for analysis. The findings revealed that the ECDE teachers recognized the importance of Music and movement within the ECDE settings but their different training experiences and lack of teaching resource materials resulted in different interpretations leading to practices that inhibit the effectiveness of the curriculum. Drawing from the discussion herein, this paper recommends the use of a variety of developmentally appropriate Music and Movement activities such as songs and chants and more exposure to performance in instrumental Music for better effectiveness of the discipline in its own right and on the values of its use in early childhood education. The discussions in this paper are an attempt to create awareness about the globally researched and recommend effective approaches to early childhood education.

Keywords: Competencies, Early Childhood Education Teachers, Implement, Music, Movement Curriculum, Eldoret Municipality, Kenya

¹ E-mail: mwongajane2008@yahoo.com; Department of Literature, Theatre and Film Studies, Moi University, Eldoret, Kenya.

² Email: wanyamam@yahoo.com; Department of Literature, Theatre and Film Studies, Moi University, Eldoret, Kenya.

Introduction

Music and Movement is an important activity in early childhood education the world over (Young & Glover, 1998). In Kenya, the Ministry of Education through the Kenya Institute of Education (KIE) has realized its potential benefits and included it in the early childhood education syllabus. Studies, however, have shown that its implementation is riddled with many challenges which include inadequate resources and varying competence levels among the ECDE teachers to effectively present the Music and Movement activities (Andang'o, 2009; Kabiru & Njenga, 2001; Kabiru, 1992). Furthermore, much emphasis has been placed on the pursuit of excellent summative examination results which are based on the subjects that are perceived to be more academic at the expense of a holistic approach to learning.

The prevailing attitudes concerning what is regarded by teachers, parents and education managers as the most important activity areas to be emphasized have influenced the teaching approaches used by the teachers. These approaches emphasize teaching, mainly through drilling; the specific activity areas based on summative examination requirements that to a large extent test the theoretical understanding of concepts. Due to these attitudes, activity areas that are thus perceived as not being examinable in the long run such as Music and Movement tend to be neglected. This is evident from the instructional materials currently available for Music and Movement which are inadequate in content and focus. These concerns necessitate an investigation to address the issues in early childhood Music and Movement activity so as to provide some intervention for its effective implementation as an activity area in its own right and in its use in enhancing other activity areas in early childhood education.

There are different providers involved in the provision of early childhood education. Coupled with the flexibility in the ECDE curriculum, there is need to provide some unifying guidelines to be used by the teachers to enhance the interpretation of the curriculum. Music and Movement acts as the unifying tool through its ability to enhance all the activity areas when effectively presented. There is need to avail relevant and age appropriate resources to aid early childhood teachers in attaining the educational objectives for the ECDE level, a level which is instrumental for a child's growth. The study therefore assessed the effectiveness of the early childhood Music and Movement curriculum by examining the different practices of teachers, directors and children to

enhance the presentation and evaluation of Music and Movement curriculum activities in early childhood education.

Teachers' Skills and Knowledge (Competence)

Effective implementation of an innovation is determined by the capabilities (competence) of the implementers. Guthrie (1982) notes that the effects of teachers' training, qualifications and performance in developing countries have been matters of considerable interest. In the case of educational innovations, teachers need to have the right skills and knowledge to impart the appropriate skills and knowledge to the learners. Gross *et al.* (1971) report that within the Cambre Elementary Schools, teachers were expected to play a supportive catalytic role yet they had no proper training to acquire the right skills and knowledge. As a result, this contributed to the failure of the innovation. Teachers are charged with the responsibility of creating conditions that are conducive to new curricula for it is the teachers who make the curriculum operational at the school level. The quality and effectiveness of teaching and learning therefore depends on the competence of the teacher. Efficiency and effectiveness in teaching and learning are determined by a teacher's academic and professional characteristics as well as his or her experience as a teacher. This therefore calls for proper training of teachers to equip them with the right skills, knowledge and attitudes for effective curriculum implementation. There is need to improve the quality of teacher training to enable teachers interpret the curriculum more effectively into practical terms (Fullan, 1982; Indoshi, 1992). Teacher competence is then manifested through effective interpretation of curriculum components which include clearly stated educational purposes, proper selection and organization of learning experiences and the use of effective evaluation procedures.

Educational Purposes (Objectives)

Educational objectives are consciously willed goals and provide the criteria for selecting materials, outlining content, and developing instructional procedures. A clear philosophy of education is a prerequisite for making value judgements about objectives. This philosophy is then broken down into more specific objectives. Sources of these objectives include the learners themselves, the rich cultural heritage developed over time, analysis of contemporary society, and a comprehensive educational philosophy

(Giles et al., 1942; Tyler, 1949). In the KIE (2008) ECDE syllabus for instance, the specific objectives for the Music and Movement curricular activity area are as follows:

...the learner should be able to: listen to, imitate and identify sounds in the environment; make own sounds; sing songs and recite poems related to the sub-theme; sing simple short songs taught by the teacher; sing songs for specific occasions; make body movements, perform simple known traditional dances with costumes and accompaniment; make simple rhythms using body parts; make simple rhythm with objects; hit different objects in rhythm; shake objects to form rhythm; name, identify and use musical instruments; chant and play musical instruments and sing with accompaniment (p. x).

Objectives may also be stated as tasks which the teacher is to do in order to bring about the desired changes in the learners. The handbook for ECDE syllabus (KIE, 2008, pp. 90-93) for instance, gives hints on what the teacher could do to enhance effectiveness in the teaching and learning. These include the following:

...Expose children to a variety of musical sounds in the environment; invite a guest singer or instrumentalist to perform for the children; compose short simple interesting songs for children to learn; demonstrate body movements; allow the children to observe local traditional dances; recite a poem and let children repeat; assist children to compose and sing own songs related to theme...

Teachers' competence as has been stated earlier is viewed through their creativity and ability to improve student learning experiences through clearly stated objectives, proper planning, selection and organization of appropriate teaching and learning experiences and effective evaluation strategies. Tyler (1949) provided a rationale for viewing, analyzing and interpreting the curriculum and instructional program in an educational institution. Tyler's objectives model is a rational and orderly process that has been used in many countries, Kenya included. It sets out what curriculum workers should do and begins by identifying four fundamental tenets which must be considered in developing any curriculum and plan of instruction. These include:

1. Defining educational purposes (objectives) to be attained
2. Selection of learning experiences to attain the purposes
3. Organization of the learning experiences
4. Evaluation of the objectives

Describing learner outcomes using behavioural objectives could be simplistic and may reduce education to training except in subjects such as mathematics and physical

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sciences where skills are obvious and facts are clear (Glickman, 1985). Being a creative discipline, Music and Movement requires some flexibility to allow for creativity and aesthetic enjoyment. Tyler's theory denotes a linear attention to the key elements of the curriculum, hence the need for another theory that would provide the teacher with specific directions for accomplishing the predetermined tasks at the same time giving room for evaluation to be done at every possible stage. Curriculum design refers to the nature and arrangement of the parts of the curriculum. Giles *et al.* (1942) carried out an experimental project that emphasized teacher-pupil planning. They used the term "components" to show the relationship and included learning experiences under "method and organization".

In their design model, the four components interact with each other; decisions made about one component are dependent on decisions made about the other components. Giles's curriculum components are similar to Tyler's model developed several years later. Giles's model presents an opportunity for evaluation of the various curriculum components to be done at every stage. Giles's paradigm shows an ongoing interaction among the components.

The four stages in both Giles's and Tyler's models suggest the four major stages of curriculum development: selection of objectives, planning, implementation and evaluation of a programme. Fullan (1991) defines implementation as the process of putting into practice an idea, programme or set of activities and structures within an establishment. Many scholars concur that curriculum implementation is a complex process that requires adequate preparation. Fullan (1982) observes that innovations into educational institutions can fail to achieve their intended objectives as a result of inadequate implementation. He stresses the need for the implementers to be adequately prepared to achieve effectiveness in the implementation processes. In the same vein, Ornstein and Hunkins (1998) state that:

A person's philosophical stance will affect his or her interpretation and selection of objectives, influence the content selected and how it will be organized, affect decisions about how to teach or deliver the curriculum content, and guide judgement about how to evaluate the success of the curriculum developed (p. 233).

Teachers need to be convinced of the importance of Music and Movement in the early childhood curriculum because being a practical activity, the enthusiasm for it should

start with the teacher who should then work towards bringing about meaningful changes in the learners in accordance with the objectives. Objectives therefore usually indicate the kinds of changes expected to be brought about in the learner so that the selection of content, the instructional activities, and the kind of teaching and evaluation procedures can be planned and developed appropriately.

Selection of Learning Experiences

The term "learning experience" refers to the interaction between the learner and the external conditions in the environment to which he or she can react. Learning takes place through the active behaviour of the learner; it is what he or she does that he or she learns. A learner needs to be an active participant. To ensure this, the teacher needs to have some understanding of the kinds of interests and background the learners have so as to manipulate the environment to bring about stimulating situations that will evoke the kind of behaviour desired (Giles, 1942; Tyler, 1949). Music and Movement consists of learning, singing and composing songs, playing instruments, dancing, clapping, reciting poems and where possible, listening and watching appropriate performances. These experiences cut across the three domains of learning; the cognitive, psychomotor and affective.

It is important to select learning experiences that develop appropriate skills among the learners such as thinking skills, acquisition of information, development of social attitudes and interests.

In selecting learning experiences for children, it is important to consider the stages of intellectual development. Piaget (1896-1980) is best known for his stages of cognitive development. He discovered that children act, behave, think and reason differently at different periods in their lives. He believed that everyone passes through an invariant sequence of four qualitatively distinct stages. Invariant means that a person cannot skip stages or reorder them. Although every normal child passes through the stages in exactly the same order, there is some variability in the ages at which children attain each stage. The four stages according to Piaget are: sensorimotor - birth to 2 years; preoperational - 2 years to 7 years; concrete operational - 7 years to 11 years, and formal operational (abstract thinking) - 11 years and over (Piaget, 1972).

Each stage has major cognitive tasks which must be accomplished. In the sensorimotor stage, the mental structures are mainly concerned with the mastery of concrete objects. The mastery of symbols takes place in the preoperational stage. In the concrete stage, children learn mastery of classes, relations, and numbers and how to reason. The last stage deals with the mastery of thought (Evans, 1973). Early childhood development and education (3-6 years) therefore falls on the preoperational stage where mastery of symbols takes place. Music and Movement employed effectively provides an avenue which can enhance the mastery of symbols such as counting in mathematics and names of objects thereby facilitating a smooth transition of children through this period to the concrete operational stage that coincides with the primary school age (7-11 years). The use of age-appropriate materials such as songs will ensure a smooth transition between these different stages.

Organization of the Learning Experiences

Accumulation of educational or learning experiences can bring about profound changes in the learner. However, these experiences must be organized considering their relationship over time and from one area to another, that is the vertical and horizontal relationships for effectiveness. The criteria involve continuity, sequence, and integration. In the early childhood curriculum of Kenya (KIE, 2008), the experiences are organized into those for day care (3 years and below), pre primary I (4 years), and pre primary II (5 years). According to Shiundu and Omulando (1992), curriculum development is the planning of learning opportunities intended to bring about meaningful changes in the learners. For better effectiveness, therefore, it is important for the teacher to organize the learning experiences in Music and Movement according to the developmental needs of the learners at the different levels of growth and development as proposed in this study.

Evaluation Procedures

Evaluation as a process involves identifying the strengths and weaknesses in the learning experiences as selected, organized and developed to assess whether they are producing desirable results. Oluoch (1982) outlines nine sub-processes in the implementation of a new curriculum. These include persuading people to accept the new curriculum, keeping the general public informed, educating the teachers and the teacher educators, provision of necessary facilities, materials and equipment, actual

presentation of the new curriculum, institutionalization of appropriate student assessment procedures and providing continuous support for teachers. In each of the sub-process, evaluation needs to be carried out to ensure a smooth progression from one stage to the next. Music and Movement being largely a psychomotor activity needs constant evaluation of the learners. Paynter (1982) says that Music teachers should aim at producing changes in the students resulting in new meanings, knowledge, skills and understandings. To achieve this, teachers should know and use the right evaluation procedures.

Effective instructional evaluation helps to develop positive attitudes in children from an early age, more so for Music and Movement which makes an impact in young children's minds at a very young age (Mang, 2005). For this to be effected, teachers need to have positive attitudes to be willing to spend time and put in the necessary effort to praise the children for any efforts made and any desirable outcome noticed, be it in singing, dancing or playing an instrument for this will encourage and motivate the children to do even better (Njui, 1989). Any corrections noticed should be pointed out to the children with love, kindness and understanding.

A study by Losada (1979) on the New Mathematics debate in America found out that students failed because the teachers lacked the knowledge and skills required by the new subject matter. In Kenya, Eshiwani (1983) reports that the New Mathematics innovation failed because there was no significant training for teachers who were expected to implement it. In the two cases, lack of teacher competence had a negative impact on the implementation process. Teachers therefore need to undergo appropriate training (both pre-service and in-service education) for effective implementation of a curriculum innovation. Pre-service training prepares teachers before recruitment whereas in-service training equips teachers with the knowledge, skills, attitudes and experiences that will keep them up to date to enhance their professional growth hence competence (Bishop, 1985).

Bishop (1985) asserts that without training teachers, there is the likelihood of having a mismatch between the official curriculum (policy) and the classroom curriculum (practice). Harris and Bessent (1969) contend that in-service courses are concerned with the task of developing staff members as professional practitioners in such a way as to

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have a direct impact on the quality of teaching. Goble and Porter (1977) assert that in-service education assists teachers to remedy deficiencies that they have discovered in their professional skills or to develop their potential competence in some specialized skills. Medley (1984) identifies competencies that a teacher should exhibit in his or her behaviour. They include:

1. Planning instructions at a variety of cognitive levels
2. Stating possible outcomes in behavioural terms
3. Identifying and evaluating learning problems of the pupils
4. Knowing how to organize and use appropriate instructional materials
5. Using a variety of instructional strategies
6. Establishing transitions and sequences in instruction which are varied
7. Modifying instructional activities to accommodate learner needs
8. Demonstrating ability to work with individuals, small groups as well as large groups
9. Using convergent and divergent inquiry strategies
10. Demonstrating knowledge in a given subject area

These competencies in a teacher are acquired through training. Eshiwani (1983) carried out a study on factors affecting academic performance among primary and secondary school pupils in Western Kenya. He found out that certification, training and experience of teachers highly affected their achievement.

The findings of this study support the idea that teacher competence is an important component in the teaching-learning-evaluation situation. Competence should be demonstrated in one's area of specialization. In the case of preschool Music, the teachers need to have the right skills and knowledge pertaining to the aims and objectives of the Music programme.

Following the recommendations by the Republic of Kenya (1999), the Music curriculum in Kenyan schools is now offered as a non-examinable subject in the primary schools and as an optional but examinable subject at the secondary school level. Presently, many students get introduced to Music as a study subject in form one. Being a non-examinable subject in the primary school curriculum, Music is actually never taught at this level because many teachers have a tendency of putting emphasis on the

examinable subjects. Preschool teachers need to have the right skills and knowledge so as to impart the right Music concepts to the children at their formative stage more effectively given that a very high percentage of learning takes place during this period of their lives (Rutter & Rutter, 1993).

Paynter (1982) contends that teaching Music requires a complex of abilities. A preschool teacher needs to have some musicianship, a good training, imagination and intelligence in order to apply his or her talents creatively to the teaching situation in which they find themselves. He states that:

Factual material should not be so mingled with the aesthetic aspect of Music that the teacher or student loses sight of the distinction between them. Music is the sounding of a series of related pitches in a space of time. When a teacher guides the learners to comprehend and manipulate related sounds, then he/she is teaching Music. Musical phenomena must be understood musically, rather than verbally (Paynter, 1982, p. 2).

For an effective Music education and education through Music at the preschool level therefore, teachers need to have the relevant skills and knowledge for better efficiency and effectiveness. The literature reviewed in this section indicates that effective implementation of curriculum innovations is dependent on teacher competence. Teachers are the implementers of curriculum innovation in schools. The teacher is the controller of the learning environment. He or she initiates, develops and directs pupils' learning. However, teacher competence is not the sole determinant of successful curriculum implementation. The study upon which paper is based assessed teacher competence among preschool Music teachers as one of the variables in assessing the place of Music in early childhood education. It focussed on teacher competence in relation to the general involvement in activities relating to the preschool Music curriculum, teaching methods and methods of evaluation used in the preschools.

Effective implementation of a given curriculum innovation requires that teachers, parents and educational managers clearly understand the requirements of the change in terms of content, objectives and evaluation procedures of the curriculum. In the catalytic role model, Gross *et al.* (1971) reported that implementation was inhibited by teachers' lack of clarity on the requirements of the new model of teaching. Smith and Keith (1975) report a case of the Kensington Elementary school in the USA, in which implementation of a curriculum failed due to the use of terms that were ambiguous to

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the teachers such as "individualized instruction" and "fully functional pupil." According to Fullan (1982), lack of clarity about an innovation is brought about by unclearly stated, ambiguous, abstract goals. Shiundu and Omulando (1992) observe that teachers are the key players in curriculum implementation because it is they who translate the general broad curriculum goals into instructional objectives. The teacher has to decide the organization of learning experiences, the method of content presentation and constantly perform evaluation after every lesson.

To achieve clarity in the pre-school Music curriculum evaluation, teachers need an understanding of the basic nature of Music as an activity area, its objectives, content, teaching methodology, the required resource materials and facilities, and the evaluation procedures. Having a clear understanding of the general objectives makes it possible for the teacher to derive instructional objectives, select appropriate learning experiences and teaching methods, and to evaluate his or her learners. According to Hawes (1979), it is the teacher who interprets objectives and content in the curriculum and manages the learning situation through which intentions are transformed into actual practice. For instance, if an objective requires that the child should be able to create own songs, then the teacher needs to understand what this statement implies to give the right guidance to achieve the change in behaviour described in the instructional objective.

Educational managers, teachers as well as parents need to understand the significance of teaching and learning Music and Movement in the pre-schools in order to accept, support and participate in the pursuit of its objectives and evaluation procedures. Evaluation is an important aspect in the awareness and clarity of an innovation. It is the process of determining the extent to which curricula objectives are being or have been achieved (Shiundu & Omulando, 1992). Unclear objectives make it impossible for the teacher to measure the effectiveness or efficiency of the course programme. The KIE (2008) handbook for early childhood development education syllabus for instance, gives curricula guidelines on content and methodology. Teachers therefore need to be innovative enough and clear on how to apply these guidelines to their various settings to maintain relevance.

Effective evaluation of an innovation or aspects of it requires awareness and clarity of the nature of an innovation. Awareness of the innovation by all the people involved is a

necessary condition in the implementation process. Curriculum implementation is a team effort and all parties involved in the process must be aware of it and be persuaded into accepting it. Participation in the curriculum development process by all the people is one way through which clarity and awareness of the innovation can be achieved. Through participation, teachers, parents, educational administrators and the public can be made to look at the curriculum process as their own effort and not something being imposed from outside (Oluoch, 1982).

Materials and Methods

The study was carried out in Eldoret Municipality within Uasin Gishu County, Kenya. The Municipality contains both public and private providers of ECDE curriculum who use different curricular approaches, some offering the NACECE/ DICECE curriculum, others the Montessori while others integrate the two. The study employed a descriptive survey design to gather facts, views, opinions, attitudes and suggestions from educational managers, teachers and parents on the theory, policy, and practice of Music in early childhood education.

This was done through the use of questionnaire which was administered to 105 ECDE teachers from 35 sampled pre-school institutions within Eldoret municipality. Methodological triangulation involving the questionnaire, interviews, document analysis and observation was used to corroborate information from the questionnaire so as to get an in-depth insight into ECDE Music and Movement curriculum in practice. These sources of data collection were instrumental in gathering facts, views, opinions, attitudes and suggestions from educational managers, teachers and parents on the theory, policy, and practice of Music in early childhood education. Descriptive statistics include measures of central tendency, description of a sample or a group of individuals; what happened or and what is happening. They are derived from responses to items in the questionnaires which may be supported through observations and interviews (Ngechu, 2003). A school survey covers "aims, outcomes, pupil achievement, curriculum method(s) and instructional aids" (Good, 1972, p. 207).

Learners, teachers and educational managers within the 35 ECDE centres were then selected using purposive sampling. Some institutions had more than three streams per class level and therefore more than three teachers. The teachers in charge of each class

level were then selected to participate directly in the study. A total of 105 teachers and the learners under their direct care, 5 zone coordinators, 1 municipal ECDE coordinator, 1 Municipal Education Officer (MEO), and the officer in charge of ECDE curriculum at the Kenya Institute of Education (KIE) participated in the study.

For data collection, questionnaires, interviews, document analyses and observation schedules were used. Triangulation was used in data collection and presentation for authenticity and validity in data analysis. The data obtained was coded considering the interrelatedness of the responses. Emerging patterns were then recorded, classified and interpreted as per the variables of the study. It was then analyzed using descriptive statistics through frequencies and percentages, and presented in tabular form containing the number of responses per item (frequency) and the percentage of each response. The computer SPSS package was used to compute the empirical data which provided the basis for analysis and description of the data collected.

ECDE Teachers' Competence (Skills and Knowledge)

The quality of teaching and resultant learning depends to a large extent on the competence of the teacher (Fullan, 1982). A teacher's skills and knowledge can be acquired through different sources ranging from informal, formal to non-formal settings. It might be difficult to qualify and quantify informal and non-formal acquisition of knowledge with a clear precision. However, formal schooling and training can provide some measure of an individual teacher's competence. The practical application of these (formal schooling and training) will mainly be manifested through the teaching and learning experiences initiated by the teacher for the learners; and this may consequently provide yet another measure of a teacher's competence.

Teachers' Qualifications and Experience

To assess the ECDE teachers' professional as well as academic qualifications, teachers were asked to respond to the related variables regarding their professional and academic qualifications, experience in teaching and their musical development and learning. The percentages are rounded off to one decimal point. The findings of the study revealed that all the teachers who participated in the study were trained teachers with some pursuing further studies at the time of carrying out this research. The majority (65.7%) of the teachers had between 6-10 years' experience in teaching and most of them

(68.6%) indicated having studied Music at the primary school level. All of them (100%) indicated having learnt Music at college level. This would be a prerequisite for effective teaching of Music and Movement but interviews and observations revealed that the learning of Music in the different colleges the ECE teachers trained in was quite varied in terms of interpretation, methodology and content.

Music and Movement Experiences Offered to Children in ECDE

A teacher of Music especially to young learners should aim at producing changes in the learners resulting in new meanings, knowledge, skills and understandings (Paynter, 1982). To achieve this, the teachers need to have and use the appropriate teaching materials, know and use the right teaching methods and employ effective evaluation procedures (Scott-Kassner, 1999). A teacher's ingenuity, creativity and innovativeness are required to make the learning process enjoyable.

In response to the type of teaching and learning experiences being offered in the ECDE institutions as asked in the teachers' questionnaire, a variety of Music and Movement experiences were reported as being offered by the teachers. All the early childhood institutions that participated in the study reported offering some form or other of Music and Movement experiences though at varying degrees.

The findings indicated that singing songs, movement with props and teacher demonstrations were the most common teaching and learning activities as indicated by all (100%) the teachers. These were followed by creating rhythm with body parts such as fingers, hands and feet; simple rhythms with objects, formal dance experiences such as simple folk dances and drama or acting out stories. Songs presented have been classified in this study as African and Western singing games, lullabies, songs for special occasions such as birth day songs, patriotic songs and chants. Many centres, due to lack of a wider repertoire, sung the same songs over and over seemingly to while away the Music and Movement lesson time. All singing was accompanied by some kind of movement; some minimal and some quite elaborate. Some drama too accompanied the singing games and action songs.

The dominance of children singing songs supports the available literature regarding Music and Movement experiences used in ECDE (Andang'o, 2009; Sharpe *et al.*, 2005;

Jenkins, 1994; Gharavi, 1993). From observation, however, due to the relatively high numbers of children and in some instances a seeming lack of interest from the teachers, some children were left on their own. There was not much of individual attention given to them. Those who seemed to be slow were left on their own while the active ones seemed to dominate. Furthermore, children were hardly given a chance to make own choices of the kind of musical experiences they enjoy. Failure to allow children to express themselves can hinder their creativity and enjoyment. The teacher also needs to know the learners' preferences so as to find the best way possible to integrate these preferences in the learning process. For instance when the researcher asked (with the teachers' permission) the children to present their favourite songs, most of children exhibited influences from the mass media in terms of dancing styles and songs (some of whose texts were not appropriate for their level). With this knowledge, the teacher can then use these rhythms and tunes to adapt to the appropriate song texts for ECDE level (Krogh, 1995).

Movement with props, reciting poems, imitation of sounds in the environment, drama and acting out stories; and free dancing were also part of the experiences indicated by the teachers as being done on a frequent basis. However, observations indicated differently. Music and Movement activities seemed to attract more attention and seriousness from the teachers only when there were events that demanded their use, such as during parents' days. Most of the teachers said they would like to offer these experiences more frequently but were unable to due to lack of time and the researcher would like to add, lack of appropriate skills and knowledge.

Poems are related to Music in the sense that songs are in most if not all cases derived from poetic texts and so an early exposure to poetry sets a foundation for the acquisition of later music skills such as performance and composition. Poems were presented more regularly although in most cases the enjoyment aspect was lost due to the rigidity involved. For the most part, the children were drilled in preparation for public presentations either for the end of term ceremonies, parents' days or external competitions.

Playing musical instruments was not indicated as a regular activity by many teachers as it was indicated as being done 'often' by only 10.5% of the teachers. Reasons given by

the teachers for this occurrence were lack of music instruments and limited skills among the teachers associated with playing these instruments. Closely related to this in terms of the skills involved was accompanying singing using instruments indicated by 5.7% of the teachers. Composing simple songs was a rare activity having been indicated as being done 'often' by only 14.3% and 'rarely' by 67.6% of the teachers. Other Music and Movement experiences indicated as being offered to the children on a less frequent basis included visiting professionals, end of year performances by the children and structured dance experiences.

The Ministry of Education (MOE) (2006) service guidelines state that the methodology to be used in ECDE 'shall be participatory, child-centred emphasizing play and should be thematic'. It should also make use of concrete manipulative materials, encourage early stimulation and employ holistic learning (MOE, 2006, p. 16). Most (65.7%) of the teachers indicated using individual child-centred approach whereas 17.1% indicated making use of thematic integrated teaching. Thematic integrated teaching needs to be strengthened as indicated in the ECD Service Standard Guidelines (Ministry of Education, 2006).

To find out whether the activities and methodologies being used are causing desirable effects, there is need to use effective evaluation procedures. Evaluation as a process involves identifying the strengths and weaknesses in the learning experiences as selected, organized and presented. The strengths identified are then encouraged and necessary interventions are sought to address the weaknesses for better effectiveness in the curriculum (Giles *et al.*, 1942; Tyler, 1949).

From the findings, evaluation through observation was the most common form of evaluation indicated as being used by all (100%) the teachers. This was followed by the use of checklists and finally oral interviews. Participant observation by the researcher revealed that Music and Movement activity was carried out on Fridays (once a week) for the two hours. Notable is the fact that the time allocated by most schools (Fridays before lunch) happened to be a time when children were tired and hungry. This may be an indication of the less priority accorded Music and Movement activity. For most schools, however, a lot of effort was spent towards preparation for public performances during parents' days and graduation day. The latter however involved the Pre-Primary II

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(Top Class) only. Very few schools (14.3%) indicated participating in out of school Music and Movement activities, one of the avenues being the Kenya Music Festival. Those who did not participate cited lack of time and funds as the reason.

Uses of Music and Movement in EDCE

A Music teacher needs to be convinced of the important place of Music and Movement in the curriculum to be able to make all the necessary efforts in ensuring its effective implementation (Elliot, 2009; Paynter, 1982). From the literature reviewed, it is evident that Music and Movement when properly presented has many benefits to the growing children. Such benefits include boosting a child's brain power, enhancing physical development and for relaxation and enjoyment. A teacher who is aware and convinced of these benefits will most definitely use Music and Movement to achieve the end results and this then provides yet another measure of a teacher's competence.

To find out the effectiveness of Music and Movement in the ECE curriculum, the teachers were asked to indicate the frequency with which they used Music and Movement during the various activities. The data shows that a majority of the teachers used Music and Movement during all the activity areas though at varying frequencies. Highest cited activities (as cited by all the ECDE teachers) included the use of Music and Movement for relaxation and enjoyment, physical development, during language activities, religious education activities and outdoor activities. Other activities indicated by the teachers as often employing Music and Movement included transition between different activity areas, social activities and Science activities.

Observation indicated that Music and Movement was mainly scheduled for Friday mid-morning (11.00 am-12.00 noon) once a week. The KIE syllabus gives it two lessons per week. The two lessons are combined into one for the Friday mid-morning. Music and Movement activities were observed to be in use mainly during its scheduled time on the time table and during outdoor activities' lesson (mostly held on Wednesdays) but the teachers did not seem to have thought much about the integration aspect between the two. The use of songs and the accompanying movements were carried out more as a routine activity than planned integrated activities. When the researcher pointed out the relationship, the response from the teachers was always similar: "Oh yes, we do some Music and Movement activities during the outdoor activities."

The integration aspect however did not come out as a conscious effort from the teachers. However, on being asked to share their thoughts on the feasibility of integrating Music and Movement within all the activity areas, the responses, though paraphrased in different ways, was unanimous: It can be possible and exciting, but only if the teacher understands it, enjoys it and has the necessary resources. Each activity area was treated by the teachers as an independent entity on its own and where and when Music and Movement activities were incorporated; there was no differentiation between the different levels/classes. Furthermore due to the limited repertoire, the songs kept being repeated over and over which made the children look bored, losing interest. This was evident when the researcher, with the teachers' permission asked the children to sing their favourite songs which made the children "come alive".

Conclusion and Recommendations

This paper has investigated the competencies of ECDE teachers in implementing Music and Movement experiences in early childhood education including factors that influence the effective implementation of these experiences. Through questionnaires and interviews, all the early childhood teachers were in agreement that Music and Movement can play a significant role in early childhood education if effectively presented. The findings supported by the literature reviewed have outlined the roles attributable to Music and Movement in early childhood education. Several mitigating factors have, however, come to the fore regarding its practical application within Eldoret Municipality. These include teachers' preparedness in terms of skills and knowledge manifested through effective teaching methods and evaluation procedures, availability of teaching materials and facilities, availability of in-service training opportunities such as the nature of supervision practices and prevailing attitudes regarding the implementation practices of Music and Movement in early childhood education.

As such, teachers need to undertake a serious reflection process to assess their knowledge and skills' level, be ready and willing to accept it, and go out of their way to seek personal and professional growth and development in Music and Movement. In addition, an assessment of the different pedagogical approaches to ECD educational instruction needs to be carried out to come up with a hybrid system and best practices where the strengths of each approach are taken into account and documented within a

policy statement. This will ensure that all children in the preschools experience Music and Movement activities to the maximum.

The non-teaching staff found in schools should be encouraged to share with the teachers all the songs (especially traditional songs) they know and any other musical skills and experiences that they may be having. They should be willing to teach children the songs they know from their different cultures as may be asked by the teacher.

On their part, Quality Assurance and Standards Officers need to ensure that the service standard guidelines are adhered to by all providers to avoid unwarranted excesses. Such excesses include insistence on a child attaining certain performance levels in some activity areas at the expense of others before being admitted to the primary school. Holistic learning experiences should be emphasized. Moreover, government agencies could explore avenues such as newspapers, radio and television through which research findings can be disseminated to ensure as many teachers and parents as possible get updated on current educational best practices.

All ECDE training institutions also need to appreciate and be convinced about the role of Music and Movement in pre-school institutions. The colleges training ECDE teachers need to ensure that quality courses that pertain to Music and Movement are offered in their institutions. These courses should provide the teachers with a theoretical understanding of the role of Music and Movement in pre-schools and provide an opportunity for skill acquisition which will lead to increased confidence among the teachers. To achieve this, tutors or lecturers who teach technical/practical subjects such as Music need to have the right practical skills and knowledge to impart to the teacher-trainees who will in turn teach children in the ECDE institutions.

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