AFRICAN MUSIC RESOURCE DEVELOPMENT AND APPLICATION

**REPORT OF ISME SPONSORED PHASE TWO OF THE AFRICAN MUSIC EDUCATION PROJECT- AMEP**

**SUBMITTED TO**

**ISME PRESIDENT – 2012-2014**

**By**

**Emily Achieng’ AKUNO - Co-ordinator, AMEP Team**

**21st September 2014**

# AFRICAN MUSIC RESOURCE DEVELOPMENT AND APPLICATION

## Acknowledgement

When in 2012 the President of SEMPRE, Prof. Graham Welch challenged me to come up with a project that could make a difference to music education in Africa, I did not realise the potential magnitude of such an undertaking. I wish to thank him for the initiative, and SEMPRE for the sponsorship of the first phase of the project that covered a baseline survey on the presence of music in primary schools, and the nature of children’s music experiences.

In July 2013, ISME Board consented to take on the sponsorship of the second phase of the project, and this has been completed. I thank the Board for this generous offer that has seen us come up with some resources and indicators of how these can be used to ensure children’s meaningful engagement with music in the early years of primary schooling.

I wish to thank members of the team for working extra hard to see this phase of the project completed, even as they strove to fulfil their daily responsibilities amid other challenges. The material so far collected is the start of what should be a wonderful Africa-wide project, and I hope we can see it grow. Thank you for being the pioneers.

# AFRICAN MUSIC RESOURCE DEVELOPMENT AND APPLICATION

## 1.0 Preamble

**1.1 Previous Phase**

The African Music Education Project started in 2013 in Kenya, South Africa and Zambia. Focusing on selected schools in the three countries, the first Phase was primarily a baseline survey that served to determine the presence and types of music activities in primary schools in East and Southern Africa, with emphasis on what children did in the name of music or music education. The specific objective for this Phase was to enhance children’s participation in music and other activities, premised on the assumption that music, being a socialising activity, would draw learners to be more active. The focus was on lower primary school, the initial years of schooling, elsewhere called Foundation Phase.

This survey established the following:

*1. Music in the curriculum:* Each country has music stated as a curricular subject. It is a composite creative subject, where the practice of music does not reflect what the curriculum anticipates.

*2. Teacher profile:* Two things stand out: a teacher’s ability is marked by limited musical knowledge, with generalist teachers handling music in class, whilst their attitude portrays marked misconception regarding their music ability, with the notion that music can be taught by some people who can play piano, although most are enthusiastic to use music in their teaching.

*3. Resources:*  There’s a general lack of adequate resources, occasioned by limited funding for music (and other arts) and lack of skills to adapt what is available for classroom use.

*4. Learning activities:* In these countries, music is primarily conceptualized as singing, and so songs and dances abound in school. Since they are poorly resourced, the actual transfer of music knowledge through teaching is minimal.

*5. Teacher and learner response:* There is goodwill from teachers to have music entrenched in the curriculum. Pupils are interested in music study and performance, and teachers indicate a desire for the integration of music in all areas of learning.

*6. Impact and value:* Music is valued for facilitating wider learning. This creates a need for the training of specialist teachers of music, or teachers with skills to use music in education. It also creates a need for the provision of readily usable resources.

**1.2 Current Phase**

This report is based on activities of the second phase that run from September 2013 – April 2014. From the baseline survey, it emerged that there was enthusiasm about the use of music in school. This was however not always matched by skills or administrative goodwill and related support. In order to provide for the successful teaching of music knowledge and skills, it appeared necessary to empower teachers through training and the provision of teaching resources. This called for the development of social-culturally relevant resources that would appeal to the experiences of the learners and respond to the curriculum needs. To this end, the research team proposed to develop a manual to guide the use of the resources in relevant learning activities in order to support the learning of music concepts. The team would then advocate for the appropriation of the developed model for the rest of Africa. Following a warm reception by ISME Board, the above purpose was streamlined to fit within available resources.

# 2.0 Activities

The current activities were therefore twofold:

a. To collect available music material for use with children in primary school in the three countries;

b. To conduct a workshop with teachers of these classes on ways of employing these resources for learners’ music development.

# 3.0 Results

a. Material Collection was done in all the three countries. In each case, members of the research team proceeded to have the songs transcribed into staff notation for ease of access;

b. The teacher empowerment workshops took place in Kenya and Zambia

# 4.0 Outcome

a. The project has realised 52 generalist primary school teachers sensitised on the value of indigenous children’s music as a learning tool for young children;

b. There is a team of motivated generalist teachers eager and trying to use indigenous music as a resource for primary school education;

c. Conceptual grounding for the use of indigenous songs in childhood education;

# 5.0 Output

a. The project has now put together a total of 25 childhood songs from the three countries, in diverse forms and styles, for diverse socio-cultural application, that have been found usable in the classroom;

b. There are verified procedures for use of these songs in a culturally enriching and appropriate way for formal education;

c. A conceptual underpinning for the developed methodologies

# 6.0 Dissemination

a. A workshop at the 31st ISME World Conference on Music Education in Porto Alegre, Brazil, July 2014 outlined the underlying conceptual principles, demonstrated the teaching procedure and engaged participants in a variety of creative activities that emanated from the use of one of the songs in this study;

b. There should follow the publication of a comprehensive document that will present the song material and relevant learning activities, proposed as another phase (could not be achieved due to limited funds)

# 7.0 Way Forward

It is apparent that there is need to engage with the themes of indigenisation of curriculum as a way of instilling cultural relevance in education through the use of indigenous music. The project to date reveals an uneven playing field for teachers due to various types and levels of teacher education and administrative support for music education. It is therefore necessary to provide as much intervention as possible to empower teachers with conceptual, theoretical, technical and practical abilities to make indigenous resources a first port of call for teaching material, and to choose to teach children music.

The project recommends:

a. Publication of the learning resources and activities developed in this phase;

b. Follow up of teachers who participated in the workshop for monitoring and support;

c. Conducting a workshop in South Africa, where it did not happen;

d. Extension of this phase of the project to other countries - at least another set of three countries in Africa.

# 8.0 Financial Report

**8.1 BUDGET:**

|  |  |  |
| --- | --- | --- |
| **ITEM DESCRIPTION** | **UNIT COST per country** | **TOTAL(US$)** |
| *I – Resource Development* -  |  |  |
|  | Consultation | 400 | 1200 |
| Research Assistant | 130 |  390 |
| Printing and duplication | 70 | 210 |
| **Sub – Total** | **600** | **1800** |
| *II – Workshop* |  |  |
|  | Transport/Accommodation for Participants10 pax @ $ 40 x 2 nights | 800 | 2400 |
| Facilitation Fee | 200 | 600 |
| **Sub-Total** | **1000** | **3000** |
| *III – Communication and Coordination* | 200 | 200 |
| **TOTAL** |  | **5000** |

**8.2 EXPENDITURE**

|  |  |  |
| --- | --- | --- |
| **ITEM DESCRIPTION** | **UNIT COST per country** | **TOTAL(US$)** |
| *I – Resource Development* -  |  |  |
|  | Consultation (Kenya and Zambia) | 400 | 800 |
| Research Assistant | 130 |  390 |
| Printing and duplication (Kenya and Zambia) | 70 | 140 |
| Professional Services (South Africa) |  | 1270 |
| **Sub – Total** | **2600** |
| *II – Workshop* |  |  |
|  | Transport/Accommodation/subsistence for Participants (Kenya and Zambia) | 800 | 1600 |
| Facilitation Fee | 200 | 600 |
| **Sub-Total** | **2200** |
| *III – Communication and Coordination (*bank Charges etc) | 200 | 200 |
| **TOTAL** |  | **5000** |

**8.3 DISBURSEMENT**

Amount Received from ISME 24.9.2014 - USD 3975

**Balance - USD 1025**

# 9.0 Project Team

Emily Achieng’ AKUNO (Co-ordinator),

Elizabeth Achieng’ ANDANG’O (Kenya),

Nasilele IMBWELA, (Zambia)

Zenda NEL (South Africa),

Rose Anyango OMOLO-ONGATI (Kenya),

Donald Otoyo ONDIEKI (Kenya),