



Music Pedagogy and Learner Acquisition of Communication and Collaboration Skills in Public Primary Schools of Bungoma County, Kenya

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Authors' contributions

This work was carried out in collaboration among all authors. All authors read and approved the final manuscript.

Article Information

DOI: <https://doi.org/10.56557/jogress/2025/v19i39382>

Open Peer Review History:

This journal follows the Advanced Open Peer Review policy. Identity of the Reviewers, Editor(s) and additional Reviewers, peer review comments, different versions of the manuscript, comments of the editors, etc are available here: <https://prh.ikpress.org/review-history/13142>

Original Research Article

Received: 25/03/2025

Accepted: 27/05/2025

Published: 31/05/2025

ABSTRACT

Music is one of the subjects or learning areas reintroduced in Kenyan primary schools under the Competency-Based Curriculum. Though there are many studies on music pedagogy, there is no specific study that concentrated on Grade Four learners in public primary schools of Bungoma County, Kenya. This study aimed at filling this gap. Based on the Competency Based Curriculum, Communication and Collaboration are among the 21st Century skills that need to be inculcated into learners. The objective of this study was to determine the effect of music pedagogy on learner

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acquisition of communication and collaboration skills. This study was based on Bruner's Cognitive Development Theory (1976) and Vygotsky's Socio-cultural theory of Cognitive development (1978). According to Bruner, learning is an active process in which learners construct new ideas or concepts based on their current or past knowledge. The major theme of Vygotsky's theoretical framework is that social interaction plays a fundamental role in the development of cognition. This study was carried out in public primary schools of Bungoma County, Kenya. The respondents were 300 Grade Four learners, 20 music teachers of Grade Four, 20 head teachers, 2 Curriculum Support Officers and 1 KICD official. The study was based on Descriptive Survey Design. The instruments of data collection employed were questionnaires, interview schedules and observation guides. Music teachers of Grade Four filled questionnaires. Head teachers, Curriculum Support officers and Kenya Institute of Curriculum Development official were interviewed by the researcher. The researcher observed learners performing selected activities. Research findings indicate that singing, dancing and use of percussions are the main activities that learners do to promote communication and collaboration. This study is expected to help teachers to gauge their levels of preparedness in handling music. Music is a practical-oriented subject and learners ought to be practically involved in every lesson. The Ministry of Education may use findings of this study in capacity building for Music teachers. The findings may also guide the Kenya Institute of Curriculum Development to produce relevant materials and course books for music and an appropriate curriculum design that reflects the reality in the schools.

Keywords: *Music pedagogy; communication; collaboration; competencies; competency-based curriculum.*

1. INTRODUCTION

The Kenyan Competency-Based Curriculum (CBC) is a new system of education designed by the Kenya Institute of Curriculum Development (KICD) and launched by the Ministry of Education in 2017. The CBC is designed to emphasize the significance of developing skills and knowledge and also applying those competencies to real life situations. The creators of CBC envision that at the end of the learning period, every learner should have achieved seven competencies which are: communication and collaboration, critical thinking and problem solving, imagination and creativity, citizenship, learning to learn, self-efficacy and digital literacy. Communication and collaboration is intended to teach learners how to communicate effectively and work together in order to realize shared goals. Critical thinking and problem solving is aimed at teaching learners to think critically by guiding them on how to reason make judgments and solve problems. Imagination and creativity enable learners to find creative solutions to challenges they are facing so that in future they may be able to create solutions to problems facing them, their community or society and the world at large. Citizenship teaches learners to respect and embrace different cultures across the country and globally by helping learners to understand that they are living in a world that is interconnected and therefore, they should respect others and the world they live in.

Regarding learning to learn, the competency based curriculum looks at learning as a continuous process, one that helps learners to build on past learning and life experiences. This helps learners to apply knowledge and skills that they acquire or develop in different life experiences. Concerning self efficacy, the Competency-based Curriculum is expected to teach learners to have self belief that they can perform and accomplish a hard or challenging task. This helps learners to approach difficult tasks as challenges rather than threats to be avoided. Regarding digital literacy, information and communication technology should be used as a learning tool in all learning areas because there are so many technology devices such as mobile phones, tablets and laptops and the world is now a digital space (Wambugu, 2022).

At the end of the learning period the learner should have been moulded to have self-values which are: Love, Responsibility, Respect, Unity, Peace, Patriotism and Integrity. Regarding love, the competency based curriculum is geared towards teaching learners to have an intense feeling of deep affection towards others. About the value of responsibility, learners ought to do things or perform their duties in the right manner and have control over what they do. On respect, learners should have due regard for the feelings, wishes or rights of others. Learners should learn togetherness and teamwork and be joined as a whole through the value of unity. Through the

value of peace learners will learn the importance of tranquility and freedom from disturbance. Patriotism as a value will teach learners devotion to their country and also participate actively in activities that promote support and love for the country. Through teaching of integrity, learners will appreciate the importance of being honest and having strong moral principles (Wambugu, 2022).

Music is one of the subjects included in the CBC. The general expected learning outcomes of Music as outlined in the CBC are that by the end of the upper primary school the learner should be able to sing alone and with others different genres of music, create rhythms and melodies within specified guidelines for enjoyment, play instruments alone and with others for individual development, self-fulfillment and enjoyment, use locally available materials to make instruments and costumes for use in music making, perform a dance for self and cultural expression, evaluate music and music performances to make meaningful connections to creating, performing and responding to music and use available technology to enhance learning and develop creativity in music (KICD, 2019).

The three Music strands in Grade Four which are: Performing, creating and composing and listening, responding and appreciation are expected to help the learner to acquire communication and collaboration skills. There are several activities that teachers can involve their learners in to promote communication and collaboration. These activities include singing, dancing, acting, playing instruments, storytelling, poetry and listening to music. However, learners are not exposed to all these activities.

2. MATERIALS AND METHODS

Data was collected from teachers, learners, head teachers, curriculum support officers and Kenya Institute of Curriculum Development official for a period of one month.

In this study, Purposive Sampling was employed to identify teachers teaching Music in Grade Four and KICD official. In purposive sampling, the researcher purposely targeted Grade Four music teachers because they were in charge of curriculum implementation in their grade and therefore had first hand information about the state of music in their grade. Through Grade Four teachers, the researcher got rich information concerning their approach to

teaching music, their strengths and weaknesses, the nature of their learners and what they felt should be done to improve music as a learning area. (Kombo & Tromp, 2006). Stratified Sampling was used to sample the representatives of pupils from each school. According to Kombo and Tromp (2006), stratified sampling involves dividing a population into homogenous subgroups and then taking a simple random sample in each subgroup. According to Taherdoost (2016), stratified sampling is where the population is divided into strata or subgroups and a random sample is taken from each subgroup. In each of the sampled-out schools in this study, pupils were first grouped according to their gender, that is, boys and girls. Representatives were then picked from each group. Simple random sampling was employed to sample head teachers and CSOs. In simple random sampling, all the individuals in the defined population have an equal chance of being selected as a member of the sample. Every case of the population has an equal probability of inclusion in sample. Through simple random sampling, head teachers and curriculum support officers within the target population were well represented (Kombo & Tromp, 2006).

One of the limitations of this study might have been scarcity of trained teachers of music who could give vital information on music pedagogy. The researcher dealt with this by simplifying music terms to fit the understanding of the available Grade Four teachers of Music. Another limitation might have been dishonesty of the respondents where respondents might have chosen to give insufficient or false information. The researcher reduced this by assuring respondents of confidentiality and asking them to only give information which they were sure of.

2.1 Participants

Respondents in this study were 20 Grade Four Music teachers, 300 Grade Four learners, 20 head teachers of public primary schools, 2 curriculum Support officers and 1 KICD official.

2.2 Data Collection

The researcher visited each sampled school and did formal introduction. Instruments for data collection were questionnaires, interview schedules and observation guides. Teachers filled questionnaires and were collected on the same day. As teachers were filling questionnaires, the researcher was conducting

an interview with the school head teacher. Learners were then observed performing activities that promote communication and collaboration. These activities were singing alone, singing in groups, playing percussion instruments alone, playing percussion instruments in groups, dancing alone, dancing in groups, listening to recorded music in groups and clapping or tapping rhythms in groups. One Curriculum Support Officer was interviewed at the researcher's place of work. Telephone interview was conducted with the other Curriculum Support officer and Kenya Institute of Curriculum Development official.

A number of ethical issues were considered by the researcher. After approval of research topic by School of Graduate Studies Kibabii University, the researcher made an application to the National Commission for Science, Technology and Innovation (NACOSTI) for the research permit. Upon receipt of the permit, the researcher followed the guidelines in the permit before embarking on research. The researcher then visited all sampled schools and made official introduction to the respondents before administering the research instruments. The researcher introduced herself to the respondents and explained to them the research problem she was dealing with and why. Respondents were not forced to provide information but it was through informed consent. Learners were observed in the presence of their teachers because they are minors. Respondents were treated with respect and were not induced to provide information. Anonymity of the respondents was upheld. The researcher ensured proper and ethical storage and use of data and findings. The researcher did objective analysis and reporting of findings without falsifying or fabricating it.

3. RESULTS AND DISCUSSION

3.1 Data Analysis

Data for this study was analyzed per the objective. The descriptive statistics were frequencies and percentages (Bhandari, 2020). Data collected was coded and data sheets created. Data was then reduced to frequencies and percentages using manual computation, scientific calculator and SPSS. Data was then presented in the form of frequency tables and pie charts (McCombes, 2019). As for inferential statistics, regression analysis was used. The researcher sought guidance from Information

and Communication Technology (ICT) experts. Interpretation of data was done then conclusions and inferences made based on research objective (Republic of Kenya 2017).

In order to test the ability of a learner to sing alone, the researcher asked each learner to sing the first stanza of the Kenya National Anthem in Kiswahili. The measure was that all words had to be correct. In addition, the tune for each line had to be accurately articulated. The researcher chose the National Anthem because it is a common song; learners are exposed to it in their early years education; they sing it during Monday and Friday assemblies and it is expected that by the time they start their middle school education, they should be able to sing it without struggle. To test singing in groups, the researcher asked learners to sing a folksong from any Kenyan community in addition to singing the National Anthem in Kiswahili. Communication and collaboration was measured basing on their participation and how they responded to the soloist; synchrony of voices and movement and smooth transition from one melody to another. Mood depicted was also looked at.

From Table 1 and Fig. 1 above 139 (46%) female learners and 131 (44%) male learners were able to sing alone while 11 (4%) females and 19 (11%) were not. On the other hand, from Table 2 and Fig. 2, 148 (49%) females and 150 (50%) males managed to sing in groups while 2 (1%) did not. This result shows that most learners were able to sing. According to Mutaaru and Adoyo (2019), for learners to be actively involved in learning, they need to be exposed to activities that activate their minds. Examples of such activities are singing, dancing and playing instruments. All 20 (100%) teachers and 20 (100%) head teachers said they had exposed Grade Four learners to singing as shown in Table 4. CSOs and KICD official were in agreement that singing is one of the main activities that learners ought to be engaged in Grade Four (Republic of Kenya 2019).

Percussions were used to test learners' ability to play instruments. Percussions were used because they are self-sounding instruments and are readily available. They are easy to make. In order to assess learner mastery of playing techniques, coordination of instruments with singing was examined.

As shown in Table 5 and Fig. 3 above, 60 (20%) female learners and 56 (19%) male learners managed to play instruments alone while 90

(30%) females and 94 (31%) males did not. On the other hand, from Table 6 and Fig. 4, 55 (18%) females and 49 (16%) males managed to play instruments in groups while 95 (32%) females and 101 (34%) males did not manage to. Though 28 (70%) of teachers and head teachers who were interviewed said that their Grade Four

pupils were able to play instruments alone, from observation, it was evident that most learners were not exposed to instruments. This is in agreement with what Abwao and Nyachieo (2009) report about Kenyan 8:4:4 Music curriculum, that is, emphasis is laid on theory at the expense of the practical bit of music.

Table 1. Singing alone

Response	Sex	Frequency	Percent
Yes	Female	139	46.0
Yes	Male	131	44.0
No	Female	11	4.0
No	Male	19	6.0
Total		300	100.0

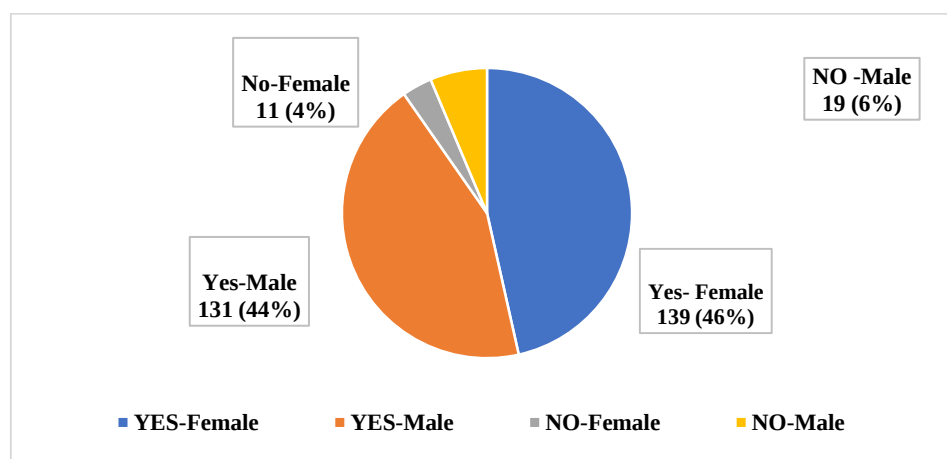


Fig. 1. Singing alone (solo singing)

Table 2. Singing in groups

Response	Sex	Frequency	Percent
Yes	Female	148	49.0
Yes	Male	150	50.0
No	Female	2	1.0
No	Male	0	0.0
Total		300	100.0

Table 3. Singing alone (response of teachers and head teachers)

Response	Frequency	Percent
Yes	38	95.0
No	2	5.0
Total	40	100.0

Table 4. Singing in groups (response of teachers and head teachers)

Response	Frequency	Percent
Yes	40	100.0
No	0	0.0
Total	40	100.0

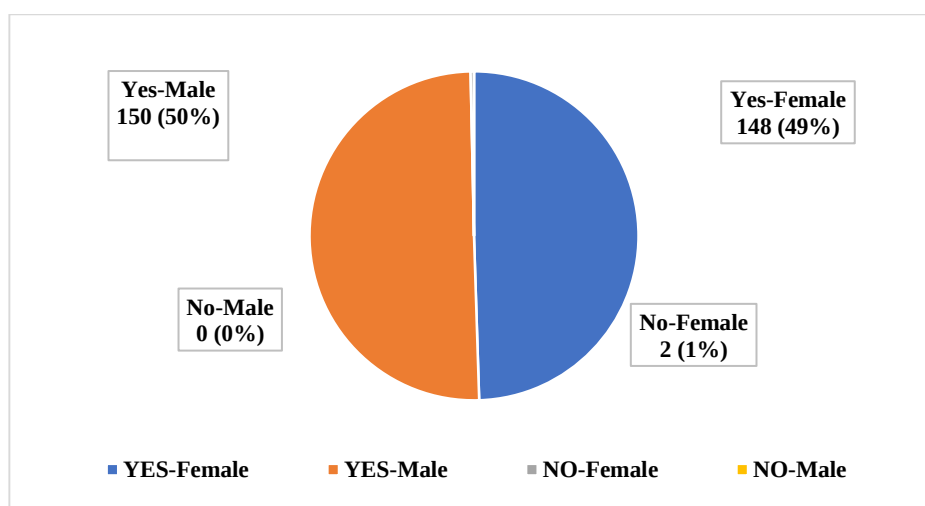


Fig. 2. Singing in groups

Table 5. Playing instruments alone

Response	Sex	Frequency	Percent
Yes	Female	60	20.0
Yes	Male	56	19.0
No	Female	90	30.0
No	Male	94	31.0
Total		300	100.0

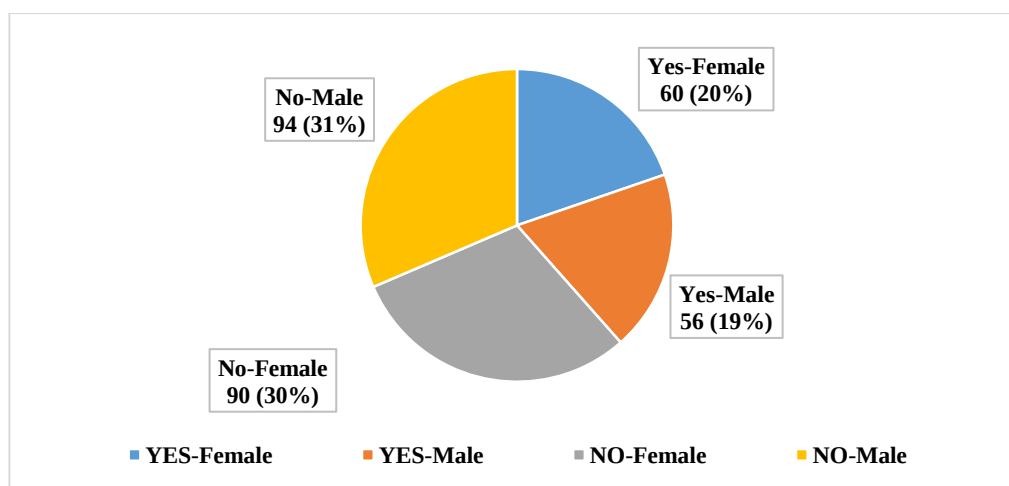


Fig. 3. Playing Instruments Alone (Solo)

Table 6. Playing instruments in groups

Response	Sex	Frequency	Percent
Yes	Female	55	18.0
Yes	Male	49	16.0
No	Female	95	32.0
No	Male	101	34.0
Total		300	100.0

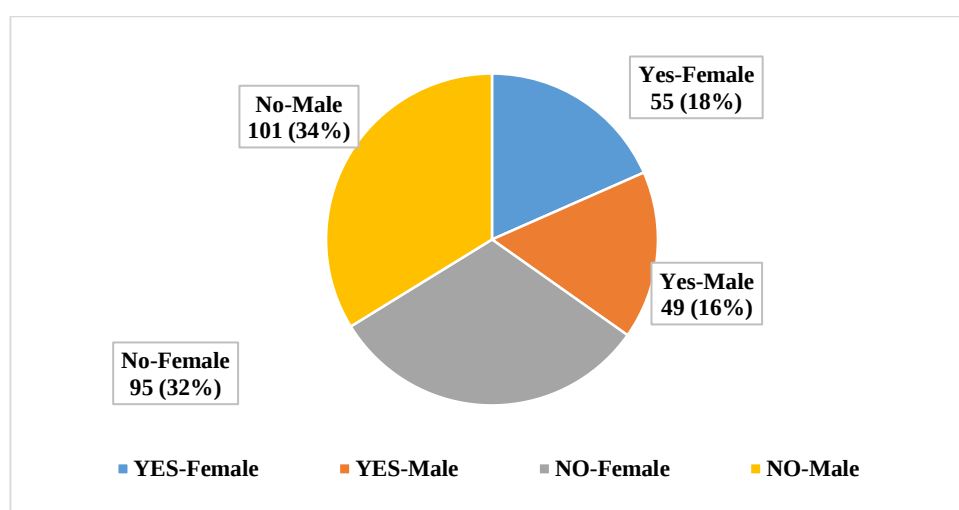


Fig. 4. Playing instruments in groups

Table 7. Playing instruments alone (response of teachers and head teachers)

Response	Frequency	Percent
Yes	28	70.0
No	12	30.0
Total	40	100.0

Table 8. Playing instruments in groups (response of teachers and head teachers)

Response	Frequency	Percent
Yes	32	80.0
No	8	20.0
Total	40	100.0

Table 9. Dancing alone

Response	Sex	Frequency	Percent
Yes	Female	132	44.0
Yes	Male	139	46.0
No	Female	18	6.0
No	Male	11	4.0
Total		300	100.0

Results in Table 9 and Fig. 5 show that, 132 (44%) female learners and 139 (46%) male learners were able to dance alone while 18 (6%) females and 11 (4%) males were not. On the other hand, from Table 10 and Fig. 6 142 (47%) females and 144 (48%) males were able to dance in groups while 8(3%) females and 6 (2%) males were not. Of the teachers and head teachers who were interviewed, 34 (85%) of them said their pupils were able to dance alone while all the 40 (100%) said their learners were able to dance in groups. CSOs and KICD official were in agreement that dancing is one of the main activities that learners ought to be engaged

in Grade Four. To test communication and collaboration, coordination and uniformity of dancing styles was looked at. Muyela, Ndung'u, Muyonga and Shiundu, (2019) cite dancing as one of the activities that engage learners' mind and body. Children interact through coordinated movement of body and in so doing, they enjoy the learning process.

Table 13 and Fig. 7 show that, 5 (2%) female learners and 0 (0%) male learners were able to listen to recorded music in groups while 145 (48%) females and 150 (50%) males were not able to. Learners need to know how to

manipulate gadgets such as smart phones to gain music knowledge. As much as 35 (87.5%) of teachers and head teachers said that their pupils were able to manipulate digital gadgets and listen to recorded music; observation of learners revealed that most learners had not

been exposed to digital literacy. This result defies the expectations of the Kenya Institute of Curriculum Development, KICD (2017) which asserts that being a technological era, learners should be subjected to tools of technology in order to enhance and promote digital literacy.

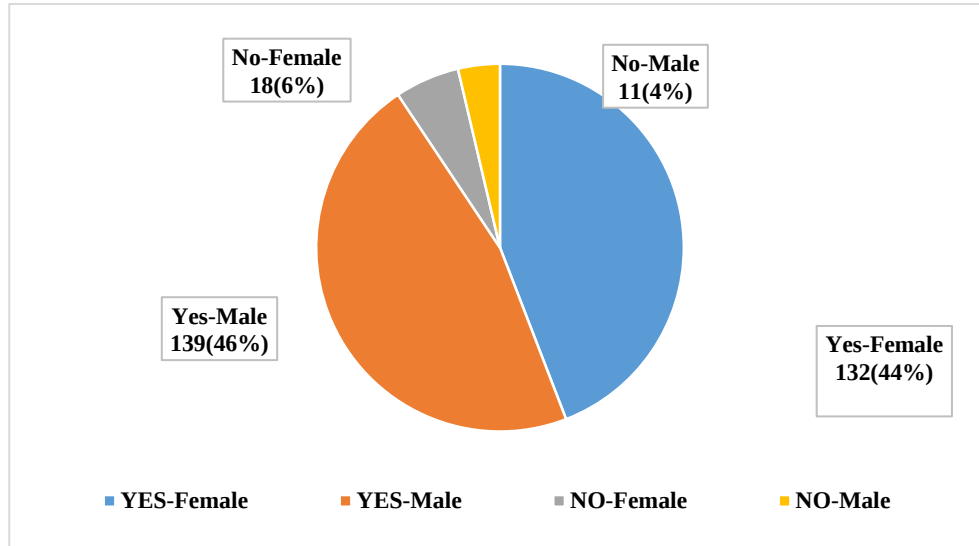


Fig. 5. Dancing Alone (Solo Dancing)

Table 10. Dancing in groups

Response	Sex	Frequency	Percent
Yes	Female	142	47.0
Yes	Male	144	48.0
No	Female	8	3.0
No	Male	6	2.0
Total		300	100.0

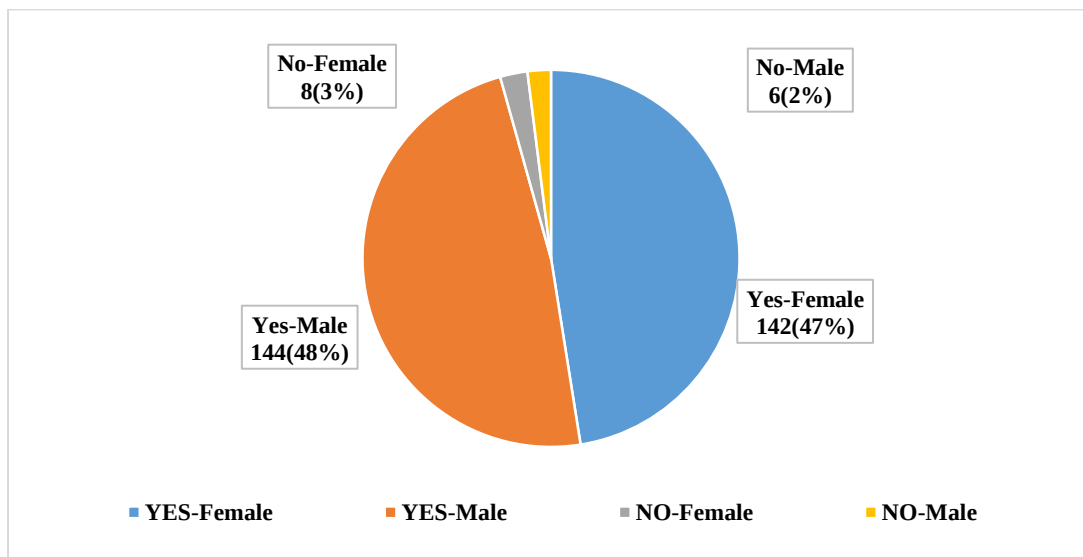


Fig. 6. Dancing in groups

Table 11. Dancing alone (response of teachers and head teachers)

Response	Frequency	Percent
Yes	34	85.0
No	6	15.0
Total	40	100.0

Table 12. Dancing in groups (response of teachers and head teachers)

Response	Frequency	Percent
Yes	40	100.0
No	0	0.0
Total	40	100.0

Table 13. Listening to recorded music in groups

Response	Sex	Frequency	Percent
Yes	Female	5	2.0
Yes	Male	0	0.0
No	Female	145	48.0
No	Male	150	50.0
Total		300	100.0

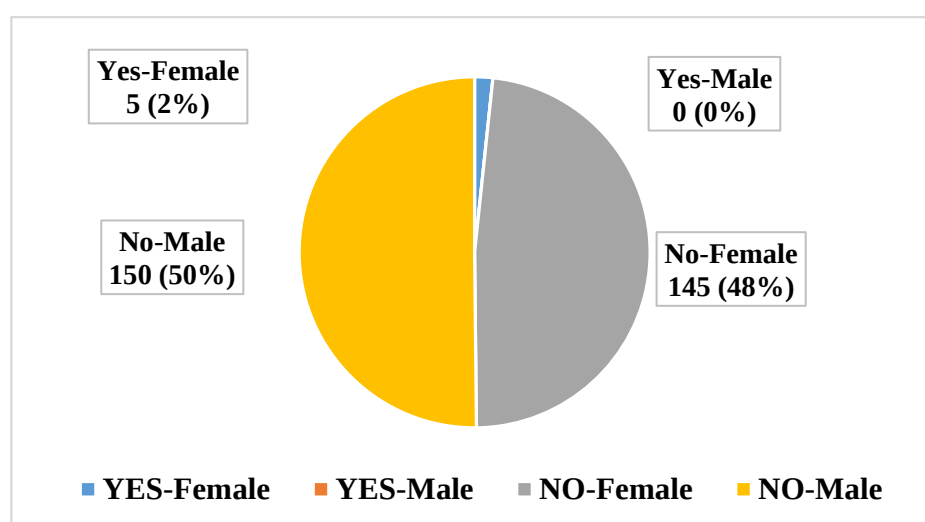


Fig. 7. Listening to recorded music in groups

Table 14. Listening to recorded music in groups (response of teachers and head teachers)

Response	Frequency	Percent
Yes	35	87.5
No	5	12.5
Total	40	100.0

Table 15. Clapping or tapping rhythms

Response	Sex	Frequency	Percent
Yes	Female	142	47.0
Yes	Male	140	47.0
No	Female	8	3.0
No	Male	10	3.0
Total		300	100.0

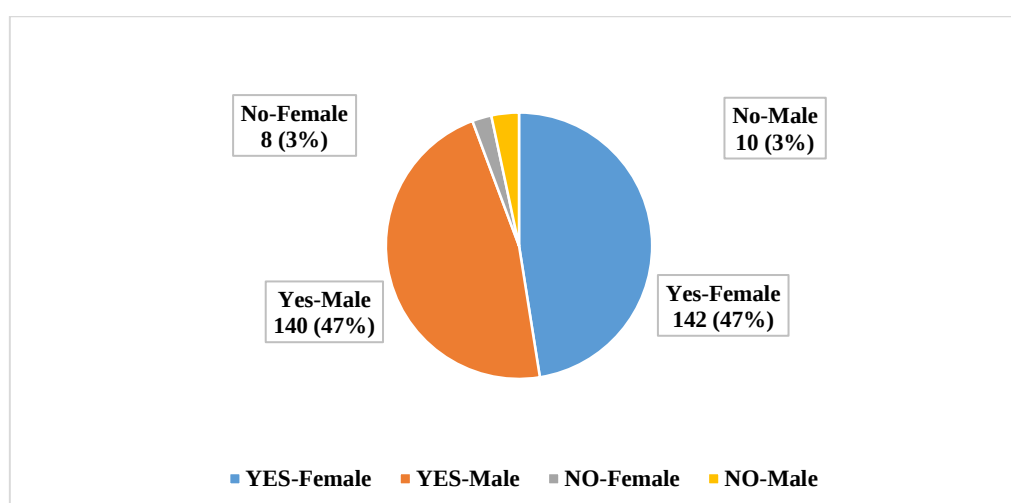


Fig. 8. Clapping or tapping rhythms

Table 16. Clapping or tapping rhythms (response of teachers and head teachers)

Response	Frequency	Percent
Yes	38	95.0
No	2	5.0
Total	40	100.0

From Table 15 and Fig. 8 above, 142 (47%) female learners and 140 (47%) male learners were able to clap or tap rhythms while 8 (3%) females and 10 (3%) could not. This data shows that most learners observed managed to clap or tap rhythms and this result is in agreement with Kapur (2019) who argues, activity-based learning renders an active participation in the learning process and augments learning in an efficacious manner. 38 (95%) of teachers and head teachers said their learners were able to clap or tap rhythms. Well coordinated rhythms meant that learners were able to communicate and collaborate on matters pulse or beat so that uniformity is observed.

3.2 Music Pedagogy

There are several music teaching approaches. They include Orff approach, Kodaly-inspired teaching, Dalcroze approach, learning with digital media and technology, using music learning theory and using informal learning in general music education. Every approach has a series of activities, for example, activities in Orff method are singing, dancing, acting, use of percussions, storytelling and poetry. Kodaly activities are singing, sight-reading, playing rhythms, solfege and hand signs. Dalcroze activities are listening to music, eurhythmics, ear training, solfege and improvisation.

3.3 Effect of Music Pedagogy on Learner Acquisition of Communication and Collaboration Skills

From Table 17 above, Playing of Percussions has a positive significant impact ($\beta=0.080$, $P\text{-value}=0.015$) at $p\text{-value} < 0.05$ on the learner acquisition of 21st century skills, this implies that Playing of Percussions contributes to learner acquisition of 21st century skills. The results are supported by Marzieh and Masoud (2011), who averred that, music is an obvious outlet for self-expression and creativity. Learning to read music or play a musical instrument develops higher thinking skills. The child who is skilled at music excels at problem-solving, evaluation and analysis. Equally singing, playing music instruments promotes self-expression and creativity.

Equally, according to Mochere (2014) in teaching and learning of music, methods that allow for discovery and nurture creativity should be used. Music education is practical in nature and therefore learning should be experiential. Learners need to be exposed to creativity method which is all practical and activity-based. The teacher demonstrates to the learner and tasks him or her to create and recreate using techniques such as improvisation, imitation, variation and parody. Learning by and through

performance enhances learning by doing. It promotes collaboration and performance experiences are shared. Learners correct themselves in the course of creating a piece of music and compare their ideas as they continue the process. In addition, learners have an opportunity to try out their ideas and skills and receive feedback from fellow learners.

According to Estrella (2023) children should be taught music that engages their mind and body through a mixture of singing, dancing, acting and use of percussion instruments. Lessons should be presented with an element of play helping the children to learn at their own level of understanding while emphasizing arts integrations with stories, poetry, movement and drama. Music should be taught in four stages: imitation, exploration, improvisation and composition. There is a natural progression in

that the voice comes first through singing songs and creating poems, then comes body percussion like clapping, stomping and snaps. Last comes an instrument which is viewed as an activity that extends the body. Simple instruments as well as body percussion and vocal patterns are used to communicate through the musical language. In this way children learn by communicating and experiencing first hand rather than from a distance. Children perform in front of their peers without the stress and pressure that learners often experience during conventional music recitals.

From Table 18 above, singing has a positive significant impact ($\beta=0.734$, $P\text{-value}=0.000$) at $p\text{-value} < 0.05$ on the learner acquisition of 21st century skills, this implies that Singing contributes to the learner acquisition of 21st century skills.

Table 17. Regression of Orff method through playing of percussions against collaboration and communication as a variable of learner acquisition of 21st century skills

Variables Entered/Removed ^a								
Model	Variables Entered	Variables Removed	Method					
1	Playing of Percussions ^b	.	Enter					
a. Dependent Variable: Learner Acquisition of 21st Century Skills								
b. All requested variables entered.								
Model Summary								
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate				
1	.082 ^a	.007	.003	.490				
a. Predictors: (Constant), Playing of Percussions								
ANOVA ^a								
Model		Sum of Squares	df	Mean Square	F	Sig.		
1	Regression	.482	1	.482	2.009	.015 ^b		
	Residual	71.518	298	.240				
	Total	72.000	299					
a. Dependent Variable: Learner Acquisition of 21st Century Skills								
b. Predictors: (Constant), Playing of Percussions								
Coefficients ^a								
Model		Unstandardized Coefficients		Standardized Coefficients	Sig.	95.0% Confidence Interval for B		
		B	Std. Error			Lower Bound	Upper Bound	
1	(Constant)	1.482	.088		16.875	.000	1.309	1.655
	Playing of Percussions	.080	.057	.082	1.417	.015	-.031	.192
a. Dependent Variable: Learner Acquisition of 21st Century Skills								

Table 18. Regression of Orff method through Singing against collaboration and communication as a variable of learner acquisition of 21st century skills

Variables Entered/Removed ^a								
Model	Variables Entered		Variables Removed		Method			
1	Singing ^b		.		Enter			
a. Dependent Variable: Learner Acquisition of 21st Century Skills								
b. All requested variables entered.								
Model Summary								
Model	R	R Square	Adjusted R Square		Std. Error of the Estimate			
1	.701 ^a	.492	.490		.350			
a. Predictors: (Constant), Singing								
ANOVA ^a								
Model		Sum of Squares	df	Mean Square	F	Sig.		
1	Regression	35.395	1	35.395	288.157	.000 ^b		
	Residual	36.605	298	.123				
	Total	72.000	299					
a. Dependent Variable: Learner Acquisition of 21st Century Skills								
b. Predictors: (Constant), Singing								
Coefficients ^a								
Model		Unstandardized Coefficients		Standardized Coefficients	Sig.	95.0% Confidence Interval for B		
		B	Std. Error			Lower Bound	Upper Bound	
1	(Constant)	.369	.075		4.897	.000	.221	.517
	Singing	.734	.043	.701	16.975	.000	.649	.819
a. Dependent Variable: Learner Acquisition of 21st Century Skills								

Music and communication are closely linked and there are many skills that are common to both. Exposure to music from an early age is beneficial for communication development both in terms of spoken language and literary skills. Some of the communication skills children learn through singing are: Maintaining concentration-singing is very engaging and therefore requires one to pay attention for it to be well executed. Another skill is anticipating what is coming next; songs lead the brain to expect or look for the next notes in the melody. Nursery rhymes often have a predictable repetitive pattern of words and or actions which makes it easy for a child to learn to anticipate what is coming next as well as supporting maintenance of concentration. In singing, children learn to take turns in communication by learning to listen and then respond within the song. Learners also learn to use non-verbal communication and eye contact; many children songs have accompanying actions which encourages the development of watching another person, copying them and coordinating gestures with spoken language. Children develop

vocabulary through repetition of words and use of rhyme. Hearing the same sentence structure over and over again is essential for learning to say new and longer sentences. Singing promotes phonological awareness; awareness of alliteration, rhyme, syllables and rhythms which are essential skills for later learning to read and write as it supports the ability to break words down into sounds, work out what those sounds are and put them together again to make new words. Several studies agree that singing teaches sequencing skills and just like music, all languages follow a sequence whether it is the order of sounds in words, words in sentence or information in a story.

4. CONCLUSION

From the research findings the main activities that are used to promote communication and collaboration among learners are singing, dancing and playing of percussions. Group singing requires coordination between the soloist and chorus. The soloist signals the start of the

song, dictates mood through text used, dictates tempo or speed of the song, coordinates movements that accompany the singing, builds the climax and then signals the end of the performance. The chorus follows directives from the soloist. The soloist and chorus communicate and collaborate to bring forth a well coordinated performance. Short phrases may be answered by long phrases and vice versa. Transition from one melody to another must be smooth and this requires proper communication and collaboration. Mood and meaning of the song are revealed by the words used. In dancing, there should be proper coordination of dance steps. Dance patterns or formations should be well choreographed and change from one style to another must be smooth. In playing instruments, pulse must be observed. There should be rhythmic balance.

For learners to develop competencies, music should be taught in four stages, that is, imitation, exploration, improvisation and composition. Learners should be guided to participate actively in the learning process. It is recommended that teachers of music are retrained so as to equip them with knowledge and skills that may be used to teach learners efficiently. In addition, teaching and learning materials need to be provided to enhance the teaching-learning process. Finally, further research could be carried out on Music teacher training and teacher performance. Research in this area will help to find out the kind of training that teachers of music undergo. Is it theoretical, practical or both? What are the real contents of music as an area of study in teacher training colleges? In addition, there is need for a similar study to be replicated in other counties to establish similarities and differences in music pedagogy in public schools in other counties apart from Bungoma County.

DISCLAIMER (ARTIFICIAL INTELLIGENCE)

Author(s) hereby declare that NO generative AI technologies such as Large Language Models (ChatGPT, COPILOT, etc) and text-to-image generators have been used during writing or editing of this manuscript.

CONSENT

As per international standards or university standards, Participants' written consent has been collected and preserved by the author(s).

ETHICAL APPROVAL

As per international standards or university standards written ethical approval has been collected and preserved by the author(s).

COMPETING INTERESTS

Authors have declared that no competing interests exist.

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