

Chapter Three

Music in Schools and Colleges

3.1 Introduction

The Malawian education is based on a three-tier system namely, primary (8 years), secondary (4 years) and post secondary (3-4 years). This education system groups the fields of study into core and non-core subjects. The core subjects are the only fields of study that matter in education because they receive support from the education authorities. Many children start primary education at the age of six years. At the end of the primary education, children write the Primary School Leaving Examination (PSLE). Pupils who pass the PSLE well go to secondary education which consists of two levels namely, junior secondary (two classes) and senior secondary (two classes). Successful completion of secondary education leads to the award of the Junior Certificate of Examination for junior secondary, and the Malawi School Certificate of Education (MSCE) for senior secondary. Children who pass the MSCE may enrol in the post secondary education which includes the universities, teachers' training colleges, technical schools and private institutions that provide certificate courses in accounting, marketing and other areas of study. Malawi also runs a non-formal education system which includes nursery and adult education. Adult education focuses on literacy skills. The general curricula for primary, secondary, teachers' training college (for primary teachers) and Chancellor College education include music as a teaching and learning subject.

3.2 Music in Primary Education

There are about 5,000 primary schools in Malawi and over 3 million children in these schools. Every level of primary education has six music topics for children to study: Singing, Dance, Music Instruments, Rhythm, Melody and Form.

Observations on the topics by post secondary students, primary school music teachers, curriculum specialists and other professionals illustrate that music in primary education is faced with several problems. The problems are: teachers' incompetence, misuse of music classes, the notion of core subjects, inadequate teaching/learning resources and insufficient content of indigenous music.

In 2002, I was hired as a part time music teacher by the Zomba Theological College where I taught pastor-students the rudiments of music theory and musicianship for one academic year. On 25th September 2002, I gave a music test to seventy-eight students. One of the questions tasked students to explain their music learning experiences in primary education. The question was: What should be done to music in primary education in Malawi? All students wrote virtually identical answers, four of which are discussed as follows.

Munthali (2002) proposed that music education should place Malawian music at the centre of education. This was noted in Katsala's (2002) suggestion that teachers ought to offer opportunities to children to perform local songs and dances. The suggestion and Munthali's proposal imply that the learning of indigenous music is not satisfactory or does not occur in primary education. This seems to reflect the pre-colonial and colonial practice which excluded indigenous music in the music syllabi, but this is not the case. An examination of the content of the music topics and the syllabus shows that some content about indigenous music instruments, songs and dances are included for study. If the instruments, songs and dances are neither emphasized nor taught, then there is another explanation that compelled Munthali and Katsala to make the above statements.

Guwende (2002) observed that the teaching of music is unsuccessful because the subject is taught with little concern and interest. The observation was seen in Nkhoma's (2002) writings that music is treated as an extra-curricular activity aimed at ensuring a better use of children's leisure time and music activities are done outside class work. This raises a question as to why music activities are done

outside class work when time for music is included in the general school timetable. In addition, there were no indications in Guwende's answer which showed that the educators teach indigenous music although with little concern and interest. However, an assessment of students' answers demonstrated that music in primary education is poorly taught or not taught at all. This assumption appears correct as is noted in the views of the primary school music teachers.

Mpando (2000:1) revealed that many music teachers do not know how to sing the songs incorporated in the music teachers' guides. The revelation is observed in Matemba's (2000:1) admission that music teachers do not have adequate information on how to teach music. Furthermore, Khoropa (1996), a primary education advisor, holds that "Primary school teachers cannot manage to teach music". A critical question is: Why primary school music teachers, who are products of the teachers' training colleges where the music syllabus is available and music classes timetabled, claim incompetence?

Indisputably, the teachers can give instruction in music if they receive training in the subject. However, from the teachers' admissions, a shortcoming of music in primary education derives from the teachers' inability to implement the primary school music syllabus. This has played a role in consolidating the marginalization of music in primary education. The inability of teachers to sing songs of the music syllabus and teach music is a sign that music education in teachers' training colleges is encountering challenges and the chapter will turn to this subject later.

Strumpf (2001:6), an ethnomusicologist, undertook a study of music in primary education in Malawi and noted, "The Music class is frequently nothing more than a 'filler' period of song singing, a time for the main classroom teacher to catch up with her or his usually overwhelming amount of work". There are no indications in Strumpf's study which illustrate that children study music theory, dance and music instruments. An observation of the music teachers' guides and syllabus shows that there are more activities expected in music learning than mere singing.

Other expected activities include: analyzing music and dance, making and playing of music instruments, composing and conducting as well as dancing. Strumpf's passage reinforces earlier observations that music in primary education is poorly taught. It also indicates the misuse of music classes as another factor that deprives children of the opportunity to develop their potential in music under the guide and wisdom of music teachers. This factor is also noted in Plaston Mzumara's studies of music and creative arts in the country.

Mzumara (2003:1), a senior curriculum development specialist in the sciences, observes, "In primary schools, it is normal to ignore music and creative arts for the entire term just because they are not core subjects". The observation shows an alarming stage of a crisis where the practice of ignoring music learning and teaching is considered normal. Besides, it reveals a notion of non-core subject as a reason which is causing problems in music in primary education. On this point, Mzumara notes:

Policy makers and teachers believe that subjects such as English, Mathematics and Social Studies are core and hence examinable because the knowledge and skills derived from them are highly applicable to other areas. These [core] subjects are relevant for employment.

The quotation discloses that policy makers and teachers use applicability and employment criteria to determine a core subject or a non-core subject. On the basis of the criteria as noted by Mzumara, a consideration given to music in education can be summarized in an equation:

Music = not core = not examinable = not highly applicable = irrelevant for employment.

This equation and criteria provoke questions: Why are many Malawians jobless despite studying core subjects? Is the criterion a policy, a mere belief or a discretionary act? What does "highly applicable to other areas" imply? A consideration of the current employment situation in Malawi could help assess the validity of the employment criterion.

The Malawi Institute of Education (1998:86-91) observed that Malawi has three main types of employment: formal employment, non-formal employment and informal employment. The formal employment is for people who work as managers, labourers, clerical officers, secretaries, teachers, doctors, nurses, lectures and accountants in government, statutory bodies and private sector. The people are wage earners. The non-formal employment is restricted to the labour force in agriculture where people are self-employed in their own gardens. The informal employment is reserved for people who are engaged in income-generating activities other than agriculture. The activities include tailoring, bricklaying, carpentry, weaving, machinery fitting, art and craft as well as street vending. Art, where music belongs, is recognized as an income-generating activity in informal employment. The recognition demonstrates that a non-core subject such as music is relevant for employment. This contradicts the employment criterion noted in Mzumara's observation.

A different consideration is a situation where a child is able to apply knowledge and skill gained in a subject "to other areas" such as to understand another subject. A child who learns English may understand the subject of History if English is used as a medium of communication. The music syllabus and teachers' guides recommend, among other things, the study of music in the context of history, use and construction. When a child learns music he/she also learns the history, geographical distribution and science of music of a cultural group. The child gains the knowledge and skills which are applicable to other areas such as to understand certain topics of History, Geography and Science. On the basis of this consideration, the applicability criterion is unconvincing as the knowledge and skills gained in music are equally "highly applicable to other areas". In addition, the fact that the knowledge and skills gained in a subject are "highly applicable to other areas" does not guarantee children employment.

A scrutiny of the policies of Malawian education reveals that the applicability and employment criteria are products of discretionary decisions based on the interests

of policy makers or what the policy makers speculate are the needs of the country's society. The Ministry of Education, Science and Technology (2001a) stipulated the policies which inform the current operations of Malawian education and among the policies there is none that regulates the categorization of fields of study into core and non-core subjects.

According to Kachale (2004), a district education manager, the Ministry of Education has a department of method advisory which is responsible for school inspections, evaluations, curricula reviews/developments and subject categorizations. Membership of the department comprises representative officers of subjects taught in Malawian education. An observation of the membership indicates that music is not represented by a music officer. As such, there is no voice for music and information about music education in the department of method advisory. Consequently, the issues of music education could be misunderstood during discretionary decision making which often contradicts the policy goals of music in primary education. The Ministry of Education and Culture (1991a:22, 24) recognises music as helpful for children to, "Appreciate, preserve and later transmit the Malawian cultural heritage to the next generation," and urges teachers to "Foster an appreciation and respect for our rich and varied cultural heritage". The urge demonstrates that Malawian education requires music teachers and this alone shows the relevancy of music in formal employment.

Another policy was stipulated by the Ministry of Education and Malawi National Commission for UNESCO (1996:5): "The emphasis of education is to equip the students with the skills and desires for self-employment and entrepreneurship rather than conventional wage employment". The policy recommends Malawian education to shift emphasis from preparing children for formal employment to non-informal and informal employments. In informal employment, music artists have already demonstrated the ability to create self-employments by starting recording companies or becoming distributors of music to hotels or restaurants in the tourism industry. Most artists use electronic musical instruments such as

electric keyboards for music making in their entrepreneurship. Although many artists are succeeding in music entrepreneurship, it is noted in their views that music education is useful in self-employment. The views are presented by journalists, and some of them are discussed below.

Chikoko (2001:4-5), a newspaper reporter, carried out a music survey which targeted local music artists. He notes:

Many musicians admitted that the lack of music as a subject in schools has contributed to the deplorable quality of music since they do not have the basic knowledge in music when they venture into music.

A study of how the lack of music education contributes to “deplorable quality of music” reveals a belief that basic music literacy is useful to musicians to succeed in the art, the profession and the business of music. The revelation reinforces the observation that music is relevant for employment.

The integral role of music education in the music industry is perceived in San B’s concern as quoted by Chikoko:

If there would be some schools of music in the country or if music was introduced in schools it could save the situation because musicians could be able to analyse their own music.

While it is arguable that music artists can make decisions on how to organize various elements of sounds into music without formal music education, San B recognizes the value of music literacy in the music industry. The recognition is observed in Christina Njoloma’s statement as quoted by Kaminjolo (2003:6), a newspaper reporter:

[In Malawi] I was limited to singing in choirs in church. But it was in Kenya where my interest to come back into music on serious note got aroused because of the music lecturers and staff of the Catholic University of East Africa.

The statement above implies that the benefits of music education are beyond mere singing. Although there are no indications in Kaminjolo's report which describe the specific impact of music education to Njoloma, the statement gives evidence of the artist's appreciation of music education. This kind of appreciation is reflected in Hanke's (2001) remarks:

Musicians in the names of Mjura Mkandawire who is the celebrated artist, Wambali Mkandawire and Paul Banda are successful musicians and composers after studying music outside Malawi by their own efforts.

Hanke, an ex-national radio personality who now works for the Story Workshop in Blantyre, pays particular tribute to Mjura Mkandawire, a composer of many original choral songs, who received his music literacy at the African Academy of Music in Johannesburg, South Africa, between 1948 and 1952.

On the basis of the local music artists' views and the foregoing considerations, the applicability and employment criteria appear to be tools which are suppressing the intellectual, moral, physical and economic benefits that are facilitated by music education. The criteria have wreaked havoc on music in primary education. This is noted by the way teachers, children, parents and education authorities feel about and handle music in schools. They feel that music education is not a priority and this urges them to concentrate on the so-called core subjects. A child who does not perform well in core subjects is deemed a failure in primary education. That is, progress is measured by children's success in core subjects such as in integrated sciences (combination of agriculture and science). This affects the use of the scheduled time for music classes in schools.

The timetable for primary education indicates that there is one hour of music lessons per week for standards 1 and 2. One hour and ten minutes is given to standard 3 up to standard 8 per week. Usually, the scheduled time for music classes is used to teach core subjects. Regular teacher absences from music classes because of the teachers' uncertainty about how to teach particular

topics/concepts are common. This is connected to poor training of music educators.

The marginalization of music is reinforced by the Ministry of Education's directives through circulars to the Malawi National Examination Board (MANEB) on which subjects to set for public examinations. MANEB is responsible for setting, conducting and marking school children's examinations. The examinations are: the Malawi School Certificate of Education (MSCE), the Junior Certificate of Education (JCE), the Primary School Leaving Certificate of Education (PSLCE) and the Primary Teacher's Certificate of Education (PTCE). MANEB develops examination syllabuses for core subjects to harmonise the Ministry of Education's directives. As a result, there are no examinations in music for PSLCE, JCE, MSCE and PTCE. This is different from the practice of the colonial period where examination in music was given to learners (Phiri 1975:7) as noted in Chapter Two, page 2-5.

However, because examinations are important in schools to determine the success of children from one level to another, the education authorities, parents, teachers and children find it logical to follow the example of MANEB and the Ministry of Education of sidelining music. They too, feel obliged to relegate music and start to teach core subjects. Teachers do this so that they too receive recognition and promotion for passing children from one level to another. Consequently, music is not taught and assessed throughout the school calendar.

The inclusion of the music syllabus in primary education might suggest that educationists perceive the full values of music, but it is not the case. Meki (2003), a principal subject officer at MANEB, believes that "Music is a luxury in schools and we can do without it. Music is for pupils to relax and refresh their minds by singing after a study of subjects such as mathematics". As noted in Meki's belief, to ignore music in education on the basis that it is a luxury is unconvincing. He contradicts himself by illustrating an extra-musical benefit, "refresh [pupils']

minds”, in education. The belief suggests that music has no other substance apart from refreshing pupils’ minds through singing. In Chapter Four, the thesis will demonstrate the adequacy of indigenous music for scholarship beyond extra-musical experiences. The opinion that “we can do without it [music]” is reflected in Longwe’s (2003) view:

Music is for the talented people and therefore the study of music should be reserved for them. It is satisfactory that there is no music education in schools. The talented can do self-study or go to private schools where music is taught.

Longwe’s view calls attention to a question: Are music artists born or trained? The answer to the question can be guided by Thurman et al’s (1987:21-28) biological explanation and Abeles et al’s (1984:98-10) discussion of theory of nurture. Thurman et al explain that when the hormones enter the bloodstream of a pregnant woman, the biochemical imprints are formed. The biochemical imprints pass from the woman to her baby through the umbilical cord and they stimulate the same kind of feeling that the mother experiences. This suggests that when the woman experiences musical emotions, the release of hormones related to such emotions creates biochemical imprints in the baby. The biochemical imprints become the foundation for the inborn musical potential and they bond the parent and the baby. From the explanation, every Malawian child is born with inherent music potential because every Malawian woman listens and responds to music in many aspects of her life. This illustrates Longwe’s view, as noted above, as a misleading observation.

Abeles et al discuss the notion of nurture as an idea that a child can be shaped into any type of adult if the appropriate conditions are available. This suggests that a child can be taught how to beat a drum or sing in a particular way. Abeles et al’s discussion combined with Thurman et al’s imply that music belongs to everyone, and is not only for a few talented people. All Malawian children are capable of

developing their average musical capabilities in an appropriate learning environment which appreciates them as music learners.

3.2.1 Music Syllabus

The Malawi Institute of Education (MIE) in collaboration with the Ministry of Education carries out curricula reviews/developments for primary, secondary and teachers' training colleges (for primary school teachers) education. During the period 1988 to 1990, a group of music teachers were intermittently invited to revise the music syllabus for primary education at the MIE. The revision was based on guidelines which are stipulated by the Ministry of Education and Culture (1991c:i,1). Among the guidelines, which are numbered here to facilitate clarity, are:

1. Address the whole range of children's abilities and equip them with appropriate knowledge, skills and attitudes to fulfil the expectations of the parents, society and government
2. Incorporate current methods of teaching
3. Sequence the topics
4. Outline guiding notes for teachers to implement the syllabus
5. Structure the teaching and learning experiences according to the psychological development of a child.

Guideline 1 reflects the expectation of the Malawian society and government as noted in the Ministry of Education and Culture's (1991c:iii) policy goal, "Help preserve Malawi's cultural practice, develop an appreciation for the practice of one's culture [and] respect for other people's culture". As such, the revision of the music syllabus would have been largely informed by or relied upon research-based knowledge of Malawian cultural practices (i.e. the indigenous music systems). But the Malawi Institute of Education (1991c:113) shows that the revision exercise was based on non-Malawian references. The list of references

demonstrates the reviewers' bias towards the Western music practices. From the list, an impression might be that the reviewers' lacked the Malawian references, but this is not the case. Publications written by Chakanza (1972), Chilivumbo (1972), Friedson (1991), Katundu (1993), Kidney (1921), Kubik et al (1984), Malamusi (1991), Msiska (1981), Rattray (1907), Read (1937) and Zanten (1980) are available in the national archives and libraries. The findings of these writers have been briefly discussed in Chapter Two, pages 2-30, 2-31, 2-37 and 2-38. The findings could have been useful if consulted in the course of revising the music syllabus.

The impact of non-Malawian references is noted in the syllabus. The proportion of indigenous music materials which is integrated in the syllabus is largely regulated by Western music models. This is evident in the syllabus where tonic solfa and staff notation are applied to aural/oral and improvising music traditions of Malawian societies. The application demonstrates that the shortcomings of applying the Western models to indigenous music as noted in Chapter Two, pages 2-9 to 2-10, are retained in the current music syllabus.

The list of references also shows that the revision of the music syllabus was based on old publications, the latest being that of 1979. This suggests that the revision process was not informed by the knowledge which latest studies make available. In the 1980s and 1990s, African scholars and others such as Anyanwu, Coates and Flolu have been emphatic about obtaining alternative views on the meaning and approach of music education. Flolu (1996:182) discusses the music education of Ghana and states, "African education is practical. Teaching is by example, not by precepts; and learning is by doing, not by reading". He explains that the underlying principles of musical pedagogy are common across African cultures.

Anyanwu (1987:35) discussed the nature of the participatory approach in African art practices, "One cannot truly understand the work of art by detaching oneself from it- to know is to live with or to be one with the Other". Coates (1983) reveals

the shortcomings of Western music education such as the concept of purposelessness in art as art philosophy. The revelation and discourses on African music might have served as models for the music syllabus reviewers to note movements in music education in other countries. The models might have urged the reviewers to think of alternative but appropriate purpose, content, outcome and methods of music education in revising the syllabus as guidelines 1 and 3 stipulate instead of recycling outdated musical materials.

The music syllabus illustrates a sequence of content that begins with the singing of Western music in standards 1 and 2, followed by indigenous music in standard 3. This allows children early exposure to Western music rather than home music. The sequence contradicts a well-known principle that urges teachers to start from known to unknown.

From the observation, a shortcoming of the revised music syllabus derives from the ability of the reviewers. They were non-practising music teachers on the basis of earlier observations which show that music is not taught in primary education. Nevertheless, as a response to guideline 4, the teachers prepared and produced a music teachers' guide for every level of primary education.

3.2.2 Music Teachers' Guides

Between 1991 and 1998 the Malawi Institute of Education engaged another group of teachers at different times to write materials for the primary school music teachers' guides. The writing was based on the revised music syllabus which is observed to have shortcomings in content, sequence and method. Some writers have expressed dissatisfaction because the implementation and assessment of the usefulness of the teachers' guides are lacking. Mzumara (2001) notes:

Having written Music Teachers' Guides for primary education and conducted workshops for teachers and Primary Education Advisors (PEAs), no one has ever conducted a survey in schools to assess the

progress. But, common knowledge is that pupils are only able to sing songs by heart; nothing else.

Mzumara's observation suggests the absence of success indicators as a problem in music in primary education. A scrutiny of the operations of primary education shows that the supervisors do not inspect music like other subjects. This encourages teachers not to use the guides, implement the music syllabus, write reports on music and administer music tests. As a result, the evidence which could be used to demonstrate the practicability of the teachers' guides and the impact of the training workshops on the educators' ability to teach music is not available. The lack of evidence has caused other writers of the teachers' guides such as Chechamba (2001) to express surprise, "I am surprised that up to now there is no progress in music in government schools, despite the many efforts we have done like the writing of music materials". Chechamba, a trained musician in the Malawi Army orchestra over 50 years ago and owner of a private school of music in the city of Blantyre, reinforces the idea that music is not appreciated yet in primary education. While it is observed that the teachers' guides are not being used to implement the music syllabus, the teachers' guide for standard 2 contradicts guideline 5 as noted on page 3-11.

There are no indications in the syllabus or teachers' guides which show the perspectives from which the content was developed to fit the child's level of thinking and developing. Consequently, the making of the syllabus content into guiding notes for teachers to implement the syllabus lacked basis. A prime example of this lack is the teachers' guide for standard 2 which comprises excessive, complex and abstract content that educators are expected to teach to children, most of whom are seven years old.

The abstract content is recommended because even very young children in ethnic societies have cognitive cultural capabilities. However, the emphasis of the psychomotor and affective domains is lacking. In the Malawi Institute of Education (1993:12-19), the topic on Dance in teachers' guide for standard 2

recommends teachers to involve children in critically analyzing dance presentations. Among other things, children are expected to evaluate six concepts in a dance presentation and these are: “to dance with ‘style’, to dance with experience, to dance in a funny manner, to dance loosely as the dancer has no bones, to dance assuredly demonstrating natural talent and to dance shyly”. The evaluation exercise is perceived as a way through which children would gain an understanding of the aesthetics of the culture.

An observation of the entire topic demonstrates an emphasis on the cognitive domain rather than the psychomotor and affective domains. The idea of cultural aesthetic discourse is a welcome development, but on the basis of Piaget’s stages of cognitive development, children aged seven years are likely not to comprehend the discourse through such analytical procedure. Thus, one shortcoming in the teachers’ guide for standard 2 derives from the content that is made available to children at an inappropriate time. This reflects the idea that the teachers involved in writing and publishing the guide did not consult, if any, the theories of educational professionals such as Piaget’s.

The Malawi Institute of Education (1997a:1-67) shows the content of standard 6 teachers’ guide which includes indigenous music materials. However, the materials are not supported with audio recordings of the music as suggested in the guide. In addition, the materials have a shortfall of visual recordings and some kind of dance transcriptions to demonstrate the basic dance routines of indigenous dances.

In the absence of traditional music demonstrators, the audio/visual recordings of indigenous music are more necessary than giving titles or lyrics of the song as well as general descriptions of basic dance routines only, because teachers come from different ethnic societies. In addition, many teachers have been brought up in urban areas where very little, if any, ethnic music has been exposed to them. With poor training in teachers’ training colleges, a subject to be discussed later,

teachers may not know how to perform home music from mere titles and lyrics of songs or from bare dance descriptions.

Unlike indigenous music, the content of Western music is supported in its own context by examples in the form of staff notation and tonic solfa systems. The examples include London's Burning (see page 2), Row Your Boat (see pages 2 to 3) and Jacob's Ladder (see page 52). The integration of such examples is also noted in other teachers' guides.

The manner of presenting the materials in the teachers' guide for standard 7, as observed in the Malawi Institute of Education (1997b), is similar to the rest of the teachers' guides, with very few exceptions. In some cases the same titles, lyrics and information of indigenous music are repeated in teachers' guides for other levels of primary education. The repetition demonstrates the lack of grading the materials according to the age of children and to the levels of education.

3.2.3 Music for Economic Benefits

The Ministry of Education and Malawi National Commission for UNESCO (1996:8, 13) show that about 89% of the school leavers enter the labour force every year. But Malawi is failing to accommodate this labour force due to limited employment opportunities in the formal sector. Most school leavers seek their livelihood from some form of income-generating activities such as tailoring, brick laying, carpentry, weaving, street vending and machinery fitting. The income generated is small and sporadic, and as such some Malawians who completed primary education believe that music education would have prepared them for viable income.

The question that informants answered was: What is life like after primary education without music education? Kampeni (2003) observes, "Ana onse sangapate ntchito mu boma. Maphunziro a musiki bwenzi akuchepetsa mavuto a

chuma”. (All children cannot get jobs in government. Music education may have been helping to lessen money problems). This reflects the view of Selemani (2003) that “Aphunzitsi anthu sanatiphunzitse zoumbaumba, zosemasema ndi zoyimbayimba. Mwina tikanaphunzira zikanatithandiza chifukwa pali umboni kuti anthu ena akulemera ndi zoumbaumba, zosemasema ndi zoyimbayimba”. (Our teachers did not teach us ceramics, sculpture and music. If we learned it would have helped because there is evidence that others are rich from ceramics, sculpture and music). This view and Kampeni’s consolidate the idea that music education is considered a valuable means for earning a living.

3.3 Music in Secondary Education

Malawi has less than 800 secondary schools which are seen as gateways to higher paying jobs in government departments, statutory bodies and private sectors. Since three years ago, secondary school subjects include music. The idea to introduce music in secondary education was further discussed at a workshop on Secondary School Curriculum Development held at the Sun Village Motel in Balaka district. This was a follow up to the endorsement of Music and Dance as a subject in secondary education as noted in Chapter One, page 1-5. The Ministry of Education, in conjunction with the Malawi Institute of Education (MIE), ran the workshop from July 27-31, 2000. I participated in the workshop as a Music Specialist and during the plenary session, education authorities wanted to know whether the music programme at Chancellor College had the potential to train secondary school music teachers.

The response to the question led the workshop participants to discuss their personal experiences about the importance of music education. This resulted in delineation of the functions and values of music, some of which are: the use of music for self-expression, entertaining spectators, celebrating an important event, causing hard work to feel lighter and exciting, communicating messages, gaining income, educating, remembering dead relatives and getting rid of worries through

singing, dancing and playing music instruments. The discussions ended with the recommendation to develop a Music and Dance syllabus for secondary education. The recommendation emphasised the need for children to study, appreciate, preserve, create and analyse home music. As a result, the goal of music teaching in secondary education was formulated as stipulated by the Ministry of Education, Science and Technology (2001b:vi):

Secondary education will be terminal for most of the students, therefore the study of music and dance will help these students to get employment in the music industry or be self-employed. Music and dance will help the Malawian students to be culturally competent not succumbing mindlessly to Western music and dances.

This quotation associates the value of music with employment and knowledge in traditional culture. As such, the Music and Dance syllabus for senior secondary education, forms 3 and 4, was developed in 2001 at the MIE. Copies of the syllabus were distributed to all government secondary schools in the country so that educators are able to teach music with effect from the 2002 academic year. But, the teaching of music has not started yet because there are no trained and qualified music teachers, teachers' guides and other resource materials in secondary education.

The lack of informed music teachers, when Chancellor College is capable of training and producing them, is another factor which is contributing to the problem of music instruction in secondary education. The college offers studies in music and music education. Nampeya (1984), the former Head of the Department of Fine and Performing Arts (FPA), shows the aims for setting up the Music Section in the FPA. The aims are to:

- Document Malawian music through research
- Promote music as a subject in Malawian schools
- Produce music teachers.

The aims above delineate the expected role of the FPA in ethnic music and music teaching in Malawian education. In response to the last two aims the FPA developed three music courses and these are: Introduction to Music Teaching coded as Social Education Studies 251 (SED251); Music Teaching Studies coded as Social Education Studies 351 (SED351); and Curriculum Theories, Development and Research in Music Education coded as Social Education Studies 451 (SED451). In 1991, the teaching of SED451 was stopped, a point that is discussed later in the chapter. The existence of the courses might suggest that Chancellor College is training secondary school music teachers, but it is not.

Chancellor College has the Faculty of Education which is responsible for training secondary school teachers. The Faculty's responsibility is limited to major subjects, also known as core subjects, to suit the trend in secondary education. This has resulted in relegating minor subjects such as music to a 'supportive role' for major subjects in this Faculty. Consequently, grades obtained in SED251 and SED351 are not credited and recorded in academic transcripts of students taking these courses. This has then created a perception among students that the courses are not valuable fields of study. In response to this perception, very few students attend classes and complete class work.

As an associate member of the Department of Curriculum and Teaching Studies (CATS) of the Faculty of Education, the FPA offers SED251 and SED351 only in response to the introduction of templates in the Faculty of Education in 1991. The templates, known as the route maps, were designed in ways that education students who register for music do not go on with the study of the subject in their third and fourth years.

Table 3.3.1, below, is the route map of language education which directs students to drop music in the 2nd year of study. SED251 and SED351 do not appear in the route maps as they are perceived as non-credit courses.

Table 3.3.1

Route Maps: Language Education Summary

Course Name Codes used are:

CATS=Curriculum and Teaching Studies

CHI=Chichewa

CLA=Classics

DRA=Drama

EDF=Education Foundations

ENG=English

FIN=Fine Art

FRE=French

GEO=Geography

HIS=History

HOM=Home Economics

LAN=Language

LAT=Latin

LED=Language

MUS=Music

T1 = Major Subject

T2 = Minor Subject

TRS=Theological and Religious Studies

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN	Content T1	Content T2	Support T1	Support T1/T2
Two	EDF CATS	Content T1	Content T2	Support T1	

Three	EDF	CATS	Content T1	Content T1	Content T2
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Four	EDF	CATS	Content T1	Content T1	
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Chichewa

Year	Course 1	Course 2	Course 3	Course 4	Course 5
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One	LAN 100/110	CHI100	ENG100 FRE100 HIS100 GEO100 TRS100/ 110 HOM 100	Course not chosen in 3 or CLA110/ 120/LAT110 FIN100 MUS100	Course not chosen in 3 and 4
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Two	EDF200 LED200	CHI200	ENG200 FRE200/ 210/HIS100 GEO200 HOM200	FRE210 (for FRE) CLA220 FIN200 MUS200 or course not chosen in 3	
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Three	EDF300	LED300	CHI300	CHI310	ENG300/ 310/FRE300 /330/LAT300 HIS300/320 GEO320 HOM300/320 FIN320
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Four	EDF400	LED410	CHI400	CHI410	
English					
Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN100	ENG100	CHI100 FRE100 HIS100 GEO100 TRS100/ 110 HOM100	Course not chosen in 3 or DRA100 CLA110/120 LAT110/ FIN100/ MUS100	Course not chosen in 3 and 4
Two	EDF200 LED200	ENG200	CHI200 FRE200/210 HIS100 GEO200 HOM200	course not taken in 3 or FRE210 (for FRE) CLA220 FIN2100 MUS200	
Three	EDF300	LED330	ENG310/300	ENG310	ENG300/310 FRE300/330 LAT300 HIS300/320 GEO320 HOM300/320 FIN320

Four	EDF400	LED430	ENG400	ENG410	
French					
Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN100/ 110	FRE100	CHI100 FRE100 HIS100 GEO100 TRS100/ 110 HOM100	Course not chosen in 3 or DRA100 CLA110/120 LAT110 FIN100 MUS100	Course not chosen in 3 and 4
Two	EDF200 LED200	FRE200	FRE200/ 210/210 CHI200 ENG200 HIS100 GEO200 HOM200	CLA220 FIN200 MUS200 LAT or course not chosen in 3	
Three	EDF300	LED340	FRE330	FRE300/ 310/320/	ENG300/310 FRE300/330 /330 CHI400 LAT300 HIS300/320 GEO320 HOM300/320 FIN320

Four	EDF400	LED440	FRE430	FRE400/ 410/440
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Source: The Faculty of Education, Chancellor College

As seen in Table 3.3.1, music appears under the column labelled course 4 which displays minor subjects, represented as T2, that serve to support major subjects, coded T1. Note that this T2 has a different meaning to T2 found in the list of Acronyms and Abbreviations. The requirements for education students include the study of the content of the teaching subject and pedagogical skills for four years. In the context of music, students learn the subject content for two years only. This study period is short for students to learn everything that would make them become well informed music professionals. The task of music teaching is difficult because students enter Chancellor College without background in music education. As such, students spend the first year of study learning the basics of music. In addition, the students are not full time music learners and the two year study period is shared to accommodate their language and other social studies subjects. As a result, the students are unable to absorb the required knowledge and skills for them to become proficient music professionals.

Although SED251 is not included in the route maps as noted in Table 3.3.1, interested students take the course when they are in the 2nd year of study. They receive training in music teaching skills for one academic year which covers 30 weeks of learning. SED251 is given one hour per week giving a total of 30 hours in a full academic year to learn pedagogical skills in music. The hours exclude practical work which the Faculty of Education recommends to be undertaken in the 4th year when students have thoroughly acquired the theory and basic teaching skills.

From Table 3.3.1, it is observed that music serves to support language students to obtain the required number of courses in the first two years of study. As a result,

students who take the SED251 course do not commit themselves to the course and as such it has been difficult to train informed music teachers, researchers and curriculum planners. Consequently, the FPA has been unable to prepare and produce able music teachers who could have helped in promoting music in secondary education.

The trend observed in Figure 3.3.1 is reflected in the route map of Social Studies Education Summary as shown in Table 3.3.2. Also note that SED251 and SED351 are not included in the following route map.

Table 3.3.2

Route Maps: Social Studies Education Summary

Course Name Codes used are:

CATS=Curriculum and Teaching Studies

CHI=Chichewa

CLA=Classics

DRA=Drama

EDF=Education Foundations

ENG=English

FIN=Fine Art

FRE=French

GEO=Geography

HIS=History

HOM=Home Economics

LAN=Language

LAT=Latin

LED=Language

MUS=Music

SEC=Science and Maths Education

SED=Social Studies Education

T1 = Major Subject

T2 = Minor Subject

TRS=Theological and Religious Studies

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN	Content T1	Content T2	Support T1	Support T1/T2
Two	EDF CATS	Content T1	Content T2	Support T1	
Three	EDF	CATS	Content T1	Content T1	Content T2
Four	EDF	CATS	Content T1	Content T1	

Geography

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN110	GEO100	HIS/FIN MUS/ENG CHI/HOM TRS120	ESC100 or course not chosen in 3	TRS130 for (TRS) or course not chosen in 3 and 4
Two	EDF200 SCE200	GEO200	HIS/FIN MUS/ENG CHI/HOM TRS110/220/ 230	ESC200 or course not chosen in 3	

Three	EDF300	SED320	DEM GEO310	ESC320 GEO320	HIS/FIN HOM/MUS TRS210/ 320/330
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Four	EDF400	SED420	GEO410	GEOO420	
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History

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN110	HIS100	GEO/FIN MUS/ENG CHI/TRS120	CLA110 or course not chosen in 3	ESC for (GEO) TRS130 (for TRS) or course not chosen in 3 and 4
Two	EDF200 SCE200	HIS200	GEO/FIN MUS/ENG TRS110/ 220	ESC (for GEO) TRS230 (for TRS/ CLA/DRA) or course not chosen in 3	
Three	EDF300	SED330	HIS320	HIS310	GEO/FIN MUS/ENG CHI/TRS210/ 320
Four	EDF400	SED430	HIS410/420		

Home Economics

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN130	HOM100	GE/HIS/FIN MUS/ENG CHI/FRE	Course not chosen in 3	CLA or course not chosen in 3 and 4
Two	EDF200 SCE200	HOM220			
Three	EDF300	SCE370	HOM330	HOM330	GEO/FIN MUS/ENG HIS/FRE
Four	EDF400	SCE410	HOM420		

Theological and Religious Studies

Year	Course 1	Course 2	Course 3	Course 4	Course 5
One	LAN110	TRS100	GEO/HIS FIN/MUS ENG/CHI HOM	TRS230/ 110 or any course not taken in 3	DRA/LAT CLA or course not chosen in 3 and 4
Two	EDF200 SCE200	TRS220	GEO/HIS FIN/MUS/ ENG/CHI CK/CLA/HOM	TRS230 110/LAT	

Three	EDF300	SED360	TRS320	TRS330/210	One of GEO/HIS FIN/MUS ENG/CHI HOM
Four	EDF400	SED460	TRS420	TRS430/310	

Source: The Faculty of Education, Chancellor College

As seen in Table 3.3.2, music as a social studies subject is still considered as a non-major subject by the Faculty of Education. Consequently, students are allowed to learn music for the first three years of study only. Students study the subject content for three years and pedagogical skills for two years, starting in the second year through SED251 and SED351 courses. They drop music in the 4th year when the evaluation of their teaching skills would have been undertaken.

The Faculty of Education sends education students to secondary schools to exercise their teaching skills. Students who studied SED251 and SED351 are not allowed to participate in the exercise on the basis that music is not taught in secondary education. This is reflected by Strumpf (2001:8) when he stated, “Very little has been done to promote Music in the secondary schools in Malawi”. Up to date, there is virtually nothing being done in music education at the secondary level. This has defeated the purpose and outcome of teaching music in secondary education.

Music is perceived as an ideal subject for children to examine their own cultural practices and gain knowledge as well as skills for self-employment as noted on page 3-17. Music education could help in preparing some children for a livelihood after school. In this way, according to the Malawi Institute of Education (1998:90), poverty which is prevalent in Malawi in both rural and urban areas, where it is estimated at 60% and 65% respectively, could be reduced.

As indicated earlier, the route maps were implemented in 1991, the year that a five-year Bachelor of Education Programme was phased out. Before 1991, education students who studied music were authorized to learn the subject to degree level; and they were permitted to exercise their teaching skills in teachers' training colleges where primary school teachers are trained.

The lack of a music teaching profession has limited career opportunities in the formal employment sector. This has discouraged Bachelor of Education students from studying music. In addition, Malawi does not have a well-established professional career in the music industry and this, too, has discouraged Bachelor of Arts students to study music. As a result, there have been very few diploma and degree certificates awarded to music students between 1986 and 2004.

Table 3.3.3 is a summary of diploma and degree awards for music students at Chancellor College. The Diploma certificate awards were phased out in 1992 following the phasing out of the five-year Bachelor of Education Programme.

Table 3.3.3

Years	Enrolled (Year 1)	Diploma (3 Years)	Degree (4 Years)
1982	21	N/A	-
1983	N/A	N/A	-
1984	N/A	N/A	-
1985	N/A	N/A	-
1986	N/A	15	-
1987	N/A	-	2
1988	N/A	-	-
1989	N/A	1	-
1990	N/A	-	-
1991	N/A	-	3

1992	N/A	-
1993	N/A	1
1994	51	-
1995	N/A	-
1996	N/A	1
1997	47	2
1998	26	-
1999	N/A	3
2000	44	1
2001	39	-
2002	31	1
2003	43	1
2004	50	3

Source: The Central Registry Office, Chancellor College

As noted in Table 3.3.3, most statistical figures for registered music students are not available (N/A) except for the 1982, 1994, 1997, 1998, 2000, 2001, 2002, 2003 and 2004 years. The statistics show that for the past twenty two years Chancellor College has managed to award fifteen music-related degrees and fifteen diplomas. Thirteen degrees are Bachelor of Arts and one degree is a Bachelor of Education. Out of fifteen students who received degrees, three are currently serving Malawi. The rest have joined non-music careers either within or outside Malawi. The small numbers in degree and diploma awards reflect the level of support music education receives at Chancellor College.

The statistics of Table 3.3.3 also illustrate the high number of enrolled music students in the first year of study. This suggests that many students want to study and take music as a career. But, in subsequent years of study the number decreases in response to the guideline of the route maps.

3.4 Music in Teachers' Training Education

In Malawi, there are five teachers' training colleges (TTCs) where primary school teachers are trained. The colleges are: Blantyre TTC, St. Joseph TTC, Lilongwe TTC, Kasungu TTC and Karonga TTC. Until 1994, students in TTCs learned the 'academic' (subject content) and methodology for two years. The 'academic' is similar to the subject content which is taught to children in primary education. At the end of the teachers' training education, students would qualify as T2 teachers for the MSCE holders and T3 teachers for the JCE holders.

Between January and February 1989, I did teaching practice in music at Lilongwe TTC. The practice observed at this TTC was that the music tutors were not teaching music because it is a non-core subject. With the examination driven curriculum, the tutors, supported by their college's authorities, thought it logical that attention should be given to core subjects to help student-teachers to obtain teaching certificates. This gave a feeling that music is not worthy and as such created a demoralising atmosphere. However, I was allowed to do the teaching practice for the sake of grading my teaching ability.

The introduction of free primary education in 1994 resulted in increased enrolment of children in schools which demanded extra teachers. The demand could not be met by the TTC's normal training programme. Consequently, the Ministry of Education began to employ Malawians with JCE or MSCE qualifications to teach in primary education as temporary teachers before being trained in what it takes to be a competent educator. In turn, the normal training programme in TTCs was substituted by the Malawi Integrated Teachers' Education Programme (MITEP) to train temporary teachers in methodology.

Chiphanda (2004) and Nzama (2004), music lecturers at the Montfort TTC (now Montfort University) and Lilongwe TTC respectively, disclose that MITEP focuses upon methodology on the assumption that temporary teachers gained

knowledge in the ‘academic’ during their learning in primary and secondary education.

At a later stage, temporary teachers are called at TTCs to learn how to write lesson plans and schemes of work for a period of two weeks. After the learning, they return to their schools to continue teaching for 16 weeks. At the end of this period, they go to TTCs for a 16 week training in methodology. Upon finishing the training, teachers resume teaching in their schools for another 16 weeks. Before graduating, the teachers are invited once more to TTCs to complete their training for 16 weeks. The entire training takes a period of 34 weeks and within the period teachers do teaching practice for 3 weeks. Comparatively, the 34 weeks are less than 10 weeks of the TTC’s normal training programme.

MITEP’s assumption that temporary teachers gained knowledge in the ‘academic’ because they received education in primary and secondary schools is erroneous in the context of music. The error is noted by considering that music is not taught in primary and secondary education. From the consideration, temporary teachers lack the ‘academic’ of music. MITEP’s focus upon methodology rather than the ‘academic’ suggests that very little, if any, is being done in TTCs to help the teachers to absorb the required ‘academic’ of music for primary education. The suggestion is reflected in what music teachers explain from their teaching experiences.

Pendame (2002) states, “Teachers responsible for teaching music in primary schools demonstrate limited knowledge and skills in teaching, performing music instruments, songs and dances”. The lack of adequate knowledge and skill in teaching music is noted in Chagamba’s (2000:1) claim, “Most teachers do not teach music; those who claim to be teaching music only sing songs”. Whereas Yikwanga (2000:1) acknowledges, “I don’t have enough music knowledge, Shaba (2000:1) admits, “I do not know how I can teach music in the classroom”. Chisati (2000:1) discloses, “There are no criteria used to assess the teaching of music;

Primary Education Advisors do not supervise the teaching of music and they have no skills for supervising music”. The teachers’ statements suggest that proper music training is lacking in TTCs. This has contributed to the chronic shortfall of well-trained and qualified music teachers for primary education.

3.4.1 Shortage of Music Lecturers

Some principals and music lecturers of the TTCs admit that the music syllabus for teachers’ training education lacks well-trained and qualified educators to implement it. Msakatiza (2002), the principal of the then Montfort TTC, discloses, “The subject [Music] is there but we lack music lecturers. We requested the Ministry of Education a long time ago, but up to now we are not given the teachers”. The lack of well-trained and qualified music lecturers is noted by Mulamba (2002), a music tutor at the Kasungu TTC, when he states, “It is difficult for an untrained music tutor like me to handle 14 different music classes of one hour each per week. The Ministry of Education is not answering to the request we made for additional music tutors”.

A search for an explanation as to why the Ministry of Education is not responding to the requests from the TTCs reveals that there are very few well-trained and qualified music lecturers in the country. Thomu (2002), a research and evaluation officer in the Teacher Development Unit of the Ministry of Education, discloses that there are only four qualified music lecturers in the TTCs in Malawi. He notes that the Lilongwe TTC has three qualified music lecturers and the St. Joseph TTC has one qualified lecturer. Thomu’s observation exposes an oversight of the education authorities by allocating three qualified lectures in one TTC and leaving out four TTCs with no able music lecturer.

The presence of the qualified music lecturers might suggest that the teaching of music at Lilongwe and St. Joseph TTCs is satisfactory, but it is not considering what some of the qualified music lecturers such as Mtenje (2002) say. Mtenje

admits that he does not teach music because education authorities demand that all lecturers in TTCs should concentrate on teaching core subjects to help student-trainers pass the subjects and obtain the Primary Teacher's Certificate of Education (PTCE). He observes that the demand is derived from the impact of the examination driven curricula of Malawian education. Mtenje's observation implies that teacher-trainers are denied the opportunity to gain the required music 'academic' and methodology. The denial suggests that whether TTCs have well-qualified lecturers or not, teacher-trainers are not given enough music grounding to confidently implement music in primary education.

According to Mtenje, the call for music lecturers to teach core subjects has derailed developments in music education such as preparing well-trained music teachers as well as improving the quality and quantity of music resources. He notes, "Most libraries have very few books (if any) on Music. Where these books are available, they usually have irrelevant information and nobody cares to improve the situation". On the basis of Mtenje's observation, informed music teachers are not practising their music profession and it is imagined that the passion for music education is non-existent in TTCs. From this, it could be understood why primary school teachers responsible for teaching music claim to be ignorant about the purpose, outcome, content and methods of music education.

3.4.2 Courses and Workshops for New and In-service Teachers

Efforts have been undertaken to overcome the shortage of adequately trained teachers and help the poorly trained teachers to advance their music knowledge and skills by organizing special music courses as well as workshops. Between 1983 and 1985 the Ministry of Education, in collaboration with the University of Malawi, ran a two-year music programme intended to train fifteen serving primary school teachers to become music lecturers at TTCs. The training took place at Chancellor College. Out of the fifteen trained and qualified lecturers only three are currently serving in TTCs. Some lecturers died, retired from the

teaching profession or switched from teaching to other professions. The two-year music programme discontinued after 1985.

There are no indications in the literature which explain why the Ministry of Education and the University of Malawi did not sustain the programme. Since 1985, that is, for twenty years, there have been no alternative programmes. Beneficiaries of the programme, such as Mtenje (2003) and Kamodzi (2003), speculate that funding was the major reason for discontinuing the programme.

Between 14th July and 20th August 1996, the Malawi Institute of Education (MIE) in conjunction with Brandon University of Canada organized an in-service music workshop for the Primary Education Advisors (PEAs). The goal of the workshop was to teach music to the PEAs who in turn would train teachers to become able music educators in primary schools. The goal was in response to the observation that many primary teachers graduate at TTCs without receiving any or adequate education in music.

As a resource person in training the PEAs in Music Theory and Musicianship for a period of five weeks and three days, I noted that this period was inadequate to cover what it takes a teacher-trainer to be competent. Follow-ups to the workshop or workshops of this kind have since not happened. But there are indications that the PEAs did not acquire adequate musical knowledge and skills and as such the PEAs are not implementing the goal of the workshop as Kaambankadzanja (2005), Music Specialist at the Malawi Institute of Education, discloses.

Another type of workshop known as ‘inset workshop’ is currently conducted for primary school teachers, but the training is described as unsatisfactory by music teachers such as Salima (2002). Salima discusses that the ‘inset workshop’ has not remedied the educators’ incompetence in teaching music in primary education. He observes:

Education authorities give the least inset workshop time for music. There is one inset workshop per year for only 2 hours for three selected music teachers per school. The rest of the subjects have more than three inset workshops per year for 6 hours each for all teachers of those subjects per school. Education authorities select music facilitators at random among the inadequately trained music teachers. How can a blind man lead the way for another blind?

‘Inset workshop’ is a forum for educators at teacher development centres or zones. Each centre accommodates six to ten primary schools. The goal of the workshop is to conduct in-service courses for primary school teachers in various subjects. Primary education advisors (PEAs) conduct the in-service courses. As noted in Salima’s observation, the poorly trained music teachers are given little time, 2 hours per year to advance their knowledge in the ‘academic’ and methodology. As such, an ‘inset workshop’ does not provide adequate time needed to equip the untrained or poorly trained music teachers with music knowledge and skills required for effective instruction in music.

Apart from organizing special music courses and workshops to address teacher training problems in music education, the church leaders have spoken on the need for Malawians to study home music. The Episcopal Conference of Malawi (1992:4) noted:

Maphunziro enieni ayenera kukhala ndi zolinga izi: Kulimbikitsa ophunzira kuti akonde ndi kusunga chikhalidwe cha makolo awo, monga chinenero, nyimbo ndi magule komanso luso lamanja. (A sound education will aim at instilling an appreciation of the students’ cultural heritage such as the linguistic, musical and artistic legacy inherited from the past.

Hanley (2002:96) discusses that the Roman Catholic clergy, namely Archbishop J. Chiona, Bishops F. Mkhori, M.A. Chimole, A. Assolari, A. Chamgwera, G.M. Chisendera and Monsignor J. Roche assembled at the Catholic Secretariat Office in Lilongwe on January 20, 1992 to discuss their assessment of matters of health and education in the country. Urged by their mission and leadership in issues of education, the bishops observed, among many things, the lack of emphasis on the

cultural heritage of Malawians in schools. The observation led them to make the above recommendation to the government.

3.5 Summary

Malawian education groups fields of study into core and non-core subjects on the basis of discretionary decision-making such as applicability and employment criteria. The grouping has created a core subject/non-core subject dichotomy to which priority/non-priority valuations have been assigned. Music is considered as a non-core subject and no more than singing. This consideration has caused music not to be given adequate time allocation on the school time tables, well-trained and qualified teachers or regular refresher courses for serving teachers.

In addition, there is no assessment of children's musical potential through MANEB examinations, research and supervision work in music teaching, no initiatives to address the concern about outdated principles of Western music and inadequate content of home music contained in the music syllabi and music teachers' guides. As a result, the teaching of music has been undermined in primary, secondary and teachers' training college education. This has consequences, one of which is the lack of interest in pursuing a career in the music teaching profession and a resultant music teacher shortage. The shortage is severe in primary, secondary and teachers' training education and has led to the 'death' of music in classroom education in Malawi.

The consideration of music as a non-core subject is erroneous. While children may use music to refresh their minds through singing, there is more than mere singing that they can gain from it intellectually, physically and economically. Policy goals that assert the importance of music in education and encourage the training of teachers to implement the music syllabi have been noted. However, the unsatisfactory music experiences, which include the lack of actual music teaching, contradict the stipulated policy goals.

The current practices in music in education have prepared a generation of teachers, children, education authorities and parents to believe that music matters little in education and they thus discourage the teaching of music. This has not supported the efforts to promote music in education. In addition, despite the awareness of the problems that music is faced with, the Ministry of Education and stakeholders are not demonstrating the political will by initiating intervention programmes to remedy the problems. It is ironic that in spite of endorsing the importance of music education through policy goals which permit the teaching and learning of music in schools, music is among the first to be sidelined by education authorities.

The suggestions to re-establish music education and include home music in education have been observed. More importantly, the suggestions demonstrate Malawians' fundamental conviction that home music is worthy and essential to study in schools. On the basis of the conviction, Chapter Four is aimed at demonstrating the adequacy of home music in education through discussions of the values and roles of the music in Malawian societies. In addition, the discussions centre on how such values and roles could be given contemporaneous relevance and application. The demonstration is intended to serve the interest of Malawians in protecting, supporting, regenerating, presenting and publicising home music to the international community; and also in asserting identity among the Malawians through their ethnic music.