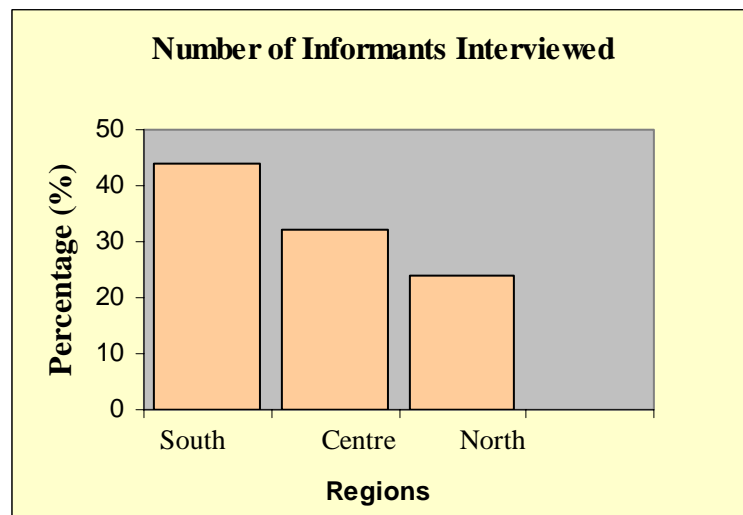


Appendices

A.1 Appendix I

Fifty informants provided oral narratives about the past and present views on music and music education during the face-to-face and telephone interviews. Graph A-1 shows the distribution of the informants by region.

Graph A-1



Twenty two informants, representing 44% of the total number of informants, were drawn from southern Malawi; sixteen representing 32% from central Malawi; and twelve representing 24% from northern Malawi. The informants were chosen on a random basis. With the help of village chiefs, directors of cultural institutions as well as principals and head teachers of educational institutions, the names of the informants were considered for selection. Every informant had a paper with his/her name on it. All papers were put in one box which was shaken every time a paper was drawn from it.

The questionnaire was designed to achieve the aim presented in Chapter One under point 1.5 and it was divided into three sections. Section A, questions 1-3,

was intended to obtain research-based data from informants on whether they received indigenous music education or Western music education; and whether they understand and value indigenous music or Western music. This kind of data was sought in order to establish the trends taking place in rural and urban areas with regards to music and music education. The questions are:

1.
  - a) Would you tell me your name?
  - b) What kind of work do you do?
  - c) What do you like to do during your free time?
  - d) Do you sing, dance, play a music instrument, teach music or compose music?
  - e) What kinds of music do you like and why?
  - f) When and where did you start to learn music?
  - g) What were you taught in music?
  - h) How many people in your family, including yourself, received indigenous music education or Western music education?
  - i) Explain your views about the role of music and music education for Malawians.
  
2.
  - a) Do you like listening to radio or television music programmes?
  - b) What are your favourite music programmes on radio and television stations of Malawi?
  - c) How frequent in a week are music programmes aired by these radio and television stations?
  - d) What are the most featured types of music in the music programmes?
  - e) What is your observation to the music programmes in regards to Western music and indigenous music?
  
3.
  - a) What type of music, Western or indigenous, would you buy at the market?

- b) What would you say are the reasons for your answer in 3 a)?

Section B, questions 4-6, was aimed at getting informants to speak for themselves on what they think to be the meaning of music education to Malawians. Questions 4-5 were primarily but not exclusively prepared for teachers responsible for the teaching of music and question 6 for Malawians in the music business. The questions are:

4. a) What do you think Malawians would gain from studying music in classroom education?
- b) Do you think education authorities should provide opportunities to children to learn music in classroom education?
- c) The teachings of some foreign religions in Malawi argue that indigenous songs, dances and music instruments have something evil in them. Therefore, religious people should not perform them. Discuss your opinion.
5. a) How did it happen that you are responsible for teaching music?
- b) How long did it take you to learn and complete studies in music?
- c) What would you say have been your difficulties in teaching music?
- d) From what you know or have heard, would you say that the present music syllabi are appropriate, less appropriate or inappropriate when compared with the needs of Malawians or policy goals of music education? Explain.
- e) Would you say that the resource materials of music, including music equipment, has improved, dwindled or stayed the same as it was in the past? Explain.

- f) Do you think there should be more content of indigenous music and its philosophies in the music syllabi than there is now? Why do you say so?
  - g) How would you rate the way policy makers consider music and music teaching in classroom education: good consideration, little consideration or no consideration? Explain reasons for your answer?
  - h) What are other shortcomings that have bothered you most in music and music education in the country?
  - i) Would you say that policy makers have the political will to support music and music teaching in classroom education or not? Explain your answer.
  - j) If you had an opportunity to talk to policy makers about music teaching and indigenous music, what things would you most want to talk to them about? Why?
  - k) What should be done to music in primary education in Malawi?
- 6.
- a) What do you think are the reasons why many Malawians join the music business?
  - b) Have you ever heard of local musicians who have succeeded in music business because of music education?
  - c) What names of these musicians can you give me as examples?
  - d) What type of music is preferred in the music business?
  - e) How is indigenous music held in the music business? Why do you say so?
  - f) Do you think music teaching in classroom education could make it easier for musicians to do well in the music business? Explain.
  - g) What are the problems you face in running the music business?
  - h) What does good quality in music mean to you?

- i) On the whole, do you think local musicians make much profit, fair profit or no profit at all in the music business? Why?
- j) In what ways do you think music studios affect the quality of music?
- k) What criticisms, if any, have you heard from Malawians about music that is recorded in music studios in the country?
- l) What things do you feel could be improved in the music studios in Malawi? How could they be improved?

Section C, questions 7-8, was aimed at getting the views of informants about the effects of not having music teaching in classroom education to children, communities and the nation as a whole. The questions are:

- 7.
  - a) What do you think has been lost by not implementing music teaching in classroom education in Malawi?
  - b) What are your ideas of the impact of the lack of music teaching in classroom education in the country?
  - c) What is life like after primary education without music education?
  - d) What could be the remedy to the impact of lack of music instruction in Malawian education?
  
- 8.
  - a) Explain the gains you have obtained as the result of receiving music teaching in Malawian education?
  - b) What should be done to improve the quality of music education for the benefit of Malawians?

## A.2 Appendix II

Apart from the sources of data described in Chapter One under point 1.6 (pages 1-8 to 1-9) and the questionnaire, students' music tests, music workshop discussions

and letters on the subject of music education were part of the sources of data for the thesis. Table I shows the number of informants who gave data by other means rather than oral narratives. Students from the Zomba Theological College (ZTC), tutors from Teachers' Training Colleges (TTC), members of the Zomba Musical Arts Team (ZMAT) and workshop participants drawn from the local music artists were among the informants.

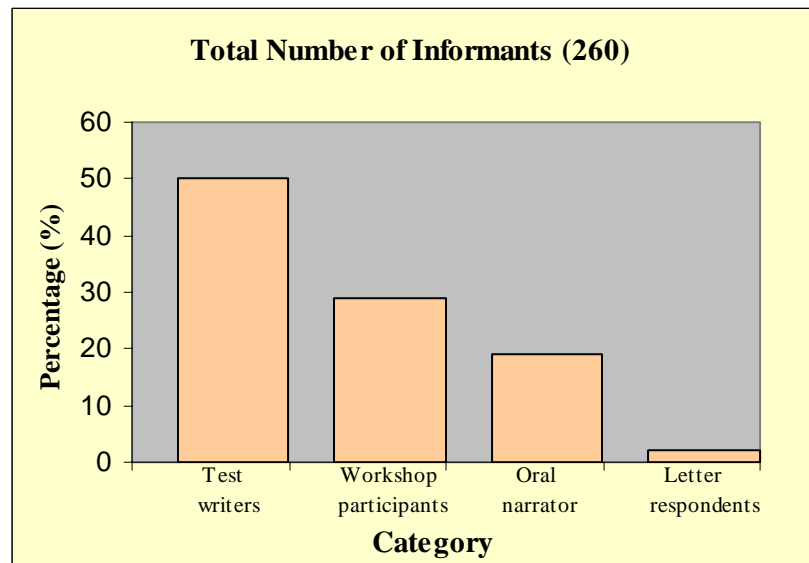
Table I

Category	No. of Informants	Place	Occasion/Date
Test writers	78	ZTC	Exam: 25/09/02
	52	ZTC	Exam: 13/09/03
Letter writers	3	Lilongwe TTC	Interview: 12/05/02
	1	St. Joseph TTC	Interview: 26/06/02
Workshop participants	6	CC	ZMAT Workshop: 09/07/02
Workshop participants	70	CC	Topic Presentation: 28/08/02

Seventy-eight music students from the Zomba Theological College (ZTC) answered question 5 k) of Section B of the questionnaire which was included in their end of year examination. Fifty-two music students of ZTC answered question 4 c) of Section B of the questionnaire which was included in their music test. I received letters from four music tutors who expressed their views on music teaching in Malawian education. Six teacher-participants in the Musical Arts Team Workshop gave information on their experiences in music education for primary education in the country. Seventy participants discussed their views on a topic entitled TRENDS IN MUSIC EDUCATION IN MALAWI that I presented at Chancellor College during Music Workshop 2002.

In total, two hundred sixty Malawian informants provided the thesis' data. Graph A-2 below displays the total number of all informants by percentage. 2% belongs to letter respondents, 19% to oral narrators, 29% to music workshop participants and 50% to music test writers.

Graph A-2



### A.3 Appendix III

#### List of Sources for Primary School Music Teachers' Guides

a). Teachers' Guide for Standard 2

Andress, B. (1990). Music Experiences in Early Childhood. New York: Rinehart and Winston.

Miller, A. (1987). Let's Learn Music: Introducing Musical Skills: A Sequential Approach to Music Education. Nairobi: Baptist Music Publication.

Nash, G. et al. (1977). The Child's Way of Learning: Do it My Way: A Handbook for Building Creative Teaching Experiences. California: Alfred Publishing.

Schafer, R.M. (1970). Where Words Sing. Ontario: Randol Music.

Schafer, R.M. (1972). Ear Cleaning. Ontario: BMIO Canada.

b). Teachers' Guide for Standard 3

Balkins, A. (1975). Involvement with Music. Boston: Houghton Mifflin.

Bentley, A. (1975). Music in Education. Berkshire: NFER Publishing Co.

Deverson, A. D. (1973). Make Your Own Musical Instruments. Haddock: Peter Ltd.

Doniach, S. (1974). Every Child's Book of Music and Musicians. London: Burke Books.

Fagan, M. (1973). Play time, Stage Two. London: Longman.

Hart, M. (1974). Music. London: Heinemann Educational Books.

Hurd, M. (1979). The Oxford Junior Companion to Music. London: Oxford.

Ing'man, N. (1972). The Story of Music. Ward. (sic).

Malawi Institute of Education and Ministry of Education and Culture. (1991). Primary Music Teaching Syllabus for Standard 3. Lilongwe: Ministry of Education and Culture.

Mursell, J. (1956). Music Now and Long Ago (TB3). New Jersey: Silver Burdett Co.

Newson, K. R. (1962). Listening to Music. London: Fredrick Warne.

Nye, R. E. (1962). Music in the Elementary School. Prentice Hall.

Philips, C. J. (1979). Give Your Child Music. London: Paul Elc.

Reynolds, G. (1956, 1961). The Oxford School Music Books: Beginners Book 3. London: Longman.



- c). Teachers' Guide for Standard 4

This guide has the same list of sources as those of Teachers' Guide for Standard 3.

- d). Primary School Music Teaching Syllabus for Standards 1 to 8

The list of sources is the same as those of Teachers' Guide for Standard 3 and 4. One addition is the following source.

Kersey, R. (1972). Just Five Book 1: A Collection of Pentatonic Music Song Books. Croydon: Belwin Mills.