

# **Cultural play songs in early childhood education in Zambia: In and outside of classroom practice**

by

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## DECLARATION

I declare that this thesis, which I hereby submit for the degree Doctor of Music at the University of Pretoria, is my own work and has not previously been submitted by me for a degree at another university.

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## DEDICATION

This thesis is dedicated to my late dad, Maurice Kalinde Nzili (1949-1989).

Every step of this academic journey was inspired by your outlook namely that education is the only inheritance you could give me. Having never had opportunities for education in your own life, you surely opened doors for me to walk in a different path. When this journey is finally over, I will look up smiling because

I know you too will be smiling.

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## ABSTRACT

Cultural play songs are a world wide phenomenon in which children participate. The current research explored settings where such cultural play songs occur; both in and outside of pre-schools. Despite the availability of play songs in most cultural contexts, combined with children's natural inclination to be actively involved in playing and singing games, these cultural assets are generally not considered as a pedagogical tool in Early Childhood Education (ECE). Therefore, the aim of this research was to investigate the pedagogical significance of cultural play songs found in and outside of pre-schools for ECE.

In this study, I investigated how play songs take place in both settings in order to reveal commonalities and differences so that, when taken together, this knowledge would enhance the understanding of how educators could optimally use play songs in ECE contexts. An ethnographic research design was conducted within a qualitative paradigm, incorporating non-participant observation, complete participant observation, video recordings, and face-to-face interviews. For the first part of data collection within pre-school settings, participants included thirty teachers from twenty pre-schools in seven provinces of Zambia. During the second part of data collection in a simulated out of school setting, participants included eighteen pre-school children and an expert on cultural play songs. This resource person facilitated sixteen cultural play song sessions in which the children and I actively participated. Video recordings were made of all cultural play song activities in both settings, supporting non-participant as well as complete participant observations.

This empirical data provided evidence regarding the pedagogical value of play songs as a cultural resource. As a result, play songs were collected in order to be preserved and promoted for future use in ECE, thus defying the simplistic view that they are mere entertainment. By drawing on Vygotsky's socio-cultural learning theory and African traditional education perspectives as theoretical framework, the study equally makes a scholarly contribution towards play songs as a valuable indigenous tool for teaching and learning in ECE.

The results of the study indicate the following concerning cultural play songs: Firstly, there is limited to non use of these songs in Zambian pre-schools compared to English rhymes and Sunday school songs; secondly, they are not currently considered as valid resources for teaching and learning; and thirdly, their use in ECE depends on the teacher's knowledge, skills and perceptions, as well as on the attitudes of school administration and parents. Recommendations are made for flexible methodologies which nurture linkages between music practice in and outside of school settings. Play songs as cultural resources support teacher and learner interactions in musically and playfully stimulated environments.

## KEYWORDS

Cultural play songs  
Children's songs  
Pre-school  
Early childhood education (ECE)  
Ethnography  
African indigenous education  
Music education  
Socio-cultural learning theory  
Vygotsky  
Zambia



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## NOTES TO THE READER

- The common term used for play songs in Zambia is game songs. However, the term 'game' does not represent the much broader concept of play as envisioned in the study. The term play song is found to be more encompassing and involving activities considered as games. Where the term game song is used in the study, it is done for the sake of instances that demand specification.
- The study's focus is on Zambian cultural play songs in various Zambian languages. In some cases in the study, cultural play songs are referred to in full as Zambian cultural play songs or just play songs.
- In light of urbanisation and other social and economic factors, original cultural contexts of childhood in which play songs occurred in traditional Africa are not easily accessible. This is equally noted by Okafor & Ng'andu (2005:187) and Mans, Dzansi-Mcpalm and Agak (2003:205). Therefore, play songs said to be outside of pre-schools settings in the current study, though representing a cultural context of childhood, had to be specially arranged for the purposes of data collection. They involved pre-school children actively participating in play songs with a community member to simulate a real-life traditional setting where such cultural activities would spontaneously take place. This 'outside of school setting' occurred in a school hall which was rid of classroom features such as the presence of teachers and furniture. The implication of adapting a school environment to represent the outside of pre-schools may still be characterised by adult interference as opposed to what the case may be had children been left to participate in play songs on their own on the playground.
- Towards the end of the study, two major policy changes with regards to ECE were taking place in Zambia. Firstly, ECE was made part of the mainstream education system and the policy on the use of local Zambian languages in ECE and early grades was introduced. Therefore the findings of this study must be interpreted in the context of pre-schools as largely in the hands of individuals and nongovernmental entities.

## CHAPTER 1: INTRODUCTION

### 1.1 Personal motivation for the study

This study was prompted by my ‘in’ and ‘out’ of school childhood music experiences which later impacted on my perception and practice as a music educator. I recall attending some form of pre-schooling at Matero community hall in Zambia when I was four or five years old. As in a typical example of a British infant school (Prochner & Kabiru, 2008:118), we were a group of many different aged children gathered mostly outside to write on the sand with fingers and use our hands as erasers. My formal primary schooling started when I was seven years and on the very first day of school, one of the school rules spelt to us forbade the use of local languages that I spoke in preference for English. Our school times were thus characterised by silence and low tone murmurs. Even the gaudiest children had to save their stories for later on our way home. As a result, my impression of school as a strange place was formed on the very first day that I attended school.

The school singing repertoire was peculiar. It consisted of English rhymes and simple tunes namely *London Bridge is falling down*; *My sister in the garden*; *Who wants to drive in my car?*; *Johnny, Johnny, yes papa*; *Lou, lou, skip my lou*; *Are you sleeping?*; and *Hot cross buns*. We also sung songs that helped us to remember the names of months, days of the week, the alphabet, and number counting. Ironically, I sang *London Bridge is falling down* when I had never seen a bridge or known where London is. The consequence of the bridge in London falling down did not make any sense to me. Similarly, the song *Hot cross buns* bought with a penny contrasted with the plain ‘local’ buns that we bought with the Zambian *ngwee* coin. On many occasions, the songs we sung had pictorial illustrations in letter books. These pictures equally depicted things not found in our neighbourhood and culture.

Much later in life, I realised that most of the words I sung to the English school songs were not really English words. They were my own rendition prompted by reading the lips of the teacher and relating them to the closest words in *Nyanja* or *Bemba*; languages spoken by most people in Lusaka. One such example is my childhood



rendition of the English nursery song, *London Bridge is falling down*. The text in italics is my childhood words, while the original English text is supplied in normal print and in parenthesis after each phrase:

*Landa bri is folly da, folly da, folly da -*  
(London Bridge is falling down, falling down)  
*Budida wi ayo bar, ayo bar, ayo bar –*  
(Build it up with iron bars, iron bars, iron bars)

To me, *landa* meant ‘to speak in *Bemba*’, while the word *Bri* is a short form for the name Bridget as typically used in Zambia. *Ayo* means ‘those’ in both *Nyanja* and *Bemba*. So, when I and my friends sang this song, we assumed it was about a girl named Bridget, and we would tease anyone by that name. In many cases, it did not matter what I sang because I could not tell whether it was right or wrong. I am not sure if the teachers heard what we sang or if they just chose to ignore us because they made no effort to correct us.

Another familiar example is what is heard today when children sing the Zambian national anthem. They have their own version of this patriotic song, and if the singing of it should teach them patriotism, then it should be sung in a language they know and understand. While many of the words in the children’s version do not make sense at all, a few are an attempt to replace the English words with familiar or closely sounding ones in local Zambian languages. Some lines of the national anthem with the children’s version in italics are shown in the table below, indicating that the original meaning of the text is not conveyed or understood by the children singing the anthem:

**Table 3: Example of children's version of the Zambian national anthem**

Original English text	Children’s version	Comments
Stand and sing of Zambia	<i>Stan an see or Zambia</i>	‘Stan’ is a nonsense sound, while ‘sing’ is replaced by the word ‘see’.
Land of work and joy in unity	<i>lando fyeka njoy unipy</i> or <i>lando weka njoyi unipy</i>	The word ‘work’ is replaced with <i>fyeka</i> or <i>weka</i> , both words meaning ‘alone’ in the <i>Nyanja</i> or <i>Bemba</i> dialects. The word ‘unity’ is replaced with <i>unipy</i> which can be

		closely related to UNIP; a known Zambian political party. The other words in the song are mere nonsense syllables.
Victors in the struggle	<i>Visitors in the struggle</i>	The words as sung by the children are in English, but the word 'victors' is changed to 'visitors', which totally changes the meaning of the original text.
Free men we stand	Is sung in versions such as: <ul style="list-style-type: none"> <li>• <i>Three me we star</i></li> <li>• <i>Free ministers</i></li> <li>• <i>Three many stars</i></li> </ul>	Children sing this phrase in English, but change the meaning, as can be seen in the three different versions..
We've won, freedom's fight	<i>We all free door figh,</i> <i>or</i> <i>We all free, don't figh</i>	A significant change of meaning – where the original text states that a fight for freedom has occurred, the children's version supports a non-violent approach. It is interesting to note that the word 'door' is added, raising questions of how children would interpret this.

While we sung English rhymes and folk tunes songs at school, my 'out of school' singing experience had its own repertoire that accompanied our times of play. I can vividly recall how much fun these times were as we played and sung with friends alongside the road and at the play grounds. Unlike at school – where we could not wait for the bell to send us away home – we sang and played till dark. Unless we heard adults calling our names to go and bathe, we did not want to stop. Oddly, we rarely sang the English songs learnt at school. On the few occasions that we did, they were recreated versions that combined texts in local languages. One such an example is *Amina kadala* which we sang as follows:

*Amina, amina kadala*  
*Simo weya, amina dushe spaka liva,*  
*Eloyi, eloyi bamulya misunga,*  
*P.O. Box Chipata, maleleka, maleleka,*  
*Dupepe dupepe, amina dush dush*  
*Nizakutumila kaleza kazakupaya, amina dush.*

Most of the words in this song are mere nonsense words while a few – such as 'P.O. box' – are English. The word *bamulya* in the third phrase of the children's version of

the song means 'to be eaten' in *Bemba*, while the last phrase, *nizakutumila kaleza kazakupaya*, means 'I will send lightning to kill you' is *Nyanja*. Many other versions of this song, *Amina kadala*, exist, but its original form remains unknown. Other examples of modified or recreated tunes are exemplified in Mtonga's book *Children's Games and Play in Zambia* (2012:213). From my early school days, I did not see any link between 'in' school and 'out' of school music activities that I participated in; a dilemma that forms the basis for exploration in the current study.

My first work induction involved teaching Music History – rooted in the western classical music tradition – to college students studying to become music teachers. Assuming that the students had a similar background as mine, the structured symphonies, concertos and fugues which formed part of the content in this course; all presented foreign ways of music thinking and making. The music is in stark comparison to the less structured and spontaneous style of indigenous African music. In an African performance, for example, all onlookers are potential participants; one can voluntarily participate by clapping, joining in the singing, and even dancing at any point. This would however be considered improper at a concert hall before the final coda is played. Additionally, music performance in Africa is generally functional as opposed to the Western notion of absolute music; in which it exists for own sake.

Teaching practice encounters with student teachers over ten years sometimes left me wondering. I was concerned that they did not use Zambian traditional music to demonstrate music elements. Instead, they spent a substantial amount of time teaching learners new English songs from text books. I noted that a few Zambian cultural songs were used to set the teaching and learning scene or at the end of lessons as if to conclude on a 'lighter note.' Whether the songs were used at the beginning or end of a lesson, there appeared to be no connection between the singing and the lesson content.

My brief story mirrors dilemmas that arose from my childhood music experiences in and out of school and how these impacted my later perception of Zambian cultural music as a music educator. It stirs several contradictions evident in school and out of

school concerning music experiences that lead me to wonder if the school system consciously or unconsciously imposes a departure from the learner's culture and specifically, the learner's music culture. Or is it, as claimed by Shitandi (2005:288), that the school is "designed to influence the child against his own African musical experiences"? On the one hand, as a child, I was made to feel that the music that I brought to the learning situation was irrelevant.

The assumption that I grew up with was that for me to learn, I needed to speak, sing and perhaps even play in English. I did not particularly understand this requirement of school life which may explain the incessant dislike of school by young children reported on some online parenting platforms. Remote teaching styles as well as a lack of fun and social interaction are particularly indicated as common reasons why children hate school (Kalish, 2015; Timmons, 2015). A familiar music repertoire can thus help to provide a smooth transition to children's new life in school and promote learning that is relevant and socially motivating to young children. These views are not entirely new; however they call for further reflection and deliberation on how ECE programmes are designed and the role of music in children's learning.

My work as a music educator has been accompanied by constant consideration of my experiences in light of student knowledge and practice. According to Akuno (2005:55), teaching music is "the art of giving to another the music that one has". This implies that student teachers would readily adhere to their lecturers' teaching styles which may even reflect in their choice of song selection for classroom use (Wiggins 2010:2). Herbst (2005:14) contends that teachers do not model explorations that guide learners into specific African music cultures. From these conceptions, it is clear that pre-service student teachers who are not grounded in music of their own culture may not promote the use of such music in teaching.

## **1.2 Global discourse and historical perspectives of ECE in Zambia**

A wide range of terminology used in ECE is evidence of its ever shifting worldwide perspective and scope. Some of the vocabulary adopted to describe developmental and educational programmes for children in the early years include: early childhood

care and development (ECCD), early childhood development (ECD), early childhood education (ECE), early childhood care and education (ECCE), early childhood education, care and development (ECECD), early childhood education, development (ECED) and early childhood care, development and education (ECCDE) (Education International, 2010; Zambia, 2005, 2012). Several forms of early childhood development programmes mentioned here encompass health, nutrition, water, sanitation, basic care, learning, social protection and community empowerment (Aidoo, 2008:30). Those that are referred to as ECE are specifically coupled with aspects of education (Education International, 2010:10).

For much of the 20<sup>th</sup> century, early childhood – from birth through to school entry – was largely invisible as a state-policy concern throughout most of the world (Pence, Evans, & Garcia, 2008:2). This can largely be attributed to a 30 year delay in the ratification and adoption of the *Rights of the Child* treaty of 1959 (UNICEF, 1998). The eventual signing of the treaty steered the World Declaration on *Education for All* (EFA) conference in Jomtien, Thailand. It was here that the focus on education trickled down from primary schooling to ECE with the endorsement of the statement “learning begins at birth” (UNESCO, 1990:8). *The Dakar Framework for Action* on ECE came ten years later in 2000 and translated the Jomtien vision on EFA into six *Dakar Goals*. Its first goal was, “expanding and improving comprehensive early childhood care and education, especially for the most vulnerable and disadvantaged children” (UNESCO, 2000a:15). This goal reiterated that good quality early childhood care and education have a positive impact on the survival, growth, development and learning potential of children (UNESCO, 2000a:15).

Continued contemplation and research in the 21<sup>st</sup> century has seen the emergence of ECE into a distinct discipline called the science of ECE. It stresses that there is a significant difference in the nature of childhood and the early years of a child’s life when compared to the other stages of human life (Hujala & Niikko, 2011:21). It is undeniable that long standing disciplines such as developmental psychology have provided useful principles for children’s development, growth and learning. However, the science of ECE has been lauded to better correspond to the reality of children living in the global world since it considers a variety of aspects impacting children’s

learning, such as differences in experiential backgrounds; learning styles; ways of playing; communicating; personality building; and social awareness (Hujala & Niikko, 2011:23).

The impetus for ECE in the 21<sup>st</sup> century is equally credited to research evidence on the importance of early years on the development of physical, mental, health, learning, and behavioural traits for a lifetime (Young & Mustard, 2008:71). The realisation that the critical foundation of education lies in early childhood has led to an increasing global shift to strengthen the ECE sector (UNESCO, 2000b:13). Further reinforcement for ECE has been drawn particularly from neurological evidence that shows significant brain development in children before entry into school (Hujala & Niikko, 2011:27). This understanding emphasises earlier developmental theories of critical periods for learning.

The impact of international conventions and declarations that brought young children onto the education agenda at a global level were equally felt in Africa (Pence et al., 2008:2). The hosting of international conferences on early childhood development in various African countries – Uganda (Kampala) in 1999; Eritrea (Asmara) in 2002; and Ghana (Accra) in 2005 – is evidence of ECE moving from the margins to become a shared and central concern for many (Pence et al., 2008:3). Progressively, children have become core priorities for policy makers in Africa (African Union, 1999). The African mission on ECE has however been coupled with enormous challenges given the alarming poverty levels, gender and ethnical problems with approximately 15.2 million AIDS orphans living in Sub-Saharan Africa (UNESCO, 2007:106). The *EFA Global Monitoring Report* (UNESCO, 2007:106) makes the argument that EFA and Millennium Development Goals (MDGs) cannot be achieved without significant investment in young children's well-being. As a foundation for future education, ECE is seen as the surest way out of poverty since it is envisioned to increase school completion rate thus securing what is often huge government education budgets (UNESCO, 2000b:73).

The Zambian status quo is not exempted from ECE challenges experienced all over Africa. These are as regards to a policy vacuum in the delivery of ECE services (Matafwali, Munsaka, Mweemba, & Muleya, 2013:ix; Zambia, 2010:147) which

affects prioritisation of resource allocation to ECE (Aidoo, 2008:37). Other studies conducted in ECE have indicated diverse and uncoordinated ECE practices; a fragmented and non-standardised curriculum; lack of standards in monitoring and supervision; and a lack of financing (Matafwali & Munsaka, 2011:117; Matafwali et al., 2013:ix; Zambia, 2010:147).

In retrospect, there has been a lack of official action on policy pronouncements thus making Zambia's progress towards ECE establishment extremely slow. Even after Zambia gained independence in 1964, decisions on ECE were for many years not implemented (Zambia, 2005:23). ECE provision is indicated as a level of education before independence in 1957 in the *Day Care and Nurseries Act*. The first post-colonial national document on pre-school education came thirteen years later (Zambia, 1977). It describes pre-school as education prior to entry into primary school at seven years. It points out that pre-school education would neither be compulsory nor a pre-requisite for entry into grade one (Zambia, 1977:73). Zambia's participation at the *World Conference on Education for All* in 1990 saw the organisation of a *Zambian National Conference on Education for All* in 1991. From this conference, a task force on *Education for All* was formed to make proposals and strategies on how the best education in Zambia could be attained. It is these proposals and strategies that are summed up in *Focus on Learning. Focus on Learning* (1992:84), did not however add any substantial dimensions to pre-school learning apart from committing to subsidize for handicapped children and acknowledging that pre-schools free mothers to play a more active economic role in society.

*Educating Our Future* (1996:7) is a policy document upon which many current educational reforms and implementation strategies have been drawn in Zambia. It describes ECE as an organized form of educational provision for children between the ages of 3-6 years. The responsibility to run pre-schools rested upon local authorities and other voluntary agencies. With time however, local authorities gradually relinquished this responsibility and ECE continued to be provided by individuals, churches and other non-governmental agencies in a variety of settings including day care centres, nursery and pre-schools (Zambia, 2007:37).



In 2004, a policy directive was given to shift ECE from the Ministry of Local government where it was quiescent to the Ministry of Education. Even though, this directive only came into effect in 2011, it was a major step in making ECE part of the mainstream education sector (Matafwali et al., 2013:2). Renewed interest in ECE is again documented in the *Zambia National Implementation Framework* (Zambia, 2007:37), indicating that the government of Zambia recognizes the importance of early years of life as a foundation for human development and lifelong learning; a period that enhances children's readiness for schooling, reduces repeat cases and failure rates, and enables women to work and participate in development activities while children are being cared for.

The provision of ECE in Zambia was initially projected to incorporate aspects of child care for children between 0-3 years (Zambia, 2012:28) and towards preparing children aged 3-6 years for grade one (Zambia, 1996:7). Care, as an element of ECE, refers to a set of practices and actions that are provided by caregivers – families, communities, services and institutions – in order to ensure the child's survival, growth and development (Zambia, 2007). It is designed to cater for children from a variety of ages groups, ranging from crèches for very young children to pre-primary schools (UNESCO, 2007:106). While ECE is placed in the mainstream education system, components of care and development appear in the ministries of Health, Community Development and Mother and Child Health.

In order to raise its target for ECE; the Zambian government has demonstrated the following efforts: first by meeting the need for highly qualified teachers seen in the recruitment and deployment of the first cohort of 1000 ECE teachers in 2013 (Nkosha, 2013; Zambia, 2013:1). Secondly, there is consideration of training ECE teachers at Kasama College of Education (Tukombe, 2014) in addition to David Livingstone College of Education (DALICE) and Kitwe College of Education (KCE). Education policy documents in Zambia have indicated a focus on the justification of ECE programmes (why), rather than including matters regarding content (what), context (where) and implementation (how) (Matafwali & Munsaka, 2011:110). Matafwali and Munsaka (2011:111) emphasise that asking what children should be taught in early childhood programmes is key in laying emphasis on issues of



curricula and teaching and learning materials. In my view, issues of why, what, how, when and where in ECE; should be treated as complementary.

### **1.3 Statement of the research problem**

There are few studies in Africa – and in Zambia particularly – on children’s musical activities and play in comparison to research conducted in the United States of America, Europe and elsewhere (Croft, 2002; Marsh & Young, 2006:291) and Simonsen (in Mtonga, 2012:xiii). Apart from older ethnographical accounts and general descriptions of Zambian music by missionaries, Mtonga’s book – *Children’s games and play* (2012) of the *Chewa* and *Tumbuka* people of Zambia – is probably the first comprehensive study focused exclusively on Zambian children’s songs and games. Other efforts towards documentation of Zambian children’s game songs are seen in the unpublished book, *Our Original Folk Songs Project* (2006) by Mr Andrew Muwowo.

On a large scale, knowledge and practices emanating from Africa on ECE have remained alienated, while studies from Europe and North America (UNESCO, 2007:106), continue to dominate as the ideal for children’s education worldwide (Eze, 1998:214). Horton (1998:181) observes that emphasis should be placed on establishing linkages between Western and traditional African ways of thinking. With particular reference to music socialisation, Nettle (2002:29) argues that little has been done to study how music in Africa and other “world cultures” feed into one another. Consequently, Western and African perspectives on ECE will be explored as complementary in the current study in support of Nsamenang (2008:135) who proposes that child development theory and practices for ECE must be informed by cultural expectations in order to strengthen the relationship between child development and context. The current research resonates with Nsamenang’s view of contextualising ECE by suggesting play songs as a cultural teaching and learning resource. Whereas earlier studies take an anthropological stance on children’s musical activities and play; this study emphasises their pedagogical benefits in an ECE setting. This is especially considered as a contribution to music education in

Zambia which is faced with a lack of relevant teaching materials (Kalinde, 2013:57; Mubita, Nyirenda, Nayame, Kakanda., & Muyunda, 2005:170).

#### **1.4 Aim of the study**

The aim of the study was to investigate the pedagogical significance of cultural play songs in ECE in Zambia. Through this investigation a deeper understanding of cultural play songs should emerge especially regarding their pedagogical significance in ECE.

#### **1.5 Research objectives**

The following were the objectives that the study set to achieve was;

- To determine which cultural play songs are found in and out of pre-schools in Zambia
- To determine how cultural play songs are organised and conducted in and out of pre-schools
- To assess pre-school teachers' knowledge, skills and perceptions of the use of cultural play songs in ECE
- To establish how cultural play songs can be preserved and promoted for use in ECE
- To demonstrate how play songs in and out of pre-schools can be used in ECE.

#### **1.6 Research questions**

The main research question that guided the study's investigation is:

What is the pedagogical significance of cultural play songs in ECE?

The main research question was exemplified in the following sub-questions:

- Which cultural play songs are found in and out of pre-schools in Zambia?

- How are cultural play songs organised and conducted in and out of pre-schools?
- What are the pre-school teachers' knowledge, skills and perceptions of the use of cultural play songs in ECE?
- How can cultural play songs be preserved and promoted for use in ECE?

### **1.7 Delimitations of the study**

A study by Prochner and Kabiru (2008:126) shows that African countries have the lowest access rates to pre-schooling. In Zambia particularly, pre-schools in urban areas are mostly found along the line of rail and provincial or district centres (UNESCO, 2007:106; Zambia, 1996:7; 2013:1). As a result, typical rural pre-schools are not represented in the current study.

The study covers play songs in 16 of more than 73 Zambian ethnic languages spread over a spectrum of seven provinces. In this treatment, I do not intentionally preclude certain languages in preference over others; especially in a country of self-identified tribes. The play songs included in this study are those that could be found in pre-schools during site visits as well as some documented by Mr Muwowo, a very valuable resource person in this respect. Given the diverse number of languages and the vastness of the country, time requirements, and huge financial responsibilities; a countrywide study was beyond this study's scope. The study is thus considered as a step towards a nationwide study of children's play songs.

Internationally, ECE covers education for children from the ages of birth through 8 years (Hujala & Niikko, 2011:21; Jordan-Decarbo & Nelson, 2002:210). The current study is focused on children between the ages of 3-6 years since this is the age group that the Zambian education system is currently providing ECE for. The applicability of findings of the study to children below the age of three or above the age of six is left for further exploration and research.

Studies that propose the use of traditional music in education may assume extreme positions of complete embrace or reject. This study does not in any way discredit other music used in ECE or propose Zambian play songs as superior; neither does it

condone the selective exposure to only Western or English music. Instead, it aims to draw attention to familiar and readily available local cultural resources in Zambian communities, and how valuable these resources can be for ECE. After all, contemporary music education programmes encourage the inclusion of and exposure to different musical styles for meeting multicultural concerns in schooling (Kwami, 2001:142).

### **1.8 Significance of the study**

A review of relevant literature indicates that this study makes a contribution to scholarly literature by addressing important gaps in existing knowledge on play songs as a cultural resource in ECE. Firstly, it recognises a connection between the socio-cultural theory and African indigenous education philosophy in an effort to integrate rather than separate ECE theories and practices originating from both the West and Africa. Consequently, a model of play songs constructed in the study is premised on the study's theoretical frameworks; Vygostky's socio-cultural learning theory and African education perspectives. Secondly, it seeks to make the relationship between music and play for ECE as explicit as possible thereby promoting their fused usage in actual ECE practice. Interactions inherent in play songs can serve as a framework for practice in teaching and learning thus creating a link between theory and practice.

It is envisioned that emerging knowledge regarding ways in which play songs are beneficial – in contrast to their simplistic use in pre-schools – can influence teacher training curriculum planners to place particular emphasis on them. A contribution towards the preservation and promotion of the use of cultural resources for teaching and learning in ECE is made through collecting, transcribing and documentation of Zambian cultural play songs. The involvement of a resource person with knowledge and experience in collecting play songs is considered valuable in enhancing understanding of ethnomusicological issues in a Zambian context. The study could lead to a collection of transcribed play songs for ECE thereby preserving the indigenous culture and heritage of Zambian children. In addition, conceptualising play songs found in and out of pre-schools and the ways in which they are

conducted could lead to a framework that combines elements in both settings thereby enriching music instruction in ECE.

## **1.9 Organisation of thesis**

Even though this study is divided into chapters, the chapters sequentially build and expound on each other. It is therefore the whole rather than individual sections that present the full context of the study. Six chapters comprising this reading proceed as follows:

Chapter one provides the general vision of the entire thesis through a personal motivation for the study, a background on the global discourse of ECE and its bearing on the historical development of ECE in Zambia. Furthermore, the aim of the study, the research questions, and statement of the research problem, delimitations of the study, significance of the study and the general organisation of the study are outlined in this chapter.

Chapter two reviews related literature and roots the study in Vygotsky's socio-cultural learning theory and African traditional education theory. The chapter is divided into two major parts: The first part examines how the socio-cultural theory relates with philosophical viewpoints of traditional African education in view of cultural play songs. The second part discusses music and play and explores their pedagogical link and significance for ECE. However, this chapter does not override related literature intertwined into the fabric of other chapters of the study.

Chapter three presents the research methodology situating the study in a qualitative approach and within the philosophical foundations of interpretivism and anti-positivism. An ethnographic research design with its relevant data collection methods and procedures of analysis is discussed.

Chapter four comprises the presentation and discussion of findings from themes emerging from non participant observations, interviews, and complete participant observation. The chapter ends with a play songs model that links aspects of play songs in pre-schools and those found outside pre-schools.

The fifth chapter presents transcriptions and analysis of Zambian play songs that were collected in and out of pre-schools as well as those documented and demonstrated by a resource person, Mr Muwowo. The chapter raises several issues that are general to transcription and those particular to the study and how they necessitated particular considerations to be made in order to represent cultural play songs as accurately as possible.

The sixth and final chapter provides a summary of the research findings, recommendations for future research and a final conclusion for the study.

## CHAPTER 2: LITERATURE REVIEW

### 2.1 Introduction

This chapter is outlined in two major dimensions; the first is the study's theoretical framework. It presents the socio-cultural theory and the African traditional theory and determines 'meeting points' between them in view of play songs as a cultural phenomenon. The meeting points are discussed as having complementary roles in enabling contextualisation, enculturation, socialisation and collaborative learning in ECE. The second explores literature on music and play followed by a projected definition of cultural play songs. In the discussion, similarities of music and play are deliberated and emphasised as having pedagogical significance in meeting cognitive, social and physical aspects of children's development, enabling personal and cultural expression, a manifestation of a willingness to learn, indicators of motivation to learn and a means for experiential learning in ECE.

### 2.2 Theoretical framework: Socio-cultural learning theory and the African traditional theory of education

The study leans on two theories namely the socio-cultural learning theory of Vygotsky and the African traditional theory of education for its theoretical grounding. In the following passages, the theories are first discussed individually followed by an exemplification of their comparable key propositions that have pedagogical significance for ECE.

#### 2.2.1 Vygotsky's socio-cultural learning theory

Towards the close of the 20<sup>th</sup> century, Vygotsky's socio-cultural theory began to gain centrality as a guiding model for general education and ECE specifically (Handel, Cahill, & Elkin, 2007:159; Wiggins, 2015:13). It is seen as a favoured alternative to Piaget's constructivist stance of learning that projects the learner as a "lone scientist" detached from others' influences (Moyles, 2010:60). In some instances, the socio-cultural theory is taken as social constructivism (Bodrova & Leong, 2001:9; Wiggins, 2015). However, in as much as both theories take cognisance of social interactions

in the process of learning, the latter has its roots in constructivism and still places particular emphasis on individual learner's actions in the construction of knowledge (Hill, 2012:272,273).

The socio-cultural theory proposes that children's development and learning should be situated in a cultural context (Bredenkamp, 2011:111; Louw & Louw, 2007:12). This position challenges the previously held assumption that findings in psychological research in Europe and the United States could be transplanted to children in other parts of the world (Lindon, 2012:3). In the socio-cultural milieu, learning is as a result of 'two way' social interactions that emphasise cooperation between those who know "more" and the ones that know "less" (Scrimsher & Tudge, 2010:294). Tchombe (2011a:186) argues that socio-cultural environments are founded on interplay of practical aspects such as language or song that sustain interactions between individuals. It can be reasoned therefore that the use of familiar language or song is useful for construction of meaning in social interactions.

Socio-cultural theorists emphasise that teachers should know the child's prior experiences before formal schooling. According to Winsler (2003:253), it is what children already know and can do when they come to pre-school that should be bridged with activities transformed by classroom realities. When the complementary role that should exist between home and school is disregarded, learning can be hampered (Harwood & Marsh, 2012:322; Tema, 2002:128). When using play songs in ECE, the consideration of prior knowledge and skill is vital because "cultural artefacts" such as music and play assume different meanings 'in' and 'out' of school childhood settings (Winsler, 2003:253). Therefore, teacher awareness of this can aid in organising play songs for educational aims (Harwood & Marsh, 2012:322).

Taking into consideration children's musical experiences prior and beyond 'pre-schooling' is more than just embracing what Harwood and Marsh (2012:322) call "long-standing pedagogical maxim to teach from the known to unknown". It can instead be deliberated as an ethical stance in the view that children are shaped more by outside school experiences than what they learn in school (Odora Hoppers, 2000:7). When determining curricular content therefore, children's "social, musical



and academic” facets of their ‘real world’ happenings have to be taken into account (Kelly, 2002:44).

Embedded in the socio-cultural theory is Vygotsky’s notion of *Zone of Proximal Development* (ZPD) (Bredekamp, 2011:1; Mooney, 2013:102). Since Vygotsky tragically died before fully developing and expanding his ideas (Zaretskii, 2009), ZPD has been discussed in various ways by scholars with several of them suggesting it as a conceptual level of independence which children attain in the presence of adult led interventions and peer partnerships (Bredekamp, 2011:11; Mooney, 2013:102; Scrimsher & Tudge, 2010:300). Within the ZPD are interactions that allow inexperienced children to be supported by experienced adults or so-called experts through various techniques referred to as scaffolding (Mooney, 2013:102; Wiggins 2010:17; Winsler, 2003:257). Just as at a construction site where a scaffold provides support to reach increasing heights, various scaffolding opportunities are planned for children to achieve more skill than they would without the backing of adults or peers (Wiggins 2010:17).

The current study slants towards the ZPD because music learning and performance largely result from social interactions between teachers and learners, as well as between learners themselves (Wiggins & Espeland, 2012:342). These interactions call for a more knowledgeable teacher to gauge how much progress the learner is making and consequently determine the level at which to scaffold (Kennel, 2002:246). The teacher’s demonstrations in a music class represent examples of scaffolding (Wiggins 2010:19-20). Similar to the support a teacher provides “musical and social” scaffolding can equally occur amongst children (Wiggins & Espeland, 2012:348). Scrimsher and Tudge (2010:300) contend that children on their own may not be aware of ‘what matters’ in teaching and learning situations, therefore the teacher has a vital role to provide scaffolding regarding important choices, especially those concerning content matter and skills development. This understanding is important in emphasising the role of teachers as facilitator. For music education generally, the socio-cultural theory offers far-reaching applications because the social and cultural components of learning are naturally embedded in the process of music acquisition (Kelly, 2002:41).

## **2.2.2 African traditional education theory**

The African traditional education theory is a conceptualisation of a “framework of an African culture” (Gwanfogbe, 2011:41). Unlike in the West where theories of knowledge are attributed to explanations of particular individuals, the traditional African education worldview is a sum total of what Africans conceive as knowledge, how it is acquired, and for what purpose it is acquired. African traditional education recognises education as “socially responsible intelligence” (Serpell, 2011:99); functional (Baguma & Aheisibwe, 2011:24; Gwanfogbe, 2011:43; Nsamenang, 2011a:58); holistic (Gwanfogbe, 2011:43); and acquired through participation and cooperation (Nsamenang, 2011b:238) for communal welfare (Serpell, 2011:199-202). These features may be conceptualised as a “cultural frame of reference” or theory that can determine and explain education in Africa (Nsamenang, 2011a:57).

### **2.2.2.1 Characteristics of African traditional education**

African societies vary widely, each with its unique form of education and culture (Bray, Clarke, & Stephens, 1999:16; Cabral, 1998:264; Horsthemke, 2004:580). As a result, the general reference to African traditional or indigenous education has been regarded as contentious (Bray et al., 1999:20; Horsthemke, 2004:517). Bray et al. (1999:17) however argue that a probable generalisation for traditional African education can still be made based on its philosophical and sociological foundations that are typical to most African societies. The terms indigenous or traditional African education are often used to refer to knowledge systems and education before Africa’s colonisation and the subsequent industrialisation (Bray et al., 1999:20). These terms are also used to indicate the pre-scientific age which is closely associated with Africa in light of technological advancements (Wiredu, 1998:193). In most cases, Africa’s education is viewed as bygone, static, regressive and immune to social, economic and technological advancement (Gwanfogbe, 2011:41). Yet in spite of its evolution over many centuries, it is still alive and flourishing (Baguma & Aheisibwe, 2011:24; Blackwood et al., 2012:46).

One characteristic of African indigenous education is that it is functional and aligned to the way of life of its people (Baguma & Aheisibwe, 2011:24; Bray et al., 1999:18; Gwanfogbe, 2011:43) in view of individual contribution to the larger society (Kelly,

1991:7; p'Bitek, 1998:73). According to Funteh (2015:143), African education assumes a “preparationist” view in which individuals are equipped for life tasks right from childhood. The functional pre-occupation of African education is equally seen in the African view of music; not an endeavour in vanity but an expression of life. Tracey (1980:31) explains that African music is tied to life events as opposed to the Western celebration of absolute sound. In the study of Zulu children’s songs for instance, Mthethwa (1980:23) argues that children’s play songs may on face value be judged as non serious when they are a means to express grievances towards adults without fear.

A second feature of indigenous African education is that knowledge is transmitted via adults or more experienced persons to the young through methods of communication that include storytelling, language, dance and music in what is referred to as apprenticeship (Omolewa, 2007:600). In more recent learning discourse, apprenticeship is termed “cognitive apprenticeship,” poignantly phrased as “learning at the elbows of experts” (Barab & Duffy, 2012:35). Unlike in other instances of learning where the purpose is largely cognitive; apprenticeship enables moral and ethical values to be transmitted in the process (Odora Hoppers, 2000:7). Apprenticeship can be interpreted as a principle outlook of African music in which music is taught alongside other aspects of life. Tracey (1980:33) describes it as learning music as “a whole approach to life.”

Thirdly, the African education philosophy embraces an inclusive approach in the attainment of knowledge (Omolewa, 2007:594). Although the uniqueness of the individual is recognised, it is, however, not exalted and separated from the broader communal wellbeing (Bray et al., 1999:16; Gbadegesin, 1998:131) This is emphasised by Barab and Duffy (2012:37) that learning should not only be centred on the individual, but should stimulate in learners the need to be part of issues that concern the community at large. This corresponds with the principle of humanism (Okonkwo, 1998:258) which, according to Kelly (1999:165), contrasts African education with Western forms of education that promote individualism. The inclusive aspect of African education is equally noted in African music performance. Tracey (1980:33) contends that participation in African music involves relating with one another as opposed to the sole display of individual skill.

According to Odora Hoppers (2000:6,7) “learning to be” is an overriding constraint in the Western system of education and that there is need “to recover the ethical and humanistic principles so lacking in education thinking today”. In the same vein, Bowman (2012:29) conveys a related thought for music education as a process of learning to be when he considers the possibility of individual transformation that happens as a result of experiences in music. In his view, schools’ obsession with the cognitive has overshadowed social and moral aims that can be attained through music education specifically.

Fourthly, in as much as knowledge that guides the African communities originates with individuals of great wisdom, it is collectively owned (Barab & Duffy, 2012:43; Gbadegesin, 1998:131). As a result, indigenous knowledge and its cultural expressions cannot be conceptualised as intellectual property belonging to a single person or generation but rather as heritage owned collectively (Kalinoe, 2005:404). Odora Hoppers (2009a:177,178) argues that it is the communal ownership of traditional African knowledge that enhances social cohesion. Traditional musical forms in Africa can originate with individuals but eventually become owned by the whole community to an extent that the original composer is not traceable.

Africa’s education has in the recent past been debated under themes of Africanisation of education and the use of African languages in education. These aspects are discussed in view of cultural play songs in the following sub-sections.

### **2.2.2.2 Africanisation of education**

Africanisation, likewise termed as re-Africanisation, re-conversation (Cabral, 1998:263), or cultural nationalism in West Africa, took root in the 19<sup>th</sup> century (Okonkwo, 1998:255). It is often associated with the propagation of going back to the African way of life, particularly its philosophy and a revival of traditional African culture (Eze, 1998:213; Okonkwo, 1998:257). Among others, Africanisation advances post-colonialism, anti-racism, the protection of indigenous knowledge systems (IKS), and the use of African languages as media of instruction in schools (Diop, 2000:90; Horsthemke, 2004:571; Kalinoe, 2005:401). Advocates of the “African Renaissance” argue for bringing in the fore ways of thinking and living that

are typically African in order to establish principles that promote global co-existence (Odora Hoppers, 2002:1,2). Eze (1998:258) adds that “each race [is] unique and [has] an independent destiny and contribution to make to world civilisation.”

Just as education was a means of cultural alienation through colonisation; Africanisation activists consider it a tool to reconvert Africa back to its roots (Eze, 1998:258; Muchenje & Goronga, 2013:890) through the integration of African ideologies and IKS in Africa’s education systems by means of the practical application thereof in school systems and curricula (Eze, 1998:217; Horsthemke, 2004:571; Muchenje & Goronga, 2013:886). According to the theory of Africanisation in education, Africa has been alienated regarding its contribution towards educational theory and practice on a universal scale (Odora Hoppers, 2002:6). A current pertaining issue is that ideologies originating from other cultures have been passed down to Africa without taking cognisance of its own education philosophy (Eze, 1998:214; Herbst, 2005:16).

Muchenje and Goronga (2013:887) argue that most African educational systems are Eurocentric in nature and thus lack IKS backings to sustain them. (Muchenje & Goronga, 2013:890). Odora Hoppers (1994) adds that by ignoring African sources of knowledge, the Western form of education may not be useful in the lives of children who receive it. Reflections and debate on ideological issues in African education can perhaps explain why educational systems in Africa are constantly subjected to numerous and expensive reforms without attaining the benefits that traditional African education seemingly achieved with much ease (Kelly, 1991:7).

Efforts towards Africanisation through education in the 21<sup>st</sup> century Africa are coupled with the following challenges among others: Firstly, the sense of communal life and responsibility upon which African education fundamentally leans has been significantly eroded (Odora Hoppers, 2000:7). Secondly, the lack of commitment on the global front to incorporate know-how from non-Western cultures such as Africa (Odora Hoppers, 2009b:607). Thirdly, how essential African cultural aspects can be fused into the already Western dominated system of education. Perhaps it must be accepted that going back to authentic African ways may not be realistic. Cultural play songs can be particularly argued as a means to promote Africanisation when used in

education since they have conveyed and propagated cultural values and meanings in many African societies for many generations. Therefore they need to be recognised by the curriculum and organised both as a tool to teaching and learning with emphasis on their content which usually points to cultural values, norms and attitudes.

### **2.2.2.3 Use of African languages in education**

The influence that the use of a familiar language has on learning has long been explored. While it is accepted that learning does not always involve language, it is through language that most mentally conceived ideas are indicated and expressed (Bodrova & Leong, 2007:14,65). In addition, research evidence asserts that using a familiar language can facilitate understanding in young learners (Zambia, 2012:19). Among African children particularly, delayed learning has often been attributed to the use of foreign languages as medium of instruction in schools. Diop (2000:90) explains that the use of a foreign language for teaching presents the learner with two simultaneous challenges; firstly, “to assimilate the meaning of the words” and secondly, by involving another “mental effort, to grasp the reality expressed by the same words”. Malcolm (2007:53) adds a moralistic dimension to the use of a foreign language as a medium of instruction. In his view it “reduce[s] the life chances of others by making one language variety as the only path to education and opportunity”.

According to Palmer and Sharifian (2007:2), language is culturally bound and its use naturally induces meaning of metaphors to varying degrees of physical and mental representation. Therefore, when a familiar language is used in teaching and learning, a broader conceptualisation of ideas and things is negotiated. In addition, understanding that is culturally and contextually mediated can capture the emotional inferences inherent in a language (Palmer & Sharifian, 2007:5). Since “language is a social practice” that children have already acquired in their interaction with parents and others, a language schema is rooted in their brains – usually of the mother tongue – when they come to school (Piasecka, 2011:22). As a result, any new learning is based on what has already been learned or schema. Although it is not clear at what age or level instruction can be effective in a second language, it is



obvious that initial instruction must be conducted in the language that children have acquired from home for learning to be meaningful. Learning and singing in a language that has not been sufficiently grasped can thus distort children's cultural schema and understanding.

The English language has its own "linguistic form and conceptual basis" (Malcolm, 2007:53). When it is used as a medium of instruction with children possessing a different mother tongue, demand is placed on them to "conceptualise experiences" from an unknown basis (Sharifian, 2007:34). Palmer and Sharifian (2007:5) adds that the classroom reality hinders the representation of certain metaphors in English because for children, a "richer cultural world happens mostly outside the classroom." Similarly, teachers may lack the skills to guide meaning in English, thus weakening the "activation of schema" through which learners can understand what they are taught (Palmer & Sharifian, 2007:5). Wiggins (2015:4) explains that the way in which language is used and the choice of words used in communication are drawn "from the nature and roots of our understanding."

A great intersection exists between music and language as cultural phenomenon. Language features greatly in music because of the similar processes involved in the learning of both. Studies have shown that activities of music making have significant influences on language and reading abilities (Hafteck & Mang, 2012:2,4). Culture, specifically music and language, are inseparable in that culture relies on language for its diffusion and language forms the basis by which culture is engraved in the brain and adopted in human behaviour (Otwindowska-Kasztelanica, 2011:35). Consequently, it is through language that culture is understood and expressed (Piasecka, 2011:21).

Kodály maintains that when children sing in their mother tongue, it enhances their language proficiency given the natural stress patterns found in both language and song (Chen-Hafteck, 1997:82). In Kodály's view, children should learn and sing first and foremost in their mother tongue. Chen-Hafteck (1997:94) supports Kodály's recommendation to use traditional folk songs for the reason that they are sung in familiar languages and are based on known themes, thus making them easy to teach and learn. Equally, children have the innate ability to understand them in the same

way they learn their mother tongue (Levinowitz et al., 1998:3). As a result, cultural play songs sung in local languages understood by the children are well suited in ECE both as a tool to learning as well as content of what is learnt. This is particularly significant since the Ministry of Education in Zambia is currently implementing the use of Zambian languages for ECE and the early grades (Zambia, 2005:26).

### **2.3. Linking Vygotsky's socio-cultural theory and African education perspectives for music in ECE**

Funteh (2015:143) presents a critical discourse on Eurocentric and Afrocentric dimensions of African indigenous education by contending that the Eurocentric perspectives of Africa and African education “were constructed on subjective, bias[ed], unfounded and ungrounded speculations.” Africa’s lack of technology, reading and writing skills were for long narrowly interpreted as a lack of education (Funteh, 2015:141). If the existence of something can only be proved in written form, Africa writers have now put on paper written arguments to show that African education was as viable then as it is today. This is particularly important because the search for meaningful education in Africa is still ongoing and perhaps a broader view that draws on theories from both the West and Africa can inform education practice today.

Arising from the discussion of the two theories that inform the study, it can be argued that Vygotsky’s socio-cultural theory sets a broader understanding of learning as a social process while the African traditional education theory exemplifies actual ways in which social interactions foster learning. Vygotsky’s socio-cultural theory acknowledges children’s socialisation in social and cultural contexts as important aspects in their learning (Odora Hoppers, 2000:294; Seefeldt, Castle, & Renee, 2014:273). In this regard, it is aligned to African traditional education discourse and efforts towards Africanisation (Barab & Duffy, 2012; Diop, 2000; Gbadegesin, 1998; Kelly, 1999). For music, the linkage of Western and African theories could be a step towards a greater musical understanding that leads to “thousands of white performers of Black music” envisioned by Tracey (1980:35). In the following sections, the socio-cultural theory and African traditional education discussed earlier



are articulated as having common aspects for pedagogical thinking and practice through the use of play songs in ECE.

### **2.3.1 Cultural contextualisation through play songs**

Culture has several interconnections with a people's history; it hints on where they are coming from, defines their present and points to their future. Since culture perpetuates a people's history, existence and philosophy, the domination of any people by foreigners is usually made possible through cultural repression and alienation (Cabral, 1998:260). Attempts to regain Africa's history and culture in education have been emphasised through the propagation of contextualised learning in which the school is linked to the child's personal environment at home and the broader context of the community (Omolewa, 2007:606). In many African societies, both history and culture are expressed and sustained through music and the arts (Cabral, 1998:261,263).

From birth, a child is inducted into particular cultural ways of life (Gbadegesin, 1998:131; Seefeldt et al., 2014:177) which extend from the immediate family to the wider community. However, children do not passively receive culture that is passed down to them (Scrimsher & Tudge, 2010:296). Campbell (2002:58) describes children's engagements with culture as exhibiting both "progressive and conservative patterns of behaviour" whereby they partly obey and partly dismiss aspects of it. The deliberated and active role that children take during learning experiences is what Vygotsky describes as the "appropriation of knowledge" (Bodrova & Leong, 2007:11). Using cultural "signs and symbols" (Scrimsher & Tudge, 2010:294), they create and recreate established norms (Trevarthen & Malloch, 2012:253) to reflect their own changing needs and functions (Kelly, 2002:40). In my opinion, this perhaps explains the existence of created and recreated forms of children's music in many communities as exemplified by Mtonga (2012).

Older cultural studies, such as those by Caillois and Barash (1961:7), imply that for formal learning to be considered relevant, it should be determined alongside culture and its related aspects. Learning in context – or contextualised learning that places emphasis on interconnections between formal and informal settings – is also termed "situated learning" (Hill, 2012:275) and "everyday expertise" (Zimmerman & Bell,

2012:224). According to Nyota and Mapara (2008:190) contextualised learning uses “local knowledge that is unique to any community or culture” as a greater part of its subject matter. In this view; the home, school, and community influences on the child’s learning are organised, supported and linked (Omolewa, 2007:606). An advantage of contextualised teaching and learning is reaffirmed in a study on play and learning by Lillemyr, Søbstad, Marder, and Flowerday (2011:4) which found that school readiness – in reference to transitioning between home and pre-school – is enhanced once out-of-school and in-school settings are connected. Similarly, Nsamenang (2011c:235) argues that cultural contextualisation is important in ensuring a balance between local needs and global requirements of education. The local needs may be understood as educational goals that promote culture, tradition and heritage while global requirements may be those that are aligned to international declarations on education.

Bresler (1998:1) argues that “arts instruction” should be synchronised with “the contexts and conditions under which it is generated and experienced.” For music education specifically, Kelly (2002:41) states that “understanding how individuals behave and learn musically requires understanding a person’s cultural development outside of school.” Nettle (2002:30) emphasises that ways of music socialisation are reflective of a people’s culture. A reciprocal relationship therefore exists between music and culture; music plays a role in cultural socialisation and culture in turn influences specific ways of music socialisation (Nettle, 2002:31).

Vygotsky’s socio-cultural theory and African traditional education can both be argued to support contextualised learning since situating learning within culture implies drawing on a people’s shared culture as subject matter for education (Nyota & Mapara, 2008:190). In ECE, this implies that music found in a particular cultural location should comprise the initial scope of children’s singing repertoire and should be a springboard for music literacy. In addition, the songs should be in a familiar language to ensure that their associated meanings are communicated accurately. The use of familiar language can be considered as key in the socio-cultural learning theory and African traditional education since the choice of language used in teaching and learning interactions can either hinder or facilitate understanding. According to Vygotsky, the use of language – among other cultural aspects such as

“tools, numbers and signs” – is a means through which our “experience and understanding of phenomena are mediated” (Devane & Squire, 2012:243). Language is vital in Vygotsky’s learning theory and he understood it as a means to the attainment of “socio-cultural competence” (Otwinowska-Kasztelanic, 2011:35). Since knowledge is culturally determined, Muchenje and Goronga (2013:890) suggest that education including songs used in the process should be conducted in a familiar language. The attainment of contextualisation may not be straightforward. It can be argued to rest on how the education system is adapted to meet cultural assumptions. In 21<sup>st</sup> century schools, cultural knowledge is not initially conceived as contributing to formal learning. Studies conducted by Bresler (1998:321) and Croft (2002:321) confirm that aims stated as enhancing culture in the curriculum are not treated as such in schools.

### **2.3.2 Enculturation and socialisation in cultural play songs**

Lum and Marsh (2012:382) refer to enculturation as the process by which individuals acquire cultural understanding. Ilari, Chen-Hafteck, and Crawford (2013:204) posit that this happens sub-consciously “by way of osmosis” through being part of a family or community. Particularly, enculturation can occur through ways that range from informal, non-formal and formal (Lum & Marsh, 2012:52; Mans, 2002a:52; 2002b). Children learn the culture in which they are born through processes of enculturation and socialisation (Campbell & Scott-Kassner, 2010; Lum & Marsh, 2012; Seefeldt et al., 2014:178). Similarly, music of a child’s culture is also learnt through these processes (Hallam, 2010:69).

For music learning, Campbell (2002:65-68) explains that even though enculturation occurs naturally beyond the school borders, it provides a basis for a profound and enduring music learning. According to her, children attain a music culture sequentially, starting within the family followed by early school years; where children engage in singing and clapping games, as well as regular rhythmic experiences. Alongside home and school music experiences is the influence of “mediated mass music” (Campbell, 2002:60) from various audio-visual electronic devices that children may be exposed to (Peters, 2004:2). The influence of media on children in the 21<sup>st</sup> century is especially superior in providing initial music experiences and formal music learning may increase its relevance by emulating media’s most vibrant

and responsive inventions. Given the long lasting effects of music acquired informally, Campbell (2002:68) stresses that the music education which children receive in school must support some of their out of school spontaneous music learning. Since enculturation is often not systematically planned for, cases of incidental learning are inevitable (Gwanfogbe, 2011:43) as social interactions that occur in normal life between children and adults and their peers are not always linear and predictable. According to Nsamaneng (2011b:236), opportunities for incidental learning promote “self-education.”

Socialisation, on the other hand, is a deliberately structured process by which people living together “learn and adapt” acceptable societal norms and roles (Handel et al., 2007:2). It is described by Scrimsher and Tudge (2010:296) as a “culture of education”. The terms socialisation and enculturation are sometimes used synonymously when discussed in different disciplinary contexts. This is because learning through the two processes may often occur simultaneously (Ilari et al., 2013:204). A likely distinction between them is that the former appears to occur throughout one’s lifetime (Campbell, 2002:65), while the latter, like ‘schooling,’ may be planned to occur only at certain points in one’s life. ECE coincides with the childhood stage in the periods of education development in Africa (Nsamaneng, 2011b:240). At this stage of development, children are considered ready for planned socialisation through apprenticeship.

Music of a culture is a means through which cultural knowledge, skills and values can be imparted in children (Nyota & Mapara, 2008:190). Through the processes of enculturation and socialisation, the roles and meanings of music are understood (Paul & Ballantine, 2002:566). As expressed by Blacking (1967:33) – who did extensive research on the music of the Venda children – song texts, phrases or expressions point to culture and thus give insight into ways of life of a people. Through cultural songs therefore, “children learn both the language and the cultural context of the songs” (Hafteck & Mang, 2012:270). Campbell (2002:63) and Campbell and Scott-Kassner (2010:5) suggest that it is easier to impart acceptable social behaviour in children through songs. In this sense, cultural play songs maybe regarded as a tool to learning. Apart from songs and singing games, other means of

socialisation include: storytelling, dancing, making music, and a variety of rituals (Mans, 2002a:54).

While enculturation may occur through many situations, the teacher is regarded as key the “socialisation agent” in formal learning by virtue of executing school curriculum (Kelly, 2002:43). Through various forms of communication, he or she facilitates the transmission of culture (Campbell & Scott-Kassner, 2010:22). In a music class, a teacher’s choice of music repertoire and the use of it can mirror their perception of it (Croft, 2002:324; Kelly, 2002:43). It may therefore be possible for learners to detect what the teacher regards as important music by the emphasis they place on it and how they present it.

Enculturation and socialisation are explicit in African indigenous education through one’s participation in life and rites of passage. They are however implicitly implied in Vygotsky’s socio-cultural concepts of “internalisation and externalisation” when he explains the exchange that occurs in teaching and learning situations (Scrimsher & Tudge, 2010:298). By internalisation, “the child imitates but does not copy” the teacher’s actions. In externalization, the teacher works with the child. He or she “explains, informs, inquires, corrects” thus giving the child an opportunity to say what he or she has learnt (Scrimsher & Tudge, 2010:298). Just like with enculturation, internalisation seems invisible while externalisation is displayed physically and conceptually through teacher actions that are evidence of socialisation. The processes of internalisation and externalisation are confirmed when children participate in cultural play songs in the presence of their teachers.

Withdrawal of support in expert-novice relationships is apparent in both the socio-cultural learning theory and African traditional education. The weaning off of children from adult mediation is inevitable once their readiness for life has been determined through socialisation (Gwanfogbe, 2011:44). In both cases, support is removed gradually by according the apprentice opportunity to repeatedly try out what has been taught (Nyota & Mapara, 2008:193). In music performance, children who have been introduced to cultural play song continue to participate in them without assistance from adults. It can be concluded that cultural play songs are learnt both through the processes of enculturation and socialisation. There are songs that

children learn by being part of their families and the larger communities. Through socialisation, teachers as socialisation agents can organise cultural play songs to meet specific learning objectives.

### **2.3.3 Collaborative learning**

Collaborative learning is placed in the view of learning as a social process (Lee 2009:239) which can be incorporated in the idea of “learning communities” in which group based interaction is upheld as enhancing the learning process (Hill, 2012:269). According to Vygotsky (Scrimsher & Tudge, 2010:298), learning begins in collaborative relationships between the teacher and the learner and is made easier through collaborative effort. Vygotsky explains that internalisation and externalisation are the ways in which learning is facilitated in collaboration. What the child is seen doing in collaborative activities was first “internalised” through imitating teacher actions. This is followed by the teacher’s “externalisation” which involves interacting with the learner through questions that help gauge what they have learnt. From without, it may seem as though the child conceived all his or her actions and thoughts yet most of it started in partnership with a teacher possessing additional knowledge to that of the child (Scrimsher & Tudge, 2010:298).

In Vygotsky’s view (Scrimsher & Tudge, 2010:296), learning as a collaborative effort does not negate the individual’s “motivations, interests, prior skills or knowledge”; instead it presents them as an outcome of combined effort of all involved in the process. This means that children’s ability to learn is both intrinsically and extrinsically inspired as a result of input from others (Letseka, 2000:102-103). Oddly, in as much as children learn from both adults and peers, they seem to learn more from their peers (Campbell, 2002:58). This is facilitated by their same physical, cognitive and emotional growth levels and similar likings (Campbell, 2002:58). It appears children’s ways of communicating and sharing knowledge among themselves are different and perhaps more effective than those used by adults. Dewey equally believed that children learn best when they interact with other people; working side by side and cooperatively with peers and adults (Mooney, 2013:16).

The importance that Vygotsky places on interrelationships corresponds with “communality” or community based systems of African education (Stevens & Akrofi,



2010:221). Being part of a community is fundamental in the way Africans live and learn (Letseka, 2000:181). While “Western liberal philosophies” showcase an individual as detached from the community’s relationships “obligations, duties, responsibilities and conventions that frame and define it” (Letseka, 2000:181), the established ways of life in Africa are taught using methods that facilitate learner’s appreciation of the good of all before their own.

At the core of an African’s existence is *‘ubuntu’*; a concept that upholds notions of “interdependence and humanism” (Letseka, 2000:182) in which individual effort is recognised insofar as it benefits others (Okonkwo, 1998:258; p’Bitek, 1998:74; Serpell, 2011:197). The word *Ubuntu*, though propagated as a “Zulu maxim” and “Xhosa dictum” (Stevens & Akrofi, 2010:221), can be traced to most *Bantu* speaking ethnic groups in Africa. Variations of this word have a common reference to people and being humane (Bryant, 1963:104). African philosophers such as Gbadegesin (1998:131) acknowledge that social interdependence can be a source of friction in the African community. When this happens, an individual’s comfort is weighed against that of the community; therefore the individual has to submit to that which promotes the welfare of all.

One way in which traditional African education enhances collaboration is through the age grade system in which ‘age mates’ are collectively given age appropriate activities and tasks (Gwanfogbe, 2011:44; Omolewa, 2007:596). Bray et al. (1999:19) state that the age grade system is important in “moulding the personality of its members” who are accountable to one another in the way they live and behave. Self-regulation is central in the success of collaborative activities as individual children exercise “self-restraint” and willingness to submit to rules set for group welfare (Bodrova & Leong, 2007:83,130,162). A ‘shedding off’ of egocentrism; characteristic of the pre-operational stage (2-7 years) is therefore realised in collaborative activities (Louw & Louw, 2007:156). This is particularly important for the development of reconciliatory skills when conflict arises in a group (Serpell, 2011:201).

Stevens and Akrofi (2010:221) consider music in the African life as contributing greatly in the propagation of *‘ubuntu’* in which social interdependence implies that what one does has effect on others as well. Music performance is usually a group

event in Africa. The solo cases of music performance are generally those related to specific tasks performed by individuals such as herding (James, 1999:7). Unlike in the West where music participation is usually restricted to listening, African music involves active participation by all (James, 1999). Cultural play songs usually involve activities that require children to participate in smaller and bigger groups thus showing learning as a collaborative process in which individual participation must be weighed against other's participation.

## **2.4 Play songs in ECE**

In the following sections, music – as experienced through singing and movement and play are briefly discussed leading into a working definition of cultural play songs. The section ends by exploring the relationship between music and play and outlining their pedagogical significance as play songs for ECE.

### **2.4.1 Music in ECE**

Gluschankof (2010:4) describes children's musical lives as "a complex tapestry" and "continuous wandering" between experiences gained from both structured and unstructured situations. Peters (2004:2) adds that the intricacy of children's musical experiences is compounded by media which offers a wider variety of readily accessible music. The implication of all these influences is that at the start of school, children bring with them a varied and diverse accumulation of skills, knowledge and understanding of music (Harwood & Marsh, 2012:322,323).

The widespread presence of music in everyday life has however been detrimental for its regard in the general school curriculum. Music is so intrinsic to everyday life experiences such that school authorities and policy makers may regard additional school music activities as unnecessary (Ellison & Creech, 2010:212; Hallam, 2010:61). In pre-school settings, music's "intellectual and artistic dimensions" are often disregarded (Nketia, 1999:10-11) and reduced to a simplistic role of amusing children so that they do not get bored with learning (Campbell & Scott-Kassner, 2010:3; Plummeridge, 2001:21).



ECE programmes are generally designed to ensure children's readiness for formal schooling (Louw & Louw, 2007:222-223). Apart from guaranteeing the physical, cognitive, social, and emotional preparedness, basic skills and knowledge in various subject areas is again laid at this level. If Music in ECE is to be considered as laying down a basis for further music learning and for the formation of "enduring attitudes regarding the joy of music making and sharing" (MENC, 2011:428), then music should be treated as more than an extracurricular activity (Plummeridge, 2001:21).

Designing a music curriculum for early childhood has often been noted as a difficult task (Harwood & Marsh, 2012:322-323; Trevarthen & Malloch, 2012:254). Nettle (2002:29-30) relates this challenge to issues of content and methodology. Firstly, children are already 'musical' when they come to school but lack "technical skill" (Trevarthen & Malloch, 2012:254). Yet their inborn musical abilities do not guarantee musical growth (Young & Glover 1998:3) as they need to be guided by knowledgeable teachers in an organised curriculum (Ellison & Creech, 2010:196-197). A likely starting point in teaching them music would be to find out what they know and can do and to use this as a guide in organising their curriculum (Young & Glover, 1998:3). What may be considered as meeting "children on their own musical terms" (Young & Glover, 1998:v) would be safeguarding their natural musical inclinations and originality (Trevarthen & Malloch, 2012:254) and positioning their learning in familiar musical backgrounds (Young & Glover 1998:v).

Secondly, the theoretical and practical aspects of music should ideally be corresponding within a curriculum, but these are often characterised by a constant tension in practice (Bresler & Thomson, 2002:153). Bowman (2012:30) proposes that there should be an "intricate balance" between educational and musical goals in the school curriculum. It is through a well-organised music curriculum that children – who are initially musically intuitive – grow musically under a professional music teacher that can help advance what they have learnt elsewhere (Campbell, 2002:67).

Campbell and Scott-Kassner (2010:44-61) argue that there are diverse ways to teach music in ECE based on teachers' know how and the availability of other teaching and learning requirements. The methods of teaching music often draw

from the internationally recognised pedagogies of Kodály, Dalcroze and Orff and others that have evolved as a result of demands of changes in 21<sup>st</sup> century lifestyles (Campbell & Scott-Kassner, 2010:47).

Movement and singing are activities which appear in children significantly earlier than their language ability (Pound, 2002:14). Consequently, singing and movement are considered as essential components in teaching music to children (Campbell & Scott-Kassner, 2010; Choksy, Abramson, Gillespie, Woods, & York, 2001:40, 82, 104). These vital components of music education in ECE are discussed in the following sections.

- **Singing**

Children's songs are a universal phenomenon, with unique ones existing among different cultures (Hafteck & Mang, 2012:269; Welch, 2002:120). Singing has been described as the most common and natural phenomenon observed in children as they grow. Because singing is a long standing human phenomenon worldwide (Nettle, 1993:3), it is consequently taken synonymously with music itself. Adachi and Trehub (2012:234) assert that "although dancing or moving offers insight into infants' responsiveness to music, singing provides the first glimpse into their ability to reproduce the music they hear." From haphazard vocalisations of infancy, children's singing abilities become refined with age depending on singing experiences that they may be exposed to (Campbell & Scott-Kassner, 2010:72). The sources of songs that children sing are drawn from their environment and everyday experiences. Given its ready availability in children's lives, singing is therefore suggested as content for music teaching and learning in ECE (Campbell & Scott-Kassner, 2010:72).

Kodály is known as the main proponent of singing as methodology in ECE. To this reknowned music educationist, all music knowing and understanding emanates from singing (Choksy et al., 2001:175). Specifically, Kodály considers songs from the cultural or folk repertoire as the primary means to teach both rhythmic and melodic aspects of music (Campbell & Scott-Kassner, 2010:50). Exposure to singing at an early age is seen as a means to the development of inner hearing which is key in music literacy (Campbell & Scott-Kassner, 2010:51). Singing is supported as

making it easy to teach young learners songs in a foreign language and those considered to comprise complex rhythmic combinations (Blackwood et al., 2012:49).

- **Movement**

Most children's activities combine music with structured and unstructured forms of movement that provide "a principle means of children's musical engagement" (Campbell, 2002:63). Children readily move when they are involved in music and most of their musical activities pair singing with movement (Abril, 2011:92; Marsh & Young, 2006:295). Jeanneret and Degraffenreid (2012:406), suggest that movement has optimum effect when incorporated with other music activities such as singing. The interrelationship between music and movement has long been explored as "resid[ing] in the human brain" (Abril, 2011:92). Abril (2011:93) discusses movement as "ends and means." As ends, movement results in mere enjoyment and fun while as means, it enables the expression of emotions. Kubik identifies movement, which he terms as "motional behaviour" as unique to Africa and Afro-America. He argues that movement is inseparable to activities of music production to which children are exposed to in their early life experiences (Kubik, 1994:37,38)

Movement can involve gross and fine motor activities involving both major and minor parts of the body (Campbell, 2002:63). Both Dalcroze and Orff include rhythmic movement as a fundamental aspect of music learning. In Orff's view, the body should display what is implied by the words in the songs, using body parts, actions and dance (Choksy et al., 2001:187). Dalcroze suggests rhythmic experiences as a means to music instruction (Campbell & Scott-Kassner, 2010:45). According to Abril (2011:94), the incorporation of movement in music learning is often done with the supposition that it can support music understanding. In her view, movement, just like music, invokes effortless responsiveness in children and can thus enhance their motivation to learn (Abril, 2011:96). Adding to this, Campbell (2002:63) contends that music with movement sustains children's listening. Jeanneret and Degraffenreid (2012:406) note more focused listening in children when music involves movement. Generally, the use of movement in music is often associated with benefits of active learning that view physical, mental and social involvement as enhancing children's learning (Philpott, 2001; Pound, 2002).

A study by Philpott (2001), on the body and music literacy explains connections between bodily movement, music and cognition and how they can contribute to general learning and music learning specifically. Music and movement are intertwined both physically and conceptually. Experiences of movement and other bodily actions form the basic schema upon which learning proceeds. Therefore, knowing or learning can be expressed outwardly through movement or conceived inwardly in the mind (pp. 80). Since music knowing is expressed through the “dynamic body, sensory-motor experience, the physical, movement, dance, active learning and play” (pp. 87), there are significant connections between bodily actions, music, cognition and “all learning” (pp. 80). Pound (2002:14) adds that when movement is consistently playful, important brain connections are formed to facilitate both cognitive and emotional intelligence. While Kodály’s method leans more on singing; Orff and Dalcroze’s incorporation of both singing and actions and movement is recommended for children (Choksy et al., 2001:162). Singing alone may not provide physical manifestations that contribute to enjoyment and physical wellbeing that children need.

#### **2.4.2 Play in ECE**

Play exists in many forms among different cultures worldwide and is a common phenomenon in which children engage in (Lillemyr et al., 2011:4). Similarly, the need to play bears a universal characteristic of early childhood (Rogers & Evans, 2008:15). Common features of play by which it is described are, “enjoyable, free and spontaneous” (Bodrova & Leong, 2007:130). It is described as embracing “imitative, creative activities, exploration, joking, and make believe” (Harris & Park, 1983:16). A comprehensive study by Harris and Park (1983:16) presents games and sport as types of play. Games are outlined as play with unfixed rules while sport as involving skilled expertise and showcased before people.

Because of its social nature and presence in cultural settings (Lillemyr et al., 2011:1), play conveniently features in Vygotsky’s socio-cultural theory (Rogers & Evans, 2008:3). Particularly, play is identified by Vygotsky as the “leading activity [propelling] the most important psychological and social changes in pre-school development” (Duncan & Tarulli, 2003:271,272). The leading activity concept is otherwise described

by Bodrova and Leong (2001:15) as that which is naturally a part of children's growth. Play is noted as a means to "communicate, compete, test, instruct and above all, enjoy" (Mans, Dzansi-McPalm, & Agak, 2003:196). It has long before been explored both for its own sake and for its relation to learning (Lillemyr et al. 2011:3).

Emphasis for play in ECE is based on the notion that it is the most readily means of children's interaction with their immediate environment (Levinowitz et al., 1998:3). Through play, children's developmental aspects that determine their ability to learn can be recognised (Lillemyr et al., 2011:3). Generally, play behaviour may initially seem to be haphazard, but gradually children are moved from spontaneous actions to those that seem well thought (Bodrova & Leong, 2001:16). Accordingly, Levinowitz et al. (1998:17) argue that understanding the process of play as originating in what may seem as sheer pleasure but culminating into understanding is vital for learning through it.

Nicolopoulou, Barbosa de Sa, Ilgaz, and Brockmeyer (2009:44) submit that "play is always a learning activity involving learning and grasping rules inherent in social pretend and games." However, Lillemyr et al. (2011:1) note that play in or for learning is misrepresented by researchers and practitioners in the following ways:

Firstly, tapping play's value in the education of young children is not purely a matter of alternating didactic/academic instruction with unstructured free-play periods. Secondly, play is incorporated into classroom activities in ways that are excessively structured by adults and lacking in spontaneity.

Lillemyr et al. (2011:1)

In this regard, Nicolopoulou et al. (2009:43) propose developing school programmes that strike a balance between meeting goals that are considered academic and those that are centred on children's "enthusiasm, initiative and creativity" found in play.

### **2.4.3 Defining cultural play songs**

Cultural play songs as discussed in the study can be related to what is described by other writers as: musical play songs, game songs, musical play (Campbell & Scott-

Kassner, 2010; Mans, 2002a; Marsh & Young, 2006), singing games (Mans, 2002a:58; Marsh & Young, 2006:290; Omolo-Ongati, 2005:245), play music (Van der Linde, 1999:611), musical games (Young & Glover, 1998:16), children play with music or music play (Littleton, 1998:8,13), action songs (Choksy et al., 2001) and game songs (Mtonga, 2012). Despite the use of varied terminology; singing, actions of play and movement appear as common features in these activities.

In Africa, distinctive words by which music, dance and play are described are rare as these are normally combined with “costume, ritual and stories” (Mans, 2002b:71). As a result, the terms exist as synonyms and are sometimes used “interchangeably, depending on which aspect is in most sharply focus” (Mans, 2002b:71). Mans et al. (2003:196) present terms used to refer to play in various African dialects; specifically from Namibia, Nigeria, Kenya and Ghana. The various terms – though not representing the whole African – show play as encompassing music, dance, game songs, song, songs for games and songs with dance and instrumental playing. Cultural play songs are therefore reflective of how music is perceived in the African society, as “musical arts” which integrate “music, dance, poetry and costume art [and] are seldom separated in creative thinking and performance practice” (Nzewi, 2003:13). Blackwood et al. (2012:47) equally indicate that the reference to music by the *Bantu* of Africa encompasses other art forms such as dance, drama, poetry, masks and costumes. Tracey (1980:35) attests that the integration of African musical arts is a feature that the West needs to embrace. Among the *Tumbuka* and *Chewa* tribes of Zambia for instance, play is combined with singing, games and dance is called “*Masewera* and *Zgaro*” respectively (Mtonga, 2012:15).

For the purpose of this study, a working conceptualisation of cultural play songs is; children’s music activities involving singing, movement or actions of play and narration performed in languages of a particular locality. Narration or storytelling can be in the form of stories told alongside the songs that children sing (Niland, 2009:20). Storytelling is practiced among many communities in Sub-Sahara Africa if not the whole Africa (Okafor & Ng’andu, 2005:179). Just like music, storytelling is considered a means for socialisation in most African communities (Okafor & Ng’andu, 2005:180). It has been explored as suitable for teaching children especially



because it does so through entertainment and without much conceptual strain (Okafor & Ng'andu, 2005:180). Pound (2002:22), relates the learning potential of story to that of movement, dance and song given that they are all culturally situated.

## **2.5 Relationship between music and play for ECE**

The relatedness of music and play – which forms a major thrust of this study – has not received significant investigation. A thin line – perhaps even an artificial one – exists between music and play and their inherent activities in Africa. However, despite having related universal and significant implications for learning in ECE, play and music are treated as distinct. Mans (2002b:71) echoes this sentiment when she states that:

play is central to our understanding of young children, but we often forget how much of their play is musical play, in which rhythm, movement, characterisation, drama or pantomime, and imagination are combined.

Generally, a lack of theoretical conceptualisation of music and play has contributed to setbacks evident in their pedagogical placement in ECE. Just as with music, there is no specific word for play in most African societies (Norbeck, 1974:1). Despite the availability of substantial writings on the significance of music and play, ECE practitioners do not understand how to incorporate them to facilitate actual teaching and learning (Rogers & Evans, 2008; Van der Linde, 1999:611).

Literature earlier reviewed in sections 2.4.1 and 2.4.2 indicate that music and play are both important socio-cultural tools found in most communities of the world. They are particularly a means through which enculturation and socialisation occurs in many African societies (Ilari et al., 2013; Mans, 2002b:72). While earlier studies on music and play correlate them to aesthetic, cognitive, and social roots (Littleton, 1998:8-9), music and play stimulations in children seem to be biologically, socially, and culturally determined. Longstanding writings describe play behaviour as hereditary (Moog, 1976; Norbeck, 1974:1; Van der Linde, 1999:611). The inborn behaviour of play is also relevant to music and the two are universally visible in human conduct (Pound, 2002:15; Van der Linde, 1999).

In children particularly, music and play complement each other. While music serves expressive, communication and social human needs; play enables the depiction of these through “imagination and creativity” (Pound, 2002:15). Littleton (1998:9) similarly explores the relationship between music and play and asserts that:

if play is central to children’s development, and music is central to the development of play across time and cultures, then it seems to me that understanding the relationship of play and music is essential to fully comprehend the music learning process in early childhood.

A study by Littleton (1998:12) reports that when children participate in “constructive play” involving music; they display self-regulation and motivation in learning activities. Findings of her studies of the Pillsbury Foundation School (Littleton, 1998:13) equally confirm that children’s participation in play with music facilitates their creative and expressive abilities.

Music and play seem to exert influence on each other and show an interrelated overlay in how they can contribute to physical, cognitive, social and emotional development in children. Child development studies however discuss music and play as distinct domains. In practice music and play in ECE happens in a cohesive manner. As a result, a natural interweave of music and play can make their pedagogical application viable. Given the apparent associations between music and play and singing that accompanies them; children’s learning can be facilitated in significant ways when they are presented as play songs. My bias in the study is to make music learning play-like, or what Niland (2009:18) calls “adopting a playful approach to music” rather than making play the overriding activity. The music and play relationship for pedagogical application in ECE is examined through investigating their potential meeting points in the following paragraphs.

### **2.5.1 Cognitive, social and physical development in music and play**

Studies in ECE often allude to cognitive, emotional, social and physical development as fundamental areas in children’s growth, development and learning (Louw & Louw, 2007:7-8). In as much as the cognitive dimension is often overrated in schooling, the social and emotional maturity are notably singled out as having significant implications for children’s later school success (Bodrova & Leong, 2007:139).



Engagement in cultural play songs provides opportunities for children to experience the connections between the mental, emotional, social and physical states most naturally (Mans, 2002a:57; Mans et al., 2003:200).

The role of music and play in children's emotional, social and physical, development and learning seems obvious; it is the cognitive aspect however that many educators are not convinced of (Nyota & Mapara, 2008:190). Although Carney (2003:90) dismisses the preoccupation with cognitive achievement in general schooling as "narrow", it has seen a growing emphasis for ECE since the end of the 20<sup>th</sup> century (Handel et al., 2007:159). Consequently, ECE teachers are obliged to rank as first academic instruction (Rogers & Evans, 2008:8). This has made pre-school learning abstract and theoretical and thus detrimental to young learners since other developmental abilities that contribute to meaningful lifelong learning are ignored (Bodrova & Leong, 2007:162).

As opposed to the common belief and connotation of anarchy that is often associated with music and play in learning (Mans, 2002a:54). Bodrova and Leong (2001:15) argue that play is not "unrestricted free activity". Evident in music and play is organisation that guides children's participation in them. Children master the "frame or rules" of play that directs "who may play, when and where they may play, how to organize, taking turns and structure modalities" (Mans, 2002a:54). Given that play songs involve mental activity requiring children to internalise details of performance, they do not qualify as aimless activity since participation in them requires a "recall [of] the appropriate mental template for the particular repertoire – its actions, speed, rhythm and tonal references" (Mans et al., 2003:199).

Duncan and Tarulli (2003) explain how play promotes cognitive development based on Vygotsky's notion of "decontextualisation of meaning", in the following two ways: Firstly, in play involving a "substitute object", the child applies schema in making the play activity meaningful. Though the substitute object only represents the "actual object", the child "implants" meaning from the real object onto the substitute object and treats it as the actual object. This is considered as a highly cognitive process because the child overlooks the "externally visible reality" and instead operates at an abstract level (Duncan & Tarulli, 2003:274). Secondly, in socio-dramatic play, the

child initially “acquires rules” to guide what he/she should do and be in the play activity. By choosing to “subordinat[e] his/her behaviour to [a] specific role”, the child continually makes mental reference to the “rules of conduct” which involves highly cognitive processes (Duncan & Tarulli, 2003:275-276). Another cognitive dimension in play and music is evident in linguistic requirements of both. Among the *Chewa* and *Tumbuka* for instance, linguistic ability is one of the criteria for assessing cognitive development in children as they contest in “riddles, poetic recitation and oral narrative performance” (Mtonga, 2012:25).

Social development is normally assessed on the basis of one’s social interaction with others. It is important in instilling in children a sense of common purpose which can transcend children’s immediate ‘wants’, “cultures and nations” (Van der Linde, 1999:610). Social experiences are a great part of music activities that children participate in to meet “personal and social” needs and expectations of wider societies (Campbell, 2002:64). Social aspects of music and play usually manifest through children’s lives at school as they participate in activities and behaviour aimed at mutually contributing to collective success (Lillemyr et al., 2011:4). According to Nyota and Mapara (2008:192), the extent to which children acquire social skills manifests only later in life during adulthood, exhibited through the way in which they relate to friends, manage conflicts, and share.

An equally important social dimension of music and play that has significant inferences for learning is group activity. In group participation, the children are led from egocentric thinking and behaviour which characterises the pre-school age (Louw & Louw, 2007:156). Play and music involve listening to other participant’s thoughts, managing ones role and “negotiating play scenarios” which contribute to “cognitive de-centering” (Bodrova & Leong, 2007:135). Make-believe play is especially valuable for promoting “self-regulation” as children submit to “be regulated [...] and regulate others, all within the same context” (Bodrova & Leong, 2007:115). Children readily accept “roles” given to them (Bredenkamp, 2011:115) in music and play thus affirming a “greater degree of behavioural self-control than in non-play contexts” (Duncan & Tarulli, 2003:272).

Activities of music and play are usually accompanied by physical movement and actions which involve the whole and parts of the body. For music education specifically, the benefits of physical activity or movement has been emphasised under point 2.4.1.

### **2.5.2 Emotional and cultural expression in play songs**

Play songs involve both personal and cultural expressions. Children have many ways in which they express themselves through the arts and these expressions involve effortless swapping between different skills and artistic activities (Niland, 2009:18). Singing is an important means for the expression of personal emotions and cultural expression (Ilari et al., 2013:203). Most singing and play sessions have activities that give attention to individual members thereby enhancing self-expression within groups. They involve aspects that centre on children's "categorical self" such as name mentioning and what they can do either as boys or girls which affirms their individual uniqueness (Louw & Louw, 2007:182). The child's opportunity for self-expression may have implications for their feelings of acceptance and self-esteem among friends (Seefeldt et al., 2014:153).

Group singing, particularly of known songs, symbolises a sharing of culture and makes children feel part of the larger community (Seefeldt et al., 2014:47). The expressive nature of music is usually embedded in its association with language both at a personal and social level. In many cultures, there is a close association between music and language and their role in communication (Flohr & Trevarthen, 2008:80,81). The choice of language text in a song is often the basis by which "music expresses the motives and feelings of communication" more explicitly than through speech or other means (Flohr & Trevarthen, 2008:81). Music allows communication of deep thought or feelings that may not be easily said in conventional ways. Among the *Chewa* and *Tumbuka* people of Zambia for instance, children sing songs that talk about their interactions and 'liking' of friends during 'partner choosing' games (Mtonga, 2012:74). In normal instances, children may perhaps feel shy to express feelings towards the opposite sex through common language.

Hannaford (1995:87,80) considers the ability to express oneself through pictures, symbols, music and gestures as enhancing learning. She makes specific reference to how drama combines varied forms of expressions; “words, visual elements, bodily demonstration and very often music” to make learning more real for children (pp.87, 88). Personal expression is closely tied to emotional development and affects the overall development of children. Early childhood is regarded as a very crucial time for its development (Louw & Louw, 2007:153-154). The *Chewa* and *Tumbuka* groups have children’s “songs of the heart”, which are related to emotions such as “lament, love, expressing sorrow, grief or regret” (Mtonga, 2012:74). Suppressed emotions are said to be destructive to the heart and expressing feelings through music provides emotional relief to children (Campbell, 2002; Mtonga, 2012).

### **2.5.3 Music and play as a manifestation of willingness to learn**

In play, children are disposed to be part of play and abide by the directions therein (Mans et al., 2003:199). The willingness to participate in play that children display seems to happen without self-consciousness (Brewer, 2014:415). It is mostly voluntary thus affirming the 19th century definition of play as “an intrinsically motivated and voluntary activity” (Rogers & Evans, 2008:16). A willingness to remain playful by immersing oneself into activities of play has significant inferences for learning (Mans, 2002a:55).

What makes children be willing to participate in play and music? Can this be used as a premise to understand why children may be or not be willing to participate in learning? Or broadly put, why children like or dislike school? Undoubtedly, play and music are related with “notions of frolic, fun, amusement and action” paradoxically taken as “not serious” (Mans, 2002a:52). Peters (2004:10) however argues that to “entertain” or play is an indication of remaining “engaged” in a task and suggests that “to play, to have fun and to be entertained or entertain oneself” should be visible aspects in any learning.

Dewey equally makes an argument for learning that is fun and enjoyable. In his view, “enjoyment or fun [...] is problematic” only if it does not contribute to children’s learning (Mooney, 2013:27). Enjoyment that is derived from singing and playing can be a source of motivation in children’s learning if it is nurtured (Van der Linde,

1999:611). Characteristic of children's songs for enjoyment and amusement is the use of "bird and animal characterization, vowel assonance, onomatopoeia, nonsense syllables, depicting bird calls based on human speech sounds and punning" (Mtonga, 2012:105,125). If these can be fused in children's daily learning, then their willingness to remain focused in schooling can be improved considerably.

#### **2.5.4 Music and play as indicators of motivation for learning**

Campbell and Scott-Kassner (2010:274) describe motivation as that which causes one to perform beyond what may be considered their normal ability. In learning, it is realised by the measure of one's dedication to accomplish a set task (Louw & Louw, 2007:223). Motivation can be indicated both in behaviour and emotions and can be intrinsic or extrinsic. Maehr, Pintrich, and Linnenbrink (2002:248,350) suggest that observation of children's "expression of enjoyment or pleasure" as they participate in music play activities is usually a signal of their motivation.

Internal motivation has more positive and long lasting consequences for learning than external motivation (Hallam, 2010:67). Even, in cases where external motivation is used, the ultimate intention should be to enhance internal motivation (Campbell & Scott-Kassner, 2010:275). Because music is "enjoyable in itself," it is said to provide internal motivation and thus should be supported in ECE (Campbell & Scott-Kassner, 2010:275). Since play songs present a familiar repertoire that children readily enjoy, using them in learning can have 'motivational' insinuations. This is affirmed by Jeanneret and Degraffenreid (2012:399) that children will be motivated to learn through ways they already like – in this case – music and play.

Relationships are a common feature of children's play song activities (Rogers & Evans, 2008:3). Research has explored how "social aspects and friendship" can be 'motivational' in learning (Lillemyr et al., 2011:1). Based on their research findings, Lillemyr et al. (2011:1), conclude that in friendship is a "sense of competence" that keeps children focused on their tasks and can lead to an improvement in their overall rate of achievement in school.

For children, motivation involves leading their learning from what is of immediate pleasure to learning that is set to the school's bigger plan (Bodrova & Leong, 2007:140). According to Duncan and Tarulli (2003:273), play's motivational nature is in that, its "motive" is in its means rather than its end and thus children enjoy the "content of the action itself" with much less concern of what will come out of it. Consequently, there is "no real risk of failure because no tangible product is intended" (Bodrova & Leong, 2001:16). Music and play can therefore be said to set children free to explore in the course of their learning, without inhibitions of 'end' outcomes that are common in formal learning settings.

### **2.5.5 Music and play as means for experiential learning**

Empiricists such as John Locke (1632-1704) and Maria Montessori (1870-1952) believed that knowledge and understanding of the world comes through sensory experience (Breunig, 2005:13; Gray & MacBlain, 2012:13; Louw & Louw, 2007:4; Van der Linde, 1999:4). They underscored experiences that children naturally get involved in as a way to learn (Abril, 2011:33,239). These views were later endorsed and propagated by Lucy Sprague Mitchell (1878-1967). They are more recently placed in experiential learning that encourages the involvement of bodily senses, out of class hands on and field trips as necessary for ECE in learning practices (Breunig, 2005:106; Field & Bauml, 2014:94).

Music as a subject has been argued as unique from other subjects whose emphasis is on knowledge transmission. Jones and Robson (2008:4) argue that in an effort to make music learning 'educational,' some teachers "sit [...] children down to learn about music". However, music is rooted in experiencing the music itself through various musical activities. Improved learning is said to occur in an environment that is sensory stimulating provided that there are no restrictions to discovery (Hannaford, 1995:11,30). A typical music class with play is likely to stimulate multiple senses simultaneously. Singing, listening, clapping, dancing, playing instruments or holding hands are according to Dalcroze, well-known activities involving sensory stimulation that can contribute to enhanced learning and the harmonisation of "mind, body and spirit" (Abril, 2011:97).

## 2.6 Conclusion

This chapter is discussed in two main strands; in the first part, perspectives of Vygotsky's socio-cultural learning are presented as complementary with traditional African education views for pedagogical inferences in ECE. From the two theoretical frameworks of education, ECE must accommodate children's socio-cultural contexts as a source of curriculum content and methodology. Cultural play songs are shown as an oral tradition that can naturally promote cultural and contextual relevance in ECE learning. However, the search for equivalents between the two theoretical viewpoints of education may be too wide a theme to have been fully covered in the chapter.

In the second part of the chapter, the exploration of the relationship between play and music shows a considerable affiliation for pedagogical influences in ECE. From literature, it is perhaps mainly music and play that can extend from home and playgrounds into structured classrooms. Just as children's music and play are a necessary part of their growth (Ilari et al., 2013:610), so should they fundamentally be part of their learning. The reciprocal blend of music and play has been argued as making a significant contribution in ECE.



## **CHAPTER 3: RESEARCH METHODOLOGY**

### **3.1 Introduction**

This chapter discusses the methodology that underpinned the research in order to answer the study's research questions. The relevant qualitative approach, philosophical foundations that guided decisions made regarding the research design, as well as methods of data collection and processes adopted for data analysis are described in the chapter. Furthermore, sampling techniques and the sample size determined for the study are considered. Strategies used in gaining access to research sites and ethical considerations made are explained followed by validity and reliability issues.

### **3.2 Qualitative approach**

The qualitative research approach has its origins in disciplines focused on human behaviour such as anthropology, sociology, the humanities and evaluation and seemed to gain prevalence from the 1990s into the 21<sup>st</sup> century (Creswell, 2014:13-14). The present study is situated in qualitative approaches in that it places me – the researcher – as central in understanding cultural play songs from observations and teachers' own frames of reference and describing them through words (Creswell, 2013:45-47; Creswell, 2014:14; Descombe, 2010:133; Kumar, 2014:14; Schurink & Fouché, 2011). Phenomena investigated through qualitative approaches usually occur in daily empirical situations (Leedy & Ormrod, 2010:135; Mouton, 2001:138) which were in this study, actual pre-schools where children and teachers are found and outside pre-schools with a resource person from the community.

### **3.3 Ontological and epistemological foundations: interpretive and anti-positivist**

Philosophical foundations or worldviews can be described as theoretical lenses through which the social world can be understood and appropriate ways of studying it. They comprise ontological and epistemological assumptions upon which research is constructed (Creswell, 2014:6; Descombe, 2010:118-119). They consequently guide inquiry and determine the direction of research with regards to research



design, methods and analysis (Descombe, 2010:117; Feilzer, 2010:7). The ontological viewpoint concerns the nature of social phenomena to be studied and what can be known about it while epistemology is the way in which humans create knowledge about the social world (Descombe, 2010:119). According to Cohen, Manion, and Morrison (2007:7) the specifics of epistemology are the nature and form of knowledge, how it can be acquired and how it can be communicated to other human beings.

In this study. I adopted the ontological assumption of the social phenomena under investigation – play songs – as an oral culture which is humanly created, subjective, context determined and generated by individual consciousness (Descombe, 2010:119). Consequently, an epistemological view that knowledge is subjective and requiring involvement with research participants in the course of investigation was accepted (Cohen et al., 2007:7). Specifically, the interpretive ontology and anti-positivist epistemology appeared relevant in constructing the investigation on play songs. The interpretive assumption states that reality should be interpreted through the meaning that research participants – in this case the teachers, the children, and the resource person – give to their life world in the course of participation in play songs (Schurink & Fouché, 2011:309).

The interpretive stance enlightened the study's philosophical standpoint in the following ways: firstly, play songs are an oral culture found among ethnic groups in Zambia. Therefore the way in which they are used in pre-school contexts is dependent on the extent to which teachers understand how they can enhance teaching and learning. Secondly, the meanings attributed to play songs would be as diverse as the social and cultural realities to which teachers are privy (Creswell, 2013:31; Maree & Westhuizen, 2007; Schurink & Fouché, 2011:309). The interpretive stance is that knowledge on cultural play songs can only be known through close interactions and empathetic understanding of the teacher's meaning of play songs (Creswell, 2013:20). Since children are major participants in play songs, both in and outside of pre-schools, observing their behaviour during play song activities would reveal additional insights. As a researcher therefore, I could not assume a detached position from the participants in my quest to gain a deeper knowledge of the social phenomena under study. This implied engaging in play

songs with teachers and children through observation, participation and dialogue. However, while the interpretivist view implied relying as much as possible on the teachers' and resource person's views of cultural play songs, I took cognisance of interpretations of play songs from my cultural background, experience, and participation in the study as a non-participant observer as well as a complete participant observer (Creswell, 2013:8; Creswell, 2014:8; Schurink & Fouché, 2011:310).

The epistemological orientation of anti-positivism suggests that the study on cultural play songs would generate subjective knowledge acquired through observation of actions of cultural play songs and interviews with study participants which would be communicated through thick description and narration (Descombe, 2010:119). The ontological and epistemological viewpoints – interpretive and anti-positivist – guided the selection of research methods that would enable bringing together teacher's 'insider's' views and researcher's 'outsiders' views (Creswell, 2013:21; Schurink & Fouché, 2011:309). This consequently affirmed the interpretivist belief that reality and the construction of knowledge is a process of self-conscious action, dialogue and immersion in the world of research subjects (Schurink & Fouché, 2011:309).

### **3.4 Research design: Ethnography**

The study employed ethnography as the research design which sought to investigate an important cultural heritage – play songs – found among children in many ethnic groups in Zambia. Ethnographic studies were initially restricted to large scale studies of culture but have more recently seen scaled down application to classroom settings (Leedy & Ormrod, 2010:139). Ethnography is relevant to the study given that it is placed in the real world involving actions and behaviour of participants in play songs as a cultural phenomenon (Murray & Beglar, 2009:47). Murray and Beglar (2009:47) state that ethnography is useful when focus is on; what is happening in a situation, how the event happens and what the event means to those involved. These questions resound with the research questions that sought to investigate how cultural play songs are conducted in and out of pre-schools and the meanings that participants – teachers, researcher and resource person – constructed in the process.

Ethnography uses other methods apart from observation which dominated its anthropological origins in studies of human behaviour (Schurink & Fouché, 2011:311). However, observation is however still an overriding method in ethnography such that several writers – Dawson (2009), Mouton (2001) and Kumar (2014) – use ethnography synonymously with participant observation. Lewis, Thornhill, and Saunders (2007:282) argue that the need for observation in ethnography stems from the fact that its research questions and objectives are centered on human actions. Hofstee (2010:127) suggests the use of both observations and interviews in ethnography, while Schurink and Fouché (2011:311) recommend experience and participant observation just as Creswell (2013:157) advocates numerous interviews and observations. In ethnography, the researcher can assume different forms of observation ranging from detached to immersed and overt or covert involvement (Creswell, 2014:190; Nieuwenhuis, 2007b:85).

The ethnographic research design has certain limitations: first, it demands a lot of time to conduct (Leedy & Ormrod, 2010:139; Mouton, 2001:148). Given that pre-schools have to operate within set time tables, the amount of time required for exhaustive observation can be a deterrent to using this method (Strydom, 2011:330). Nevertheless, I proceeded with this design because of my experience in Zambian culture and music education. Since play songs are simple and repetitive, it was possible to collect them within a shorter time. Furthermore being Zambian meant that I was studying familiar heritage despite linguistic differences. Furthermore, as a music educator, the study did not present a completely new reality thus according me the justification to study it in a relatively shorter span of time.

A second limitation which requires consideration when using ethnography involves generalisability (Lewis et al., 2007:107; Mouton, 2001:148). However, since most qualitative researches are context bound; they are exempted from placing too much emphasis on generalisation (Kumar, 2014:14). A third limitation concerns the potential bias of the researcher (Mouton, 2001:149). In the study therefore, much effort was made to remain as objective as possible by combining own and participants' perspectives through a triangulation of information obtained from different data sources.

### **3.5 Data collection**

In the following paragraphs, sampling techniques, sample size and the actual data collection methods and analysis procedures are outlined.

#### **3.5.1 Sampling techniques**

The study involved a wide range of participants. A combined or mixed sampling of probability and non probability techniques was thus adopted in order to meet the study's multiple interests and needs (Cohen et al., 2007:112; Creswell, 2013:158). At the time of the study, pre-schools were mainly in the hands of individuals, organisations and churches, thereby posing a great challenge in obtaining comprehensive information on their location and contact details. Furthermore, official information on where rural pre-schools are located or who runs them was non-existent.

Considering the above challenges, convenient sampling strategy was employed by obtaining a list of 56 pre-schools from a pre-schools affiliating body; the Zambia Pre-school Association (ZPA) to form a sampling frame (Kumar, 2014:244; Lewis et al., 2007:107) The 56 pre-schools are spread across the country's ten provinces and were placed in their respective provinces using cluster sampling in order to obtain a nationwide representation (Cohen et al., 2007:112; Kumar, 2014:239). Efforts to contact the pre-schools in the initial sampling frame from ten provinces revealed that some pre-schools had closed down while others were not willing to participate in the study thus bringing the total sample size to ten pre-schools in seven provinces.

I deliberated and considered ten pre-schools to be insufficient to obtain adequate data. So, I further employed snowball sampling on this sample to reach other independent pre-schools not affiliated with the ZPA. Snowballing involved selecting a few pre-school administrators from the list of the sampled ten pre-schools and asking them to identify other pre-school owners; who could form part of the sample (Creswell, 2014:158; Kumar, 2014:244). After snowballing, the total number of pre-schools came to 27. It is from this that my sample size of 20 pre-schools was obtained; as seven pre-schools later declined to participate in the study.

Teachers who participated in the study were purposively chosen as those teaching children between the ages of three and six years and whose classes had been selected to participate in the study by the school administrators. Before commencing the study, 40 teachers were confirmed as possible respondents through contacts with pre-school administrators. However, during the actual data collection period, only 30 teachers were free to participate in the study due to unforeseen scheduling conflicts in the pre-schools. I was open to the need for additional sampling; but I determined I had reached saturation point from my initial sample as no new information was emerging from the interviewees. Thus 30 interviewees, constituting 75% of the intended number of 40 were considered sufficient to generate adequate data.

A known expert, Mr Andrew Muwowo, was purposively identified to be part of the study based on his many years of music teaching and research in folk songs and children's cultural play songs from various tribes in Zambia (Kumar, 2014:244). Strydom and Delport (2011:390) refer to expert sampling as "key informant sampling" aimed at locating and talking to those recognised "as experts" in a particular field of study. It was not possible to ascertain how many other persons would have sufficed as experts given the scarcity of such information (Strydom & Delport, 2011:394). All the same, Mr Muwowo was chosen as key informant based on the availability of his documented and recorded evidence of Zambian children's play songs. A group of 18 children from a nursery school in Lusaka was conveniently chosen, according to the parents giving consent what their children could participate in the study and that they could be video recorded.

### **3.5.2 Sample size**

Table 2 on the following page summarises the total sample size and locations of the pre-schools involved in this study.

**Table 4: Sample of the study**

<b>Number of participants and pre-schools</b>	<b>Location in Zambian provinces</b>
20 pre-schools	Lusaka (Lusaka city) Copperbelt (Ndola) Luapula (Mpika) Central (Kabwe) North western (Solwezi) Muchinga (Chisali) Southern (Monze)
30 pre-school teachers	Lusaka (Lusaka city) Copperbelt (Ndola) Luapula (Mpika) Central (Kabwe) North Western (Solwezi) Muchinga (Chisali) Southern (Monze)
18 pre-school children (Observed as a single group)	A private pre-school in Lusaka
One resource person; Mr Muwowo	Lusaka

### **3.5.3 Methods of data collection**

Data collected for the study involved triangulating a wide range of evidence from observations, interviews and video recordings. The data was collected in two phases. The first phase took place in twenty pre-schools and involved observations of play song sessions and interviews with thirty concerned teachers. The second phase involved my participation as researcher in observing play songs led by a resource person, Mr Muwowo and involving eighteen children. In ten days, sixteen play song sessions were conducted.

#### **3.5.3.1 Observation**

Creswell (2013:166) recognises observation as one of the key means for collecting data in qualitative research based in real life situations. Its strength is found in the generation of “valid” and “authentic data” (Cohen et al., 2007:396). The study involved events of cultural play songs in and out of pre-schools and the nature of

behaviour or interactions between children and teachers or resource person. Observations were recorded on observation protocols, attached as appendices A and B. An observation protocol is a form that guides the observation procedure and focuses attention on important aspects of the activity under study (Creswell, 2013:169).

In the study, aspects of observation regarded as important were; the “physical setting,” classrooms, outside in the open, school hall; “human setting” which involved teachers, children and resource person; the “interactional setting” between teacher or resource person with children and children themselves; and “programme setting”, procedure and aims of the events (Cohen et al., 2007:379). The observations were regarded as semi-structured since the observation protocols used to record data did not ignore emerging issues that were not predetermined (Cohen et al., 2007:397). Weaknesses of observation are those generally associated with ethnography as noted in section 3.4. As shown earlier in the research design section 3.4, observation methods tally specifically with ethnography because of the focus on events and behaviour (Cohen et al., 2007:396).

Two forms of observation were assumed in the study, namely non-participant observation and complete participant observation (Creswell, 2013:166; Lewis et al., 2007:282; Nieuwenhuis, 2007a:85).

- **Non-participant observation**

In non-participant observation, the researcher observes and records phenomena under study without taking part (Creswell, 2013:167). For the study, observation sessions started with introduction of the researcher to the teachers by school heads or their deputies. Even though the visits to pre-schools had been announced beforehand, I briefly reaffirmed my purpose for the visit to the teachers once again. When observer intention is known in observation, it is referred to as overt or open observation (Dawson, 2009:33). I gave teachers enough time to get ready and the liberty to conduct the activities in or outside the classrooms as they usually did.

As a non-participant observer, I focused on my role as observer during play song sessions thus allowing me adequate time to take down notes of observed



experiences (Koshy, 2005:98; Lewis et al., 2007:288). In order that I did not watch keenly at the expense of detailed note recording, observations were combined with video recording by an assistant. Later, I verified what I had written down on the observation protocol attached as appendix A against the video footage. This helped to facilitate comparative reflections between what I noted down and what actually happened thereby guarding against possible bias. In all, twenty sessions of play songs lasting between 30-40 minutes each were observed.

It should be noted that, even though I had established a good rapport with participating teachers, my presence could have made some teachers uncomfortable or even anxious and errors involved in the observation and recording of information are possible sources of bias. As noted by Strydom (2011:331), teachers' awareness that they are research subjects can cause them to alter their usual way of doing things. Individuals' change of behaviour as a result of being observed is referred to as the Hawthorne effect (Kumar, 2014:174).

With regard to children's participation, music and play are cultural aspects that they participate in willingly and naturally. It is thus likely that what was observed was unpretentious and that my presence as researcher did not affect the validity of the research in significant ways. A weakness in non-participant observation is that the researcher "loses on the emotional involvement" (Lewis et al., 2007:288). It is therefore the combination of non-participant observation with complete participant observation that validated its use in the study.

- **Complete participant observation**

As a complete participant, the researcher is fully involved in the activities he/she is observing (Creswell, 2013:166). As stated by Cohen et al. (2007:397) the researcher assumes "membership roles" which may be known to the research participants or not. In the current study, cultural play song sessions involved myself as the researcher, eighteen children aged between the ages of five and six, and an expert in cultural play song from the community, Mr Muwowo. In these sessions, I acted more as a participant than a researcher through total immersion in the activity in order to obtain first-hand experience of cultural play songs as it may take place in a context outside of pre-schools (Creswell, 2013:167; Lewis et al., 2007:282). My role



as researcher was restricted to complete participation, as if I was one of the children being led by Mr Muwowo as the storyteller and facilitator, which is usually how cultural play songs manifest in traditional settings with an adult being the storyteller and the children responding.

Although the children involved in the study were taken from a classroom, the actual play song sessions they participated in related to a cultural context in which play songs occur. The play song sessions were conducted in a school hall rid of classroom elements such as furniture and teachers. Mr Muwowo represented a grandfather or *bashikulu* or *asekulu*; in the *Bemba* and *Nyanja* languages respectively who tell stories to children in most African contexts (Okafor & Ng'andu, 2005:179). He started each demonstration session with a story time accompanied by song learning and a show of the actions involved in the play songs. Each session lasted 20-25 minutes. In ten days, the children had participated in 16 play song activities. As much as possible opportunities were provided to allow children to re-do songs if they wished to do so, or if they asked Mr Muwowo to repeat a story. Consequently, a more free, fun and flexible atmosphere prevailed.

Within complete participant observation, there is a dual role whereby mental notes should be taken to record the experience, as well as fully participating in the activity, which may be a constraint according to Creswell (2013:167). I therefore engaged an assistant to make video-recordings which I could watch intensively and revisit at a later stage to fully take note of all the happenings. This helped to record comprehensive notes in the observation protocol. By taking video footage and avoiding multitasking between taking notes and participating in the activity, I minimised the potential lack of validity because my “own participation and that of others” was comprehensively recorded (Strydom, 2011:329). Subsequent watching of the videos proved useful in judging my experiences against what had actually happened, thus reducing possible bias. I filled in an observation protocol – attached as appendix B – as soon as I left the field and enhanced my notes again after watching the recorded videos.

### **3.5.3.2 Video recordings**

Video recording is in many cases not formally recognised as a method of data collection. It was however conveniently used in the study alongside observations. Hopkins (2002:115) argues that when video recording is used, more details are captured and a broader base for “diagnosis” is provided. In order to consolidate data collected through observations and provide further reference material for transcription and data analysis, an assistant was engaged to video record the play song activities that children participated in. Although the video assistant was introduced to the teachers and children, it is expected for children to get uncomfortable in the presence of strangers (Hartwig, 2014:90). However children were so immersed in play songs such that the level of intrusion that might have been caused by the video assistant, myself and Mr Muwowo was greatly minimised.

It was expected that there would be other sounds and noises in the participating classes and outside that would compromise the quality of the recording (Creswell 2013:174). Overall however, the videos were largely clear on many important aspects. Outweighing the constraint in video recordings is that they can be constantly reviewed (Hopkins, 2002:116) during the process of analysis. Written notes in the observation protocols were subsequently enhanced by watching the video footage. The video recording aided in curbing concerns regarding reliability and validity concerns in observation as a method of data collection as I did not have to multitask between taking down notes and observing play song sessions (Strydom, 2011:331).

### **3.5.3.3 Interviews**

Unlike daily conversations, interviews are formulated for specific research aims (Cohen et al., 2007:349). Strydom (2011:342) describes them as a conversation in a “social relationship” between participant and the researcher. The strength of interviews is in the nature of knowledge that is constructed as people engage in dialogue; not purely the interviewers or interviewees but of both (Cohen et al., 2007:349). As a result of their “social situatedness”, weaknesses of interviews are

those common in “interpersonal transactions” associated with human behavior which renders them susceptible to personal bias (Cohen et al., 2007:349,350).

Semi-structured interviews common in qualitative research were used in the study with pre-school teachers and the resource person. They included a list of set questions for participants but with flexibility to allow any other significant data to emerge (Dawson, 2009:28). Both closed and open ended questions were included in the interviews attached as Appendix C. Closed questions provided biographical information. Open ended questions allowed teachers and resource person to relate their own knowledge, values, interests, opinions and experiences, thus making it possible for new themes to be discovered (Strydom, 2011:351) and establish current practice on play songs (Lewis et al., 2007:133). They were specific advantages of semi-structured interviews that were realised from their use in the study, they included; a relaxed context for exploration, recognition of aspects that needed further emphasis or clarification and provision of personal opinions that might otherwise have been withheld if another form of data collection method was used (Creswell, 2014:191).

- **Pilot testing of the interview guide**

The interview guide designed to collect information from pre-school teachers was subjected to pilot testing before the actual data collection. This was done to refine questions so that they could communicate what was intended (Kumar, 2014:191). Accordingly, questions that required often clarification from respondents were adjusted; those soliciting similar responses were removed while others were re-ordered for proper sequencing. Through pre-testing, the duration required to administer the interview questions was estimated between 30 and 40 minutes. This helped in assuring teachers that taking part in the interview would not take away a lot of their work time, thereby contributing to the feasibility of the study (Leedy & Ormrod, 2010:111). Pilot testing was done with three pre-school teachers from different pre-schools who were not part of the study’s sample but had the same characteristics as participants from the main sample (Strydom & Delpont, 2011:39).

- **Interviews with pre-school teachers**

Interviews with teachers in pre-schools were conducted over a period of one year in 2013 in seven different provinces in Zambia. Teachers were given an option to respond either in – *Nyanja* or *Bemba* – commonly used Zambian languages in urban settings, but all felt comfortable to respond in English. I was mindful that the teachers had to go back to class and the interviews took between 30 and 40 minutes. In all the cases, I first observed children participating in cultural play songs then conducted interviews with the teachers afterwards. However, the interviews that followed did not necessarily bring up what was observed in the play songs sessions. They were aimed at advancing what I had observed with teachers' own perceptions regarding their knowledge, skills, participation and interactions with children in play songs. My overall intention was to explore the links between teacher's educational training, knowledge, skills, pedagogical intent and observed practice.

- **Interview with Mr Andrew Muwowo**

A semi-structured interview was conducted with Mr Muwowo with focus on his experiences as a music educator and ethnomusicologist. The interview sought to obtain further insights on his motivation, experiences and challenges as an ethnomusicologist. Given his experience as a music educator, additional questions were directed on his pedagogical perspectives of cultural play songs in ECE. His consent was earlier on obtained to transcribe some of the songs he collected and recorded in a project dubbed; *Our original folk songs project 2011*. The project had an audio recording accompanied by written descriptions of the songs.

There were three interviews with Mr Muwowo on different days lasting between one to two hours each, but based on the same set of questions. The interviews could not be time bound and required as much time as possible for him to narrate his experiences. As both music educator and expert in Zambian play songs; he provided unexpected but useful perspectives on play songs as they occur in cultural contexts of childhood outside pre-schools. This significantly informed the framework on cultural play songs as presented later in the study. The interview with Mr Muwowo did not only rely entirely on his memory as common with most people considered

custodians of cultural information. Instead, he had extensive memories and recordings of his works in institutions and different parts of the country which validated most of his responses to the interview questions.

### **3.6 Data analysis**

Data analysis is defined as the process of organising collected data in order to give it shape and meaning (Schurink, Fouché, De Vos, & H., 2011:397). In the qualitative approach, this process typically involves preparing and organising the data, identifying themes through coding and condensing, and finally representing the data in figures, tables or a discussion (Creswell, 2013:180). Data analysis for ethnography is open to a variety of analytical strategies (Creswell, 2013:179; Schurink et al., 2011:398) with an emphasis on flexibility (Cohen et al., 2007:461). Creswell (2013:197-198) reveals various models of ethnographic analysis by Wolcott (1994) and Fettermans (2010) as involving interplay of aspects from narrative, thematic and grounded theory analysis. Being guided by the “openness” in ethnographic analysis, i gave myself some leeway to personalise the analysis process by combining aspects of narrative, thematic and grounded theory analysis (Creswell, 2013:197) as follows:

Firstly, since ethnography can assume a narrative analysis, descriptions interpretation and explanation of main components of cultural play songs observed in and out of pre-schools was done (Cohen et al., 2007:461). In addition, explanations given by participants to interview responses are taken as narrative data that generated answers to research questions. De Vries (2014:63) recognises the use of narratives or stories as a means to communicate real experiences as they are. Through open ended questions used in the study, the focus was on the content of opinions and experiences as told by the participants (Nieuwenhuis, 2007c:102).

Secondly, this study infers a thematic approach to exemplify what is told by participants on cultural play songs. De Vries (2014:64), however, urges that the use of themes without intermittent quotations of the narratives silences participants' voices and restricts interpretation to the researcher's point of view. A balance

between the researcher's interpretation and participants narratives through verbatim transcripts is therefore sought in the study in order to give voices to both (Creswell, 2013:192).

Thirdly, the study placed itself in grounded theory analysis (Dawson, 2009:19; Nieuwenhuis, 2007b:77). It is from the data generated in the study that meanings emerged and not from predetermined categories or codes (Creswell, 2013:25,198; Lewis et al., 2007:478; Schurink et al., 2011:399). It has, however, been noted for inductive reasoning that 'all meaning' does not emerge from the data. Themes can emerge from the data with reference to background reading that consequently helps to explain them (Davies & Smith, 2010:154; Dawson, 2009:119-120).

The process of data analysis began with transcriptions of the raw data, collected through observations – supplemented by video footage – and interviews. It must be noted, however, that transcriptions from raw data was selective. For instance, during interviews, body language was not captured while some details of the physical setting – which did not appear relevant to the study – were left out. Each source of data was then coded while noting particular similarities and differences between them. Underlying explanations were sought from the data in order to obtain categories and themes. These categories or themes are made up of several codes combined into a common idea (Creswell, 2013:186).

The process of coding involves looking through segments of text and labelling them according to unifying or differentiating categories (Cohen et al., 2007:396; Schurink et al., 2011:410). Schurink et al. (2011:412) identify three coding types; open, axial, and selective coding, which can be effected to the smallest unit of line-by-line, sentence-by-sentence, paragraph-by-paragraph, or whole texts. Data for the study started with open coding which, according to Cohen et al. (2007:493), involves exploring the data for units of analysis; this can be done using the line-by-line and sentence-by-sentence coding style (Creswell, 2013:195). Varying initial codes from observational data showed details aligned to the setting, process, actions and interactions in cultural play songs. From interviews, teacher perceptions, experiences, knowledge, and practices emerged as initial themes while procedures

and issues of ethnomusicology and ethnomethodology arose from interviews with the resource person, Mr Muwowo.

Several options for naming codes were used in the study. These included *in vivo* or exact words used by participants, alternative words from existing literature, and my own words as researcher (Creswell, 2013:185). Some codes initially appeared not to relate to the discovered categories. Therefore, a consideration of their properties and dimensions revealed additional characteristics or attributes of the categories involved (Creswell, 2013:195; Schurink et al., 2011:412). Eventually, seemingly disconnected codes formed sub-categories (Schurink et al., 2011:413). Open coding of data was followed by axial coding which redefined already identified categories and sub-categories by developing connections between them (Schurink et al., 2011:413). Axial coding culminated into selective coding which entailed integrating categories by choosing key ones, systematically creating and confirming relationships formed between them and further refining and developing them (Schurink et al., 2011:413).

Finally, selective coding significantly reduced and consolidated the number of themes, thus making generated data more manageable (Creswell, 2013:187). The role of selective coding is to present the bigger chunks of data rather than units, after all, “the whole is greater than the sum of the parts” (Cohen et al., 2007:369). The three sets of emerging data from observations and interviews and videos that were initially coded separately were united into main themes through constant comparison between newly acquired data, existing data and theories (Creswell, 2013:86). Those that could not stand as themes were fused under main themes as categories and subcategories or modified as supporting data. In chapter four, the themes emerging from the data are expounded further and constructed into a framework that integrates cultural play songs in and out of pre-schools.

### **3.7 Gaining access and ethical considerations**

The responsibility to gain access to a research site and ensure that ethical matters are observed in research seem to rest solely on the researcher (Creswell, 2014:187). In ethnographic research particularly, negotiating full access and establishing rapport come first (Lewis et al., 2007:139,143). Access in ethnographic research is usually



secured through a “gatekeeper,” a person usually in a place of authority who can give a go ahead for the study (Creswell, 2014:188; Leedy & Ormrod, 2010:139). Formal permission into pre-schools was sought from school owners or administrators through phone calls to explain research intentions and make appointments for data collection. Upon consent, the school authorities were requested to select two classes and two teachers to participate in the study. Consent letters attached as appendix F and G were signed upon arrival at the pre-schools by school heads and teachers. An opportunity to either decline or accept by signing or not signing the consent letter was accorded to teachers before data collection was commenced in each case. Parental consent was obtained for the eighteen participating children (Appendix H) and from Mr Muwowo as resource person (Appendix E).

The fact that the final decision as to whether or not to allow access rests exclusively on the gate keeper can present additional limitations for ethnographic studies (Lewis et al., 2007:164). For this study, initial physical access to pre-schools was negotiated through the Zambia Pre-school Association (ZPA), who acted as a gatekeeper to their affiliate pre-schools by providing formal approval and contact details (Lewis et al., 2007:164; Schurink et al., 2011:325). At the second level, physical access was secured through the school administration. This was however inadequate as the actual research participants were teachers. Thus, it became necessary to gain acceptance from teachers as well (Lewis et al., 2007:164). See attached Appendix E.

Social research largely deals with human beings and adherence to ethical guidelines of what is considered moral in the research process is vital for researchers (Descombe, 2010:59). Cohen et al. (2007:51) report that although ethical issues are often associated with methodology, they are characteristic of every stage of the research process. From the inception of the study, its nature, methodologies to be employed and the procedures involved in the dissemination of findings all require ethical considerations.

This study upheld high ethical values by ensuring informed consent of all research participants (Kumar, 2014:283). This was achieved by explaining to participants all aspects regarding the research process, including the type of information sought;



reasons for seeking the information; the research purpose; how they were expected to participate in the study; and how they would be directly or indirectly affected by their participation in the study (Kumar, 2014:285). Study participants were availed the opportunity to ask any other details pertaining to the research and researcher and confirm if they still wished to be part of the study or not. Consent letters are attached as Appendices E, F, G, and H. Interviews and observations were only conducted upon approval and confirmation of a suitable time with school administrators and heads.

Participation in the study was voluntary and the participants were informed that data collected from them would be used for academic purposes only. Participants were made aware that the information they provided would be treated with confidentiality and that their identities would not be revealed in any of the research outputs. The only instance where revelation of identity was required applied specifically to the resource person, Mr Muwowo, whose status as an expert in Zambian children's songs was considered as vital for other researchers to know. I therefore gained permission from Mr Muwowo to reveal his identity and to thereby, acknowledge his expertise and valuable contribution toward this research. In the consent letters, I indicated that the observation and demonstration sessions of play songs would be video recorded, explaining that this was purely for data capturing to aid in analysis and that these recordings would not be used for any other purposes. Obtaining consent from parents regarding their children to participate in the cultural play song demonstration sessions with Mr Muwowo was more difficult. From the twenty consent letters sent out to parents, only five had been signed after three weeks. In consultation with the school administration, I devised a consent form which parents could sign at the school when they dropped off or picked up their children (Appendix F). This proved to be more efficient and within two days I obtained permission from eighteen parents in order for me to involve their children as participants in the study.

### **3.8 Validity and reliability**

This section emphasises specific matters of validity and reliability that are mentioned under specific research methods; observation, interviews and video recording. According to Descombe (2010:143), matters of research validity and reliability are

often associated with research emanating from positivist paradigms and are considered avoidable in social research (Cohen et al., 2007:133). In the past, language used in qualitative research had to be in line with qualitative concepts of data quality. As a result, qualitative research theorists commonly replace the terms validity with authenticity or accuracy and reliability with trustworthiness, dependability or credibility (Cohen et al., 2007:135,148). Creswell (2013:245) however argues that there is some extent to which social research usually guided by the anti or post-positivist belief can equally claim validity and reliability of its research findings.

Validity particularly relates to the accuracy associated with how data was collected and interpreted and the degree to which research findings can be generalised. Generalisability in qualitative research is however cautiously applied to specified settings, people and situations rather than large scale cases (Cohen et al., 2007:137). For the study, validity was ensured by integration of different methods of data collection and detailed analysis that consequently improved the quality of research findings. Data collection involved triangulating a wide range of evidence from observations, interviews and video recording. As asserted by Hopkins (2002:135), “triangulation ensures data validity” in the sense that each data source gives information of a different type which usually serves to complement and provide a check on other data sources.

Validity was specially threatened in the use of complete participant observation given that it is not humanly possible to assume the double role of researcher and participant. It was therefore the combination of observation with video recording that enhanced data validity. The data underwent constant comparison of written transcripts from observation protocols and the video footage. In addition, potential researcher bias was minimised by a combination of analysis strategies that combined researcher and participant views.

Reliability on the other hand focuses on the level of consistency to which the research methods and strategies of analysis used can be replicated (Cohen et al., 2007:148; Creswell, 2014:203; Descombe, 2010:143). Reliability of the research findings can be argued through the involvement of a resource person with firsthand experience in children’s songs and the availability of actual audio recordings with

written descriptions of songs. These are reliable sources and can serve as a reference point to other researchers. Similarly, several follow-ups were done with the resource person to verify some of the information he had provided and for translations of certain songs. The reliability of the interview guide was enhanced by a pre-testing with three teachers before applying it to the main sample.

A possible weakness with the interviews that could have compromised the dependability or reliability of the teacher responses was that, teachers that participated were identified by the pre-school administrators who in many cases happened to be their employers. It was therefore not easy to tell if teachers participated in the study willingly or felt obliged to. However, with the understanding that the quality of data obtained depends on the quality of interviewer, (Kumar, 2014:183; Strydom, 2011:343), effort was made to make the respondents feel comfortable by assuring them that the interviews were purely an academic undertaking on my part and that their answers would be treated with confidentiality. Additionally, I briefly shared with teachers the significance of the study for music education in Zambia at the start of the interviews.

The study's sample size may have posed a challenge for reliability of the study since a bigger sample is assumed to enhance the study's reliability (Cohen et al., 2007:101). Even though there are many pre-schools in Zambia, they were owned by individuals and organisations at the time of the study. The government recently made ECE part of the education system and is yet to establish pre-schools. Many pre-schools are not affiliated to any regulating body and a request to conduct research was met with apathy and suspicion of the researcher's real intentions thus resulting into a smaller sample as would have been desired. Other steps undertaken to increase the reliability of the study included lengthy checking and crosschecking of transcribed data and the identified themes to eliminate possible errors (Creswell, 2014:203). Video footage ensured the dependability of data between what actually happened and what was recorded, especially during observations.

### 3.9 Conclusion

This chapter discussed the study's methodologies and methods with their underlying procedures and issues. The placement of the study in the qualitative approach seems to restrict the study to social phenomenon in daily life and places researcher's involvement in the study as key. This resonated with the study's philosophical assumptions; ontology and epistemology which constructed the study as subjective, context determined, likely to generate subjective data from interviews and observation to be analysed through narration, themes and grounded theory.

From the foregoing ontology and epistemology perspectives, the interpretive and anti-positivist orientations justified the use of the ethnographic design. This design embraces social phenomenon in the real world, specifically actions and behaviour inherent in cultural play songs. A triangulation of various methods of data collection; observations and interviews rendered the generation of valid and reliable data. Observations and interviews were treated as complementary; what was observed in play song sessions was verified through interviews by gathering teacher's knowledge, skills and perceptions on cultural play songs. It can be argued that teachers and Mr Muwowo were elevated as active in giving meaning to phenomena in their contexts of work and life thereby emphasising the interpretivist view that knowledge on how play songs are used in and out of pre-schools could only be gained through close empathetic understanding between researcher and participants.

Data analysis suggested dimensional requirements of emerging data and thus combined narratives, thematic and grounded theory through transcription, coding, categorisation and creating of themes. The study admitted to both inductive and deductive tendencies in its generation of theory. The set of data captured both researcher's outsider's views and participant's insider's views thereby minimising possible bias. Issues of ethics and access guided personal code of conduct and research responsibilities in order to safeguard research participants. The chapter ends with issues of validity and reliability and how these were secured in the choice of research methods and quality of data analysis.

## CHAPTER 4: FINDINGS AND DISCUSSION

### 4.1 Introduction

Having explained and described the research methodology and analysis procedures in chapter three, this chapter presents and discusses the findings of the study according to themes which emerged through data analysis.. These broad themes and subsequent categories and sub-categories are explained firstly with evidence from the data itself, providing narrative descriptions of the feelings, perceptions and experiences of the research participants (Schurink et al., 2011:412). After this, these findings will each be discussed in relation to relevant literature. The findings of the study are divided into two parts namely I, empirical evidence from observations, and II, empirical findings from interviews. These themes and subsequent categories and subcategories are summarised in the table below:

**Table 3: Summary of study themes, categories and subcategories**

Themes	Categories	Subcategories
<b>I Empirical evidence from observations</b>		
1.Organisation of cultural play song settings	1.1 Call for attention	<ul style="list-style-type: none"> <li>• Call and response</li> <li>• Hand clapping</li> <li>• Calling by name</li> <li>• Questioning</li> </ul>
	1.2 Formation	<ul style="list-style-type: none"> <li>• Circle</li> <li>• Line</li> </ul>
2. The multimodal nature of cultural play songs	2.1 Singing	<ul style="list-style-type: none"> <li>• Songs in pre-schools</li> <li>• Songs outside pre-schools</li> </ul>
	2.2 Movement and actions	<ul style="list-style-type: none"> <li>• Gross motor movement and actions</li> <li>• Fine motor movement and actions</li> <li>• Role of movement and actions</li> </ul>
	2.3 Storytelling	<ul style="list-style-type: none"> <li>• Story opening</li> <li>• Storytelling</li> <li>• Story closing</li> </ul>

3. Aspects of play in cultural play songs	Evident acts of play	<ul style="list-style-type: none"> <li>• Use of humour</li> <li>• Social play</li> <li>• Imitation</li> <li>• Creative activities</li> <li>• Play with substitute objects</li> </ul>
<b>II Empirical findings from interviews</b>		
4. Teachers' knowledge, skills and perceptions of cultural play songs	4.1 Teacher general information	<ul style="list-style-type: none"> <li>• Gender, age, qualifications</li> <li>• Pre-school teacher education provision</li> </ul>
	4.2 Issues of music literacy in teacher training	<ul style="list-style-type: none"> <li>• Lack of prior music knowledge</li> <li>• Inadequate time for music</li> </ul>
	4.3 Teacher understanding of cultural play songs	<ul style="list-style-type: none"> <li>• Description of cultural play songs</li> <li>• Teacher repertoire of cultural play songs</li> </ul>
	4.4 Knowledge of play for learning	<ul style="list-style-type: none"> <li>• Inadequate knowledge of play</li> </ul>
	4.5 Factors limiting teachers' use of cultural play songs in ECE	<ul style="list-style-type: none"> <li>• Parental preference for English</li> <li>• Lack of support from school administration</li> <li>• Lack of local resources</li> <li>• Inadequate teacher knowledge and skill</li> </ul>
5. Uses of play songs in ECE	5.1 Fun, enjoyment and recreation	<ul style="list-style-type: none"> <li>• Entertain and be entertained</li> <li>• Children naturally fond of music</li> </ul>
	5.2 Functional	<ul style="list-style-type: none"> <li>• Motivation for general learning</li> <li>• Social uses</li> <li>• Physical benefits</li> <li>• Language and memory</li> </ul>
	5.3 Pedagogical	<ul style="list-style-type: none"> <li>• Laying a foundation for future music literacy</li> </ul>
6. Suggestions for improved use of cultural play songs in ECE	6.1 Ethnomusicology and ethnomethodology: suggestions and experiences by Mr Andrew Muwowo	<ul style="list-style-type: none"> <li>• Field work</li> <li>• Documentation</li> <li>• Recordings</li> <li>• Mr Muwowo's challenges in collecting Zambian cultural music</li> <li>• Preservation of Zambian cultural music through education</li> </ul>

	6.2 Teacher suggestions	<ul style="list-style-type: none"> <li>• Documentation and recording</li> <li>• Improvement in teacher training</li> <li>• Teacher professional development</li> <li>• Parent and school administration support</li> </ul>
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The above themes, categories and subcategories are presented in the sections that follow below. A discussion is given at the end of each theme and/or category in relation to existing literature.

## 4.2 Empirical evidence from observations

The following themes, categories and subcategories are empirical evidence of non-participant observations in pre-schools and participant observations conducted with a resource person Mr Muwowo out of pre-schools.

### 4.2.1 Organisation of cultural play song settings

There were two settings in which cultural play songs were observed in the study; firstly in twenty pre-schools involving thirty teachers, and secondly in a setting outside a pre-school with a group of eighteen children and a resource person, Mr Muwowo. The findings from observation in the study showed that activities involving cultural play songs started with organisation of the setting in which they occurred. In the pre-schools, play songs were conducted either inside the classrooms, outside on the school playground or in the open or under trees as preferred by most teachers. For outside sessions on the playground, some teachers asked children to walk out of the classrooms in a straight line while others let them run or walk.

The second setting represented an 'outside of school' environment. To organise a group of pre-school children who are not enrolled in a school in order to create this data collection event proved to be problematic in terms of logistics. Therefore, permission from a private pre-school in Lusaka to allow the 5-6 year old children to participate in sessions of play songs with a resource person. These sessions were conducted in the school hall as an extra-mural event, not linked to the normal school activities. Even though the school hall was not a real setting in which play songs



would normally take place in the cultural contexts of the children involved, it was adapted to be a free space without the classroom teacher being present. Furniture was removed, creating more space to allow elaborate and spontaneous movements by children. The resource person, Mr Muwowo was involved in sharing play songs with young children in an informal way.

From observation, the classroom and outside sessions differed in the amount of time required to get started with play songs. It was observed that play sessions inside the classrooms involved children standing beside their chairs and starting with the play songs shortly thereafter. Play song sessions which took place on the playground outside the classrooms differed regarding the amount of time it took to start the activity. Most of the teachers were strict and started the sessions immediately after the children formed a circle while others took a bit longer to start as children seemed to enjoy jumping and running freely before settling down.

### *Discussion*

The way in which the teachers asked children to leave the classrooms for outside play song sessions indicated that they adopted either a rigid teacher-centred approach; or a flexible learner-centred approach in their teaching and learning practice, corresponding with Ryan and Deci's findings (Ryan & Deci, 2009). It could be that teachers that asked children to walk quietly and in straight lines considered children's running, jumping and other playful actions as being disruptive. Most teachers preferred to conduct cultural play song sessions on the playground. In my view, this offered children more space and freedom to move and perform song gestures as opposed to classroom settings which occurred in limited spaces. The findings regarding the organisation of play song settings are further discussed according to related categories in the following sections.

#### **4.2.1.1 A Call for attention**

A number of ways – in the form of a call and response – were used by the teachers and Mr Muwowo as a way to capture the children's attention and settling them at the start of play song sessions. The kind of a call for attention seemed to determine whether children would settle down faster in the play song session or not. In some



cases the call assumed a chant like speech with the children echoing or giving an alternative response. Some examples of teachers' calls for attention are shown in the table below.

**Table 4: Examples of teachers' calls for attention before play song activities**

Teacher's call	Children's response
<p>Example 1:</p> <p>Cir - cle, cir - cle taa taa taa taa</p>	<p>Example 1:</p> <p>Cir - cle, cir - cle Taa taa taa taa</p>
<p>Example 2:</p> <p>The cir - cle is small, te - taa ta - te taa</p>	<p>Example 2:</p> <p>Some - times it is big ta - te ta - te taa</p>
<p>Example 3:</p> <p>Song time song time taa taa taa taa</p>	<p>Example 3:</p> <p>Song time hap - py time taa taa ta - te taa</p>

When some teachers used the call "make a circle", children responded by forming a circle. Some teachers clapped their hands while calling children's names in order to capture their attention. Mr Muwowo opened the play song sessions by repeatedly chanting an invitation, asking the children, "who wants to sing", or "who wants to hear a story", to which the children responded enthusiastically, "me!" As children were called, they sat in a circle and waited for Mr Muwowo to start the sessions.

### *Discussion*

From the study results, a call for attention that involved the teacher clapping hands while calling children by their first names seemed more effective in capturing their attention to settle down. Seefeldt et al. (2014:153) confirms this, noting that the use of a child's first name during an educational activity has a social connotation in the development of self-identity. When a child is called by his or her name among other children, the child feels as if he/she has been singled out specially. This is as if to say to a child, 'I know you and invite you to participate because your attention is important for the success of this event'. An effective strategy used by Mr Muwowo in the middle of storytelling sessions was to call out names of some children in

combination with dramatized vocalisations or chants for some humorous effects. Although this strategy was not used at the beginning of play song activities, it could be very effectively applied as a call to attention.

#### **4.2.1.2 Circle Formation**

It was noted in both settings – on the playgrounds at the schools and with Mr Muwowo – that the circle formation dominated most of the play song sessions. Only two of the play songs, *Namsisi lombwe* and *Mbangu mbangu lenwe*, used a line formation. Play songs which were observed inside classrooms, however, never utilised a circle formation. Instead, the teachers led the singing and demonstrated the actions while standing in front of the class. The children stood in rows behind their desks while imitating the teachers' limited range of actions and gestures.

#### *Discussion*

In analysing the data, there are three possible reasons why the circle was favoured as a formation: First it defines the boundaries within which the activities occur, thereby demarcating an imaginary stage for performance. Most of the songs observed required children to stand or move along the circle's circumference or to dance in the centre of the circle. If there was a soloist, this person – normally the teacher or Mr Muwowo – usually stood in the centre of the circle. Second, the circle enhances active participation as all members can see each other. Third, a circle makes it easy for children to imitate movements/actions demonstrated by the teacher or resource person.

The circular formation is termed as a “ring” by Marsh and Young (2006:290), while Nketia (1974:225) refers to it as a “round”. The current study confirms the observation by Bakare and Mans (2003:219) that a circle is the preferred formation for most African musical arts performances. Kenney (2010:72) refers to the forming of a circle as “gathering time” which can indicate a physical coming together on the ‘imaginary stage’ with the required mental readiness.

#### **4.2.1.3 Free use of space**

In school settings, play song sessions were conducted either in the classrooms or on the playgrounds. Activities inside the classroom resulted in movements and gestures being restrained, perhaps due to limited space for elaborate movements. Sessions on the school playgrounds, however, incorporated Zambian cultural play songs involving more freedom of movement, a larger space, and actions.

#### *Discussion*

Literature reveals that cultural play songs in “exotic locations” exhibit the free use of space (Barton, 2014:99) thereby reflecting cultural contexts in which they are performed in childhood. Abril (2011:102) examined the connections between music and movement and suggested that play songs in restrictive spaces are less enjoyable and limit children’s expressions. Literature confirms that learning in environments which are less restrictive and controlled positively influences children’s intrinsic motivation to learn (Mooney, 2013:27; Peters, 2004:10; Ryan & Deci, 2009:172). Therefore, when the use of space is maximised and children can move freely and spontaneously, active learning is fostered (Philpott, 2001:81; Ryan & Deci, 2009:172).

Literature shows that the physical space in which activities of music and play – in or outside pre-schools – is under the control of adults (Ailwood, 2003:290). This idea presents the view that the teacher or adult involved in cultural play activities must invest in physical space as a vital resource. This can imply making sure the space is sufficient and free of harmful and destructive objects.

#### **4.2.2 The multimodal nature of cultural play songs**

Cultural play song sessions in pre-schools were characterised by three main activities namely: singing, movement and actions, and play. A fourth activity, storytelling, was present in the sessions with the resource person, Mr Muwowo. Each of the above activities did not happen in isolation during the observed play songs, but are discussed singly here in order to extend and expand these constructs within the study context.

#### 4.2.2.1 Singing

It is evident that singing is a major component of children's cultural play songs both in and outside pre-schools. However from the 80 songs which I observed in pre-schools, only eleven were indigenous Zambian cultural play songs. During the sessions with Mr Muwowo, an additional sixteen songs, all indigenous Zambian cultural play songs, were observed. Translations of songs in Zambian languages are provided in chapter five. During observations at the pre-schools, I noticed that children were familiar with the songs they performed, but those songs observed during Muwowo's out of class sessions were taught to the children on the spot utilising the traditional rote method. Mr Muwowo taught the songs by placing initial emphasis on the words of the response part. He then sung his call part and allowed the children to slowly chant the words rhythmically as required by the song. Once the children could do this fluently, he led them to sing the words to the set melody.

##### *Discussion*

It was quite apparent that the children mastered the songs very quickly and with ease. This could be explained by the fact the songs were short and repetitive. The transcriptions, translations, and performance descriptions of all these cultural play songs are provided in chapter five. A study of children's music and games by (Flolu, 1999) shows that teaching of music to children is done through direct instruction that involves 'doing as the teacher does'. This approach can be claimed to highlight the importance of interpersonal relationships involved in teaching and learning. Since the children have to perform the music as the adult does skills involved in attentive listening are instilled.

- **Teachers' choice of repertoire for play song activities**

A key finding which became evident during song collections and observations at schools was that English rhymes and Sunday school songs with actions are preferred by the teachers above Zambian cultural children's songs. Some indigenous songs often include English words, for example the song *Namoonga* where the words 'two by two' are included. Ironically, although most song texts were supposed to be in English, the words I heard children sing during the observation of play songs

were largely not in English; they were similar sounding words which the children created, or perhaps words representing one of the indigenous Zambian languages.

One of the songs performed in some pre-schools – *Adubili dubidu* – is an adapted version of a traditional English folk song; *Here we go looby lou*. The text, as sung by the Zambian children, consists of mainly non-sensical syllables with some English words. The syllables in the song text do not, however, follow the conventional syllabic allocation of English words. This song has become part of the regular Zambian children's repertoire taught in pre-schools for many years and can be cited as a typical example of acculturation. The transcribed song as sung by Zambian children can be found in section 5.2.1 of this thesis.

### *Discussion*

Songs in the English language dominated the singing repertoire found in pre-schools. This is however in conflict with Zambia's education policy recommendation namely that local languages should be used as medium of instruction in ECE and the early grades (Zambia, 2005:26). Since the study was conducted in privately owned schools only, it can be presumed that the efforts towards curricular standardisation for ECE that were underway towards completion of this study would help in the implementation of the policy as recommended in the *Fifth National Development Plan* (Zambia, 2010:147), Matafwali et al. (2013:ix) and Matafwali and Munsaka (2011:117). The lack of adherence to the official education policy can be attributed to a lack of guidelines on the applicability of policies emanating from the government to privately owned pre-schools. There could be varied reasons why teachers choose to select English songs. Akuno (2005:55) and Herbst (2005:14) argue that a teacher's choice and use of songs in teaching situations may depend firstly on the availability of song repertoire, and secondly on the teachers' induction in a particular music style.

It is worth mentioning that the dominance of English songs with children who are not fluent in English is problematic even with children presumed to understand English in 21<sup>st</sup> century pre-schools. As described in the motivation of the study, my own childhood school repertoire comprised of English songs that I did not understand. I

ended up singing my own versions that used closely sounding words from my home language. A study by Kennedy and Guerrini (2012:86-87) reports similar findings in an investigation to determine whether learners in a Canadian secondary school sing their national anthem accurately in relation to the lyrics and melody. It was found that learners usually substitute the correct words with other similar sounding words and make errors of pronunciation. Since the Canadian study was conducted with older learners in a secondary school, it can be expected that the singing of non-mother tongue songs by pre-school children – whose language skills are still developing – would include more inaccuracies.

#### **4.2.2.2 Movement and action**

During the observations of play songs in the study, singing was usually accompanied by various movements and actions. While elaborate movements and actions – involving the whole body or parts of the body – were observed during playground sessions, an exception was observed in the classroom settings. Play songs in confined classroom spaces restricted the movements which children were able to perform and thus limited the actions to simple hand gestures and stationary movements.

In the sessions with Mr Muwowo, relevant song movements and actions were demonstrated after the songs were taught. This seemed to work best and required few attempts for children to synchronise the songs with the movements and actions. The movements and actions observed in the cultural play songs during data collection were simplified served the purpose of embodying the meanings implied by the song texts. Common body postures observed included straight but not rigid standing, forward and backward bending, and sitting and squatting. Specific fine motor actions observed included hand gestures, clapping, placing a hand on the knee, hands on hips (called *akimbo* in Zambia), and holding hands with others. Gross motor movements and actions included swinging forward and backwards, foot stepping and stamping, walking, pulling in a tug of war style, actions of mimicry, walking, running, hopping and leaping. For instance, jumping and bouncing up and down was noted in the song *Namoonga*, while clockwise and anticlockwise leaping and hopping was observed in the song *Bunga bwa male*.

It was observed that children were usually alert to coordinate and effect changes of movement immediately as required by the songs. For instance, in the following two songs, the changes in movement are indicated by specific phrases to which children responded timeously by turning towards each other and forming pairs.

*Bana ba sikolo*: on the words *jus kwata*;  
*Namoonga*: on the words *two by two*.

It was observed that movement and actions closely aligned to changes in song tempo and marking of climax points determined by the songs texts. For example, in the song *Kambushi kalila*, the tempo became relatively faster to mark the climax of the song, while the actions of clapping and stepping marked a change in tempo in the song *Namoonga*. In the song *Maceni Maceni*, the phrase '*donsa mulegeni*' indicated a pulling action and increased tempo responded to by faster movements while going round in a circle.

### *Discussion*

The incorporation of movement and actions in all the cultural play songs observed in the study support the notion that children's songs are inseparable with movement (Abril, 2011; Campbell, 2002; Marsh & Young, 2006). Although movements and actions were simplified (Andang'o, 2010:20), they involved including the movement of the whole body as well as parts of the body (Marsh & Young, 2006:290).


Overall, movement and various actions were predominately used to enhance the pleasure accorded by the performance, rather than a means to foster music literacy. As suggested by several authors, some inferences can be drawn from children's involvement with movement during music activities. Firstly, movement can serve a practical purpose in children's performances such as a fast movement to mark a climax (Nketia, 1974:210). Secondly movement helps meet children's psychological need for enjoyment (Nketia, 1974:206). Thirdly, children react timely to changes in movement implied in the text of songs as an indication that they internalise the meaning of the text with the matching movements or actions (Nketia, 1974:211). Similarly, Abril (2011:94) explains that such timeous reponses of children confirm

that movement is not trivial, but a form of knowing that is specifically expressed through bodily movement and activity. Fourthly, movement and actions are important components in active learning in which the physical, cognitive and social dimensions of the child are integrated (Philpott, 2001:87).

The importance of movement as a natural and spontaneous consequence of active music making is adopted by some researchers as a rationale for music education itself (Abril, 2011; Campbell, 2002; Choksy et al., 2001; Philpott, 2001). As found in the current study, and supported by numerous authors, the combination of song, movement, and actions within children’s play songs, can be advanced as setting the right conditions in which active learning in ECE can thrive.

#### 4.2.2.3. Storytelling

Storytelling was only observed in sessions with the resource person and was synchronised with singing, movement and aspects of play. It was evident that storytime was not new to the children. They may have been exposed to it at home or school. When Mr Muwowo gave the opening phrase to the story “once upon a time”, children gave the response “time, time, story time will never end, start again”.



Call

Once up-on a time.

Response

Time, time, sto-ry time will nev-er\_\_ end start a-gain

The opening of the story was followed by the teaching of the song by Mr Muwowo and a demonstration of accompanying movements and actions. The learnt songs were then incorporated at various points of the stories. The stories in cultural play songs were short narrations which Mr Muwowo created spontaneously on the spot to fit the song context. For instance, a brief story of a goat was told with the song *Cicila cicila* which involved a goat.



The format of storytelling was; opening, sharing of the story by the narrator with the accompanying songs, a demonstration of movement and actions and the closing. The role of the songs within the storytelling context was evident in each session, appearing during the course of storytelling and briefly at the close of the story. The most outstanding feature of storytelling was perhaps the role it played as a recapitulation of knowledge shared in the story line. Additionally, a moral value was usually part of the story and communicated to the children in an informal and playful way through active participation. Mr Muwowo asked questions regarding the main items of the story such as “what was the lesson of the story?” He sometimes used sung portions to act as cues when children forgot what was told in the story.

### *Discussion*

Narratives told to children in the sessions with Mr Muwowo were all accompanied by song. This confirms Mtonga’s notion that children prefer narratives with song (2012:133). Mr Muwowo’s use of techniques such as mimicry, voice changes and facial gestures when telling stories caused laughter (Okafor & Ng’andu, 2005:181), causing the children to be emotionally and intellectually involved in the experience. Omolewa (2007:599), Okafor and Ng’andu (2005:179) and Mans (2002a:54) see stories as playing a transcending didactic role in many African societies. Okafor and Ng’andu (2005:179) liken storytelling to taking children on an imaginary journey; the closing section therefore is a bringing them back to reality. Although some studies describe African storytelling activities as having an extensive structure, which includes an opening, a descriptive transition, a main body, a moral didactic principle, as well as a closing section (Ng’andu 2009:54), the observed storytelling sessions with the children had a much more basic format.. As typical of narratives, each story in the study had a moral ending (Mtonga, 2012:134).

The knowledge and practice of various ways in which storytelling can be integrated with other activities of play songs in pre-schools are crucial in ECE. Children need to be taught what they don’t know in ways that are congruent to their level of development and interests and storytelling activities are ideal in this regard. When the song in a story assumes a call and response form, it can provide a point of

exchange between the “teller and the audience” (Okafor & Ng’andu, 2005:181) in which the adult assesses the level of the children’s understanding of subject matter. Theories of teaching argue that teaching is designed to help learners clarify their “incomplete understandings, the false beliefs [...] and naïve renditions of concepts” that they bring into school (Bransford, Brown, & Cocking, 2000:10). As such, subject content can be taught as a short story since children readily enjoy it. The song part can be aligned to the story in order to emphasise key aspects. A closing section can be designed by the teacher as a recollection of content. Omolewa (2007:599) recommends the use of storytelling in 21<sup>st</sup> century education settings noting that “indigenous stories are a culturally and environmentally rich source for teaching.”

#### **4.2.3 Aspects of play in cultural play songs**

During observations, it was evident that cultural play songs in the study are characterised by a variety of features closely related to play. The features of play observed in the study are described individually in the following paragraphs.

- **Rules of play**

Observations of play songs in the study revealed that social play or socio-dramatic play is governed by simple rules. For example, children were encouraged not to break an imaginary chain which they created by holding hands in the song *Maceni maceni*, and to run fast in order to avoid being hit with a ball or a rag in the song *Kambushi kalila*. An important finding is that children took responsibility for the rules of play since they all wanted the activities to succeed: A child who disrupted the activity by not following the rules received rebuke from others.

#### *Discussion*

Play in and outside school settings is always guided by rules. These rules seem so inherent in children’s play activities such that Flolu (1999:36) contends that there is no play without rules. Ailwood (2003:286) concludes that rules of play are the very strategies that sustain children’s involvement in it. Often, children naturally abide by these rules in order to achieve success of their play engagements. This view has significant inferences for children’s natural desire to achieve success.

- **Humour and nonsense texts**

A combination of comical sounds, punning and use of nonsense texts were noted during observations in and out of pre-school. They were however more noticeable in Mr Muwowo's sessions. These effects seemed to cause humour as seen in children's facial expressions of amusement and constant laughter which indicated play songs as joyous and playful events.

*Discussion*

The presence of humorous and jokes in children may be argued as contributing to views of play as non-serious (Ailwood, 2003:291). On the contrary, Ailwood (2003) states that play activities do not visibly display learning as much as they facilitate learning in young children. In Ghanaian children's music games Flolu (1999:35) states that humour in the form of teasing is not to cause offence but is particularly useful in developing social competencies of "sociability and tolerance" among children.

- **Manipulating and substituting objects in play song activities**

Manipulating objects was exclusively observed in sessions with the resource person, Mr Muwowo. Notable was the use of stones which involved children sitting on the floor in circles and each child tapping the floor with a stone and then placing it on the floor in front of the next child. This action is repeated throughout the song. Half of the songs taught by Mr Muwowo – *Nguluwe, Kachekache; Changa, Mushipulu waangulu wakuluwe; Wankodo wankodola* and *Ntole ntole nsuku ya ntende* – involved the use of stones. The sessions with Mr Muwowo equally involved using representational objects that substituted actual things. For example, in the song *Cicila cicila*, a tie was used by the children to represent a goat's tail. A long bamboo stick was held between two children and rolled back and forth over their heads to signify the breaking and putting together of a stick in the song *Amina tonga mindose*.

*Discussion*

The use of stones to accompany play song activities which observed in the study agrees with Mans et al. (2003:204) who found children's 'stone songs'

common in Africa. The use of stones in the songs can be closely associated with the dominance of rhythm in African music performance. Since specific children's instruments are rare in Africa (Nketia, 1974:85), stones are a natural, inexpensive and freely available resource frequently utilised in children's game songs, thereby supplying the rhythmic emphasis and percussive effect so typical of African music that would otherwise be provided by instruments. According to Mans et al. (2003:204), the rhythm provided by stones specifically adds to the surprise element common in children's music that adds to their amusement. In the current study it was noted that children expectantly awaited a phrase that signalled the tapping or passing of stones.

Apart from adding a percussive rhythmic accompaniment to the songs, playing with stones seemed to provide additional enjoyment to the children. The use of stones requires excellent coordination and concentration from the children to avoid the wrong placement of stones which can disrupt the whole activity. Occasionally, a child's lack of coordination when tapping stones on the floor led to humour, ridicule and reprimands from others. This notion confirms that children are naturally inclined to observe rules when playing games, therefore enforcing their own discipline.

In the study, play involving substitute objects or manipulation of materials was evident in Mr Muwowo's sessions in the outside of pre-school context. Play with substitute objects is supported by literature as enabling "decontextualisation of meaning" which is fundamental in cognitive development (Duncan & Tarulli, 2003:274). In the process of decontextualisation of meaning, the children were engaged in cognitive abstraction when they substituted a real goat's tail with a rag or tie while wagging it as if it was the actual tail referred to in the song *cicila cicila*.

- **Mimicry and imitation through movement and sounds**

Several examples of mimicry were evident in some of the cultural play songs. The following songs indicate a variety of these aspects:

- In the song *Kakasha*, the children's hands were joined in the outside circle to form a trap for the child in the middle. In the same song, the children pretended to be a *duiker*, depicting typical behavior and movements of this little antelope.

- In the song *Kache kache*, children imitated the movement of a small animal at the phrase *Kenda ko*.
- In the song *Cicila cicila*, children took on roles to depict animal movements and behavior of a goat.
- In the song *Tufwante menza*, children mimicked the behavior of a hen.
- In the song *Katundulu*, children imitated the brisk walk of a bird.
- In the song *Nyumba ya Sakala*, a backward bending action representing a falling house was performed.
- In the song *Kambushi kalila* was the use of onomatopoeia – the phenomenon where sounds in nature are imitated – manifested when children made sounds of a crying goat to fit the song text.

### *Discussion*

The constant reference to common animals and birds could be that themes and texts of play songs are related to what children see in their immediate environments. The use of sounds to imitate animals and nature in the observed childrens activities correspond with Mtonga's research, who noted a similar use of onomatopoeia in children's play songs (2012:137). The use of different animal sounds and movements is not only characteristic of children having play as an important ingredient in their activities (Mtonga, 2012:59; Norbeck, 1974:2) but can point to a relationship of children's play with the natural environment.

- **Creativity and imagination in play**

During observations several aspects of play, creativity and imagination were evident in play song sessions, both at the pre-schools as well as in the sessions with Mr Muwowo. They were displayed in the songs *Namoonga and Kambewa* when children in some pre-schools deliberately improvised dance tactics in order to be cheered by the group.

### *Discussion*

In his study of Ghanaian children music, Flolu (1999:37) dicusses various ways in which creativity is revealed. First, some children's songs are created by themselves through the skill of improvisation. Second, a great source of children's songs are

adult songs which children creatively “re-compose and re-create to suit their peculiar interests and purposes” (Flolu, 1999:40). This view can enhance the idea that children are themselves sources of songs that can be incorporated in the school repertoire.

#### *Discussion of general aspects of play*

The dichotomy identified in the previous section raises issues regarding teaching methodologies of cultural play songs. Do teachers use play songs merely as a way to entertain children and keeping them busy without regarding it as a teaching tool? Literature identifies certain common features of play within a teaching context, namely that it is “enjoyable, free and spontaneous” (Bodrova & Leong, 2007:130). However, the educational value of play should include features such as exploration, creativity, humour, and imagination (Harris & Park, 1983:16). Imitation is included as a great component in pretend play in studies by Mtonga (2012:59) and Norbeck (1974:2).

Pedagogical significances of acts of play can be inferred from what was observed as motivated, deliberate and voluntary participation of children in cultural play songs. Children displayed sustained attention, adherence to rules and willingness to take up roles. Rogers and Evans (2008:16) discuss these aspects as pointing to enhanced intrinsic motivation vital for learning. To confirm children’s intrinsic motivation in play song activities, ending the sessions was met with resistance as children wanted to continue. Interpreting this observation leads to a vital finding, namely that music and play should form an integral part of learning in ECE. It can be argued, therefore, that if all learning is made playful, then children would be motivated and remain engaged in situations of learning.

In the current study, it was observed that children’s natural inclination towards playing and singing were often viewed as regressive for learning by teachers. This is despite the contribution that song and play has in motivating learning as shown in the literature (Mans, 2002a:52; Peters, 2004:10). It can be assumed that play as a topic was covered as a theoretical concept during the training of pre-school teachers, with no practical guidance on how it could be used as part of daily teaching practice. Overall, the minimal emphasis given to music and play in teacher training indicates

that the realisation of playful learning as recommended in the ECE policy of Zambia (2012:29) still has a long way to go before it can be effectively realised in classrooms.

### **4.3 Empirical findings from interviews**

The following are findings which emerged from the interviews conducted with 30 pre-school teachers and the cultural play song expert, Mr Muwowo.

#### **4.3.1 Teachers' knowledge, skills and perceptions of cultural play songs in ECE**

Teachers' knowledge, skills and perceptions of the use of cultural play songs in ECE were obtained through the analysis of interviews conducted with 30 pre-school teachers. The selection of these teachers has been discussed in chapter 3, section 3.5.1 of the thesis. The themes that emerged from the data are described and verified with verbatim quotations of participants as well as researcher's own reflections and insights. Each section is followed by a discussion where the findings are explained and interpreted with support from literature (Creswell, 2013:187; Davies & Smith, 2010:154; Dawson, 2009:119-120). Verbatim instances are used to provide a balance between my interpretation as researcher, and the respondents' voices. Since ethical principles determine that the identities of participants in the study should be protected and kept confidential, pre-school teachers are in the study referred to as respondents 1-30. The resource person, Mr Muwowo is an expert on cultural play songs in Zambia, and agreed that his participation may be acknowledged by mentioning his name.

##### **4.3.1.1 Pre-school teachers' biographical information**

The following is a description of biographical data regarding pre-school teachers that were involved in the study:

- **Gender**

In establishing the gender of the workforce in pre-schools, all 30 pre-school teachers interviewed were female.



### *Discussion*

Although gender was not initially taken into consideration in the study, the extension of what may be considered as women's traditional roles of child rearing and care to pre-school teaching was evident (Taiwo, 2010:231). Data from a 2003 nationwide study of gender distribution of workforce in ECE in Zambia shows that 78.16% of the workforce is female compared to the 21.84% of male (Zambia, 2005:40,64,69). The concentration of women in ECE is reflective of gender trends on ECE workforce globally. A study involving twelve countries by the task force on ECE, reported that women comprise more than 90 per cent of the teaching staff in nine countries, with no male staff at all in two countries (Education International, 2010:26). In this regard the ECE task force argues that:

This disproportionate representation of male staff in ECE may wrongfully suggest that the role of educating and caring for young children should be the exclusive responsibility of women (Education International, 2010:26)

- **Age, experience and qualifications of pre-school teachers**

The study's data showed that 20 of the 30 pre-school teachers interviewed were in the 20-30 years age group. Ten of them were in the 30-40 years age bracket. Those in the 20-30 years age group had teaching experience of less than five years while the rest had taught for between five and 12 years. This suggests a relatively young and energetic workforce for ECE. Education amongst pre-school teachers varied and was distributed as follows: eighteen teachers had certificates in ECE; ten were diploma holders; while two were secondary school leavers with no qualification in ECE. It was found that there was a general lack of uniformity in the duration of teacher training at the various colleges or tertiary institutions which the teachers attended. Some had two year qualifications, while others reported a three year course.

### *Discussion*

Just like in other parts of the world, professional status tends to be associated with qualifications and salaries in Zambia. Teaching staff working in programmes that



require more training and competence generally enjoy higher salaries and benefits (Education International, 2010:28). The data revealed that preschool teachers are often associated with low qualifications and consequently low salaries and professional status. The presence of untrained teachers in this sector shows that the “lengthy and careful attention” stated as deserved by this level of learning is yet to be realised (Zambia, 1996:108).

- **Pre-school teacher education provision**

From the responses obtained in the study, pre-school teacher education is largely provided by privately owned institutions and religious-based organisations. It is important to note that, during the data collection period of this study, issues of curriculum standardisation started to attract the government’s attention. A case in point is an ECE curriculum review workshop that I attended in Kabwe during October 2013, organised by the Ministry of Education. Among the proposals made at the workshop was a suggestion to extend the year long certificate training period for ECE educators to a two year period, and to standardise the ECE curriculum.

Results of the current research indicates that two of the teachers were unqualified, while others possessed certificates and diploma qualifications obtained in varied periods of education.

### *Discussion*

In Zambia, a diploma translates into two or three years of training while a certificate varies between one and two years among teacher colleges (Zambia, 1977:10). These variations may indicate a varied quantity of content covered and subsequently have a bearing on the quality of teachers. As expressed in the education policy document of Zambia (1996:108), teacher training determines essential competencies of knowledge, understanding and skill.

The current research indicated that pre-school teacher education is largely in the hands of privately owned organisation and churches. In an ECE study of 2003, such organisations provide for 76.45 percent of pre-school training facilities in Zambia (Zambia, 2005:24). At the time of the current study, some of the private teacher training institutions and organisations were not affiliated to any regulating body. This

explains findings of studies in which the ECE curriculum in Zambia is described as fragmented and varied (Matafwali & Munsaka, 2011:117; Matafwali et al., 2013:ix; Zambia, 2010:147).

#### **4.3.1.2 Teachers' knowledge and skill in music**

During the interviews, teachers outlined music content in teacher training as comprising of basic music theory, composition, singing, dance and games. Games were referred to as specific activities that combine singing with physical activity. It was noted from teacher responses that emphasis during their training was either placed on the theoretical or the practical aspects of music without integrating these two components. While the majority of respondents admitted having learnt basic music theory, others mentioned that music was mainly covered in a module called 'game songs and dance' which involved singing and dancing.

Most of us can't claim to teach music, we just sing and dance with them [children] but I don't think that this is enough to make them [children] understand rhythm, melody and all (Respondent 5, personal communication, July 19, 2013).

In the pre-schools, however, music is reflected on the pre-school time-tables as a specific subject, yet it is treated as a mere activity that children engage in while the teachers present other subjects.

Teachers were asked if they felt that teacher training had prepared them adequately to teach music. Twenty-seven of them replied in the negative and gave two main reasons for this, as discussed in the bulleted sections below.

- **Lack of teachers' prior music knowledge**

All the respondents explained that they had no prior formal education in music before teacher training. It seems that when teachers first encounter formal music learning in colleges, they are overwhelmed by the theoretical fundamentals of the subject. For instance, respondent 1 (personal communication, March 20, 2013) said the following:

We can't say we didn't learn music [in training], it's just I felt there was too much to cover [since] I had never done music before.

- **Lack of adequate learning time for music in teacher training**

A lack of adequate time for music education during teacher training was noted among all the teachers interviewed. Even though teachers in this study could not specify the actual number of hours dedicated to music, they mentioned that music had the least number of periods on the time table compared to other subject areas. As explained by respondent 2 (personal communication, April 10, 2014), there is too much to cover in music during her teacher education, adding that “I can’t say I had enough time to understand it all”. In some instances music appeared as a component of Physical Education (PE) in a topic called *Zambian games and songs*.

### *Discussion*

Pre-school teachers expressed a lack of adequate time allocated to music during their tertiary college education. This challenge may, however, not be unique to Zambia. Limited learning time for music was equally noted by pre-school teachers in Sweden in a study conducted by Ehrlin and Gustavsson (2015:34). Some teachers in the current study reported that music is treated as a component of physical education. The placement of music in PE correlates with the 20<sup>th</sup> century trend in which “dance and rhythmic movement education” is considered to be more “physical than musical” (Abril, 2011:97).

The allocation of adequate time in teacher training is directly related to how much of the knowledge and skills teachers can acquire. Acquisition of both knowledge and skill in various subject areas is stated as a fundamental competency in Zambia’s education policy documents (Zambia, 1996:108). The assumption is that the knowledge and skills teachers acquire can directly be translated into real-life teaching situations. In reality however, the transferability of knowledge and skills from training into classrooms is not straightforward (Bransford et al., 2000:51). Philpott (2001:79) explains that music literacy is not just restricted to knowledge as being able to understand, read and write as required for subjects such as English. It has practical dimensions of being able to “compose, perform and understand music in a wide range of styles, traditions and genres.” Although teachers presented mainly practical music activities in classrooms without integrating any music literacy

aspects, it was revealed during interviews that some of these teachers are aware that emphasis on music activity alone is not music education. They expressed a need for further education in music through workshops. Ehrlin and Gustavsson (2015:34) report this awareness in a study conducted among Swedish student teachers.

Data from the current study indicated that most teachers lacked music knowledge and skills before they enrolled for their teacher training at a college or other tertiary institution. This finding fits closely to another study which I conducted (Kalinde, 2013:27) in which Zambian primary school teachers indicated that they first learnt music in college during their teacher training. An interesting finding from ten respondents in the study was that teachers had learnt some basics of notation and singing from their churches. The role of the church in the provision of basic music theory is confirmed by Kidula (2008:113). It can be concluded, therefore, that for music education to be effective during the training of teachers, basics of music literacy must be acquired earlier in the education system in the same fashion as applicable in other subjects.

#### **4.3.1.3 Teachers understanding of Zambian cultural play songs**

Zambian cultural play songs refer to indigenous repertoire found in many ethnic groups in Zambia. During interviews, teachers gave descriptions of the phenomenon in their local languages and provided some examples of songs they know from their various tribes.

- **Teachers' descriptions of cultural play songs**

Teachers described cultural play songs in various Zambian local languages; *Kuimba* (to sing) in *Chewa*, *Nyimbo* (songs) in *Chewa*, *kusobela* (to play) in *Nyanja*, *Ukwangala/ukuteya* (to play or do games) in *Bemba*, *lipina za lipapali* (games) in *Silozi*, *Utusela* for play in *Bemba*, *Visilili* for play in *Ngoni* and *Nsenga* and *Masewera* and *Zgaro* for play in *Tumbuka* and *Chewa* respectively. Teachers' descriptions of cultural play songs in their local languages confirmed that most of them were familiar with such songs or had experiences with the songs as a cultural phenomenon. According to the teachers' descriptions of the local terms of cultural play songs, they

encompass singing and activities of play, such as jumping, clapping, running, hopping, skipping ropes, or playing soccer or with a ball.

### *Discussion*

An important finding of the study was that play songs collected in pre-schools located in seven different provinces of Zambia were not predominantly in the languages usually associated with those provinces. For example, *Lunda*, *Luvale* and *Kaonde* languages are associated with the North Western province. However, play songs in *Bemba*, *Chewa* and *Tonga* were found in sessions observed in pre-schools located in these provinces. This phenomenon has significant inferences for diversity and multiculturalism, especially in a country where ethnic identity is upheld.

Descriptions of play songs given by teachers, using Zambian languages, display an array of words which indicate that these activities involve singing, play, games and movement. This finding corresponds with the research by Mans et al. (2003:196) and Mans (2002b:71) which shows that there are no specific words for cultural play songs in most African languages. In as much as an activity of 'music' or 'play' may encompass a combination of seemingly distinct activities, a single term which is usually the word 'music' is used to denote them.

### • **Repertoire of Zambian cultural plays songs in pre-schools**

The following list of songs appeared to be a common repertoire of Zambian cultural play songs in many pre-schools:

- Bunga bwa male* (Finger millet meal)
- Nyumba ya Sakala siikugwa* (Sakala's house does not fall)
- Namoonga* (Moonga's mother)
- Kambushi kalilalila* (The goat is crying)
- Katenge kanga* (My wrap)
- Kambewa* (Mouse)
- Bana ba sikolo kwatae* (School children unite)
- Namsisi lombe* (*Namsisi lombe* is a name of a mystical creature)
- Maceni maceni* (Chains, chains).

Apart from singing, teachers cited the playing of drums and shakers as other music activities in the pre-schools. It was established that there was a limited but common repertoire among pre-school teachers. This could indicate that teachers do not know any other cultural play songs from their own cultures, or that they preferred to use the songs which are most likely common during their teacher training.

#### **4.3.1.4 Factors limiting teachers' use of cultural play songs in pre-schools**

It was generally noted during observations and from pre-school teachers' responses that some teachers did not use indigenous Zambian play songs at all, while others used them sparingly. The following were given by teachers as reasons why:

Parents want children to learn English and sing English songs. So we teach them mainly English songs. If they want they can sing the other songs in local languages at home. After all, they [children] sing them [on their own] in the play grounds (Respondent 11, personal communication, April 10, 2014).

We sing cultural songs but sometimes children get uncontrollable and don't want to learn after singing and playing. We therefore limit these activities. Instead we sing Sunday school songs as a Christian school (Respondent 2, personal communication, April 10, 2014).

Some administrators say that the singing should be quieter and in the class because it excites the children too much and they end up disrupting the learning of other children in the school (Respondent 13, personal communication, October 2, 2013).

Personally I don't use much cultural songs and dances because they were not taught to me during training. Besides, those songs are not Christian (Respondent 24, personal communication, September 23, 2013).

There are no books or videos on Zambian music songs to demonstrate how to teach children like we do with English rhymes which come with videos for children to watch (Respondent 5, personal communication, July 19, 2013).

Children of these days seem to be detached from tradition; they are more interested in television and Videos not traditional stuff. I don't see the need

to use music that they are not interested in (Respondent 6, personal communication, April 3, 2013).

Findings accrued from the teacher responses suggest that reasons for the non-use or minimal use of indigenous Zambian cultural play songs are varied. These reasons include the following: Christianity; parental preference for English; the perception of cultural play songs as disrupting orderly learning by teachers and administrators; teachers' lack of indigenous cultural song repertoire; lack of resources such as audio-visual recordings of indigenous play songs; and lastly, children's preference for mediated mass music. Schools that embraced a Christian faith strictly recommended Sunday school songs as their repertoire. Parents prefer English to local languages and teachers – perhaps through coercion of the school administration – feel obliged to meet these expectations. The opinion that music and play promotes chaos and disrupts serious learning was found to be persistent among some teachers and administrators. A lack of Zambian cultural play song resources such as books and audio-visual recording was mentioned by teachers as contributing to the limited use of cultural play songs.

### *Discussion*

Similar to the findings of this research, a study by Andang'o (2010) found that Sunday school songs are the most favoured repertoire in pre-schools that are faith based and uphold the transmission of Christian values as part of their mandate (pp.18,19). The understanding implied by this finding is that cultural play songs are in conflict with Christian beliefs. If this account is correct, then a contradiction exists between the general aims of education in Zambia for the transmission of Zambian traditions and culture and the belief system adopted by Christian schools. Mtonga (2012:188) argues that there is a perception of English as a language of prestige, especially among the urban upper and middle class. However, the use of Zambian languages is fundamentally tied to larger issues of the general aims of education for socialisation and transmission of cultural heritage (Mubita et al., 2005:170). Additionally, it impacts on the extent to which parental support can contribute to meeting these aims.



While most teachers viewed play songs as contributing to the disruption of discipline and classroom management, this outlook is inconsistent with studies conducted by Duncan and Tarulli (2003) and Mans (2002a) who report on how music and play enhance learning. They contend that children's participation in play songs is guided by rules which can enhance discipline in the classroom. Such rules include taking up of roles, waiting to take a turn, playing with substitute objects, and socio-dramatic play which involve highly cognitive processes of internalisation and externalisation.

Similar to the current research findings, the lack of supporting resources for play songs is a concern raised in a study by (Mubita et al., 2005:170) as a major challenge for music education in Zambia. In my view however, cultural resources are not lacking as they are abundant in cultural settings. It is perhaps that they are not packaged in ways that guide teachers on how to use them. On the contrary, availability of Western books as well as audio-visual resources in most pre-schools advances the use of such musics.

#### **4.3.1.5 Teachers' understanding of the role of play in learning**

Music in the current study is discussed in combination with play for learning. Many teachers mentioned that play was one of the topics covered as part of the educational psychology courses they took during teacher training, specifically in a topic on different types of play. From the majority of teacher responses, it was noted that, even though there was not much emphasis on theoretical aspects of play, there was display of 'playful' events that were emphasised through dancing, games, and physical education. One respondent said the following when asked how she used play in teaching and learning:

We did cover some aspects of play in the training but am surprised by your question because we covered play as an activity to make children relax after they have learnt other demanding subjects, not as a way in which they can learn (Respondent 15, personal communication, June 18, 2013).

From the above quote, it is evident that teachers often resort to music activities as a form of relaxation, instead of fully utilising its strength in teaching and learning.

### **4.3.2 Purposes of cultural play songs in ECE**

Responses of the purposes of cultural play songs in ECE were obtained from both teachers and Mr Muwowo. In analysing the teachers' responses, play songs aesthetic and functional intents in the use of cultural play songs were apparent. Mr Muwowo's response however revealed an additional pedagogical role of cultural play songs for ECE.

#### **4.3.2.1 Fun, enjoyment and recreation as motivation for the use of cultural play songs**

During interviews, teachers explained that children's participation in cultural play songs were often noted as pleasurable experiences, based on their own teaching practices while conducting play songs with children, as well as observing the children's reactions during play song sessions. Respondent 17, (personal communication, April 1, 2013) felt that lecturers in colleges spent a significant amount of time on "[music] symbols" while she just enjoyed the singing and dancing aspects. She noted that the children enjoyed such activities (Respondent 17, personal communication, April 1, 2013). Respondent 2 (personal communication, March 20, 2013) said the following:

I was shocked to see [learn] that music education is not just singing and dancing; it has a lot of theories which I don't think are necessary.

Teachers' indication that they preferred mainly the practical aspects of music through singing and dancing activities, and not the theoretical aspects of music such as music theory and music symbols, provides further insight into their own emphasis on singing and dancing with the children in observed sessions. Teachers described children's reactions during play song sessions as being fun, easy, relaxed, active, enthusiastic and joyous. In this regard, some teachers upheld that "the practical skills of music are fun but the theory of music is far [detached]. Some teachers stated that at the very moment children were told it was music or play time, the atmosphere changed to that of excitement. In this regard, some teachers elaborated that children did not want to go back to the classroom after a play song session.

## *Discussion*

There are several authors who discuss music education as dedicated to experiences of fun, enjoyment and recreation (Cox, 2001:11; Philpott, 2001:133). From literature however music is an important means to achieve cognitive aims of education (Schellenberg, 2006). Most teachers in the study had a view of music as being devoted to “sensual knowing” or obtaining pleasure from music, rather than focusing on the “know how” of music as a discipline (Plummeridge, 2001:133). Most teachers viewed music education as ‘entertainment’ and ‘being entertained’.

### **4.3.2.2 Functional purposes of cultural play songs**

From the teachers’ responses in the study, functional uses of cultural play songs can be understood as those serving goals that contribute to the process of general teaching and learning. Several teachers stated that they use cultural play songs to stimulate children’s motivation to learn. Their understanding, according to respondent 8 (personal communication, April 2, 2013), is that if children are as involved and captivated in the classroom as they are in cultural play activities, teaching them becomes easier. Respondent 5 (personal communication, July 19, 2013) and 3 (personal communication, August 16, 2013) are quoted as follows:

I always start my lessons with singing to make them [children] feel nice and to boost their morale [for learning].

It is funny because children at this age usually cannot concentrate on one activity for long, but when they sing and play they can go on forever.

Some teachers added that many children appeared moody and unwilling to learn especially in the morning are inspired to do so when the teacher sings a song. As indicated by respondent 22 (personal communication, March 29, 2013).

Even children considered shy and moody tend to warm up and can freely interact and participate in play songs [...] after which they become willing to learn.

Some teachers reported that cultural play songs are important in encouraging social interaction. Respondent 12 (personal communication, March 29, 2013) explained as follows,

In music and play, there is give and take as children without siblings may learn not to insist on their own way

The physical benefits of cultural play songs were equally noted by the majority of teachers. They described jumping, skipping and general movement in music and play as contributing to physical health. Some were quoted as follows:

Dancing and movement is useful for building children's muscles and keeping them physically fit (Respondent 1, personal communication, March 20, 2013).

Because of technology, most children just sit and play video games in their homes, so when they sing and play, it is a chance for some physical exercise (Respondent 2, personal communication, April 10, 2014).

Respondent 13 (personal communication, October 2, 2013) however had a different view of using physical activity; she said,

Children have so much energy, since it's not easy to get them to sit still, I allow them to jump and dance as they wish so they can get tired and sit down and learn.

A number of teachers explained the use of play songs in learning language and enhancing memory. Respondent 11 (personal communication, August 13, 2013) said that words that seem hard to teach are easily taught through songs. Respondent 1 (personal communication, March 20, 2013) added that what is learnt through song is not easily forgotten by children.

Respondent 30 (personal communication, February 3, 2014) however described the use of play songs both for teaching and memory and said the following,

I teach the alphabet, colours, parts of the body, days of the week and months to children through songs. Because most of them know limited English words, they can at least sing to remember.

Respondent 30's view shows that some teachers place emphasis on the recall of content by singing and treat understanding as secondary (personal communication, February 3, 2014). Respondent 5 (personal communication, July 19, 2013) made a unique remark on the use of play songs as important in imparting cultural values such as the importance of helping one another and working together. She said,

Play songs mention some important values in our culture that teach children a lot [...] like to be helpful and work together.

### *Discussion*

The functional purpose of cultural play songs was found to be dominant in pre-schools as expressed by teachers. It can be interpreted as serving goals that contribute to the process of general teaching and learning. Through teacher responses, it became evident that cultural play songs were never used for the purposes of teaching and learning of music itself. On the functional purposes of play songs, teacher responses can be outlined as follows: firstly, as creating an enabling environment for general teaching and learning; secondly, as aiding learning in other subject areas; and thirdly, as contributing to the social, emotional, and physical outcomes of education (Plummeridge, 2001). The first case points to music as a tool for teaching and learning, while the second and third instances indicate music as being in the service of another subject. In the occurrences described here, music is not taken as a subject in its own right (Cox & Stevens, 2011:6).

The summary of teachers' descriptions regarding how they use cultural play songs in teaching and learning, reveals that they view music and play as contributing to the motivation and improved concentration of learners. Music and play are seen as a means to achieving social, emotional, aesthetic and physical aims in ECE. These attributes of music activities correspond with the findings of several other researchers (Campbell, 2002; Jordan- Decarbo & Nelson, 2002; MENC, 2011). The teachers' views present a contradiction because, although their views and beliefs support the value of music in ECE, they do not include regular play song or other music activities in their classrooms. One teacher particularly aligned the content in cultural play songs as playing a role in the transmission of social norms to the young

ones otherwise referred to as socialisation, which confirms the findings of a study conducted by Campbell and Scott-Kassner (2010:5).

From interviews with teachers, it is clear that opportunities for children to explore motor, linguistic, social, aesthetic, emotional and cognitive abilities through music and play are treated as ends in themselves with no connection to learning. Music is not regarded as a distinct subject requiring focused attention and specialised skills. This is despite the fact that music is listed in the ECE curriculum as a subject area and shown on pre-schools' timetables (Zambia, 2012:26). With regards to how teachers use music in the current study, Akuno (2005:55) poses the following questions: "are these avenues sufficient in terms of music education? Can we say that these activities provide pupils with adequate experiences that will facilitate learning in music?" Since music is not treated as laying a foundation for future music education, Akuno (2005:55) argues that an opportunity in "equipping learners with skills, knowledge and attitudes to facilitate musical behaviour" is missed.

#### **4.3.2.3 Pedagogical purposes of cultural play songs**

The use of cultural play songs for purely pedagogical reasons and for music instruction was not mentioned by any of the teachers interviewed and thus the response offered here is by Mr Muwowo. He explained that children are first exposed to Zambian cultural play songs before they come to school and it should therefore be the basis for their music education. He explained that the aim of providing a rich music environment in childhood is to make children "feel the music" before they can understand that they actually clapped or stamped to a crotchet beat or sung a specific pitch in music (A. Muwowo, personal communication, February 1, 2013). He cautioned, however, that children should not be "tortured" with music notation in ECE. He specifically noted that Zambian children's songs are very rhythmic. Thus, using them in teaching can expose children to concepts such as pulse and beat.

#### *Discussion*

Several music educators support the use of music of children's culture as the basis for music education. Njoora (2000:8) argues that cultural children's songs have great teaching potential and that they can be used to augment teaching materials in music

reading, rhythm, musical form and composition. Nketia (1999:19,23,35) emphasises an early start to music education that begins with an exploration of immediate sound experiences and later relating them to music concepts. Annan's study provides examples of children's songs that can be used for breath management in voice training (Blackwood et al., 2012:48). Levinowitz (1993:3) is of the view that performing music of one's own culture is natural to children, and that the ability to perform the music of their culture with accuracy is developed at an early age. Studies on music teaching and learning in ECE, however, emphasise the importance of a curriculum that clearly states how the goals of music learning could be achieved (Campbell & Scott-Kassner, 2010:13). Children already have an "intuitive sense of how music works", but they should be helped to develop "musical comprehension" (Young & Glover, 1998:24-25). In this sense, exposure to music experiences of listening, moving, playing, singing and creating should be well planned and sequenced to facilitate absorption and understanding of knowledge and concepts about music.

Taken together, the three ways in which cultural play songs are suggested in the current study reveal extremes between music as content and music as method. In the first instance, music is a subject, a discipline requiring a systematic sequence for its attainment in the education system. As method, music is used to aid learning in other subjects and in the achievement of anticipated physical, social and emotional outcomes of education. While music is documented as both content and method in ECE curricula, such as those of Sweden (Ehrlin & Gustavsson, 2015:33) and Zambia, real-life classroom practices as observed in this study usually focus on music as a method. The use of indigenous music as method is supported by Nyota and Mapara (2008:189). The results of the current study confirm previous claims in African studies, particularly regarding music used in lower primary schools in Malawi and Namibia, where music is primarily used as method (Croft, 2002:326-330).

#### **4.3.3 Suggestions to improve the use of cultural play songs in ECE**

Suggestions for the improved use of cultural play songs in ECE were made by respondents. The following sections describe teachers' views as well as Mr Muwowo's ethnomusicological and ethno-methodological experiences.



#### 4.3.3.1 Teachers' suggestions regarding cultural play songs in ECE

The following are suggestions that teachers made regarding how the use of cultural play songs can be improved in ECE:

- **Documentation and recording of cultural play songs as teaching and learning resources**

Several teachers echoed the need for documentation and recording of cultural resources which are largely unexplored and unavailable in audio and visual formats. Some were quoted as follows;

At least we need videos and CDs with demonstrations on how we can promote the usage of our own music in the teaching of children (Respondent 1, personal communication, March 20, 2013).

Many songs in vernacular languages need to be collected because some of us have not learnt enough of them (Respondent 3, personal communication, August 16, 2013).

Books on music play and other music support materials are rare, especially Zambian music, we have no option but to use English songs (Respondent 25, personal communication, February 3, 2014).

Teachers noted that policy pronouncements should be accompanied by relevant resources such as books in order to support them with the implementation of new curricula that proposes the use of local languages as well as local resources.

- **Improving music education in pre-school teacher education**

Some teachers associated the improved use of cultural play songs in pre-schools as directly stemming from adjustments in how music education is taught during teacher education programmes. Specific reference was made to allocating adequate time to music teaching in teacher training. Teachers expressed that, in order to improve the use of cultural play songs in pre-schools, music as a discipline should receive more emphasis in ECE training programmes. Other teachers mentioned a 'down up'

improvement stating that music education must receive emphasis in other lower levels of education before college.

### *Discussion*

The views of teachers regarding their competence in the use of local resources such as play songs could arise from several reasons. For example practising teachers – who have no opportunities to judge their own practice against other teachers or experts – may get bored with their own methods. In addition, new ways of teaching and learning that may emanate from policy changes can be overwhelming at a teacher’s individual level. Once music activities and teaching methods are shared in workshops, the teacher may ask for assistance and seek clarity where needed thereby gaining confidence to implement the desired changes. Even when adequate time for music is provided during teacher training programmes, the fundamentals of music may not all be covered during this limited period. Most pre-service teachers enter tertiary institutions with little or no music knowledge. In this regard, Bransford et al. (2000:58) cautions that a hurried coverage of too much content during teacher education programmes can “hinder learning and subsequent transfer”, as pre-service students are not accorded adequate time to understand and synthesise the information. When music education is only encountered in colleges of teacher training, the sequence of education that takes aboard prior knowledge and continues ‘way up’ through different levels of education is ignored since their prior knowledge is inadequate (Bransford et al., 2000:10).

- **Continuous Professional Development for pre-school teachers**

A need for continuous professional development was mentioned by teachers as a way to encourage the use of cultural play songs in teaching. Pre-school teachers bemoaned the lack of opportunities for workshops and other forms of continuing professional development (CPD). Three teachers specifically cited this as demotivating and contributing to teachers lagging behind in 21<sup>st</sup> century trends in ECE. Respondent 7 (personal communication, January 23, 2013) specifically mentioned as follows:

We feel that we lag behind in latest ways to teach children, others have workshops but we never have.

### *Discussion*

Bransford et al. (2000:191) suggests that continuous professional development allows teachers to share knowledge through workshops and other forums as one way for continued learning. This suggestion supports the views made by some teachers that they need more support in this aspect.

- **Parents' and administrators' support for the use of cultural play songs**

Some teachers raised concerns that administrators in the pre-school management system easily gave in to parental insistence on the exclusive use of English for learning and singing. This is, however, against the policy regarding the use of local languages as medium of instruction for ECE. In addition, some teachers said that parents and administrators are perhaps not aware that the majority of pre-school children have not mastered sufficient English vocabulary to justify its use as a medium of instruction. This finding is similar to that raised in the personal motivation for the study from my own childhood experiences. Therefore, teachers commented that the support from parents and school administrators are vital if cultural play songs are to be promoted and used as an important resource in pre-schools.

### *Discussion*

There is a great need for substantial documentation, audio-visual recordings and transcripts of indigenous play songs for use within classroom settings by teachers. While teaching and learning resources on play songs remain unavailable in most African libraries and school resource rooms, it is ironical that African children's songs can be found in the Smithsonian National Archive in Washington (Blackwood et al., 2012).

More significant issues arise from parents' and school administrators' stance on the use of English as medium of instruction in pre-schools. Major Zambian education policy reforms are said to be consultative (Zambia, 1996:ix). Consequently, the adoption of Zambia's educational philosophy claims to be as a result of majority

consensus (Zambia, 2012:iii). For instance, one of the educational goals that is reiterated in all the Zambian educational policy documents since independence is the need to produce a learner that appreciates Zambia's cultures, customs and traditions (Zambia, 1977:6; 1992, 1996, 2006, 2012). It is therefore surprising that policy implementation faces resistance in private pre-schools who are shareholders in curriculum reform. In the course of shaping a learner who appreciates the Zambian cultures, traditions and customs; indigenous languages and cultural resources such as music must be upheld. From what was found in pre-schools, it can be claimed that there are evident conflicts in educational policy, curriculum trends and stakeholder- or parent demands in the Zambian education system. The struggles are compelled by perceptions that Zambian cultures are not in line with 21<sup>st</sup> century technological advancements and Christianity.

Nketia (2005:338) argues that a pursuit of 21<sup>st</sup> lifestyles that focus on a “break with the past” in relation to cultural music is a limited and simplistic one. By embracing the music of others – especially of Western cultures which have laboured to document and record their music in ways that make it easy for ‘us’, indigenous African musics will suffer extinction. Being educators in the 21<sup>st</sup> century demands passionate efforts in preserving and promoting the indigenous musics and culture in ways that can make it consumable to a global audience. Ironically, there is a growing trend in Western music education to turn extensively toward African music practices as a resource for cultural diversity. This contradicts starkly with the cultural riches of Africa not being appreciated by Africans themselves (Blackwood et al., 2012:47). It can be assumed that the colonial mind-set – namely that African languages and music are inferior – is being propagated today by Africans themselves (Nketia, 1998:17).

#### **4.3.3.2 Mr Muwowo's suggestions for the use of cultural play songs in ECE**

Mr Muwowo's suggestions to improve the use of cultural play songs in ECE are based on his ethnomusicological and ethnomethodological experiences. Mr Muwowo is among the first music educators in Zambia with 30 years' experience of teaching music in teacher training colleges and collecting folk songs from different ethnic

groups in Zambia. At the time of the interview he was 75 years old. His collection of over 100 Zambian indigenous music include folk and cultural play songs which he refers to as children's game songs. His works are gathered through his own initiated field work and international engagement in a project of collecting indigenous music and through student assignments that required them to present music from their communities and perform it individually and in a group.

Mr Muwowo's efforts resulted in a book – *Our original folk songs project 2011* – containing song descriptions and an audio recording. As a result of his interaction with different tribes through field work and teaching, he learnt most Zambian languages and is able to sing all the songs he collected. With his consent (Appendix D), his collected songs, particularly children's songs are transcribed in chapter five of this study as alternative ECE repertoire not found in pre-schools. After retirement from teaching, his music involvement is restricted to his local church. At the time of the interview, he had been involved in a project pioneered and funded by the Dutch Mennonite Mission of 'indigenising' church music since 2001 as part of a World song book.

On the first day of interviews, I waited for Mr Muwowo to search for some of his documents which he indicated would be useful in the course of the interview. I could already foresee that this interview would require additional days to complete when he pointed out to his large collection of documents laid on the table. Included in these were hand out notes, pamphlets, note books and loose papers. He then jokingly said,

These books [documents] have been piled up too long and have even changed colour. You see, it would have been better if they were typed. Look at how I use cello tape to keep some pages from falling off (A. Muwowo, personal communication, January 30, 2013).

I laughed at his light-hearted comment and sat eagerly waiting to start the interview. I felt that he wanted to dwell a bit on his documents and I decided to look through some of the old memos and helped him to arrange some loose papers. He briefly

excused himself to bring some audio tapes to which he commented soon after; “these will soon become out-dated since my cassette player stopped working I can’t play them anymore.” He reminisced for a while over how technology had made tapes less useful. Looking at his collection of documents and tapes seemed like a moment that brought him a lot of memories. As we talked, he constantly looked at them and at times opened some of them to emphasis his points. He later opened up his feelings over his documentations and tapes when he said, “I don’t want to die without seeing this music preserved, it will be useless if it is not shared especially with those who teach music.”

Interviews with Mr Muwowo took three days as he shared with me his reflections and experiences; both as an ethnomusicologist and music educator. He indicated that he was motivated to collect indigenous Zambian folk and children’s songs because he felt that they were threatened with extinction. He noted with sadness the fast rate at which cultural game songs and folk music are “dying”. Although Mr Muwowo’s collections of music have not been published, he considers himself an ethnomusicologist in his own right. He revealed that he always wondered why teachers used foreign songs to teach elements such as rhythm and melody which are inherent in Zambian cultural music.

Mr Muwowo’s conviction of Zambian cultural music is that it is reflective of what Zambians are; their value system, history and culture. Therefore, any other music used in the education of children detaches them from realities of their lives and heritage. He feels that in as much as it is important to use music from other parts of Africa and the world, it should not be done at the expense of Zambian cultural music. He argues that perhaps music from other cultures can be used for comparison purposes, to show how it relates or differs to Zambian cultural music. Although Mr Muwowo strongly argued that he did not see the reason why foreign music has dominated the school system, he acknowledged that research in Zambian cultural music is lacking. With adequate documentation, he contended that foreign music would be used sparingly in schools.

### *Discussion*

From Mr Muwowos narrations of his experiences, I recognised that his motivation to collect music stems from a combination of ethnomusicological and musicological persuasions. According to Waterman (1993:248), this eclectic outlook does not treat the technical study of music as detached from cultural contexts where it is created and performed. He echoes Waterman (1993:253) that music forms of women and children are often not captured in studies on African music. Collections of African children's songs in playgrounds by Moses Asch found in the Smithsonian National Archive in Washington can therefore be said to be a unique and rare resource (Blackwood et al., 2012). This is despite them being a part of children's social activities occurring both in times of free play and in the moonlight or in the hut, during storytelling times with adults; especially grandparents. The desire to preserve cultural music for future generations seems to be a key motivation for most ethnomusicologists. Specifically, narrations of pioneers of African music scholarship and ethnomusicology written by Nketia (2005-73) attest to this.

By reiterating the exclusive use of Zambia's varied and rich forms of both vocal and instrumental traditional music for both children and adults in schools, Mr Muwowo embraces a syncretic approach to ethnomusicology which Nketia (2005:347) explains as focused on collecting music as an oral art among indigenous people as the only basis for music practice and education. This may, however, be taken as an extreme position and Nketia's more encompassing proposal to embrace "music as a cultural phenomenon and worldwide art" (1998:67) is favoured in the current study. In this sense, music experiences can be greatly enriched by combining 'own music' and music originating from other cultures.

- **Mr Muwowo's challenges in collecting Zambian cultural music**

Mr Muwowo explained that one of the greatest challenges he encountered when collecting Zambian indigenous music was that of gaining access. He said that some communities are sceptical of strangers who "claim" to be interested in their music. An important insight is provided by Mr Muwowo for ethnomusicologists. As opposed to the commonly held view for ethnographic studies that entry into a field of study can be gained through a gate keeper, he found that using leaders as points of access to their subjects was not always sufficient. Even when the figure of authority or gate



keeper had given access, the real persons identified as carriers of a particular music tradition being studied had to be convinced of the significance of their participation in the study.

One way in which Mr Muwowo came around this limitation was to present himself as respectful of the musicians and the music practices he intended to study. For example, he had to learn what a particular ethnic group considered as respectful behaviour. This would include the ways of greeting and an elaborate self-introduction that explained one's lineage, particularly in his *Bemba* community. He laughed to this thought and said:

You young researchers of today would have difficulties to collect indigenous music. People who hold this music through generations are very traditional. They usually interpret respect by how you dress and how well you can explain your roots (A. Muwowo, February 1, 2013).

Mr Muwowo acknowledged that social change has had a tremendous effect on the survival of indigenous forms of music. Most children go to school and practices of moonlight music performance and storytelling are not as common and communal as they used to be. It was easier for him to personally collect most of the traditional songs in *Bemba*, his mother's language, and a few songs in *Tumbuka*, his father's language. He suggested that teachers and lecturers should collect music through students who represent various cultures as this is an easier option than collecting music through field work.

- **Mr Muwowo's views on preservation of Zambian music through education**

Mr Muwowo's accorded his final remarks to this research undertaking stating that transcribing some of his collections of music was a huge step towards preservation but should not be an end in itself. He explained that the effort to collect music can only be completed by writing books accompanied by actual recordings of music for use in schools. He argued that the responsibility to salvage what can be claimed as 'authentic' music is a matter of urgency requiring efforts by the government and individual music educators and researchers as well. Similarly, Mr Muwowo suggested that custodians of existing authentic forms of music must be supported in

preservation goals. He suggested that this can be achieved in the form of small grants to undertake recording and documentation projects. He bemoaned a general lack of political will in the preservation of cultural musical heritage. He made particular reference to the fact that research works that he had undertaken were funded by a foreign agency as several attempts to secure funding locally had failed.

### *Discussion*

The apathy towards the use of traditional African music seen in institutions today can be claimed to have historical origins. Early missionary educators discouraged the use of African music in churches and schools in preference of Christian songs and hymns (Nketia, 1998:17). Just like Nketia, Mr Muwowo suggests that since the demotion of African music partly happened in learning institutions, its promotion can equally be achieved through institutionalised music education (Nketia, 1998:17). Solutions in the preservation and promotion of cultural play songs can be summarised as involving an interaction between ethnomusicology and musicology otherwise termed as ethnomethodology due to its emphasis on classroom practice (Barton, 2014:99). Nketia (1998:15) describes this outlook as taking a pragmatic and scholarly approach to problems of music preservation in Africa. It involves collaborative effort between ethnomusicologists who work in the field of music practice and educationists who teach music in schools. Collaborations between African ethnomusicologists and Western music educators can equally be very useful in preservation projects that promote musical cultural exchange. Such efforts are noted between a Ghanaian educator W.K Amoaku and Carl Orff in 1966 in which it was established that Orff's emphasis on rhythm, movement and improvisation could borrow much from Africa's emphasis on rhythm (Blackwood et al., 2012:49).

## **4.4 Researcher's interpretation of social interactions in play songs**

In this section, I, as the researcher in this study, present my own contribution and interpretation of the study as researcher, drawing on the theoretical framework, literature surveyed and the findings of the study. Results of the data collected in and out of pre-schools provided enlightenment and knowledge regarding various aspects of social interactions inherent in play songs as a cultural resource. These insights

ground the study in the socio-cultural learning theory (Bodrova & Leong, 2001:9; Moyles, 2010:60; Scrimsher & Tudge, 2010:294) which in turn corresponds with the African education theory (Letseka, 2000:182; p’Bitek, 1998:74; Stevens & Akrofi, 2010:221). From the two theoretical standpoints, learning is confirmed by the study’s findings as a social process (Lee, 2009:239) in which children supported by adults and other children collaborate to foster relationships that contribute to the success of their learning undertakings.

#### 4.4.1 A cultural play songs model for ECE

Social interactions in cultural play songs observed in two settings – in and outside pre-schools – can be conceptualised into a cultural play songs model. The two settings of cultural play songs as observed in this study are firstly noted for their underlying differences through the use of a table and secondly represented through a model that assembles key aspects of play songs in both settings.

- **Differences between cultural play songs in pre-schools and outside pre-schools**

Table 5 is a summary of differences observed between cultural play songs conducted in pre-schools and those outside pre-schools.

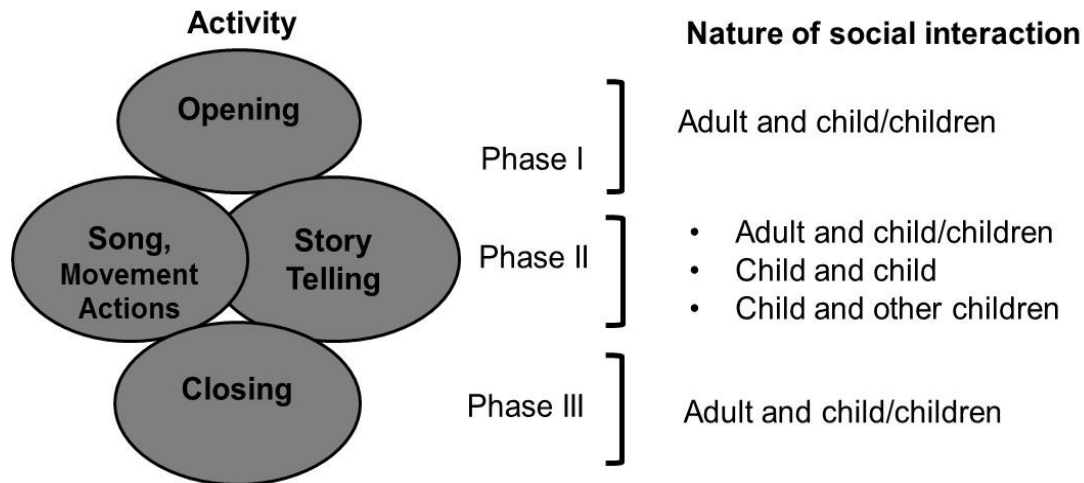
**Table 5: Differences between cultural play songs in and outside pre-schools**

<b>Aspect</b>	<b>Inside a pre-school setting</b>	<b>Outside of a pre-school setting</b>
<b>Opening Call to attention</b>	Used a concrete call to capture children’s attention at the start of sessions. This involved teachers calling children by name with clapping of hands in some cases. When this was done children settled down faster	Used a loose form of call for attention at the start of sessions. This involved Mr Muwowo asking “who wants to sing or play” questioning to which children responded “me.” This call of attention took children much longer to settle in play song sessions.



<b>Role of teacher and children in play songs</b>	<ul style="list-style-type: none"> <li>• Sessions were more teacher centred with teacher dominating as organiser, selector of songs and soloist</li> <li>• Children played more imitative roles of teachers' activities in the sessions</li> </ul>	<ul style="list-style-type: none"> <li>• Sessions were more learner centred with more interactions and participation in storytelling and roles of play</li> <li>• Children's roles were more collaborative in activities of storytelling and play</li> </ul>
<b>Features of play in play songs</b>	<ul style="list-style-type: none"> <li>• Sessions did not involve elaborate features of play except social play</li> <li>• Songs had less use of mimicry</li> </ul>	<ul style="list-style-type: none"> <li>• Sessions involved elaborate features of play such as role play, manipulation and use of substitute objects Songs used more mimicry</li> <li>• Songs used more mimicry</li> </ul>
<b>Components of play songs</b>	Singing, movement and actions were the main components of play songs sessions	Storytelling featured alongside singing and movement and actions in play songs sessions
<b>Closing of play song sessions</b>	Sessions did not have a structured closure, children ran back to class and those already in class were told to sit down	Sessions ended with a more structured closing that provided an opportunity for recapitulation of key aspects of the activity through questioning

The differences noted in table 5 form the basis upon which a cultural play song model is proposed for use of cultural play songs in ECE by combining aspects observed in both inside and out of pre-school play song sessions.



**Figure 1: Cultural play song model**

The above model shows activities of play songs as taking place in three phases namely opening; song, movement/action and storytelling; and closing. At each phase there are various social interactions, including between adult and children; adult and child; child and child; and between a single child and group of other children. The teachers and Mr Muwowo are referred to as adult. Although the various social interactions in cultural play songs may be argued to occur in all the phases, emphasis at each phase is placed on those that are sharply focused, as explained in the following sections.

#### **4.1.2 Opening phase - Adult and child/children**

The first opening is characterised by calls to capture children’s attention and set the stage. Calling children by name while clapping hands was suggested by the study results as a more effective way to capture their attention. At this phase, social interaction happened mainly between the adult and the children. In pre-schools particularly, it was evident that teachers played dominant roles at the start of sessions. They were involved in organising sessions by calling children to order, suggesting the songs to be sang and leading the songs while standing in the centre of the circle. The teachers were equally central in determining the variety of movements and demonstrating the necessary actions (Abril, 2011:103; Marsh & Young, 2006:296). In all the observed 20 sessions, only three teachers asked children to suggest songs to sing. Mr Muwowo’s sessions however presented chances for children to participate more in activities of singing, acting and storytelling.

A notable contribution at this phase is a suggestion for some flexibility when settling children at the start of sessions. It was eminent that giving children some leeway to move about and divert attention momentarily resulted in more free and enjoyable sessions. On the contrary, sessions with strict teachers that forced children to walk in straight lines and to keep quiet were relatively mechanical and characterised by minimal laughter, play and fun. The view for a freer learning atmosphere is supported by Ryan and Deci (2009) against the typical strict teacher behaviour in most schools. They believe that environments that are socially restrictive can inhibit children's inborn abilities to learn (pp.172). The model reassures the use of cultural play songs for ECE instruction in that the opening phase can be used to loosely suggest the lesson topic and content by asking general related questions for later emphasis.

#### **4.1.3 Main activity Phase – Adult and child/children and child and child/children**

This phase comprises the main activities of cultural play songs; singing, demonstration of accompanying movements and actions, play and storytelling. It can be marked as the climax given that most interactions happen here. The main activities are presented in the model as intersected rather than occurring in isolation as suggested by the literature. The presentation of the activities as overlapped agrees specifically with Nzewi's conceptualisation of music as musical arts that integrate song, dance and drama in African performance (2003:13).

Social interactions at this phase were noted between adult child/children, child and child, and the child and other children. Since it is expected that children learn fundamentals of subject areas in ECE, this phase can build on the lesson topic previously introduced in phase one by singing songs with related content in combination with movement, action, play and telling content through a story. Land, Hannafin, and Oliver (2012:4) support this style of lesson presentation as subtly achieving teaching and learning objectives without overwhelming children with ideas inherent in new learning.

#### **4.1.4 Closing phase – adult and child/children**

This phase presents the closing phase of the play songs model and is dominantly characterised by adult and child/children interaction. From the study findings, the expert demonstrations by Mr Muwowo outside pre-schools closed with a review of the story and its morals through questioning and singing as opposed to pre-school music sessions which ended unceremoniously by simply asking children to go back to class or sit down in the case of classroom sessions.

The closing phase as a recapitulation of the story could be taken as a point of emphasis in a class lesson with accompanying songs as cues in case children forget. With this reasoning, this phase can imply expert and novice social interaction in support of the concept of ZPD in which the teacher gauges what children have mastered through questioning and plan for required subsequent support. The closing phase can provide useful feedback from the children. The closing phase was characterised by children's insistence to go on with play song activities. The teacher can use the children's enthusiasm to set mutual rules that can guide future activities.

#### **4.4.5 Implications of social interactions in cultural play songs for ECE teachers**

The discussion of the study's results précised by the model so far shows several social interactions eminent in cultural play songs that can inform teacher classroom orientations in ECE. Although these suggestions may be applicable for curriculum planners as well, they are specifically made here as emphasis on the role that ECE teachers can play in supporting social interactions in the process of learning. Some of these aspects have been discussed earlier in the literature but are recast here to show the connecting strands between the study's theoretical framework, literature review and study findings.

- **Group collaboration**

Group collaboration is emphasised in the socio-cultural and African education theory as an essential ingredient in learning (Bransford et al., 2000:102-103; Scrimsher & Tudge, 2010:298). Play songs predominantly took place in bigger groups involving all the children or in smaller groups of six, four or two children as determined by the teachers or by the nature of the performance. Social interactions and participation



required that all participants judged their interactions accurately to sustain the flow of play song events. It was observed that each child's participation in the singing, clapping, moving and other accompanying actions was done in consideration of the group's activities. Collaborative interactions evident between the adults and the children as individuals and as group were guided by social aspects which will be discussed in the following sections.

- **Self-regulation**

Children displayed both individualistic and collective behaviour in their participation in play songs (Campbell, 2002:58). They were overheard saying, "leave me alone," "let me do this," "don't force me," and "I don't want to do that." This did not, however, deter their collective participation. The fact that some children asserted themselves in the music sessions confirms that they are not passive in learning interactions (Bodrova & Leong, 2007:11). The success of play songs was therefore linked to children's ability to regulate their behaviour in relation to other children. This was seen in children's exhibition of deliberate obedience to social rules such as "turn-taking" (Marsh & Young, 2006:291). The submission to rules and roles in play songs is a remarkable display of the emergent ability to regulate behaviour for the sake of group participation which according to Bodrova and Leong (2007:83) has significant implications for social development. Teachers can thus be aware of children who may need encouragement in attaining self-regulation by observing and assessing their willingness to follow the rules and roles dictated by the performance of particular play songs.

- **Friendship**

Children exhibited friendship in cultural play song activities that involved taking turns and choosing sides and partners. In the song *Namsisi lombwe*, children picked and were picked by those they considered friends. They were heard calling friend's names or using the local term 'boi', which means friend, and asking them to join them on the side they had chosen. The research data indicate that successful participation in play songs was met with positive encouragement from other children. Very often, children were seen reminding each other when it was time to take turns

or change roles. Those who struggled or lost interest would usually receive support or encouragement or a reprimand to stop being slow or lazy.

An exception in interaction was, however, observed in songs that required girls and boys to form pairs. The pre-school children showed preference for the same sex when choosing a dancing partner or for someone to stand next to. For instance, during the performance of *Namoonga*, which required choosing a dance partner of the opposite sex, the teachers intervened by pairing boys and girls for the dance. The preference for the same sex partners in play song activities can infer that children are becoming aware of gender differences between them at this age and feel uncomfortable when forced to partner with members of opposite sex. Teachers' arbitration is therefore encouraged to allow participation that is not based on gender as a means to minimise barriers that can possibly be created by gender sensitivities and discrimination.

- **Group leadership**

Data analysis revealed that children contributed in the coordination of play songs. In as much as play songs were typically led by the teacher in pre-schools, children did not keep quiet and passively observe when they felt something was wrong in the activity. They called out names of others, reminding them to be alert and to do as they were required. What Marsh and Young (2006:291) call "hierarchical structures", were evident during observations; children pointed out what needed to be done thus functioning as spontaneous 'leaders' within the group. This assisted in efficient organisation of sessions, resulting in sessions only beginning when the conditions were set as required.

If, for instance, it was required that children hold hands in a circle, then the activity could only commence when everyone had done so. It was observed in several instances that children paused an activity because a rule was not being properly followed. Examples of such 'pauses' noted in some song performances include, when a play mate had not placed the ball or rag directly behind another child in *Kambushi kalilalila*; when a child wanted to dodge dancing in the song *Namoonga*; or when another child was stamping using the wrong foot in *Adubili dubidu*. A finding

emanating from this research is that teachers should view group leadership as an important strategy whereby learners can be enabled to take charge of their own learning.

- **Adult modelling**

It can be deduced from the study findings that the way teachers conducted play songs reflected their teaching styles; which were either teacher- or learner centred. The study indicated that children naturally want to be equal participants in events. This was supported by instances observed where children became spontaneously involved in play song activities. However, opportunities where children move from being largely imitators (Kenney, 2010:72) to playing active roles in suggesting and directing play songs, need further encouragement and investigation.

By nature, cultural play song activities render themselves to student centred learning approaches which allow for personal expressions and interactions of scaffolding (Land et al., 2012:4). Instead of ending the sessions when teachers had exhausted their repertoire – like it happened in the pre-school sessions – children can be allowed to select and sing their own song choices. Teacher personality seemed to determine the extent to which play songs could be said to have been fun or otherwise. This was seen in the insistence by teachers that children should quietly and rigidly walk out of the class to the cultural play song location in a straight line. A study by Kennel (2002:245) reported that teacher's personality determines musical achievement. In this view the study denotes that when teacher dominance and personality is flexed, children's learning can happen in environments that allow them to express their informal experiences in formal settings (Lillemyr et al., 2011:224; Zimmerman & Bell, 2012:4).

## **4.5 Conclusion**

This chapter provided an analysis of empirical data obtained from observations and interviews within the confines of pre-school settings with teachers and outside pre-schools with a resource person Mr Muwowo. Through observation, several insights into how cultural play songs are organized and conducted in pre-schools were

gained. In addition, researcher participation in cultural play song sessions enriched the understanding of the process involved in cultural play events. Interviews conducted with teachers and Mr Muwowo showed varied reasons for the deficiencies in general music education and particularly in the use of play songs as a cultural resource in ECE.

Firstly, the government's outlook on education that upholds the Zambian culture and traditions is considered as being in conflict with privately owned pre-schools that embrace Christian beliefs. In addition, government's policy on the use of local familiar languages in ECE and early grades is shunned in pre-schools. Since government established pre-schools were largely non-existent at the time of the study, an assumption can be made that they would have followed government's directives on ECE unlike privately owned pre-schools in which the study was conducted.

Secondly at the pre-school level, administrators were bent on abiding by parents demands for the exclusive use of English for learning and singing. A disconnection was noted between teacher training and the actual teaching in pre-schools. There is a relative balance between theoretical and practical music skills in teacher training yet only the practical aspects of music such as singing were seen in pre-school situations. Likewise, teachers' repertoire in teacher training comprises Zambian songs which are shunned at the school level in preference for English songs and rhymes especially in Christian pre-schools. A challenge of transfer of knowledge in terms of competencies acquired by teachers in training and what they do in actual teaching and learning in pre-schools is evident.

The ethnomusicology and ethnomethodology experiences of Mr Muwowo provide significant insights on the linkages that can be created between schools and communities. Educators are encouraged to allow students to share music of their cultures which can lead to a collection of a varied and wide repertoire if done over many years. This music can be recorded and documented as student projects in collaboration with their lecturers. Recording and documentation of cultural play

songs is equally applicable for children who come to pre-schools. Issues raised through analysis of Mr Muwowo's experiences can inform ethnographic research since they both involve human actions and meanings of culture from various ethnic groups in Zambia.

Suggestions to improve the use of cultural play songs in ECE given by Mr Muwowo and teachers are seen as requiring combined effort by both individual practitioners and the government. An approach that adopts ethnomusicology and ethnomethodology is particularly noted as the surest way to link music research in Zambia's communities to the education system. A broader understanding of cultural plays songs for ECE was sought in the two settings by noting differences in procedure, activities and styles of conducting cultural play songs. It was discovered that cultural play songs occurred in three main phases with each phase showing a unique nature of social interactions between adults and child/children involved. The results of the study's analysis on how cultural play songs are conducted in and out of pre-schools and inherent social interactions were constructed into a cultural play song model. The model shows that social interactions evident at each phase of cultural play songs are linked to the study's theoretical framework and literature review and have important inferences on the teachers' role in ECE teaching and learning.

## CHAPTER 5: TRANSCRIPTION AND ANALYSIS OF ZAMBIAN CULTURAL PLAY SONGS

### 5.1 Introduction

This chapter presents transcriptions and analysis of 40 Zambian cultural play songs. It starts by discussing several issues that are general to transcription and those particular to the study and how they necessitated considerations to be made in order to represent cultural play songs as accurately as possible. From the study findings alluded to in chapter four, very few Zambian cultural play songs were found in pre-schools. Therefore those collected by Mr Muwowo are included as alternative repertoire that can be used in ECE. Eleven songs presented in the chapter were collected by me in pre-schools, while the remaining twenty-nine songs were recorded by Mr Muwowo the resource person who assisted me in the study. Sixteen of Muwowo's recorded cultural play songs were demonstrated in the study with eighteen children. All the song transcriptions are accompanied by English translations and performance descriptions as observed during data collection. Thereafter, an analysis of music elements, language and poetic devices in the songs is discussed.

#### 5.1.1 Issues of transcription and translation in African music

In Africa, other indigenous notation systems exist such as the Ethiopian *melekke* studied by Shelemay (1998:147-161). African scholars have since the 20<sup>th</sup> century predominantly used the Western notation system (Becker, 2012:48; Shelemay, 1998:153,160). The Western notation system is criticised for presenting a “notational paradox” as far as African music is concerned (Shelemay, 1998:146). Becker (2012:48), Agawu (2003:173), and Shelemay (1998:162) contend that it ignores the contexts in which performance occurs. Nketia (1998:15) and Shelemay (1998:162) add that the likelihood of misinterpretation is high when it is used to transcribe African music. The Smithsonian project by Moses Asch is acclaimed for successfully using notation whilst capturing the actual contexts of performance (Blackwood et al., 2012:47). Kubik (1994:38) dismisses overemphasis on notation in African music. He observes that the absence of notation in African music should not be regarded as

music illiteracy; African music is so “motional” such that notational representations of it would neglect this aspect. Given its universal acclaimed usage, the Western notation system is conveniently chosen for the study.

Issues associated with transcribing using Western notation were however lessened through participation in cultural play songs sessions. As explained by Agawu (2003), researcher participation is an important ethnographic approach that allows one to understand music in its context (pp.174). Furthermore, my participation was complemented by the fact that the music involved is part of my heritage. The use of video footage moreover enabled comprehensive descriptions of song performance. Although these descriptions cannot fully depict details of context, they provide more than just the graphical representation of most notated music.

Some of the play songs were in languages not known to me. To ensure that correct meanings and interpretations of the songs were maintained as much as possible, translations were given by Mr Muwowo and officers from the Zambian languages department of curriculum development centre. However, issues of orthography still arose as song texts are not always pronounced or sung as they are written. For purposes of accuracy, the majority of the song texts in the study are based on how they are written in particular languages rather than on how they are sung. Although translation of texts in various Zambian languages into English is done for the benefit of non-Zambians, it must be noted that English versions do not portray the literal meanings of songs in the local languages.

### **5.1.2 Considerations made in the transcription of Zambian cultural play songs**

The final transcriptions presented in this chapter relied on my judgement of what would best represent the music I collected and what was recorded by Mr Muwowo. This was done by streamlining the transcriptions and including only details that would make it easier for any reader to understand. Firstly, I transcribed the music as exactly as I heard it from the video footage captured during observations and Mr Muwowo’s audio recordings on a manuscript by repeated listening. This process involved writing rhythmic combinations, establishing actual pitches aurally and by use of a piano, determining the meter and time signature using a metronome. The



hand written transcriptions on the manuscript were initially written using *Finale* 2012 song writer notation programme and later in *Sibelius* 5 with the help of an assistant. Song texts are fitted beneath the notes for all the songs and song performance descriptions are given in each case. The following are specific details of how song transcriptions are presented;

- Song transcriptions are represented in two staves, the upper staff is used for the call or soloist part while the lower staff represents the response part
- Song texts are included below the actual pitches with dashes that show the syllabic division of words
- Pitches for spoken words and chants in the songs are varied by the soloist and those notated are in many cases are only representative of what was spoken
- The key signatures used in the music are representational as children's singing ranges were often constrained
- Rhythmic emphasis provided by stone tapping, feet stamping and hand clapping are omitted for the sake of representing the music as simply as possible
- Passing notes are omitted as much as possible as they presented serious challenges of pitching and rhythm notation. Hornbostel and Schenker (in Agawu, 2003:184) argue that passing notes whether “structural or “embellishing” can present challenges when transcribing African music
- The songs notated are shorter than those actually sang because other varied solo parts were mainly spoken or chanted
- Repeat signs are used for convenience's sake only and do not reflect the actual number of times a song is sang. In actual cases, the songs are repeated several times with no definite ending point.

## 5.2 Transcriptions of Zambian cultural play songs

The following are transcriptions, translations, and performance descriptions of Zambian cultural play songs collected for this research. Cultural play songs 5.2.1 to 5.2.23 comprise those collected in the study while 5.2.24 to 5.2.40 were transcribed from the resource person's recordings and are included here as alternative play song

repertoire. The English translations are given beside the various Zambian languages in which the songs are sung.

### 5.2.1. *Adubili dubidu*

♩ = 116



The musical score is written in 6/8 time with a tempo of 116. It consists of four parts: Call, Response, C (Chorus), and R (Response). The lyrics are written below the notes.

**Call:** A - du - bi - li du - bi - du you be - nd o - ne

**Response:** A - du - bi - li du - bi - du

**C:** leg you sha - ke a li - ttle bit

**R:** you be - nd o - ne leg you sha - ke a li - ttle bit

As explained in section 4.2.2.1 of the previous chapter, the above song is an adapted version of the traditional English folk song, *Here we go looby lou*. Since this song has become part of the inherent song repertoire in pre-schools and is performed in a unique fashion with adaptation of the original English words and accents, this acculturated song is included in the collection of indigenous Zambian cultural play songs. It can be noted that the syllabic divisions on the words ‘bend’, ‘one’, ‘shake’, and ‘little bit’, may not be accurate according to the original English pronunciation of the song, but are transcribed and notated exactly as they were sung by the Zambian children.

- Call: *Adubili dubidu* (Nonsense syllables)  
 Response: *Adubili dubidu* (Nonsense syllables)  
 Call: You bend one leg  
 Response: You shake a little bit

## Performance description

Children stand in a circle and walk to a steady beat of the song while leaning forward slightly with the right hand placed on the right knee. The left hand is placed on the left side of the waist for support. At the phrase 'you bend one leg' they bend the held knee and shake the body at the phrase 'you shake a little bit.' This song may be an invented version of the English folk song *Here we go looby Lou*.

### 5.2.2. *Bana ba Sikolo kwatae* (Lozi)

♩. = 115



Call: Ba - na ba si - ko - lo kwa ta e

Response: eee

C: 1. 2. a ka

R: kwa - ta e kwa - ta e ju - kwa - ta a ka ju - kwa - ta\_

Call:	<i>Bana ba sikolo kwatae</i>	School children get together
Response:	<i>Eee kwatae</i>	Yes get together
All:	<i>Ju kwata aka ju kwata</i>	Nonsense syllables

## Performance description

Children stand in a circle and clap their hands to the beat of the song. At the phrase *ju kwata*, each child turns to the child on their right in a slight forward jump. At the repeat of the same phrase each child turns to the child on their left and repeats the slight forward jump. This is done several times until the soloist repeats the starting phrase.



### 5.2.3 *Bunga bwa male* (Bemba)

$\bullet = 100$

Call: *Bu - nga bwa ma - le      bwa - sa - la - nga - na      ta - bu - mo - na be -*

Response: *ndi - to      ndi - to*

C: *ni      A le - ka nshi - ngu - lu ke —*

R: *ndi - to      A le — ka mbwe le le*

*a le - ka — nshi - ng lu - ke - nka*  
*a le - ka mbwe - le - le ka mbwe - le - le ndi - to*

Call:	<i>Bunga bwa male</i>	Finger millet meal
Response:	<i>Ndito</i>	Nonsense syllable
Call:	<i>Bwasalangana</i>	Is scattered
Response:	<i>Ndito</i>	Nonsense syllable
Call:	<i>Tabumona beeni</i>	At the sight of visitors
Response:	<i>Ndito</i>	Nonsense syllable
Call:	<i>Ale kanshinguluke</i>	Let me turn around
Response:	<i>Ale kanshinguluke,</i> <i>kanshinguluke ka ndito</i>	Let me turn around turn around turn around turn around
Call:	<i>Ale nkambwelele</i>	Let me turn back
Response:	<i>Ale nkambwelele</i> <i>ka bwelele ka ndito</i>	Let me turn back turn back turn back turn back

#### Performance description

Children stand in a circle holding hands and swinging them inwards and outwards. At the phrase *ale kanshinguluke*, they continually leap clockwise while still holding hands. At the phrase *ale kambwelele*, they move anticlockwise. This is repeated several times.



## 5.2.4 Katenge kanga (Nyanja)

$\text{♩} = 100$

The musical score is in 2/4 time with a key signature of one flat (Bb). It consists of four systems of staves. The first system has a 'Call' staff and a 'Response' staff. The second system has a 'C' (Call) staff and an 'R' (Response) staff. The lyrics are written below the corresponding staves.

Call: *Ka - te - nge ka - nga ni - ka - nda - la - ma*

Response: *e - ya eh*

C: *e a ni - do - be*

R: *a - ni - do be a - ni - do - be e - ya e - ya e - yah*

Call	<i>Katenge kanga nikandalama</i>	My wrap cloth is expensive
Response:	<i>E ya eh</i>	Yes it is
Call:	<i>Anidobe</i>	To lift me up
Response:	<i>Anidobe anidobe</i>	To lift me up, to lift me up
All:	<i>Eya eya eyah</i>	Yes it is

### Performance description

Children stand in a circle with hands on hips, a stance called *akimbo* in Zambia. They make slight swings to the left and right as they sing. At the word *anidobe*, the children enter the space in the middle of the circle one by one to dance.

## 5.2.5 Namoonga (Tonga)

$\text{♩} = 88$

Call 

Response 

7  
C 

R 

Call:	<i>Namoonga yoyoyo</i>	Moonga's mother
Response:	<i>Namoonga eya e</i>	Moonga's mother
Call:	<i>Namoonga yoyo</i>	Moonga's mother
Response:	<i>Swebo tuyanda kusobana</i>	We want to play
Call:	Two two by two	
Response:	Caterpillar	
Call:	By two	
Response:	Caterpillar	

### Performance description

Children stand in a circle and move to the beat of the song in a clockwise movement while clapping their hands. At the phrase “two, two by two”, two children, a boy and a girl, enter the centre of the circle and dance. The girl dances forward vigorously while the boy dances behind her in a ‘chase style.’ In pairs, other children follow suit until they all have danced.

### 5.2.6 *Kambushi kalilalila* (Bemba)

♩ = 128

Call

Response

na - ndi ka - li - la - li - la ka - sho mwa - na

Meee

Meee ka - li - la - li - la ka - sho mwa - na

Call:	<i>Kambushi kalilalila</i>	A small goat is crying
Response:	<i>Meee</i>	Sound of a crying goat
Call:	<i>Ndefwaya umunandi</i>	Am looking for my friend
Response:	<i>Meee</i>	Sound of a crying goat
Call:	<i>Mee mee</i>	Sound of a crying goat
All:	<i>Kalilalila kasha umwana</i>	It's crying for the baby it left behind

#### Performance description

Children squat in a circle and one child as 'soloist one' leads the song while hopping around the circle of squatting children with a ball/rag in the hand. At the phrase *kalilalila*, he/she runs faster and places the ball/rag behind one of the squatting children who becomes 'soloist two'. Soloist two picks up the ball/rag and chases soloist one who must run fast enough to occupy the empty space left by soloist two. If soloist one is hit with the ball/rag by soloist two, then he/she must repeat the solo role. If not, soloist two completes the activity of placing the ball/rag behind another child of their choice. This goes on until each child has had a chance to lead the play by being a soloist and hopping around the squatting children.



### 5.2.7 Kankuluwale (Bemba)

$\bullet = 123$

Call: *Ka-nku-lu-wa-le ka-nku-lu-wa-le* *Na-ba-ne-su be-ka-le pa-nshi*  
*Na-ba-ne-su be-mi-ni-ne*

Response: *O ya-ye* *O*

8

C: *ka - nku - lu - wa - le ka - nku - lu - wa - le*

R: *ya - ye* *O -*

12

C: *Na - ba - ne - su be - ka - le pa - nshi*  
*Na - ba - ne - su be - mi - ni - ne*

R: *ya - ye* *O ya - ye*

Call:	<i>Kankuluwale</i>	Nonsense syllable
Response:	<i>O ya ye</i>	Nonsense syllable
Call:	<i>Naba</i> (name of child) <i>bekalepansh</i>	And (name of child) sit down
Response:	<i>O ya ye</i>	Nonsense syllable
Call:	<i>Naba</i> (.....) <i>beminine</i>	And (name of child) stand up
Response:	<i>Oya ye</i>	Nonsense syllable

#### Performance description

Children stand in a circle while holding hands which they swing inwards and outwards. The soloist mentions the name of a child at the word *bekalepanshi* to signal the named child to sit down. At the word *beminine*, the same child is signalled to stand. The command to sit down and stand up is repeated for all the children.



### 5.2.8 Kambewa (Nyanja)

$\text{♩} = 88$

Call

*Ka - mbe - wa* *si - ka - nga - ni - lu - me* *i - ya - yi*

Response

*i - ya - yi*

5

C

*a - ko* *a - ko*

R

*si - ka - nga - ni - lu - me* *ka - mbe - wa* *a - ko* *ka - mbe - wa*

Call:	<i>Kambewa</i>	A mouse
Response:	<i>Iyayi</i>	No, no!
All:	<i>Sikanganilume iyayi</i> <i>sikanganilume kambewa</i>	It cannot bite me, no, no, a mouse cannot bite me

#### Performance description

Children stand in a circle and clap their hands. They take turns to go into the centre of the circle and improvise a dance to the beat provided by the clapping of hands.



### 5.2.9 Maceni maceni (Bemba)

♩ = 90

Call

Ma - che - ni ma - che - ni      ma - che - ni ma - che - ni      wa - ya - wa - ya u - wa - pu - tu - la e

Response

wa - ya - wa - ya

6

C

wa - pu - tu - la e      pi - pi

R

e - wa - fu - ma - po      wa - ya - wa - ya

10

C

wa - sha - la

R

do - nsa mu - le - ge - ni      do - nsa mu - le - ge - ni

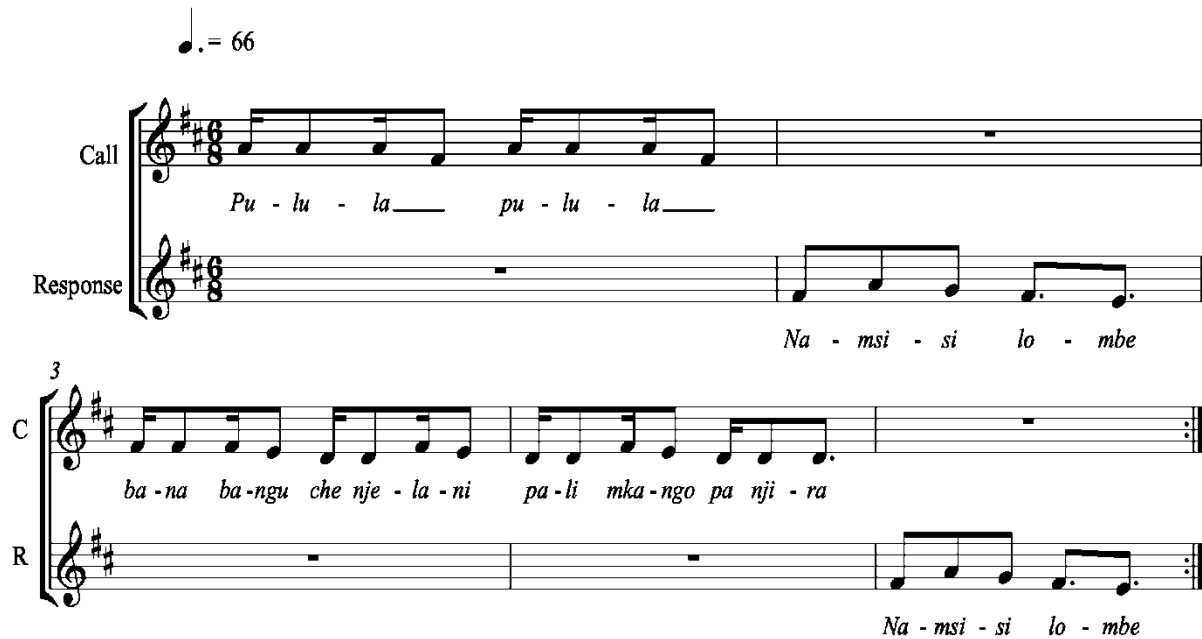
Call:	<i>Maceni maceni</i>	Chains chains
Response:	<i>Waya waya</i>	Go and go
Call:	<i>Pipi</i>	Sound of a car hooter
Response:	<i>Donsa mulegeni,</i> <i>washala dons mulegeni</i>	Pull the elastic band you are remaining

#### Performance description

Children stand in a circle holding hands. They hop in a clockwise movement. A tempo change is signaled by the word *pipi* for children to move faster. If the 'chain of hands' breaks, then the two children who caused the disconnection of the 'chain' must move into the centre of the circle. This is repeated several times as those who break the 'chain of hands' is sent to sit in the centre of the circle as 'prisoners'.

### 5.2.10 Namsisi lombe (Nsenga)

♩. = 66



Call: *Pu - lu - la pu - lu - la*

Response: *Na - msi - si lo - mbe*

C: *ba - na ba - ngu che nje - la - ni pa - li mka - ngo pa nji - ra*

R: *Na - msi - si lo - mbe*

Call:	<i>Pulula pulula</i>	Plucking plucking
Response:	<i>Namsisi lombe</i>	Name of a mystical creature
Call:	<i>Bana bangu chenjelani Pali mkango pa njira</i>	My children be careful there is a lion on the way
Response:	<i>Namsisi lombe</i>	Name of a mystical creature

#### Performance description

Two children stand facing each other as though they are pillars with their hands placed on each other's shoulders to form some sort of a 'bridge'. The rest of the children walk under the bridge while singing. At the phrase *pali mkango pa njira* one of the children is trapped between the arms of the two standing children and is asked on whose side they want to be. They join behind the child of their choice. This goes on until two sides have been formed. On each side, children joined by holding the waist of the child in front. The game ends with the two sides pulling each other in a 'tug of war'. The winning side is the one that drags the other line of children to their side.



### 5.2.11 Nyumba ya Sakala (Chewa)

$\text{♩} = 114$

Call

*Nyu-mba ya Sa-ka-la sii-ku-gwa i-yo i-yo*

Response

*ehh sii-ku-gwa sii-ku-gwa*

Call:	<i>Nyumba ya Sakala siikugwa</i>	Sakala's house does not fall
Response:	<i>Ee siikugwa</i>	Yes it does not fall
All:	<i>Iyo, iyo siikugwa</i>	That one that one does not fall

#### Performance description

Children stand in a circle clapping their hands as they sing. At the phrase 'iyo iyo', they slowly bend backwards till a point of falling but quickly resume the normal standing position. This action is repeated every time they get to the word 'iyo iyo siikugwa'.



### 5.2.12 Nguluwe (Chewa)

$\bullet = 130$

Call 

Response 

5  
C 

R 

Call:	<i>Nguluwe nguluwe</i>	Wild pig, wild pig
Response:	<i>Iyo eya ee</i>	There it is
Call:	<i>Akukana mwana</i>	Rejecting its child
Response:	<i>Iyo eya ee</i>	There it is

#### Performance description

Children squat in a circle and sing while tapping the floor with stones to the beat of the song. Every time the word *iyo* is sang, each child passes the stone to the child on the right. They continue tapping the floor until the word *iyo* which again signals that the stones should be passed to the next child. This is done repeatedly until the song comes to an end.



### 5.2.13 Kache kache (Kaonde)

Call  $\text{♩} = 118$   
Ka - che ka - che ko ka mwa - na ba ya - ya —

Response  
A - ko — ke - nda ka cha - yi - la

4  
C  
ke - nda ko — ke - nda

R  
cha - yi - la ke - nda ka cha - yi - la —

7  
1.  
ko — ke - nda

2.  
ke - nda ka cha - yi - la —

Call:	<i>Kache kache ko ka mwana ba yaya</i>	A small thing my brother/sister
Response:	<i>Ako kenda kachayila</i>	It is running away
Call:	<i>Kenda ako</i>	It is running
Response:	<i>Kenda kachaayila</i>	It is running away

#### Performance description

This song is performed in two ways; in the first case, children stand in a circle and hold each other's shoulders from the back and imitate the walking of a small animal. In the second case, they kneel on the floor in a circle, each holding a stone. They tap the floor with the stones according to the beat of the song until the phrase "keenda ko" when they all pass their stones to the next child on their right. They continually pass the stone each time the phrase "keenda ko" is sang until the song comes to an end.

As will be seen throughout the song descriptions, the Zambian children performing the Kaonde songs pronounced certain vowels in a shorter fashion than required by the original Kaonde language. In this song, for instance, the following word pronunciations are changed: *mwana* instead of *mwaana*; *yaya* instead of *yaaya*; *kenda* instead of *keenda*; and *kachayila* instead of *kachaayila*.

#### 5.2.14. *Changa* (Nsenga)



Call: *Cha - nga* *Cha - nga*

Response: *Wai - ka - ta ku mu - ci - la wa - ta - ya*

Call: *Changa* Bush baby  
Response: *Waikata ku mucila wataya* When you catch it by the tail, you will miss it

#### Performance description

Children kneel down in a circle with each one of them holding a stone. They continually tap the floor to the beat of the song with stones until the word “*wataya*” when each child passes the stone to the child on his/her right. This is done several times until the song comes to an end.



### 5.2.15 *Mushipulu waangulu wakuluwe* (Lunda)

$\text{♩} = 125$

Call: *Mu - shi - pu - lu wa ngu - lu wa - ku - lu - we ka - chi mbu - ndu*

Response: *Ee ya - ya ku - lu - we ma - ma*

C: *ka - chi mbu - ndu ka - chi mbu - ndu ka - chi mbu - ndu*

R: *ye - yi ma - ma ye wa - fwa ma - ma ye - yi ma - ma ye wa - fwa*



Call:	<i>Mushipulu waangulu wakuluwe</i>	Nonsense syllable
Response:	<i>Ee yaya kuluwe</i>	Yes elder brother
Call:	<i>Kachimbundu</i>	Name of child
Response:	<i>Mama yeyi</i>	Your mother
Call:	<i>Kachimbundu</i>	Name of a child
Response:	<i>Mama yeyi wafwa</i>	Your mother is dead

#### Performance description

Children kneel on the floor in a circle. A leader is chosen and given stones equal to the number of the children. They all sing and every time at the word *kachibundu*, the leader places a stone on the floor in front of the child on the right, who equally places that stone in front of the child on his/her right the next time the word *kachibundu* is sung. The song continues until all the children have a stone in front of them.

Thereafter, they sing the song while continually tapping the stones on the floor without passing them on, creating a rhythmic accompaniment to the song.



### 5.2.16 Ntole ntole nsuku ya ntende (Bemba)

♩ = 100

Call

Nto - le nto - le ma - su - ku ya nte - nde mwe - nda ka - la - nya bwe - la po - lo -

Response

3

C ko - so bwa - li bu - ta eee fwa maa - yo

R Pa - ka - sho - ngo - twe - la ka -

6

C na fwa maa - yo na fwa maa - yo

R le - nga le - nga ka - le - nga mu - sha - li - la

Call:

*Ntole, ntole masuku ya ntende mwenda kalale alabwela polokoso bwali buta eee*  
I pick up wild fruits, the one who goes to the city returns with food made from  
maize flour

Response:	<i>Pakashongotwela</i>	At the end
Call:	<i>Fwa maayo</i>	Mother die
Response:	<i>Pakashongotwela</i>	At the end
Call:	<i>Fwa maayo</i>	Mother die
Response:	<i>Pakashongotwela</i>	At the end
Call:	<i>Ako ee</i>	That one
Response:	<i>Kalenga mushalila</i>	Makes it remain with you

#### Performance description

Children kneel on the floor in a circle and sing the song while each holding a stone in front of them on the floor. At the word *ako ee*, they pass on the stone by placing it on the floor in front of the child on their right. They continually tap the floor with the stones until the soloist goes back to the start of the song.



### 5.2.17 Tufwante menza (Namwanga)

$\bullet = 85$

Call   
*Tu- fwa\_ nte me\_ nza*

Response   
*Ka-nyi-na nko - ko te - te - la ka -nyi -na*

5  
 C   
*te te - te te*

R   
*ka -nyi - na nko - ko te - te - la ka -nyi - na*

Call:	<i>Tufwante menza</i>	Lets break the eggs
Response:	<i>Kanyina nkoko tetela kanyina</i>	So that the hen can be cautious
Call:	<i>Tete tete</i>	Nonsense syllables
Response:	<i>Kanyina nkoko tetela kanyina</i>	So that the hen can be cautious
Call:	<i>Tete tete</i>	Nonsense syllables
Response:	<i>Kanyina nkoko tetela kanyina</i>	So that the hen can be cautious

#### Performance description

Children stand in a circle with hands placed on their knees. They sing and stamp their feet to the beat of the song. This is alternated with one leg rubbing the floor to imitate the behavior of a hen scrubbing the ground on the word *tete tete*.



### 5.2.18 Wankodo wankodola (Chewa)

$\bullet = 110$

Call: *Wa - nko - do wa - nko do la* *ci - ka - ti*

Response: *Wa - nko - do wa - nko do la* *nko ndo wa - nko do - la*

4  
C: *nde nde nde* *ci - ka - ti nde nde nde*

R: *ci - ri pa - i - we e - ya ci - ri pa - i - we* *ci - ri pa - i -*

7  
C: *ci - ka - ti*

R: *we e - ya ci - ri - pa i - we e - ya ci - ri - pa i - we*

Call:	<i>Wankodo wankodola</i>	You beckon me you beckon me
Response:	<i>Wankodo wankodola</i>	You beckon me you beckon me
Call:	<i>Cikati nde nde nde</i>	When it knocks on you
Response:	<i>Ciri paiwe eya ciri paiwe</i>	Then it is on you

#### Performance description

Children kneel on the floor in a circle each holding a stone and tapping the floor to the beat of the song. At the phrase *ciri paiwe*, each child passes on the stone by placing it on the floor in front the child on their right. The soloist constantly repeats the phrase *cikati nde nde nde* as the children pass the stones until the song comes to an end.



### 5.2.19 Katundulu (Bemba)

$\bullet = 66$

Call   
*Ka-tu - ndu-lu* *ka-tu - ndu-lu* *ka-tu -*

Response   
*Ce-ba ce-ba tu-ya nge* *Ce-ba ce-ba tu-ya -nge*

C   
*ndu-lu* *ka-tu - ndu-lu*

R   
*Ce-ba ce-ba tu-ya -nge* *Ce-ba ce-ba tu-ya -nge*

Call: *Katundulu*

A Robin bird

Response: *Ceba ceba tuyange*

Cock your head, let us go

#### Performance description

Children stand in a circle and dance while imitating the brisk walk of the Robin bird.



### 5.2.20 Kakasha (Kaonde)

$\text{♩} = 120$

Call:   
*Ka — ka-sha ka - ki - la mu - ko - mba ka ka - sha*

Response:   
*Ka - ki - la mu - ko -*

5  
 C:   
*ka — ka-sha ka — ka - sha ka — ka-sha*

R:   
*mba Ka - ki - la mu - ko - mba ka - ki - la mu - ko - mba*

Call:	Kakasha kakila mukomba kakasha	A small duiker jumps over a trap
Response:	Kakila mukomba	It has jumped
Call:	Kakasha	A duiker
Response:	Kakila mukombo	It has jumped

Other call and response parts of the song not notated in the music score above are:

Call:	<i>Kakalulu</i>	Response:	<i>Kakila mukomba</i>
Call:	<i>Babokwe</i>	Response:	<i>Bakila mukomba</i>
Call:	<i>Kakalulu</i>	Response:	<i>Kakila mukombo</i>

### Performance description

Children stand in a circle. They hold their hands and swing them inwards and outwards. One child stands in the circle and pretends to be trapped. He/she continually tries to break the circle of tightly held hands in an attempt to break free. When he/she breaks free, then another child must come in the circle and repeat the play.

The text in the song is written as sung by the children, although the correct spelling for the Kaonde word *mukomba* should be *mukoomba*, indicating the pronunciation of a longer vowel in the original language.



### 5.2.21 Mbangu mbangu (Luvale)

*♩ = 128*

Call: *Mba-ngu mba-ngu le-nwe* *mba-ngu mba-ngu le-nwe*

Response: *Mba-ngu la-se-sa*

5

C: *Ka - ko - ma tu - na - ha - ne*  
*Me - ya ku - mu - ha - ne*

R: *mba - ngu - la - se - sa* *mba - ngu - la - se -*

8

C: *Shi - ma ku - mu - ha - ne*  
*Ku - sa - ma ku - mu - ha - nyi - se*

R: *sa* *Mba - ngu - la - se - sa*

Call:	Mbangu mbagu lenwe	Nonsense syllables
Response:	Mbangulasesa	Nonsense syllables
Call:	Kakoma tunahene	We have brought Kakoma
Response:	Mbangulasesa	Nonsense syllables
Call:	Kusama kumusanyise	Let us bath him
Response:	Mbangulasesa	Nonsense syllables

Other call and response parts of the song not notated in the music score above are:

Call:	<i>Shima kumuhane</i>
Response:	<i>Mbangulasesa</i>
Call:	<i>Meya kumuhane</i>
Response:	<i>Mbangulasesa</i>
Call:	<i>Mbangu</i>
Response:	<i>Mbangulasesa</i>

## Performance description

Children stand in two lines facing each other, but with some distance in between the two lines. In each line, children hold onto each other by placing their hands on the shoulders of children next to them in the line. Starting the dance, the children in the first line dance to the beat of the song, moving forward towards those standing in the second line. When they get to the children in the second line, they surrender one of their members and dance backwards to their original position. The children in the second line then dance forward towards the ones in the first line and surrender one of their members. This is done repeatedly.

### 5.2.22 *Ami natonga Mindose (Kaonde)*



Call: *A - mi na to - nga Mi - ndo - se le - lo*

Response: *Mi - ndo - se le - lo Ma - ngai - la ma - ngai - la*

C: *ki - ci kya - chi - mu - ka kya - bwe - la ki - chi*

R: *Ma - ngai - la ma - ngai - la* *Kya - ci - mu - ka kya - bwe - la*

Call:	<i>Ami natonga Mindose lelo</i>	[I] Am longing for Mindose
Response:	<i>Mindose lelo mangaila mangaila</i>	Am longing for Mindose
Call:	<i>Kichi kyachimuka</i>	The stick is broken
Response:	<i>Kichi kyabwela</i>	The stick is joined

Similar to the other Kaonde songs, the text in this song is written as sung by the children, however, certain words are pronounced with shorter vowels than in the original Kaonde language. These words include *natonga* instead of *naatoonga*; *lelo* instead of *leelo*; and *kyabwela* instead of *kyaabweela*.



## Performance description

Children stand in a circle and sing while clapping their hands. Two of them kneel down in the centre of the circle facing each other, with a stick laid across in a straight line from one child's shoulder to the opposite child's shoulder, keeping their heads slightly to one side to balance the stick. These two children pat the ground with their hands according to the beat of the song. At the phrase *kichi kyachimuka*, they move their heads in the opposite direction making the stick to roll over their heads to the other side of their shoulders. At the phrase *kichi kyabwela*, they roll the stick back to the other shoulder. This is done several times until the soloist goes back to the first phrase, providing time for the first pair of children in the middle of the circle to swap with another pair, who then get to the centre of the circle. The activity of balancing the stick between their shoulders and rolling it over their heads is repeated while the rest of the children in the circle continue singing and clapping their hands. The song continues until all children have had a turn to do the actions in the centre of the circle.



### 5.2.23 Cicila cicila (Tonga)

$\text{♩} = 130$

Call

Response

<sup>5</sup>  
C

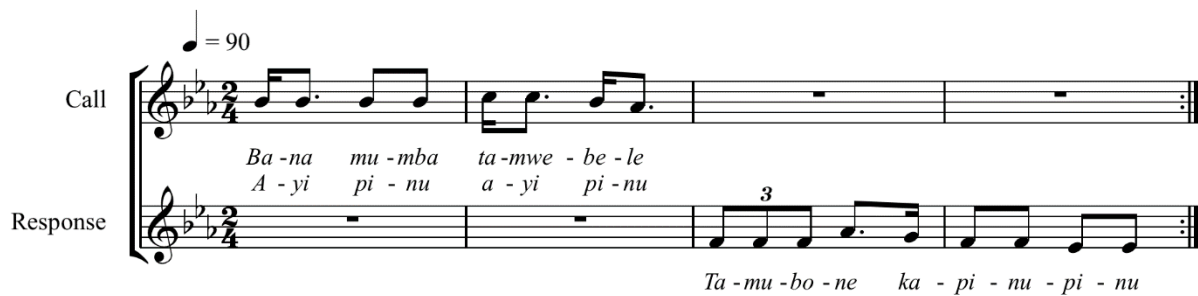
R

Call:	<i>Cicila cicila</i>	Tail, tail
Response:	<i>Ni mpongo cicila ni mpongo</i>	It's a goat, a tail is a goat
Call:	<i>Mee!</i>	(Sound of a goat)
Response:	<i>Ni mpongo cicila ni mpongo</i>	It's a goat, a tail is a goat

#### Performance description

Children stand in a circle with one of them in the centre of the circle. The child in the centre of the circle has a piece of cloth tied to back of his/her waist so that it hangs like a tail. The other children sing while the child in the middle moves like a goat wagging its tail. This is repeated by several children while the other children continue to sing and clap their hands.

### 5.2.24 *Bana Mumba tamwebele* (Luano/ Swaka)



Call: *Ba - na mu - mba ta - mwe - be - le*  
*A - yi pi - nu a - yi pi - nu*

Response: *Ta - mu - bo - ne ka - pi - nu - pi - nu*

Call:	<i>Bana mumba tamwebele</i>	Mumba's mother you did not say
Response:	<i>Tamubone kapinupinu.</i>	To watch the twisting of the body
Call:	<i>Ayi pinu ayi pinu!</i>	Twisting the body
Response:	<i>Tamubone kapinupinu</i>	To watch the twisting of the body

#### Performance description

Children stand in a circle and sing to call Mumba's mother to come and watch a dance of 'twisting the body'. One child gets in the centre of the circle and kneels down with both hands touching the ground. When the song is sung, the child twists the body at the phrase *Ayi pinu ayi pinu*. Children take turns to enter the centre of the circle to twist their bodies.



### 5.2.25 *Kalambani wee* (Tonga)

Call:	<i>Kalamba ni wee</i>	<i>Kalamba is you</i>
Response:	<i>Yeye Kalamba</i>	<i>Yes Kalamba</i>
Call:	<i>Wo mwana</i>	<i>You child</i>
Response:	<i>Kalamba</i>	<i>Kalamba</i>
Call:	<i>Ninzi eci</i>	<i>What is this?</i>
Response:	<i>Kalamba</i>	<i>Kalamba</i>

#### Performance description

Children stand in a circle and take turns to enter the circle. From the centre of the circle, each child points to different parts of the body, while the soloist asks *ninzi eci*.



### 5.2.26 Kamimbya kuleya (Lenje)

$\text{♩} = 120$

Call: *Ka - mi - mbya ku - le - ya* *ka - mi - mbya ku - le - ya*

Response: *Le - lo ka - mi - mbya ni - ka - te - nku - ma* *le - lo*

C: *ka - mi - mbya ku - le - ya*

R: *ka - mi - mbya ni - ka - te - nku - ma* *te - nku - ma* *te - nku - ma*

- |           |                                  |                           |
|-----------|----------------------------------|---------------------------|
| Call:     | <i>Kamimbya kuleya</i>           | A dodging swallow         |
| Response: | <i>lelo kamimbya nikatenkuma</i> | Today the swallow bounces |
| Call:     | <i>Kuleya mulaleya</i>           | You all dodge             |
| Response: | <i>Tenkuma</i>                   | Bounce                    |

#### Performance description

Children stand in a circle and one by one enter the center of the circle with arms stretched out, imitating the way a swallow flies up and down dodging other birds.



### 5.2.27 Kamwaja masashi kaya (Lunda)

$\text{♩} = 145$

Call:   
*Ka - mwa - ja ma - sa - shi ka - ya \_\_\_\_\_ ka - mwa - ja ma - sa -*

Response: 

5  
 C:   
*shi ka - ya ka - mbe - la*

R:   
*Ka - mwa - ja ma - sa - shi ka - ya \_\_\_\_\_*

Call:	<i>Kamwaja masashi kaya, kambela</i>	The jet plane has disappeared
Response:	<i>Kamwaja masashi kaya</i>	The jet plane has gone
Call:	<i>Kamwaja masashi</i>	The jet plane has gone

This song has additional chanted parts as follows:

Call:	<i>Prrr mayenga</i>
Response:	<i>Mayenga</i>
Call:	<i>Sombe</i>
Response:	<i>Sombesha</i>
Call:	<i>Prrr wanyota</i>
Response:	<i>Wanyota</i>
Call:	<i>Sombe</i>
Response:	<i>Sombesha</i>

#### Performance description

Children stand in a circle and dance clockwise while each participant goes inside the circle to imitate the flying of a jet plane while chanting *prrr mayenga*. This song was popularly sung in Zaire – now the Democratic Republic of Congo – during the civil war between *Tshombe* and the ruling government.



### 5.2.28 Kangumvye sela (Luvale)

$\text{♩} = 126$

Call

Response

8  
C

R

Call:	<i>Kangumvye sela,</i>	A quail
Response:	<i>kangumvye sela</i>	a quail
Call:	<i>kangumvye sela,</i>	a quail
Response:	<i>ove mboma moke yove yiya?</i>	Python, who is your mother?
Call:	<i>kangumvye sela,</i>	a quail
Response:	<i>kangumvye sela</i>	a quail

#### Performance description

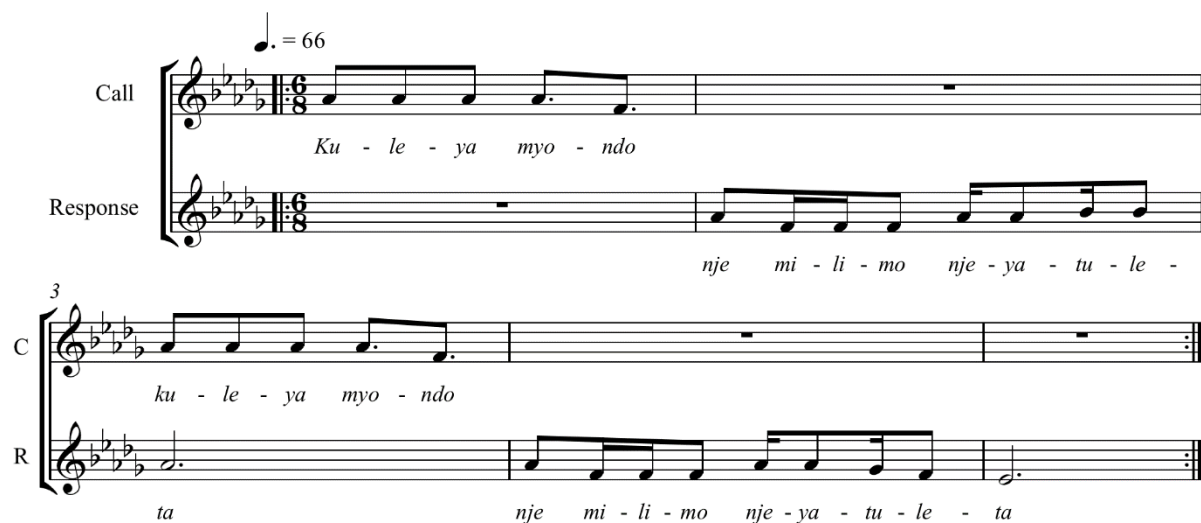
*Kangumvye*, is a quail. Children imitate the walk of a quail as they take turns to go in the centre of the circle. The response phrase – sung by all the children – asks the child in the centre of the circle to mention his/her mother’s name, which the rest of the children then has to repeat. A child who fails to mention the mother’s name is made to stand in the middle of the circle while another child is called to repeat the activity.

Additional text, not added in the music score above, refers to the game where children have to name their mothers:

Call: *Amimukwenu mama nyamboma*  
Me your friend, my mother is mother of mboma  
Response: *Kangumvye sela* Quail  
*Tuvose netu nyamboma a*  
All of us our mother is mother of mboma  
*Kangumvye sela a mboma*  
Call: *Tuyenu* Let us go  
Response: *Kangumvye sela* Quail

From an educational point of view, it is important to note that a play song such as this is an excellent activity to improve children's listening and remembering abilities, strengthening cognitive abilities in a playful manner.

### 5.2.29 Kuleya myondo (Lenje)



Call: *Ku - le - ya myo - ndo*

Response: *nje mi - li - mo nje - ya - tu - le -*

C: *ku - le - ya myo - ndo*

R: *ta nje mi - li - mo nje - ya - tu - le - ta*

Call: *Kuleya myondo* Dodging the arrows  
Response: *Nje milimo njeyatuleta* Is the work that has brought us here

### Performance description

This song is performed by children in a circle. They imitate working actions such as ploughing, picking, harvesting and pounding as led by the soloist.





### 5.2.30 *Manguni ayo* (Bemba)

$\text{♩} = 100$

Call 

Response 

C 

R 

Call:	<i>Manguni ayo</i>	Honey bird
Response:	<i>Manguni ayo</i>	Honey bird
	<i>Mwebali uko mulale, na ifwe kuno</i>	You who are there should sleep
	<i>tubuke kuli manguni ayo owee</i>	So that we here can wake up

#### Performance description

Children stand in two lines facing each other. Those in the first line bow down while the others in the second line remain standing, representing sleeping and waking up positions as suggested in the song. The two groups alternate the bowing and standing actions repeatedly until the end of the song.



### 5.2.31 *Namuchelela namuchelela* (Tonga)

$\text{♩} = 128$

Call

Response

C

R

Call:	<i>Namuchelela namuchelela</i>	Gathering, gathering
Response:	<i>Ni kanga Namuchelela</i>	It is a guinea fowl gathering
Call:	<i>Muchelela bana bangu</i>	Gathering for my children
Response:	<i>Ni kanga namuchelela</i>	It is a guinea fowl gathering

#### Performance description

Children stand in a circle holding each other's hands. They sing while swinging their arms inwards and outwards.

### 5.2.32 Mutemangala mwana maayo (Bemba)

$\text{♩} = 90$

Call



Mu-te-ma -nga - la \_\_\_\_\_ mwa -na maa -yo

Response



Mu-te-ma -nga - la \_\_\_\_\_ mwa -na maa - yo

Call: *Mutemangala mwana maayo*      *Mutemangala* my mother's child  
 Response: *Mutemangala mwana maayo*      *Mutemangala* my mother's child

#### Performance description

Children kneel on the ground in a circle and pat their hands on the ground. At the phrase *a mwana maayo* and a *mwana tata*, each child nods towards the child seated on their right.



### 5.2.34 *Kati kandi kalya mwamwene* (Bemba)

$\text{♩} = 102$

Call: *Ka - ti ka*

Response: *ndi - ka - lya mwa - mwe - ne e ka - ti ka - ndi*

5  
C: *ka - ti ka - ndi*

R: *ndi - ka - li - na ma - lu - ngu ma - lu ngu - na - ku mfu - mu ka - la - ya*

Call:	<i>Kati kandi</i>	My stick
Response:	<i>Kalya mwamwene kati kandi</i>	The one I saw, my stick
Call:	<i>Kati kandi</i>	My stick
Response:	<i>Kali na malungu na ku mfumu kalaya</i>	It has beads and can go as far as the chief's palace

#### Performance description

Children stand in two rows facing each other and dance towards each other and backwards again at the start of the phrase *Kati kandi*.



### 5.2.35 Ngoma ngoma (Tumbuka)

$\bullet = 118$

Call: *Ngoma* *Ngoma*

Response: *Ngoma ngoma ngoma ngoma* *ngoma ngoma ngoma ngoma*

7  
C: *le-ka ku-li-la* *Ngoma*

R: *ngoma ngoma ngoma ngoma* *ngoma ngoma ngoma ngoma*

Call:	<i>Ngoma</i>	Drum
Response:	<i>Ngoma, ngoma, ngoma, ngoma</i>	Drum, drum, drum, drum
Call:	<i>Leka kulila</i>	Stop crying
Response:	<i>Ngoma, ngoma, ngoma, ngoma</i>	Drum, drum, drum, drum
Call:	<i>Ngoma</i>	Drum
Response:	<i>Ngoma, ngoma, ngoma, ngoma</i>	Drum, drum, drum, drum

#### Performance description

Children stand in two lines facing each other. Each child holds the hand of the child standing on the opposite side and dance forward and backwards.



### 5.2.36 Nzama nzama mukaliunda (Chewa)

$\bullet = 90$

Call: *Nza\_\_ ma nza -ma mu -ka -li - u - nda*

Response: *Ye -le - le - le - le nza\_\_ ma\_*

6

C: *nza\_\_ ma a -chi -ta - u - nda\_\_*

R: *ye -le - le - le - le nza\_\_ ma\_\_*

- Call: *Nzama nzama mukaliunda?*  
Ground beans, ground nuts, are you still moulding?
- Response: *Yelelelele nzama* Nonsense syllables, ground nuts
- Call: *Nzama achitaunda* Ground nuts are moulded
- Response: *Yelelelele nzama* Nonsense syllables, ground nuts

#### Performance description

Children stand in a circle and bend down with their hands placed on their knees. They dance by hopping inwards and outwards of the circle to the beat of the song.



### 5.2.37 Mawe ndalumwa insuki (Lenje)

Call: *Ma we*

Response: *Nda - lu - mwa insu - ki nda - lu - mwa*

C: *ma we*

R: *nda - lu - mwa insu - ki nda - lu - mwa*

Call: *Mawe* Mother  
Response: *Ndalumwa insuki* Bees have stung me

#### Performance description

Children stand in a circle and take turns to dance in the centre of the circle. They dance while rubbing and scratching themselves on the body pretending they have been stung by bees.

### 5.2.38 Katakò we (Nsenga)

$\text{♩} = 110$

Call

*Ka - ta - ko -we ka -*

Response

*Ku - ma - nja kwa su - mba - li ka ta -- ko\_\_ -*

6

C

*ta - ko we Ka*

R

*Ku - ma - nja kwa su - mba - li ka ta - ko\_\_ ta - ko\_\_*

1. 2.



Call: *Katakò we*

Shake

Response: *Kumanja kwa sumbali katakò*

The hand of a friend

#### Performance description

Children stand in a circle while holding hands. They dance inwards and then outwards of the circle. This is done repeatedly until the song comes to an end.





### 5.2.39 *Bakalulu baile kuseba nshila* (Bemba)

$\bullet = 120$

Call: *Ba-ka-lu-lu ba-i-le ku - se-ba nshi-la ba-ka-lu-lu*

Response: *Ba-i-le ku - se-ba nshi-la*

4  
C: *ku - se ba-nshi -li ba -ka - lu - lu*

R: *Ba-bwe -la ku - se -ba nshi -la ba -bwe -la ku -*

6  
C: *ku -se ba -nshi -li ba -ka lu -lu*

R: *ba -bwe -la ku - se ba -nshi -la ba -bwe -la ku - se ba -nshi -la*

Call: *Bakalulu baile kuseba nshila bakalulu*

The hares went to clear the paths

Response: *Baile kuseba nshila*

They went to clear the paths

Call: *kuseba nshili bakalulu*

The hares came back from clearing the paths

Response: *Babwela kuseba nshila*

They come back from clearing the paths

#### Performance description

This game is played by children imitating men going to work in the fields and coming back tired from their labour. Children stand in a circle with the soloist in the centre of the circle. At the phrase, *baile kuseba nshila*, they dance outwards; then they dance inwards at the phrase *babwela kuseba nshila* with their hands placed on the knees, suggesting that they are tired after a day's work.



### 5.2.40 *Natola isuku lyabuta (Bemba)*

♩ = 100

Call

Response

*Na-to-la su-ku lya bu-ta mwe-nda ka-la-lea bwe-la po-lo -ko-so bwa-li bwa-ta ee*

*Pa-ka*

4

C

R

*fwa ma - yo na*

*sho - ngo -twe - la \_\_\_\_\_ ka - le - nga le - nga.*

7

C

R

*fwa ma - yo na fwa ma - yo*

*ka - le - nga mu-sha - li - le \_\_\_\_\_*

Call: *Natola isuku lyabuta mwenda kalale abwelela polokoso bwali bwataee*  
I have picked white wild fruits city man returns to food of maize flour  
*Pakashongotwela* At the end

Response: *Pakashongotwela* At the end

Call: *Ako ee* That one

Response: *Kalenga lenga* It makes

Call: *Ako ee* That one

Response: *Kalenga mushalile* Makes it remain with you

#### Performance description

Children kneel on the ground in a circle, each one placing a stone on the floor in front of them. They pick up the stone and tap it on the floor towards the child next to them on their right. On the phrase “*ako ee*”, they leave the stone in front of the child on the right and then continue by picking up another stone which is then in front of them, again tapping it to the beat of the song. They continue tapping and swapping the stones until the soloist goes back to the start of the song.

### 5.3 Analysis of Zambian cultural play songs

The analysis of Zambian cultural play songs was based on music elements; form, melody, tonality and rhythm and the use of language and poetic devices.

#### 5.3.1 Analysis of music elements in Zambian cultural play songs

The following is the analysis of music elements of form, melody and rhythm in Zambian cultural play songs transcribed in the study.

##### 5.3.1.1 Call and response form

All songs in the study assumed a call and response form presented in two main ways in the songs of the study. In the first instance, the response is an exact repetition of the soloist part with examples such as *Wankodo wankodola* and *Adubili dubidu*. In the majority of songs, the soloist phrase is answered by nonsense syllables or phrases such as *Oya ye, yoyo, eya eh, anidobe anidobe, ndito*. The lengths of the solo and response parts vary. In some songs, the soloist sings most text while the response part is just responded to by a single word. For example, the soloist's twelve words in the song *Ntole ntole nsuku ya ntende* are responded to by a single word *pakashongotwela*. The soloist's longer phrase is in some cases answered by a nonsense syllable such as in the songs *Kakasha* and *Kambushi*. In other songs however, the soloist's one word is responded to by a longer phrase of three or four words such as in the songs *Changa, Manguni ayo* and *Katundulu*. Some songs have phrases that are sung by both the soloist and respondents such as in the songs *Kambushi kalilalila, Kambeba, Nyumba ya Sakala* and *Katenge kanga*. Parts sung by all often mark a climax when everyone is supposed to dance or perform actions such as hand clapping.

#### *Discussion*

Kaemmer (1993:103) describes African music as having a cyclic call and response form in which parts are repeatedly sung without a defined end. This feature was common in all songs in the study. However, unlike in elaborate African adult singing where the soloist improvises their part, the children's solo parts remained relatively

constant (Merriam, 1959:16; Nketia, 1974:143). By emphasising the simplicity of children's songs against adult forms, the study confirms that African has music genres that are age appropriate. The various ways in which the solo and response parts alternate as explained above can be said to stress communality rather than individuality in children's music performance (Blackwood et al., 2012:47). All the participating members; soloists or respondents do not dominate but uphold performance as a moment of shared enjoyment. This is a reflection of underlying humanistic principles of *Ubuntu* discussed in the study's literature as basic principles of African traditional education and music performance (Agawu, 2003:205; Barab & Duffy, 2012:43; Gbadegesin, 1998:131; Letseka, 2000:182; Okonkwo, 1998:258; Stevens & Akrofi, 2010:221).

### **5.3.1.2 Melodic structures and tonality**

Children's songs observed and recorded in cultural play sessions were repetitive and short. A melodic stepwise motion is noted in most songs with wide leaps being restricted to the soloist parts. The intervals of a second and third are common in the songs. There are however very few cases of intervals of a fourth or fifth in the soloist parts as well such as in the songs *Anidobe* and *Kambushi*. Each pitch in the songs is set to a single syllable in a word. Usually children responded at the pitch of the soloists; teachers and resource person. In times when the pitch was not favourable, the soloist adjusted it to allow children to respond accordingly.

#### *Discussion*

The use of repetition in children's songs is characteristic of most children's songs collected in various parts of the world by Pai (2009:1). Repetition is particularly dominant in African music (James, 1999). As general to African music, the song tones all fit within the pentatonic scales with intervals of seconds and thirds (James, 1999:8). Tonal combinations are usually based on the anhemitonic scale and hemitonic variations of the pentatonic scale. This finding concurs with what Moses Asch found as common among some children's songs in Tanzania, Ghana, Zimbabwe and sub-Sahara Africa in general (Blackwood et al., 2012:47). The text

and pitch in children's music is usually linked thus creating a "text - music relationship." This finding is also noted in Pai's study of children's songs from all over the world (2009:1). A notable insight in the melodic structures of children's songs is that participation in play songs places considerable emphasis on attentive listening. Out of the 23 songs observed, only two involved an exact echo of the solo phrase – *Wankodo wankodola* and *Adubili dubidu* – indicating that children did not only rely on the soloist parts to cue them in. Their timely responses are an indication that they internalised both the solo part and the varied responses they gave to the call parts.

### 5.3.1.3 Rhythmic structures

Play songs in the study were characterised by an emphasis on rhythm and percussive effects supplied by hand clapping, feet stamping and tapping the floor with stones. Other rhythmic and percussive effects of hand clapping, feet stamping and tapping of the floor with stones was done to a recurring beat. The common time signature to which most of the songs were transcribed was duple and quadruple. Rhythmic flow in the songs was characterised by moments of heightened and faster rhythms that marked the climax. In the songs *Kache kache* and *Ntole ntole nsuku ya ntende* two time signatures are used due to the change of tempo necessitated by the song's climax.

### *Discussion*

African music is generally known for elaborate rhythms and children's versions are not an exception as established in this study (Blackwood et al., 2012:47; Merriam, 1959:15). Rhythm can be described simply as the motion of music (Titon, 2009:10). Studies of children's response to rhythm describe it as the music element that children respond to earliest in their lives (Swanwick, 1988:87; Young & Glover, 1998:4). Rhythm can however be argued as adding more than just the excitement of motion that it brings to music. Instead, it has a greater and essential significance for engaging children in active learning. When children respond to rhythmic drive and

percussive effects through bodily actions and movement, a contribution towards active learning is implied (Philpott, 2001:80).

### 5.3.2 Analysis of Language and poetic devices in cultural play songs

From the accounts of my participation and analysis of video recordings, It was found that most songs in the study had animal and bird themes and vocalisations. There was mention of *Mkango* (Lion), *Kambeba* (Mouse), *Kakasha* (Duiker), *Mpongo* (Goat), *Nguluwe* (Pig), *Changa* (Bush baby) *Kambushi* (Goat), *Katundulu* (Robin) and *Kamimbya* (Swallow). The use of onomatopoeia is common as evident in the vocalisation of animal sounds: the ‘*mee*’ sound of a goat in the songs *Kambushi* and *Cicila cicila*; the *tete tete* hen sounds in the song *Tufwante menza* and the ‘*Pipi*’ sound of a hooting car in the song *Macheni macheni*. The use of nonsense syllables and punning were found as common in the songs with examples such as *oya ye, yoyo, eya eh, dumbili dubidu, ndito* and *nde nde nde*.

#### *Discussion*

Studies that focus on language and music are often referred to as hermeneutics that seek to explain “meanings, associations and connotations” of words (Agawu, 2003:115). This outlook is justified by the view that music is rooted in language not for its own sake but for communication (Kaemmer, 1993:108). Interpreting meaning in children’s songs can however be puzzling for the reason that the songs have many sources. Pai’s categorisation of children’s songs provides useful enlightenment when he argues that children’s songs are those “sang by child[ren], made up by child[ren] or composed for children to sing” (2009:4). As a result, the meanings that are attached to children’s songs are in many cases “denotative” or “connotative” (Kaemmer, 1993:113). In the initial case, meaning is given by the composer while in the later; meaning is given by the one who listens such as a researcher. In both instances however, the meaning is not given by the children themselves.

The analysis of the use of language and poetic devices is shown as contributing to the playful nature of children’s songs – devoted to elicit excitement, amusement and fun – rather than meanings. This view is supported by Mtonga (2012:131) when he

suggests that language and poetic devices are peculiar to children's songs and serve to fascinate them. This analysis is more convincing because children do not necessarily pay attention to the meaning in the songs they sing but visibly react happily to what the texts imply. In any case, the meaning of children songs from an adult point of view, both as composer and researcher may be said as porous and elusive.

#### **5.4 Conclusion**

This chapter provided transcriptions of cultural play songs collected in the study and those recorded by Mr Muwowo. Challenges noted in the transcription of African music generally are noted in the study. In as much as effort was made to transcribe the music as it sounds, the transcriptions may not fully represent the actual music. The considerations made in order to simplify the transcription process may have caused some "loss of authenticity" (Agawu, 2003:185). The analysis of cultural play songs focused on music elements as well as the use of language and poetic devices. From the evidence accrued in the study, children are more inclined to the playfulness elicited by language use and the various poetic devices than the meanings carried in the songs.

The graphic representation of music through symbols is considered as a step towards preservation of play songs. However, as argued by Becker (2012:48) and Dark (1963:12), the symbols used in the notation are not the music. They can only make sense to those with the knowledge and skill of reading music. It may be suggested that future representation of music especially for children be in a video format that captures contextual and performance details. In my view, the Video format can be conveniently used even by the generalist classroom teacher with limited knowledge of notation.

## **CHAPTER 6: SUMMARY, RECOMMENDATIONS AND CONCLUSION**

### **6.1 Introduction**

The study – cultural play songs in early childhood education in Zambia – was explored through two general aims; firstly to investigate pedagogical significances of cultural play songs in ECE in Zambia and secondly, to collect and transcribe Zambian cultural play songs found in and out of pre-schools. This chapter presents the summary of research findings, recommendations and conclusion of the study.

### **6.2 Summary of research findings**

The intention of the research was to answer the research questions as originally outlined in the research proposal. However, the actual undertaking of the research demanded that prior research questions be subjected to constant reflection and modification. It became apparent that studies in social research are an adventure that can lead to the discovery of both what was envisioned and not. The study's main question is:

**What is the pedagogical and cultural significance of Zambian cultural play songs in ECE?**

The main research question is exemplified in the following sub-questions:

- Which cultural play songs are found in and out of Zambian pre-schools?
- How are cultural play songs organised and conducted in and out of pre-schools?
- What are the pre-school teachers' knowledge, skills and perceptions of the use of cultural play songs in ECE?
- How can Zambian cultural play songs be preserved and promoted for use in ECE?



In order to answer the questions above, data was gathered through non-participant observation, supplemented by video recordings and interviews. Using aspects of narrative, thematic and grounded theory analysis, several themes, categories and sub-categories emerged from the array of collected data and were given meaning through both inductive and deductive approaches.

### **6.2.1 Answering the research questions**

The following is a summary of research findings presented according to the study's research questions:

- **Question 1: Which cultural play songs are found in and out of pre-schools?**

Analysing the responses to this question enlightened the current availability of cultural play songs in and out of pre-schools. The study findings established that there is restricted use of cultural play songs in privately owned pre-schools in which the study was conducted. In addition, tunes sung in English and Sunday school songs are a preferred singing repertoire over Zambian cultural play songs. Findings of the study however showed that there is a wide variety of cultural play songs that is available outside pre-schools.

In total, forty cultural play songs in and out of pre-schools are collected and transcribed in the study with their performance details in each case. Out of a total of 80 play songs observed in pre-schools, only ten were cultural play songs sung in various Zambian languages and were found to be a common repertoire in most pre-schools. The rest, 70, were English rhymes and Sunday school songs. From outside pre-schools, 29 cultural play songs collected by the resource person Mr Muwowo were found and transcribed; eleven of these were demonstrated in the study with children.

- **Question 2: How are cultural play songs organised and conducted in and out of pre-schools?**

The analysis of data related to this question revealed how cultural play songs are organised and conducted in and out of pre-schools. It was found that play songs

were organised differently in and out of pre-schools. For instance, play song events in pre-schools were characterised by singing, movement and actions of play while those outside pre-schools had an additional component of storytelling. Sessions in pre-school settings used a much more concrete call for attention at the start of play songs than those outside pre-schools. However, the outside pre-school setting used a much more organised and effective closing of play song events. Play songs in pre-schools were found to be mainly teacher dominated and highly structured while those out of pre-schools were less structured and showed more interaction between the adults and children involved.

- **Question 3: What are pre-school teachers' knowledge, skills and perceptions in the use of Zambian cultural play songs in ECE?**

This question sought to accrue evidence if teachers' knowledge, skills and perceptions determined why they used cultural play songs sparingly or did not use them at all. Observations of play songs sessions revealed that, teachers' use of cultural play songs had no connection to classroom teaching and learning. They instead used them to amuse and entertain children. The majority of teachers' responses showed that they view music and specifically cultural play songs as generally creating a favourable learning environment and aiding in the learning of other subjects.

Most of the teachers' responses to this question suggest that there are deficiencies in their own music education since they first received music education during teacher training. It was found that during training, teachers are not adequately equipped to teach music due to time limitations. This calls for the need for continuous professional development for teachers in the form of workshops and in-service training in order to further develop their knowledge and skills regarding the use of play songs in schools. A general lack of emphasis on cultural play songs as a teaching resource and persistence on its use as a means for entertainment and physical activity was dominant among pre-school teachers.

It was discovered that there were other factors at the pre-school level that prevented teachers from using cultural play songs. Pre-school administrators strive to meet

parental aspirations for their children to speak and sing in English as a sign of having attained English literacy. Generally, the use of cultural play songs was restricted by most school administrators since they are largely perceived as chaos and disruptive of serious learning. Pre-schools that embrace Christianity viewed Zambian cultural play songs as being in conflict with Christian beliefs. Teachers revealed that they find it easy to teach rhymes in English as teaching and learning since other supporting materials such as videos and books are readily available as compared to cultural play songs.

Largely, there was consensus among teachers that the use of cultural plays songs has pedagogical benefits for children. Teachers perceive that improved music education can be attained if: it is included at all levels of education; teacher training equips teachers with both knowledge and skills for teaching music; local traditional resource materials for music are packaged in ways that make them easy to use in teaching and if there is a positive change of attitude among parents and pre-school administrators towards the use of cultural play songs in pre-schools.

- **Question 4: How can Zambian cultural play songs be preserved and promoted for use in ECE?**

This question was answered from data collected from a resource person Mr Muwowo for three main reasons; firstly, to help understanding of his experiences both as a music educator and ethnomusicologist. Secondly, to gain insights into experiences of collecting cultural play songs with the view of promoting their use in ECE. Thirdly, to acquire reasons for the importance of preserving play songs as cultural heritage. Through an analysis of Mr Muwowo's ethnomusicological and ethnomethodological involvements, useful first-hand information in collecting cultural play songs in the field and educational settings was gained. Mr Muwowo's understandings are helpful for researchers undertaking ethnomusicological studies.

Analysing Mr Muwowo's responses revealed that his motive for ethnomusicology is chiefly to preserve traditional musical forms in order to promote their use in teaching and learning. His field work experiences provide enlightenment on issues to be aware of when collecting music in a cultural context. In Mr Muwowo's view, the creation of linkages between cultural contexts and schools – spearheaded by

researchers and practitioners – are essential in the preservation and promotion of cultural play songs in ECE.

### **6.3 Recommendations of the study for ECE in Zambia**

The study was motivated by the need to generate explanations of play songs as cultural phenomena for pedagogy in and out of pre-school settings. Given the fact that educational research is generally constrained by time and resources, the study cannot claim to be exhaustive in answering its research questions. On this basis therefore, recommendations for further research on cultural play songs for ECE are made based on the study findings on the following aspects:

#### **6.3.1 ECE Policy implementation**

The success in educational policy implementation has been attributed to many factors among them being whether or not the process assumes a consultative 'bottom up' approach or otherwise (Kliebard, 2002:5). Zambia's policy planning is argued to be consultative and participatory (Zambia, 1996:ix). In this case, the government, parents, teachers and other non-governmental agencies are consulted in curriculum planning. Implicit in this approach is the realisation of an education system that is reflective of the majority stakeholders' desires. However, the study findings revealed that aspirations for education that is sensitive to Zambia's culture and traditions and likewise concerning the use of Zambian languages as medium of instruction echoed in educational policies are shunned in the majority of privately owned pre-schools despite administrators of pre-schools participating in policy formulation.

To this effect, a recommendation is made for more efforts to harmonise curriculum in both government and privately owned pre-schools. In retrospect, this may appear as backpedalling on the endorsement of a liberalised education in which the private sector determines its own education (Zambia, 1996:2). In my view however, this can to a large degree ensure that ECE retains a national character and safeguards children's entitlement to the same education irrespective of their socio-economic backgrounds. In addition, liberalisation of education when viewed in the context of

democracy implies that education reflects the aspirations of the majority. Since private owners of pre-schools are considered major shareholders in ECE, their participation in matters of policy may be rendered irrelevant if their practice diverts sharply with national policies and curriculum that they are privy to (Zambia, 1996:3).

Findings gathered in some Christian pre-schools showed that using Zambian cultural play songs is considered as being in conflict with Christian beliefs by administrators, parents and teachers hence their bias for Sunday schools songs. Therefore, the declaration of Zambia as a Christian nation requires policy guidance (Zambia, 2016:9). This can perhaps minimise discrepancies that might arise from the interpretation of such a declaration in relation to Zambian cultural values and traditions which are outlined as aims of education in the curriculum.

### **6.3.2 ECE teaching approaches, resources and teacher training in music**

On the basis of the study findings, ECE requires distinctive teaching and learning approaches and should be less structured compared to other levels of education. Particularly, learning and teaching styles must be flexible and learner centred to promote social interaction between teachers and children. The teacher should be consciously aware of activities that may happen spontaneously. For instance, children can be allowed to engage in play episodes that seemingly diverge from the original intended plan. These may include children momentarily chasing each other, talking freely and engaging with other children. Even though this may be perceived as disruptive behaviour to some teachers, it is an inherent part of children's development as opportunities for incidental learning are vital.

As noted in the study, teachers that assumed a flexible personality and allowed children to freely move about easily attracted children's attention than teachers that were too strict. Children seemed to enjoy being left to be children and have some leeway to do their own things; especially seen in play songs outside pre-schools. Various insights emerged on the need for open learning areas that do not restrict children's movement. The need for physical movement and actions and teachers

that display a less controlling personality are recommended as key in promoting learning.

In support of Mantie (2015), this study equally argues for a revival of leisure aims in ECE and all education as means to minimise the overly emphasised cognitive aims of current schooling. In the 21<sup>st</sup> century schooling, negative attitudes towards music and play can be associated with the neglect of leisure and recreation as important educational goals. Mantie (2015:170) takes a historical view to trace reasons why leisure and recreation – conceived as a fundamental aspect of schooling by the Greeks – have disappeared among educational discourse and music education specifically. Just as with music and play; events of leisure accord one the opportunity to derive personal gratification unlike in 21<sup>st</sup> century schooling. He further contends that education and music can achieve broader goals if leisure – which in my view is easily perpetuated through music and play – is seen as a means of preparing learners for “larger life purposes, goals and ambitions” which are never devoid of leisure, music and play (Mantie, 2015:168).

The goals for ECE are resounded in the study for the achievement of children’s physical, social, emotional and cognitive milestones. From the study findings, the use of music and play resources naturally blended as music play play songs are recommended as a surest way to meet these goals. From teachers’ responses, it can be claimed that there is need to be equipped with knowledge – otherwise taken as theory – skills and methods that enable transfer of learning between teacher training and actual learning settings. Music education should moreover be established at all levels of schooling. Teacher training alone is not enough to equip student teachers with all the knowledge and skills needed for them to effectively teach music in ECE using cultural resources. The ministry of education should promote workshops and in- service-training for teachers as a means to develop music teachers’ knowledge and skills regarding the use of play songs in schools.

### **6.3.3 Flexibility in research methodology**

The study benefitted from making flexible decisions in research methodology and methods. Specifically, it was recognised in the course of the study why the qualitative approach is lauded for its suppleness and openness to emerging data and research design choices (Leavy, 2014; Snape & Spencer, 2003). The study's placement in both an educational setting and a relatively cultural setting aligns it to Barton's view of ethnography as both. According to Barton (2014:99), ethnomusicology is concerned with music studies conducted in "exotic locations" of familiar or unfamiliar culture while ethnomethodology focuses on music teaching and learning in education settings. Ethnomusicology and ethnomethodology can be argued as enabling the disintegration of walls that divide music in formal and informal contexts because children's musical literacy is as a result of experiences in both. Therefore, the study recommends that cultural resources such as play songs which are naturally placed in culture before children encounter them later in pre-schools must be incorporated into the school repertoire. Similarly, barriers that hinder the linkages between ethnomusicologists and classroom practitioners need to be blurred through professional avenues of interaction such as workshops as observed by most pre-school teachers (Barton, 2014:112).

### **6.3.4 Video recordings in ethnomusicological studies**

Video recordings as a means of data collection is a relatively new technique in ethnography and should be further investigated as a valid means to support direct interactions and observation for research participants (Knoblauch 2005). Since ethnography is often criticised on the basis of the researcher's dual role, which involves observing as well as taking down notes at the same time, this study attests that video recording is a viable supplement to instances of observation in ethnography. In the study, for instance, it allowed for the recording of key issues during observation which were later supplemented with detailed notes after watching the video footage. The involvement of an assistant to video record play songs sessions during data collection may be disapproved as potentially disrupting or causing anxiety in those being observed. However, this was not visibly the case, particularly because children were so immersed in the music play songs. The potential for such a high level of intrinsic motivation in play songs has been



supported by literature, as indicated in chapter 2. Video recording can therefore be recommended as viable for music activity based studies.

In as much as transcription is considered as safeguarding music which usually exists as oral culture in Africa, the production of an actual video recording of children participating in play songs would serve as more vivid evidence for classroom teachers without the skill of music notation and reading. It is therefore envisioned that further undertakings in studies of this nature should combine transcriptions and video recordings.

#### **6.4 Conclusion of the study**

This final conclusion provides general remarks on the different chapters and the study as a whole. The study commenced with narration of a personal motivation that set the context in which the study was conceptualised. Conflicts in my childhood music experiences in and outside school; are seen as deeply embedded in my subconscious and influencing my adult judgements and perceptions of music of my culture as an educator and researcher. While my out of school music experiences were meaningful to me as a child, they were dismissed and disregarded in my early schooling years. As a result, a belief that school music was superior to home/community music persisted in my teacher training and was subsequently reflected in my music choices as an educator.

The background of the study stems from a recognition of global and continental trends and goals of ECE and how they are mirrored in the development of ECE in Zambia. The emphasis placed on ECE on a global scale is summarised by Cooper (2002:7) in his comparison of ECE with the architectural principle that, “if foundations are inadequate, it is very [...] expensive to underpin them later on.” When Zambia’s progress towards ECE is measured against a worldwide backdrop; it can be claimed that the founding of a worthwhile government supported ECE programme is still a long way to come. This is argued in consideration of Zambia’s rhetorical stance on ECE policy for more than six decades. It is only until recently in 2012-2013, when the ECE policy formulated. Consequently, it can be envisioned that a much more viable



ECE sector will continue to be in the hands of non-governmental institutions for years to come.

It was found through a search of literature for the study that the socio-cultural theory and African traditional perspectives on education share many underlying similarities which the study sought to integrate. In this pursuit, it can be said that the study contributed in providing insights into how tenets of theories perceived as purely Western – such as the socio-cultural theory – share significant principles with African indigenous education. Since the socio-cultural learning theory situates learning in a cultural context and upholds social interaction; it is conveniently aligned with the functional and co-operative features of African education. Overall, research that aims to integrate African indigenous models with Western models in informing curricula should become central among African researchers than is currently pertaining. There is a dire need for comprehensive research that makes evident African teaching resources and instructional methods thereby catering for the African child (Nyota & Mapara, 2008:190).

The literature review undertaken initially discussed music and play as distinct and later explored them as combined into play songs. In this reasoning, it was revealed that there are possibilities for future research that can contribute to literature for musical and playful ECE. Although the link between music and play has been confirmed through research, a permutation of its unique contribution for pedagogical sensitisation is obscure in most written works reviewed in the study. The study therefore makes a unique contribution by arguing for a worthy and in-depth link between music and play which are conceptualised as play songs in the study.

A connecting strand is shown in the study's methodology; from the qualitative approach to the anti-positivist stance which consequently guided the choice of the study's research design, methods and analysis. An assumption of the social reality as subjective, context determined and created by individual's awareness settled for the ethnographic design that emphasises human actions in culture and requires researcher's immersion in the course of study. Consequently both non-participant, complete participation and interviews were adopted as research methods in order to

gather data that reflected the participant's insider's views and researcher's outsider's interpretation. Researchers involvement in the daily experiences of research participants affirmed the interpretivist orientation of research in which knowledge is acquired through mutual relationships that ensue between the researcher and participants (Barton, 2014:98). Despite limitations often associated with these methods, the active involvement and experiences of the researcher in natural settings and dialogue with participants has overriding significance in providing empirical evidence. As a result, conclusions of this study have applicable benefits both the researcher and the research participants.

From the study findings a number of implications can be gathered from the use music plays songs in ECE as follows: firstly, play songs naturally exist in cultural contexts of childhood before schooling. Therefore, a consideration of the former setting is pertinent when informing the latter. This idea suggests that knowledge and skills in formal and non-formal settings should inform each other as what children already know and can do when they come to pre-school should be linked with classroom activities (Winsler, 2003:253).

Secondly, ECE curricular is founded on meeting children's cognitive, social, cultural and physical outcomes. A search of literature and the analysis of study findings provided evidence that the use of play songs meets these outcomes most naturally and can thus be argued as the surest means for the attainment of holistic education. This can largely be attributed to the fact that the activities of singing, movement and storytelling are reciprocally intertwined and combine subtly together in play songs to allow children to learn through them. Therefore, the persisting view of play songs as chaotic and only serving children's entertainment needs in ECE is misplaced.

Thirdly, the model constructed from the study findings by integrating play songs in pre-schools and cultural contexts shows that the emphasis that is placed on boundaries between didactic approaches in formal schooling and non-formal situations can be counterproductive. The school and community should play complementary roles in their tasks of children's socialisation and enculturation. With

this reasoning, the study illuminates a fresh outlook into significant and broader issues in creating links between the communities and school curricular. As such, avenues for effective school and community interactions which are the main socialising agents in the lives of children are opened. It is not surprising that Mr Muwowo identifies links of ethnomusicology and ethnomethodology – representing an interaction between fieldwork research and schooling practices – as the surest way to preserve cultural music that can uphold Zambia’s cultural heritage.

The various social interactions outlined by the model constructed in the study revealed that play songs can contribute to pedagogical aims in ECE. Social interactions occur between teachers/adults and children themselves. They are characterised by collaboration, self regulation and teacher modelling of appropriate behaviour. Attaining an increased understanding of these social processes can be suggested as humanising pedagogy whereby both the teacher and children are transformed through participation in activities of singing, movement/ actions and storytelling in play songs. The transformative role played by music education generally and indeed play songs specifically lies not in logical understanding but in practical actions at the core of human existence. This view is again supported by Bowman (2012:30) who views participation in music as enabling those who participate in it to form habits, personality and character that require constant “ethical” and “responsible” decisions to be made and adhered to.

Fourthly, in the light of social interactions evident in play songs, opportunities for scaffolding can be claimed to be obvious. Taken together, the notion of ZPD can metaphorically be associated with what happens on a construction site where differently skilled persons contribute their efforts on a multiple storey building under the supervision of an experienced contractor. Even though the process of education is structured on a height perception in which children’s learning attainment is an upward climbing; learning is not only secured and guaranteed as happening upwards. A downward progression is often necessitated by children that may require additional support in their learning.

From the study findings, it can be claimed that there are many factors that contribute to deficiencies in general music education and the use of play songs specifically. It was gathered in the study that teachers' knowledge, skills and perception played a greater role in the way play songs were used in pre-schools and how music education is viewed. The majority of suggestions given by teachers for improved music education through play songs generally reflect a need for more knowledge, skills in music education generally, positive attitude towards activities of music among parents and school administrators and continuous professional development.

Through collecting and transcribing play songs found in and out of pre-schools, a preservation goal for the study was met. It was revealed in the study that few cultural play songs are found in pre-schools and those collected by Mr Muwowo are suggested as alternative repertoire for ECE. The study raised particular issues in the transcription of Zambian music and the considerations made in the process may enlighten future researchers wishing to transcribe Zambian music. Issues raised from Mr Muwowo's ethnomusicological works of collecting music among different tribes in Zambia extend the understanding that issues of gaining access in the field of study cannot be generalised. In Mr Muwowo's case, access is not only granted at the gatekeeper's level but equally from actual participants regarded as custodians of a particular music culture. It was discovered that what is regarded as courtesy must be understood in context and are vital in order to minimise barriers that might arise at a social level between the researcher and research participants. Another idea emerges from the study that the collection of play songs is not restricted to going into the field; student teachers admitted and even children in pre-schools can be sources of cultural music from their various communities. The collection of this music should be accompanied by descriptions of performance in order to safeguard issues of context and meaning.

This study contributes meaningfully to current efforts toward Africanisation; not as an extreme standpoint of completely abandoning what is foreign but rather as having a curriculum that reflects learners' cultural contexts. This endeavour can be enhanced significantly through the use of play songs sung in the children's mother tongue. With regard to promoting the one Zambia one nation motto, this study proves that children

can participate in play songs without questioning their language and ethnic origins. It can be argued that if children learn in environments where they freely sing in any language, ethnic barriers can become blurred and their future interaction may be irrespective of ethnic differences.

Taken together, the evidence gathered from the study suggests that, there is no easy and forthright way to the many issues that are pertinent to improving ECE. It is suggested that by taking cognisance of the findings, recommendations conclusions and significance of this study, a contribution to musical and playful education recommended for ECE can be attained. Perhaps, adopting what is most natural and obvious to inform children curriculum – play songs – would be a starting point given the evidence that play songs can be an effective resource for pedagogical aims in ECE. There might be other varied views to explain this point but perhaps the validation of this resource lies in its combination of what appears to naturally appeal to children; song, play, movement/actions and stories.

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## Appendix A: Non-participant observation protocol

Name of school:

Date:

Time:

Observation number:

Aspect of observation	Notes and comments
<b>1. Physical setting</b> <ul style="list-style-type: none"><li>• Location</li></ul>	
<b>2. Organisation</b> <ul style="list-style-type: none"><li>• Opening format</li><li>• Formation</li></ul>	
<b>3. Activities involved</b> <ul style="list-style-type: none"><li>• Singing</li><li>• Movement</li><li>• Actions</li><li>• Others</li></ul>	
<b>4. Teacher's role</b> <ul style="list-style-type: none"><li>• Organiser</li><li>• Facilitator</li><li>• Leader</li></ul>	
<b>5. Children's role</b> <ul style="list-style-type: none"><li>• Active</li><li>• Passive</li></ul>	
<b>6. Nature of interaction between teacher and children</b> <ul style="list-style-type: none"><li>• Teacher centred</li><li>• Child/children centred</li></ul>	



<b>7.Closing format</b>	
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## Appendix B: Complete participant observation protocol

**Place:**

**Date:**

**Time:**

**Session number:**

Aspect of observation	Notes and comments
<b>1. Physical setting</b> <ul style="list-style-type: none"><li>• Location</li></ul>	
<b>2. Organisation</b> <ul style="list-style-type: none"><li>• Opening format</li><li>• Formation</li></ul>	
<b>3. Activities involved</b> <ul style="list-style-type: none"><li>• Singing</li><li>• Movement</li><li>• Actions</li><li>• Others</li></ul>	
<b>4. Adult role</b> <ul style="list-style-type: none"><li>• Organiser</li><li>• Facilitator</li><li>• Leader</li></ul>	
<b>5. Children's role</b> <ul style="list-style-type: none"><li>• Active</li><li>• Passive</li></ul>	
<b>6. Nature of interaction between adult and children</b> <ul style="list-style-type: none"><li>• Adult centred</li><li>• Child/children centred</li></ul>	
<b>7. Closing format</b>	



## Appendix C: Pre-school teacher's interview guide

**Name of school:**

**Province/District:**

**Time:**

**Respondent number:**

### **PART A: General information**

- Sex of the respondent
- Age bracket of the respondent (20-30, 30-40, 40-50 or above 50).
- Educational qualification/s of respondents?
- Respondents number of years in in pre-school teaching
- Teacher training institution attended by respondent
- Respondent's period of pre-school teacher training?

### **PART B**

1. Was music education part of your teacher training?
  - 1a. If YES in 1, which aspects of music were part of your training?
2. Would you say you were adequately trained to teach music?
  - 2a. Give reasons for your answer in question 2
  - 2b. What challenges did you face in teacher training concerning music education?
3. Do you teach music in the school?
  - 3a. If YES in 3, which aspects of the music do you cover in your teaching?
  - 3b. If NO in 3, explain why you do not teach music in the school
4. Was play covered as a teaching tool in your training?
  - 4a. If YES in 4, how was play as a tool for learning covered in your training?
5. Were you trained to fuse play and music into teaching and learning?
  - 5a. If YES in 5, in what ways can play and music be used during teaching and learning?
6. Do you sing traditional play songs in the school?
  - 6a. If YES in 6, where did you learn the songs from?

- 6b. What are some of the Zambian traditional songs that you sing during music and play times in the school?
- 6c. What is the local name/term used to refer to play songs?
- 6d. If the answer is NO in 6, give reasons why you do not sing traditional play songs
7. Do you consider play songs as a teaching resource for music teaching or general teaching?
- 7a. If YES in 7, in what ways can play songs be used as the basis for teaching music or other subjects?
8. What is usually the reaction of children during the music play song sessions?
9. What role do you play during the music sessions/game song times?
10. What teaching materials for music are provided by the school?
11. Do you think play songs have any other significance in early childhood education?
- 11a. If YES in 11, state ways in which you think play songs are significant in early childhood education.
12. What are the challenges of using play songs in pre-schools?
13. What suggestions would you make to improve the teaching of music using play songs in pre-schools?



## Appendix D: Mr Muwowo interview guide

### PART A

Age:

Tribe:

Occupation:

Highest educational qualification:

### PART B

1. What is your understanding of traditional play songs?
2. What would you say are the main characteristics of play songs?
3. Why is it important for children to participate in play songs?
4. Can play songs be used in music learning?
  - 4a. If YES in 4, explain ways in which they can be used
5. What is your opinion on the use of cultural resources such as play songs in education in Zambia?
6. What motivated you to collect play songs?
7. Who sponsored your music collection projects?
8. How did you collect play songs?
9. What challenges did you encounter when collecting play songs?
10. What advice would you give to researchers interested in collecting cultural music?
11. How would you suggest that play songs be collected and preserved?

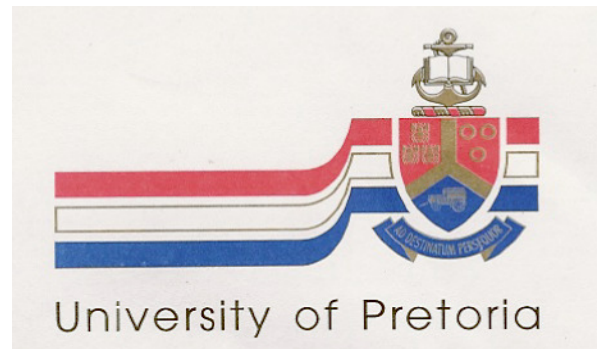
## Appendix E: Letter of consent for Mr Andrew Muwowo

### Contact details of Supervisor

Dr D. Vermeulen

Tel: 012-420-5889

E-mail: dorette.vermeulen@up.ac.za



University of Pretoria

Department of Music  
Faculty of Humanities

Date:

To: Mr Andrew Muwowo

Dear Sir,

I am a doctoral student (DMus) at the University of Pretoria, South Africa, and currently working on my thesis titled; **Play songs in early childhood education in Zambia**. The proposed study is aimed at investigating the pedagogical significance of play songs by collecting and transcribing them for preservation as part of cultural heritage.

Your participation in the study is recognised as a great contribution towards the preservation of cultural heritage and for the advancement of music education in Zambia. You are therefore cordially invited to participate in this research in the following ways:

- As a resource person to demonstrate play songs as used in cultural contexts of childhood
- To allow the use and transcription of the play songs that you collected
- To participate in an interview

Your participation in the study will be facilitated through provision of transport and lunch allowance. All the sessions of demonstration will be video recorded to aid in data analysis. Data gathered in the study will be treated with confidentiality; however your name will be mentioned in the study in recognition of your great works as a music educator and ethnomusicologist and for the sake of other researchers that may desire to undertake related studies.

Yours faithfully

.....

Bibian Kalinde: DMus student

I ..... have read and understood the contents of this letter and accept to:

- To be a resource person to demonstrate play songs as used in cultural contexts of childhood
- To allow the use and transcription of the play songs that i collected
- To be interview

Signature.....

## Appendix E: Letter of consent to Pre-school Principals

**Contact details of research supervisor**

Dr D. Vermeulen

Tel: 012-420-5889

E-mail: dorette.vermeulen@up.ac.za



Department of Music  
Faculty of Humanities

Date:

The School Principal  
Name of Pre-school

Dear Sir/Madam

I am a doctoral student (DMus) at the University of Pretoria, South Africa, and currently working on my thesis titled; **Play songs in early childhood education in Zambia**. The proposed study is aimed at investigating the pedagogical significance of play songs by collecting and transcribing them for preservation as part of cultural heritage.

My target group includes pre-school teachers as well as children between the ages of 3-6 whom they teach. The study will involve observing teachers and children as they participate in play songs and later on interviewing the teachers involved. All data collected will be treated with confidentiality and video recordings taken will only be used to aid in data collection and analysis. Your permission is therefore sought to conduct this study in your school.

Yours faithfully

.....

Bibian Kalinde: DMus student

I, ..... have read and understood the contents of this letter and give permission to the researcher to conduct the study in the school and interview the concerned teachers; provided that teachers agree to be interviewed.

Signature: .....

## Appendix F: Letter of consent to Class teachers

### Contact details of Supervisor

Dr D. Vermeulen  
Tel: 012-420-5889  
E-mail: dorette.vermeulen@up.ac.za



University of Pretoria

Department of Music  
Faculty of Humanities

Date:

The Class Teacher

### Class:

Dear Sir/Madam

I am a doctoral student (DMus) at the University of Pretoria, South Africa, and currently working on my thesis titled; **Play songs in early childhood education in Zambia**. The proposed study is aimed at investigating the pedagogical significance of play songs by collecting and transcribing them for preservation as part of cultural heritage.

My target group includes teachers and children between 3-6 years. I therefore request permission to observe how you conduct play songs activities and interview you to enable me collect data for the study.

Yours faithfully

.....

Bibian Kalinde: DMus student

I, ..... have read and understood the contents of this letter and give permission to the researcher to interview me observe and video record learners of class/classes ..... involved in this research project; provided that parental consent is given for learners to participate.

Signature: .....

## Appendix G: Letter of consent to Parents

### Contact details of Supervisor

Dr D. Vermeulen

Tel: 012-420-5889

E-mail: dorette.vermeulen@up.ac.za



Department of Music  
Faculty of Humanities

Date:

Name of child:

Dear Sir/Madam

I am a doctoral student (DMus) at the University of Pretoria, South Africa, and currently working on my thesis titled; **Play songs in early childhood education in Zambia**. The proposed study is aimed at investigating the pedagogical significance of play songs and collecting and transcribing them for preservation as part of cultural heritage.

The study will involve demonstration sessions of play songs with a resource person and myself with children aged between 3-6 years. Caution will be taken to ensure that children are cared for during the sessions. All data collected will be treated with confidentiality and video recordings taken will only be used to aid in data collection and analysis. Children's names will be withheld and they will be allowed to withdraw at any time during the study without providing reasons for doing so.

Kindly sign the attached form and mark against your child's name as a sign of granting permission for your child to be part of the study.

Yours faithfully

.....

Bibian Kalinde: DMus student

## Appendix H: Letter of consent to Pre-school Association

### Contact details of Supervisor

Dr D. Vermeulen

Tel: 012-420-5889

E-mail: [dorette.vermeulen@up.ac.za](mailto:dorette.vermeulen@up.ac.za)



Department of Music  
Faculty of Humanities

Date: 12 February 2013

The Co-ordinator of the Pre-School Association of Zambia

Dear Sir

I am a doctoral student (DMus) at the University of Pretoria, South Africa, and currently working on my thesis titled; **Play songs in early childhood education in Zambia**. The proposed study is aimed at investigating the pedagogical significance of play songs and collecting and transcribing them for preservation as part of cultural heritage.

The Pre-School Association is the main co-ordinating body of pre-schools in Zambia and your permission is requested to acquire contacts details of pre-schools that would participate in the study.

Yours faithfully

.....

Bibian Kalinde: DMus student

I, ..... have read and understood the contents of this letter and give permission to the researcher to obtain any useful documents that would enable her to contact pre-school owners in Zambia.

Signature: .....