

**DETERMINING RELEVANCE OF UNDERGRADUATE UNIVERSITY MUSIC
CURRICULA TO THE REQUIREMENTS OF SELECTED MUSIC JOB MARKETS
IN NAIROBI COUNTY, KENYA**

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**A Thesis Submitted to the Institute of Postgraduate Studies of Kabarak University in
Partial Fulfilment of the Requirements for the Award of Doctor of Philosophy in Music
Education**

KABARAK UNIVERSITY

2022

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DEDICATION

This doctoral thesis is dedicated, mostly to my God the supreme giver of wisdom, knowledge, and understanding for giving me sufficient grace and resource to complete this project. Secondly, it is dedicated to my dear husband, James Mochere Ondieki whose love, prayers, moral and financial support enabled me to patiently and resiliently run this race. Thirdly, to my precious daughters Shalline Nyaboke Mochere and Cindy Bosibori Mochere for their insights, sacrifices, prayers and encouragement that illuminated this journey and made it worthwhile. Fourthly, to my highly favoured grandson Priestly Nathaniel for bringing me such deep joy that enabled me not to lose focus. Finally, yet importantly, to my departed precious son Dennis Matunda Mochere whose memories and inspiration to think big will never leave me.

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ABSTRACT

The relevance of undergraduate university music curricula to the requirements of the music job market is paramount in ensuring that bachelor of music graduates acquire relevant knowledge, skills, competencies and attitudes to fit in the workplace. However, it is reported that most bachelor of music graduates miss job opportunities or retrain for the same because university music curricula do not match with the dynamic market requirements initiated by technological advancement. The study sought to establish the level of mismatch between undergraduate university music curricula and the requirements of music production, music ensemble performance, and music teaching music job markets in Nairobi County, Kenya. The objectives of the study were: to analyse the content of music production, music ensemble performance, and music teaching in the university curricula in Nairobi County, Kenya; to ascertain job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya; to determine the relevance of undergraduate university music curricula to the job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya; to propose a curriculum development model to guide the development and implementation of music teaching and learning at university in Kenya. Elliot's Praxial theory underpinned the study. The study employed the Validating Quantitative Data Model (VQDM) design. The target population was music production managers, music ensemble performance managers, and secondary music schools principals in Nairobi County with an accessible population of 650. Census sampling was utilized to select secondary music schools principals. Krejcie and Morgan Table (1970) determined the sample size for music production managers, and music ensemble performance managers. Simple random sampling was undertaken to select the participants of the study from each category of accessible population. Five university music curricula from the only two universities offering undergraduate music programs in Nairobi County were selected using purposive sampling. Data was collected using structured questionnaires and document analysis checklist. Quantitative data elicited from the closed-ended items and document analysis checklist were analysed using descriptive statistics and were presented in tabular, and bar-chart form. Content analysis was employed in analysing qualitative data, which was presented in narrative form. Qualitative data was finally merged with quantitative data and utilized as additional information to validate and expand on the quantitative data. The Simple Matching Coefficient (SMC) was established by matching the resultant quantitative data and document checklist. This study contributes to the enrichment of the university music curricula by unearthing additional desired job market skills (in terms of technical, management and ethical values) giving insights to curricula developers, policy makers, music learners and lecturers. The findings indicate that undergraduate university music curricula, to some extent, do not match the requirements of selected music job markets in Kenya. Management and ethical values were missing in the university curricula to a large extent. This study generated a Curriculum Context Relevance Model CuCoReM to guide the development and implementation of music teaching at university in Kenya. The main recommendation, for universities offering music programs in Kenya, is to demonstrate deliberate collaboration with specific music job markets in developing relevant, focused, diversified and context responsive university music curricula. Precisely, a clear and elaborate description of academic and 'soft' skills (management skills and ethical values) need to be evident in the course content for focused teaching and learning, and ultimate achievement of music education objectives.

Key Words: University music curricula, Relevance, Requirements, Music job markets.

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ABBREVIATIONS AND ACRONYMS

The following abbreviations and acronyms will be used in the study:

AACTE	The American Association of Colleges of Teacher Education
ACQF	Africa Continental Qualifications Framework
CBC	Competence Based Curriculum
CBET	Competency Based Curriculum Training
CDACC	Curriculum Development and Assessment Council
CMS	College Music Society
COTU	Central Organisation of Trade Unions
CuCoReM	Curriculum Context Relevance Model
CUE	Commission for University Education
EAC	European Association of Conservatories
ESQAC	Educational Standards and Quality Assurance
ETQAs	External Quality Assurance Agencies
FKE	Federation of Kenya Employers
KAMP	Kenya Association of Music Producers
KICD	Kenya Institute of Curriculum Development
KNCCI	The Kenya National Chamber and Commerce Industry
KNQA	Kenya National Qualifications Authority
KNQF	Kenya National Qualifications Framework
MJM(s)	Music Job Market(s)
NITA	National Industrial Training Authority
P21	Partnership for 21 st Century Skills
PCK	Pedagogical Content Knowledge
PRISK	Performers Rights Society of Kenya
SDGs	Sustainable Development Goals
TFUMM	Task Force on the Undergraduate Music Major
TVET	Technical Vocational Education and Training
TVETA	Technical and Vocational Education and Training Authority
UNESCO	United Nations Educational, Scientific and Cultural Organization
VQDM	Validating Quantitative Data Model

OPERATIONAL DEFINITION OF TERMS

For the purpose of this study, the following terms will be used in the context ascribed to them below:

Job Market: A structured context for buying and selling of services and related labour in Kenya.

Music Job Market: A context whereby buying and selling of music services and related labour takes place in Kenya.

Music Production Job Market: A context whereby buying and selling of music production services and related labour takes place in Kenya.

Music Ensemble Performance Job Market: A context whereby buying and selling of popular vocal, instrumental and dance music services and related labour takes place in Kenya.

Music Teaching Job Market: A context whereby buying and selling of music instruction services and related labour takes place in secondary schools in Kenya.

Requirements of Music Job Market: Knowledge, technical skills, management skills, and ethical values needed to perform specific music tasks in Kenya and the global context.

Traditional Music Curriculum: One that conforms to old school with minimal revision in line with the dynamism of the music job market.

University Music Curricula: Prescribed music knowledge and skills being taught in universities at bachelor's degree level as approved by CUE in Kenya.

University Music Curricula Course Content: Technical skills, management skills and ethical values as described in the course content.

CHAPTER ONE

INTRODUCTION

1.1 Introduction

In Latin *curriculum* means “a path to run in small steps” Jacobs (2010, p. 2). This meaning introduces the issue of dynamism in curriculum development. However, global discourses on music curricula, generally, reveal that its structure and content have not considerably changed with the ever-growing music job market demands. This has been partly attributed to the fact that music curricula development is continually influenced by redundant philosophical ideas and curriculum theories (Regelski, 2017, 2016, 2005, 2003). As a result, music curricula have, in most cases, remained delinked from the reality of the evolving human music experiences. In other words, music education does not seem to play a vital role in providing tangible solutions to the social, economic, cultural, religious, and political experience of human beings, among others. Considering the worth of the content to be taught and the values therein forms the core of what ought to be taught (Regelski, 2003). Therefore, the current study purposed to focus on analysing the content of university music curricula and its relevance to the selected music job markets in Kenya. Hopefully, the outcome would impact curriculum designers to provide bachelor of music graduates with employable knowledge, skills and ethical values so as to impact the current music job market effectively. In turn, the study would contribute to an individual’s and the nation’s economic development. This chapter presents the following: background to the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, scope of the study, limitations of the study, and assumptions of the study.

1.2 Background to the Study

Historically, the theory of curriculum has undergone metamorphosis by the changing needs of the society, shifting philosophies, policies and consequent reforms. Response to change varies from nation to nation in terms of the core knowledge, skills, competencies, dispositions, and attitudes to be included in the curriculum. The word ‘curriculum’ (in Latin, *currere*, ‘to run the course’) denotes evolution of what is to be learnt at any given time and space in society. This is, however, not the case at all times in all places. In most cases, a curriculum is unique to a given context and the aspirations of people. It is agreeable among many scholars, curriculum planners, developers and policy makers that curriculum is a contestable area and demands inclusivity (Allsup, 2008; Apple, 2003; Bridges, 2000; Cohen, Manion & Morrison, 2005). One of the contributors to the limitations of developing curriculum content is “organisational

structures of the university” (Bridges, 2000, p. 53). Curriculum development decisions are made more complex in the current context, termed as the 21st century or the knowledge age, in which the global world exists. The knowledge in the 21st century is diverse and is a result of collective responsibility. The Knowledge age is informed a lot more by postmodernism. The postmodern conditions have been described as hyper-reality, fragmentation, reversal of consumption and production, de-centering of the subject, and paradoxical juxtapositions (Firat & Venkantesh, 1993). Decisions of designing curricula are required to be sensitive to the afore described and evolving environment. Therefore, any hegemony related to curricula development is expected to pave way for relevant curricula that can address the emerging issues.

Frequent revision of the undergraduate curricula is crucial if it is to survive and make an impact in the dynamic global context. In this regard, Firat and Venkantesh (1993) states that:

Given the postmodern questioning of the “real” and the refusal to privilege one kind of experience over any other (e.g. actual over virtual) the advent of virtual reality renders opportunities for new marketing forms and opportunities endless...either the educational institutions will completely take on the characteristics of marketing institutions or they will be made obsolete and absorbed by the marketing system. (Firat & Venkantesh, 1993, pp. 242-243)

This signals a movement from the traditional curricula to curricula that is “...open, complex and dynamic in nature” (Yuen, 2002, p. 46). However, the pre-condition to this realization demands a transformation of mind-sets to reform. Yuen (2002) goes further to state that:

A post-modernist curriculum can only emerge if all stake holders of education: curriculum planners, teachers, teacher educators, parents and students etc. can develop a culture of reform and have both a vision of the future and the courage to overcome obstacles in order to ensure that curriculum can dovetail the needs of the new age. (Yuen, 2002, p. 54)

The preceding statement mirrors the current dilemma in curricula development that is the need to reform and form. Globally, the issue of university curricula has attracted the attention of scholars, researchers, media and other entities. While the university is striving to keep up with the pace of technology and digitization, the perception of many is that there is still a lot to be done. The overarching issue is hinged on the quality of education at the university and its

relevance in the work place. Some of the issues raised in this narrative include: the limitation of education systems in replicating the employers' needs (Hansen, 2021), curriculum and employability (Bennet, 2019), exclusion of generic attributes in the curriculum (Ondieki, Kimani & Tanui, 2018), lack of focus on 'employABILITY' (Ghazali & Bennet, 2017), lack of multi-skilled graduates (Minors, Burnard, Wiffen, Shihabi & van der Walt, 2017), graduates' disconnect with market dynamics (Pucciarelli & Kaplan, 2016), contextualization of curriculum (Mbogo & Wanyama, 2018), low employability among university graduates (British Council, 2018; McCowan, Fongwa, Oanda, Sifuna, Adedeji, Oyebade, & Ananga, 2015), and disconnect between universities and the industry (Khainga & Mbithi, 2018; Mgaiwa, 2021). These, and many more, issues raise questions on the quality of education being offered at university level in response to societal needs and job market demands.

Among the key roles of university education is the preparation of skilled work force that is employable to contribute to a nation's socio-economic development (Riechi, 2010; Wang, 2012). In this regard, United Nations Educational Scientific and Cultural Organization (UNESCO) emphasize the fourth and eighth Sustainable Development Goals (SDGs). These goals complement each other in that the fourth goal considers quality education with relevant skills while the eighth goal emphasizes productive employment and decent work for economic growth. Consequently, the relevance of undergraduate university curricula to the requirements of job markets is of great significance because it dictates the graduates' quality of education in terms of the technical skills, management skills, and ethical values in relation to their possible employability. As employers in the job market provide opportunities for employment, they in turn demand multi-skilled and competent graduates who can effectively increase output and profitability in their institutions, businesses or industries. Allsup (2015, p. 253) argues that universities are markets where "a public invests in the development of human capital and deserves accountability, if not leverage, so do students". In this case, universities are expected to prepare learners to meaningfully engage with the work place. Contrarily, university education has been reported to largely produce graduates lacking in employable skills and dynamics of job markets (Pucciarelli & Kaplan, 2016). It is not clear how university learners can be prepared "...to navigate an increasingly complex world and labour market in which they will need to think for a living?" (Bennett, 2019, p. 52). Frankham's discourse (as cited by Bennet, 2019, p. 44-45) further magnifies the picture created of university education as an "economic trouble because our universities are not producing the 'work-ready' employees we

need". This question reveals a gaping gap in the global undergraduate university curricula in general.

In terms of undergraduate music curricula, studies in USA, UK and Hong Kong indicate that while technological advancement in the 21st century has opened a whole world of possibilities to music learning and teaching, university education is slow in responding to these changes (Bartlett, Urallic, Durazzi, Monastiriossis & Sene, 2016; Rineke, 2018; Wong, 2017;). Digital economy has transformed the landscape of the music job market significantly, creating a whole range of opportunities and music job market skills demand (Wong, 2017). According to Minors, Burnard, Wiffen, Shihabi and van der Walt (2017), university music curricula are deficient in preparing multi-skilled bachelor of music graduates who can be able to interact with the evolving music technology and music job market. The foregoing discourse points to the linkage between university music education and the music job markets. Although the university is making an attempt to train learners, there seems to be some skewedness in terms of the kind of music knowledge and skills being advanced. The picture drawn here is that university training requires to be more sensitive to the growing requirements of multiple music market opportunities.

Additionally, research in Austria indicates that bachelor of music graduates fall short of a portfolio of work and are required to train further for relevant skills required in the music job market (Bridgstock, 2014; Usherwood, 2015). Similarly, Gregory (2015) reports that there is lack of portfolio musicians who can flexibly fit into the existing multiple music jobs. It is further observed that in the UK bachelor of music graduates are dissatisfied with creative industry programmes as they do not prepare them sufficiently for work (Bennet, 2016). This dissatisfaction is considered to emanate from a weak link or non-existent links between higher education curricula and the music industry. In this respect, Bennett (2016) opines that most music graduates are ill-prepared for the creative industries hence they fail to take advantage of the diverse opportunities that present themselves in the music job market. In the same vein, Bennett (2019) presents a case whereby music learners lack knowledge of how the music industry works and the relevant skills required in the music job market. The premise advanced here re-echoes a perceived disconnect between creative industry programmes at the university and the work place. This cements the need to establish whether this notion applies to the university music curricula in Kenya which also exists in a dynamic music economy.

Further, studies in Australia indicate that undergraduates in creative industries and arts experience employability and career building challenges (Bennett & Bridgstock, 2015). The implication is that music graduates lack necessary skills needed to obtain gainful employment in the music job market. A similar state is depicted in the U.S.A, where the aspirations of undergraduate students are not fulfilled in line with current and relevant skills that facilitate their employability in the 21st century (Munnelly, 2017). The concern here is that “what is happening inside higher education music programs does not represent” the real situation in the working environment of the music job market (Munnelly, 2017, p. 45). Similarly, Usherwood (2015) reports that young artists in the environment of work most often discover their music degree training and coursework did not sufficiently prepare them for music business.

The issue of mismatch between university education and job market requirements predominantly surfaces in academic discourses in Africa as well. The British Council (2016) gives a comprehensive report on a study conducted in Ghana, Kenya, Nigeria, and South Africa which reveals that employability of university graduates continues to be a major challenge in African states (McCowan, Walker, Fongwa, Oanda, Sifuna, Adedeji, Oyebade, & Ananga, 2015). The British Council (2016) further reports a high rate of youth unemployment in Kenya. However, it is not clear how many of the 69% unemployed youths are university or music graduates because “data on graduate destinations does not exist” (British Council, 2016, p. 44). It is further revealed “...that there is a large number of unemployed graduates side by side with the unfilled positions in the public and private sector, both formal and informal, due to a mismatch between the skills needed and those available” (British Council, 2016, p. 46). In this respect, some of the challenges facing both the university and employers in regard to graduate unemployment are highlighted as follows:

- i. Slow growth rate of the employment sector in relation to the increasing number of university graduates.
- ii. The reluctance of most employers to admit university learners as apprentices.
- iii. Inconsistent or lack of participation of most employers in regular curriculum reviews with the university.
- iv. The limitation brought about by professional bodies (for example CUE) in accreditation of professional programs as CUE maintains that such universities are in need of requisite infrastructure and qualified human capital.
- v. Lack of timely labour market information.

- vi. Limited linkages between employers and training institutions.
- vii. Poor management of industrial attachments.
- viii. Low registration levels of graduates with National Industrial Training Authority (NITA) which is in charge of regulating and coordinating training and attachment in Kenya.
- ix. The focus of national government policies on youth in general as opposed to graduate employability.
- x. Dissatisfaction of employers with the skill-set presented by university graduates, especially ethical unawareness.

The preceding statements illuminate a state of mismatch between the university curricula and the job market leading to dire repercussions. McCowan, et al. (2015, p. 11) argue that training at the university should ultimately produce employable and ethical workers “who can contribute to the broader good through the exercise of citizenship”. In Tanzania, research shows that apart from educational credentials, personal quality and attitude are key requirements of a new graduate in the world of work (Fulgence, 2015). The recurrent theme is that graduates “lack the skills and competencies required in the work place and as a result, they have had to retrain them on the same” (Njui, 2017, p. 306). In this respect, Fulgence (2015) affirms that there is urgency in bridging the gap between the employers’ requirements and the graduates’ degree package.

Essentially, the government of Kenya through the Ministry of Education Science and Technology (MoEST) and supporting bodies e.g. Kenya Institute of Curriculum Development (KICD), has made considerable effort to improve the quality of education in Kenya. This has been realized through various task forces, Sessional papers, and education acts that have spurred reforms in the education system. At the university level, there is an attempt to improve on the quality of education. In this respect, Kenya National Qualification Authority (KNQA) and Commission for University Education (CUE) are instrumental in enhancing relevance in university education. Some of the reforms that are taking place in university education include: training learners to visualize on creating jobs instead of looking out for employment, linking universities with alternative technical institutions like Technical, Industrial Vocational Education and Training (TIVET), long-term investment in Science Technology and innovation (STI), refocusing university education on Research, Development and Innovation (RDI) which

will ensure commercialization of research outputs through Kenya National Innovation Agency (KENIA).

Currently, the Commission for University Education (CUE) is mandated by the government of Kenya to regulate university education. Since its establishment in 2012, CUE has made continued efforts to maintain standards, quality and relevance of university education and encouraged continuous improvement of academic programmes among others. In line with CUE guidelines on the development of university curricula, the rationale of a university curriculum should include market survey. Despite these efforts, university curricula in Kenya are still perceived as inconsistent with the requirements of the fluid job market (Riechi, 2010; Tanui, 2016). Ngure (as cited in Hall, 2017, p. 27) notes that “curricula are outdated, are not derived from local labour market demands, and are not flexible enough to respond to evolving challenges globally”. Accordingly, Tanui (2016) observes that the review of curricula at the university is not in tandem with the technological changes that are continually taking place in the job market. To enhance quality, lifewide and lifelong education, short-term curriculum reviews are preferred. This is in order to provide room for the unpredictable emerging issues in the nation and the globe for instance, the outbreak of COVID-19 which has implications on curriculum development, implementation and evaluation, among others.

The Kenya Vision 2030 echoes Sustainable Development Goals (SDGs) strategies. This is reflected in its mission to provide, promote, and coordinate the provision of quality education, training and research for empowerment of individuals to become responsible and competent citizens who value education as a lifelong process (GoK, 2007). In response to this, the Big Four Agenda by the current leadership (at the time of the study) in Kenya focuses on food security and nutrition, affordable universal health care, affordable housing, and enhancing manufacturing. The implication is that learning institutions should be able to capture these fronted ideas in their curricula. The nation is existing in an era of reforms and such is reflected in the secondary school education system. In this regard, KICD (2017) recommends quality education to reflect communication and collaboration, self-efficacy, critical thinking and problem solving, creativity and imagination, citizenship, and learning to learn which will permeate to university in due course. This spurs curiosity on the preparedness of the Kenyan Universities in terms of undergraduate curricula relevance to the job market. Partly, CUE attributes the challenge of graduates’ unpreparedness to “low levels of funding by universities and government, poor alignment of university research to national development goals and

aspirations and poor university-industry linkages; hence undermining the relevance of teaching programs and low levels of university research funding by industry...” (CUE, 2014, p. 1). What stands out in this statement in regard to this study is “poor university-industry linkages.” Does this suggest anything in regard to relevance of undergraduate university music curricula in Kenya?

Hall (2017, p. 26) cites “low engagement between universities and employers” as one of the contributing factors to university graduates’ lack of expected skills in the labour market in Kenya. While university education is aimed at developing versatile graduates that are employable and can immensely contribute to the nation’s economy, it has fallen short of meeting the requirements of job market (Riechi, 2010). The Federation of Kenya Employers (FKE) survey 2018 as reported by Wambu (6th December, 2018) in *The Standard* newspaper revealed that 66% (which resonates with the British Council’s findings in 2016 and 2018) of university graduates are unprepared for the job market.

The music job market (which is part of the creative industry and cultural industry) in Kenya taps into the individual or collective creativity and skill in creating job opportunities which contributes to the nation’s economic growth. According to the Department of Culture Media and Sports of the United Kingdom (DCMS, n.d) generation and exploitation of intellectual property is significant in creating jobs and wealth. In Kenya, however, the challenge of full exploitation of intellectual property lies in the lack of “well-developed professionalized and institutionalized creative and cultural industries...” (Ondieki & Akuno, 2016, p. 1). Creative and cultural industry in Kenya is described as “a set of knowledge-based economic activities, making intense use of creativity as the primary input to produce marketable value-added creative products and services that are centred on, but not restricted to, arts and culture” (Ondieki & Akuno 2016, p. 1). The creative and cultural industry in Kenya has the potential to grow if proper structures, government support, and linkage with university education are enhanced (Akuno, Ondieki, Barasa, Otieno, Wamuyu, & Amateshe 2017). Meanwhile, the music job market in Kenya is dominated by talented but unprofessional practitioners. The university or academy has a role in changing this scenario through technical training, preparation for professionalization, preservation of heritage, research, and dissemination of knowledge to the creative and cultural industry (Akuno, et al., 2017). A symbiotic relationship can be enhanced between the university and the creative industry whereby the former provides research findings based on societal challenges and trained personnel while the latter provides

technological solutions, job opportunities and an accommodating environment for apprenticeship. In this way, the two will have achieved the nation's goal of economic development. Akuno (2019, p. 46) avers that "appropriately positioned, music (creative disciplines) is economically relevant and sustainable". Some of the issues raised by Akuno et al. (2017, p. 29) in regard to university music curriculum relevance include the exclusion of key areas like technical, business and marketing and management which play a key role in the development of the creative industry.

A close analysis of the music job market in Kenya shows that it is taking the shape of the global market trend where multiple music job markets are being created rapidly. Music job markets in Kenya have been identified by various scholars and they can also be found on internet sources like websites and blogs. These include: music production, studio engineering, arrangement and production, film and television production, music business, music administration, music marketing and promotion, church music, music teaching, music criticism, music journalism, music performance, band management, management of artists, dance and choreography, festival and event management, music technology and music theatre (Akuno, et al., 2017; Chimba, 2016; Ongaki, 2018). For the purpose of this research, it was necessary to select a few of music job markets from the wide spectrum provided. This was determined by the predominance of the existing music job markets, the scope of the research and accessibility of the population in the given music job markets. In this case, music production, music ensemble performance, and music teaching job markets were selected.

Internet sources show that the most commonly advertised music jobs in Kenya are music producers, music teachers, and music ensemble performers for example, google.com, careerpointkenya.co.ke, kenyancareer.com and many others. Music ensemble performance dominates the music scene. Music ensemble performance (band music) is currently thriving in socio-economic, educational, political, cultural and religious set-ups. As a result, the services of music producers, music ensemble performers, and music teachers are widely operational in Kenya (Akuno, n.d). The three selected music job markets are interconnected in that music teacher training influences the outcome of the other two while music ensemble performance requires the services of music production and technology. The university plays a big role in training music teachers who in turn train learners in secondary schools, but some graduates decide to teach as freelancers (who retrain in specific skills like, music performance and music technology). Some universities offer music production and technology and those who graduate

can either start their own studios, get employed or teach privately. Music “...teaching is the only stable post with security...the performance and recording opportunities augment on a daily basis” (Akuno, n.d, p. 19). It is noticeable, though, that the teaching, performance and recording opportunities in the music industry are dominated with unprofessional musicians. In this case, “...several forms of semi-structured music teaching exist in clubs and churches, where instrumental playing skills are the focus of learning” (Akuno, n.d, p. 6). The predominance of music performance, music recording and music teaching in Kenya provided a rich context for research on requirements of selected music job markets in Kenya.

In regard to music curriculum studies in Kenya, scholars have tended to concentrate on secondary school music while a few researches are on early childhood and teacher training colleges music curricula. In this case, scholars have explored various possibilities that would improve on the effectiveness of music curriculum implementation in secondary schools and colleges (Chokera, 2016; Mutuku, 2016; Mochere, 2014; Wambugu, 2012). There is limited literature, however, on university music curricula in Kenya. Hence, this opened up a window to carry out the current research on the relevance of undergraduate university music curricula to the requirements of selected music job markets in Kenya. Nevertheless, one study in Kenya by Chimba (2016) reveals that bachelor of music graduates who want to pursue music careers other than music teaching are compelled to seek private training elsewhere. They do this to acquire relevant knowledge and skills required in the respectful current music job markets. Notably, this is apart from the university training bachelor of music graduates acquired during their four-year program. It is worth noting that it would not be necessary to resort to extra training if the same was fully offered at the university in Kenya. Therefore, there is a need “to develop strategies for a holistic curriculum that caters for the current trends of [sic] the music market” (Chimba, 2016, p. 69). The question emanating from Chimba’s (2016) study is: what is the trend of the current music job market and how relevant is the current undergraduate university music curricula in Kenya to this trend? The current study was, therefore, concerned with whether university music curricula in Kenya reflected the knowledge and skills that were required by employers in the selected music job markets. This prompted the study to propose a curriculum development model to guide the development and implementation of music teaching and learning at university in Kenya.

1.3 Statement of the Problem

This study sought to address the issue of mismatch between undergraduate university music curricula to the requirements of selected music job markets in Kenya. The selected music job markets were music production, music ensemble performance, and music teaching music due to their rapid growth, predominance, and increased demand in Kenya (Akuno, 2016, n.d). It is worth noting that there is a perceived mismatch between university music curricula and music job markets as expounded in the preceding background. This presumption is hinged on a growing body of literature as evidenced by Akuno, Ondieki, Barasa, Otieno, Wamuyu, and Amateshe (2017), Chimba (2016), Bennet (2019), Munelly (2017), Regelski (2017), Pucciarelli and Kaplan (2016) among others. Hall (2017, p. 26) cites “low engagement between universities and employers” as one of the contributing factors to university graduates’ lack of expected skills in the labour market in Kenya. Similarly, CUE (2014, p. 1) notes that there exists “poor university-industry linkages.” All this literature reveals that the issue of relevance of undergraduate university music curricula to the requirements of music job markets is a global concern. A literature review of curricular studies in Kenya revealed that there was limited literature on university music curricula. Specifically, there was no study that had analysed undergraduate university music curricula relevance to the requirements of music job markets to establish a mismatch. Consequently, it was imperative that the issue of relevance of undergraduate university music curricula to the requirements of music job markets in Kenya be established to ensure that music graduates were equipped with employable skills.

In Kenya, the general CUE guidelines recommend that university programmes should capture job market expectations through needs assessment. However, Chimba (2016) reports that bachelor of music graduates in Kenya have to seek further training to fit in the existing music job markets. One of the findings in Chimba’s (2016, p. 69) study indicates that there is a need to develop a “holistic curriculum” that reflects the current music job market. This implies that the university music curricula may not be in sync with the music job market, hence, there was a need to establish this through this study. In general, FKE (2018) reveals that 66% of university graduates are unprepared for the job market. This suggests that most university curricula in Kenya are not responsive enough to the demands of the labour market locally and, by extension, globally. If this trend continues, it is likely to lead to a high rate of unemployment and may attract apathy in university education. Bachelor of music graduates (who are not exempted from this predicament) may continue to miss prospective music job market opportunities in Kenya, and globally thereby diminishing the economic value of music education. The subsequent

issues necessitated a prompt action in establishing to what extent the undergraduate university music curricula met the requirements of the music job market. According to available literature at the time of the study, there was hardly a study that had been conducted to establish the relevance of undergraduate university music curricula to the job requirements of music production, music ensemble performance and music teaching in Kenya by matching the course content of music curricula and the expectations of music job market practitioners.

Therefore, this study sought to specifically establish to what extent the undergraduate university music curricula matched the requirements of music production, music ensemble performance, and music teaching job markets in Nairobi County, Kenya. The findings of the study were to guide the study into proposing a curriculum development model to guide the development and implementation of music teaching and learning at university in Kenya.

1.4 Purpose of the Study

The purpose of this study was to analyse (in terms of technical skills, management skills, and ethical values) undergraduate university music curricula course content and establish to what extent (using the Simple Matching Coefficient) it matched the job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya. This was with a view to proposing a curriculum relevance model to guide the development and implementation of music teaching and learning at university in Kenya.

1.5 Objectives of the Study

The study was guided by the following objectives:

- i. To analyse the content of music production, music ensemble performance, and music teaching in the university curricula in Nairobi County, Kenya.
- ii. To ascertain job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya.
- iii. To determine the relevance of undergraduate university music curricula to the job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya.
- iv. To propose a curriculum development model to guide the development and implementation of music teaching and learning at university in Kenya.

1.6 Research Questions

The study was guided by the following research questions:

- i. What technical skills, management skills and ethical values are in university curricula content of music production, music ensemble performance, and music teaching in Nairobi County, Kenya?
- ii. What are job market requirements (in terms of technical skills, management skills and ethical values) of music production, music ensemble performance, and music teaching in Nairobi County, Kenya?
- iii. To what extent (using the Simple Matching Coefficient) do the undergraduate university music curricula match the requirements of music production, music ensemble performance, and music teaching job markets in Nairobi County, Kenya?
- iv. What curriculum development model can be employed to instil relevance in university music education in Kenya?

1.7 Justification of the Study

This study is imperative because the dynamism of the current music job market demands the flexibility of university music curricula for relevance (UNESCO, 2018). Evidently, the local and global music economy is rapidly growing hence initiating major changes and demands in the workplace in Kenya. This necessitates a flexible and responsive curriculum that equips employable learners with relevant skills. Moreover, literature shows that most music graduates are obligated to retrain for specific skills and competencies to fit in their desired job market despite their prior training (FKE, 2018; Chimba, 2016). In addition, graduates are compelled to settle for jobs that are not relevant to their degree qualification (FKE, 2018). As a result, Kenya's plan to meet the Vision 2030 and the eighth Sustainable Development Goal (SDG) that promote sustainable economic growth, full and productive employment and decent work for all may not be attained as expected.

Moreover, this study was carried out to contribute to the undergraduate university music curricula content that would provide lifewide and lifelong music skills. Hopefully, this would alleviate the government's and the employers' additional expenditure and loss of productive time spent in retraining baccalaureate graduate recruits. Considering that a lot of resource is spent training bachelor of music graduates at the university for four years, it was the conviction of the researcher that the findings of this research would minimize the unnecessary retraining by unearthing essential music job market related skills. Therefore, there was need to conduct a

research of this magnitude to establish the relevance of undergraduate university music curricula to the requirements of selected music job markets in, Nairobi County, Kenya. This was with a view of providing a possible holistic music curriculum model. Ultimately, this study proposed a Curriculum Context Relevance Model (CuCoReM) to guide the development and implementation of music teaching at university in Kenya

It is hoped that the research contributes to the enrichment of the university music curricula content that will eventually enhance employability of music graduates in Kenya. Music learners can also benefit from the information on essential requirements of music production, music ensemble performance, and music teaching job markets and possible employers or self-employment opportunities. The study also creates awareness to music learners on diversified course options which can enable them to be more informed in choosing desired career paths. It also enlightens policy makers, curriculum specialists and designers, at university level on the status of undergraduate university music curricula and the significance of continually engaging music job market employers in curriculum development. Furthermore, it adds to the knowledge bank of researches in music education, music job market requirements and opportunities, and provides room for further research.

1.8 Scope of the Study

This study took place between August 2019 and August 2020 which was the scheduled time frame of the study. The study mainly addressed the issue of relevance of undergraduate university music curricula to the requirements of selected music job markets in Nairobi County, Kenya. In this case, the study specifically concentrated on analysing undergraduate university music curricula course content to establish to what extent (using the Simple Matching Coefficient) it matched the requirements of music production, music ensemble performance, and music teaching job markets in Nairobi County, Kenya. Moreover, the study focused on relevance of university curricula as one of the issues that affects employment in the music job market (Chimba, 2016).

The study employed the Validating Quantitative Data Model (VQDM), which is a variant of the Triangulation Design (a type of the mixed methods approach). This enabled the researcher to utilize structured questionnaires with closed and open-ended items and collect data in one phase. Using interviews or focused group discussions to elicit qualitative data would not have been practical and meaningful because of the large sample group of varied job markets. The target population was 650 constituting music production managers, music ensemble

performance managers, and principals of secondary schools offering music in Nairobi County. The study considered this population and not more because they were the accessible population registered by KAMP (365 music production managers), PRISK (255 music ensemble performance managers), and 30 principals according to the QUASO in Nairobi County, Kenya at the time of the study.

The study was confined to the requirements of music production, music ensemble performance, and music teaching job markets because of their high demand evidenced by their predominance in Kenya at the time of the study. In this case, the participants sample included 172 music production managers, 139 music ensemble performance managers, and 27 principals of secondary schools offering music as a subject at the time of study.

Five university music curricula from the only two universities offering undergraduate music programs in Nairobi County were analysed. Document analysis checklist was used to analyse the undergraduate university music curriculum. The study focused on analysing the course content of undergraduate university music curriculum and not masters and PhD degrees in response to the social outcry on the mismatch of undergraduate music curriculum to the requirements of music job markets at the time of the study. Secondly, the course content was the main focus of analysis as opposed to other components of a curriculum because it was expected to contain a description of what is taught while capturing learning outcomes (CUE, 2014; Elliot, 2005, 1995). The analysis of the undergraduate university curricula was done in terms of identifying technical skills, management skills, and ethical values available in the curriculum course content as demonstrated by various curricula models drawn from the literature review.

The study only analysed university music curricula from universities that offered music programmes in Nairobi County, in Kenya and not all the counties in Kenya. This was due to its strategic location in the Country's city centre which houses numerous music job market opportunities and music practitioners that would provide the desired population for this study. Compared to other counties, Nairobi County had more than one university offering music programmes.

1.9 Limitations of the Study

Although the study was done in Nairobi County alone, the issue of representativeness of the population and generalizability of the findings may not arise. This is because the researcher

utilized the mixed methods approach, which allows for generalizability, in solving a research problem. Moreover, the researcher was able to select a large heterogeneous sample of participants from the selected music job markets that were considered a reflection of other counties (mostly with upcoming music businesses). It was considered that Nairobi county is the capital city of Kenya which is the headquarter of most music businesses. In this respect, reputable, well-established and upcoming music production studios, music ensemble performance centres, music teaching schools, and universities are located in Nairobi County. It can be argued, therefore, that the findings of the study in Nairobi County are generalizable to other counties.

Structured questionnaires were utilized in the study. Using structured questionnaires with closed-ended items alone would have provided (to some extent) insufficient and biased information from the participants. To mitigate this limitation, the study employed the Validating Quantitative Data Model (VQDM) which is a variant of the Triangulation Design. In this way, a provision was made for open-ended items to give allowance for detailed response and to minimize the researcher's bias. Therefore, closed-ended and open-ended items in the structured questionnaires were formulated for corroboration of elicited data. The VQDM also provided for an opportunity to elicit corroborating data for credibility without using interviews as an instrument. The interview method would have elicited voluminous data that would have been beyond the scope of this study considering the wide scope of the three selected music job markets.

Finally, personal administration of questionnaires to participants became challenging in mid-March 2020 due to the outbreak of the novel COVID-19. In this case, the researcher and the research assistants resorted to sending the rest of the questionnaires via the WhatsApp platform. This was as a result of the government directive to observe social distancing following the outbreak of the novel COVID-19 in mid-March 2020. By mid-March, the percentage for the given categories of participants was at: 100% (27) of 27 principals of secondary schools offering music in Nairobi county, 75% (104) of 139 music ensemble performance managers and 83% (146) of 172) music production managers. The unreached participants at the time were as follows: 35 music ensemble performance managers and 26 music production managers. This brought the total of the undistributed questionnaires to 61 (18.05%) of 338. This necessitated the use of the quickest alternative way of questionnaire administration which was

WhatsApp. This was enhanced by a lot of follow up through telephone calls and resending of questionnaires on WhatsApp.

1.10 Assumptions of the Study

The study was based on the assumption that:

- i. The participants would provide an honest response given that they were directly engaged in the specific music job markets and were directly affected by the requirements of the music job market.
- ii. Participants were conversant with the skills and trends in their music job market context since they were directly involved in the employment exercise.
- iii. That needs assessment had been conducted before the development undergraduate university music curricula course content.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter reviews literature related to the relevance of undergraduate university music curricula to the requirements of selected music job markets in Kenya. The study chooses to approach the review using the objectives and their related subthemes. The main objectives of the study are: to appraise undergraduate university music curricula course content of music production, to assess undergraduate university music curricula course content of music ensemble performance, and to evaluate undergraduate university music curricula course content of music teaching in Nairobi County, Kenya; to find out job market requirements of music production, to establish job market requirements of music ensemble performance, and to ascertain job market requirements of music teaching in Nairobi County, Kenya; to determine the relevance of undergraduate university music curricula to the job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya. To begin with, the study reviews the concept of undergraduate music curriculum.

2.2 The Undergraduate University Music Curriculum

Globally, aesthetic ideologies have deeply entrenched the music curriculum for a long time. Regelski (2017, 2016, 2005) points out that, traditional aesthetic philosophies like idealism, realism and Neo-Scholasticism have largely contributed to the academic approach in music curriculum development and dissemination of the same. The contribution has not only been realised in teaching and learning music, but also in the structuring of the music curriculum goals and objectives, content, resources and evaluation. Aesthetic philosophies embrace the “Art Music of the High Culture” which is governed by an aesthetic ideology exalting musical contemplation as opposed to the practical and relevant functionality of music in the society. Thus, the aesthetic ideology emphasizes cognitive and intellectual ideation. According to Regelski (2005, p. 221), “...aesthetic meaning and value are contained within music’s sounds (alone) as governed by the scores of particular works.” In this case, Western music commonly referred to as “Classical music” is the predominant music genre entrenched in music curricula worldwide as opposed to musics of other cultures. In summation, the Aesthetic philosophy and related theories perceive knowledge, truth and beauty as eternal and unchanging facts that are separate from practical human experience.

This premise opens up a discourse on whether undergraduate university music curricula advance music content or genres that appeal to consumers in the music job market. This is because philosophies and ideologies governing music education and the guiding curricula have changed with time. In this regard, Regelski (2017, 2016) advocates for change in content development and process of music curricula implementation. Hence, Regelski (2016, p. 31) posits that music education should be tailored to the “ideologies of institutions that support it” in the society. In other words, music curricula at all levels including university should reflect the functional requirements of their immediate context (as proposed in this study; music job markets). Regelski (2003) states that:

...Praxial approach to curriculum is pragmatic concern with the kinds of holistic, ‘real life’ musical praxis students can do at all or better as a result of instruction. Music education then becomes a value added to value. The original value in question is the socially created reality called “music” and the forms and nature of musical praxis already extant in society when a student enters school... (Regelski, 2003, p. 25)

Regelski’s discourse emphasizes the relevance of music education and the value added to learners as a result of engaging them in music that they already relate to in their context. Therefore, a music curriculum that incorporates ‘real life’ musical practices is likely to produce bachelor of music graduates that can fit in the music job market. That is why this study purposed to establish whether what the university music curricula in Kenya offers reflects similar expectations.

Global technological and economic advancement has necessitated a new look at guiding philosophies and theories in music education. As advanced by Elliot (2005, 1995, and Elliot and Silverman (2015), the praxial philosophy which emphasizes the teaching of context related content (and doing it in an experiential manner to reflect the real life situation) takes pre-eminence. Regelski (2017) further identifies intentionality and phronesis as key ingredients in the music curriculum. Intentionality is the purpose for engaging specific content, for example given genres of music, while phronesis is the ethical and right procedure of achieving the intention (the content) or the right results. Elliot’s (2005) and Regelski’s (2017) argument is that the choice of varied music genres from society dictates the knowledge and skills to be learnt and the methodology to be employed in teaching. In this way, music learners are equipped with relevant skills and knowledge for their immediate music job market context. This argument is very relevant to this study because it provides the nexus of the discourse that

the undergraduate university music curricula needs to be analysed for relevance to the current requirements of music job markets.

In contrast, formal music curricula remains entrenched in aesthetic Western ideologies that largely promote Western classical music styles and competencies (Regelski, 2016). A study of this music reveals that it is skewed toward producing an elitist product, which is a preserve for the few who study it, get to listen to it or perform it (Elliot, 2005; Macdonald, 2016; Regelski 2017, 2005). This kind of music curricula promotes conservatism in regard to knowledge and skills disseminated to music learners. This, in essence, leads to limited exposure to career opportunities and an equally limited sphere of influence for bachelor of music graduates in the current music job market.

Conservatism is also enhanced by infrequent curricula reviews globally. Tanui (2016) notes that it has been a common practice in universities to take long in revising curricula in line with the ever-changing job market demands (Tanui, 2016). Similarly, William (2014, p. 4) notes that “higher education and the shifting needs of the work force” are disconnected because “academic curricula change moves at ...a glacial pace, while economy has experienced a fundamental change in values to reflect a new set of needs and demands”. This denotes the slow change of curricula content at university level at the expense of prevailing metamorphosis of world economy. However, it can be appreciated that some universities have striven to adopt annual reviews to incorporate current changes emerging in the music industry (Bennett, 2017). In this way, such music curricula content is improved gradually before the four-year span for most bachelor degree courses. Lebler and Weston (2015) aver this as they note that university music curricula structure may remain constant for a time but the content should undergo metamorphosis to reflect music job market needs. The outcome, then, is what enables bachelor of music graduates to secure jobs in the music job market. This echoes the main purpose of the current study which was to establish marketable skills needed in the selected music job markets in Kenya. This is because it is not clear whether music production managers, music ensemble managers, and principals of secondary schools offering music have been engaged in university music curriculum development as per the CUE requirements.

In addition, Bartlett, Uvalic, Durazzi, Monastiriotis and Sene (2016), observe that university education falls short of providing music students with practical knowledge and experience sought after by music job markets. In the same vein, Bartlett, et al. (2016) cite some of the skills required by the music job market as interactive or communication skills, information

technology skills, organisational or project management skills and ability to work in teams or collaboration skills. This partly informs the current study in pointing to what music employers consider in identifying possible music employees. Nevertheless, the current study goes deeper in establishing ethical requirements in the music job market as well.

Bennett (2017) argues for a curriculum that considers the balance of classical, popular and digital music as advanced by Hugill (2012). This approach promotes the development of pertinent varied skills needed in the music job market. Bennett (2017) criticizes the notion that music is synonymous with classical music which dominates university music curricula. Bennett's premise is that this paradigm seeks to mainly train instrumentalists for the classical orchestra, singers, teachers and composers of conservatoire orientation that appeal to a limited audience. With the development of varied music genres globally, and varied consumer taste demands, the need for university music curricula that incorporates such is paramount. Consequently, Bennett (2017, p. 9) posits that the study of popular music resonates with the functional uses of music in the "Real world". These functional uses include: "TV and film, advertisements, games and apps, websites, supermarket 'muzak', phone on hold music, karaoke backing tracks, radio jingles, community choirs, folk clubs, music for dance and theatre (and musical theatre itself), church music in all forms". These, in essence, reflect the music job market practice. It, therefore, necessitates the equipment of bachelor of music learners with diverse knowledge and skills to cope with the music job market requirements. Bennett's (2017) standpoint resonates with the current study, which proposes university music curricula that responds to diverse and changing needs of the music job markets.

Currently, the global economy is rapidly growing initiating major changes and demands in the workplace. The American Association of Colleges of Teacher Education (AACTE, 2010) and Partnership for 21st century Skills (P21, 2010) state that:

Fundamental changes in the economy, jobs, and businesses are driving new, different skill demands... Whether a high school graduate plans to enter the workforce directly, or attend a vocational school, community college, or university, it is a requirement to be able to think critically, solve problems, communicate, collaborate, find good information quickly, and use technology effectively. These are today's survival skills— not only for career success, but for personal and civic quality of life as well. (AACTE & P21 , 2010, p. 1)

AACTE (2010) and P21 (2010) underscore the significance of education in preparing learners to survive in their current global context by emphasizing “survival skills”. In the case of music education, the music graduates are expected to demonstrate ‘soft’ as well as ‘technical’ skills in the job market. However, the exam-oriented and teacher-centred methods among other limitations in prescribed curricula do not often consider learners’ preparedness for their immediate job market as most seminal works reveal (Hanley & Montgomery, 2002; Lamont, Hargreaves, Marshal, & Tarrant, 2003). The current study goes further to identify “survival skills” in university music curricula in relation to the requirements of selected music job markets Kenya.

A diversified music curriculum provides greater learning opportunities for learners in preparation for a lifetime (Cowden & Klotman, 1991; Drummond, 2015; Green, 2002; Hargreaves & Adrian, 1999; Regelski, 2005). A music curriculum, in this case, must be seen to embrace relevant music past experiences for continuity and the emerging issues that speak to the current music learners and posterity. Hallam (2010) elaborates this by suggesting the inclusion of varied repertoire in the music curriculum as opposed to skewedness to Western classical music. Although the bulk of music taught and performed in schools in the U.S.A is classical “more than one third of the nation’s largest one hundred radio markets have no classical station” (Kratus, 2015, p. 45). Kratus’ observation about scarcity of classical stations in radio in the U.S.A is also a reality in some nations globally. As evidenced by Hallam (2010), the Western world has already welcomed the idea of ‘divergent aesthetics’ in their school curricula. Genres of music like jazz, rock and roll, rap and gospel have been integrated in most of Western world’s music curricula. However, university music curricula are still deficient of these new music tastes which facilitate the learning of new knowledge and skills (Bennett, 2017). Currently, in Kenya, music tastes have rapidly grown due to music sharing, listenership and performance facilitated by technology. This study underscores the fact that, different music genres facilitate the acquisition of varied music skills needed in the music job markets.

Some studies have advocated for the inclusion of popular music in the music curriculum (Brook & Upitis, 2015; Herbart & Campbell, 2002; Kelly & Kimberly, 2004; Vitale, 2011). The argument is that pop music captures young peoples’ interest and promotes creative music learning. However, Jones (2007, p. 16) cautions that learners’ music repertoire should be seen to “grow expanding outward from their local community”. Otherwise, both the student and the community feel alienated as their music is not valued in school. The community in this study

is represented by the music job market which bachelor of music learners continually interact with through varied media and live experience. Nevertheless, the inclusion of pop music in the music curriculum triggers divergent views in academic arenas. Some critics still argue that pop music is not serious music as compared to classical music, which is termed as serious and is legitimized (Miksza, 2013). However, Miksza's (2013) view only serves to promote the undue legitimization and domination of Western art music in the school curricula as opposed to creating a balance with the other musics that are practised in the job market. Agreeably, Western music provides a wide range of concepts to be learnt but having it to dominate music curricula would impede the teaching of context relevant genres. Herbart and Campbell (2000) are of the view that the inclusion of popular music in the music curriculum can be constructive for positive impartation of knowledge to take place in the learners. Herbart and Campbell (2000) dispute the argument that most popular music has unpalatable literature. This standpoint is built on the understanding that, careful selection of relevant popular music repertoire can be far-reaching in developing learners' musical knowledge and skills. Due to dynamism of music trends, the exposure of learners to such music plays a major role in their career choice in a dynamic world. These studies are, however, skewed towards the inclusion of popular music in the music curriculum but the current study considered other aspects that were required in the selected music job markets.

Further, studies show that the meaning of music career is rapidly becoming dynamic and pluralistic globally. Hence, it is important that learners are given relevant tools in coping with emerging career challenges (Shana, 2014). In addition, Regelski (2006, p. 3) posits that school is becoming irrelevant to the job market because "...business leaders are concerned that students are insufficiently prepared for the increasing demands of the workplace and globalization". Although Regelski's (2016, 2006) studies hinge on secondary school music curricula, it is relevant to this study because it is possible that the same shortcomings are manifested in the university music curricula. Hence, similar repercussions when it comes to gaining opportunities in the music job market. Therefore, the current study focuses on establishing the requirements of the music job market in Kenya, which is expected to inform the development of university music curricula content.

A review of Elliot's (2005) works for instance, *Praxial Music Education: Reflections and Dialogues* unearths his proposition on music curriculum framework. Elliot (2005) proposes "curriculum-as-practicum in action" which stresses on music education as apprenticeship and

the use of varied music genres and approaches in teaching. This kind of curriculum immerses learners into a “multi-layered concept of musical understanding, a multifaceted concept of musical values and a diverse approach of achieving these values” (Elliot, 2005, p.7). Elliot and Silverman (2015) also advocate for a curriculum that is context sensitive and the treatment of learners as problem solving practitioners. This premise can also be applicable to university music curricula in Kenya in enhancing its relevance to the music job market. In order to produce job market ready bachelor of music graduates the study proposes such an approach to university music curricula development in Kenya.

2.2.1 University Music Curricula in Kenya

Literature shows that university music curricula in Kenya have not received much scholarly attention except for studies on university curricula in general. For example, Riechi (2010) and Tanui (2016) affirm that undergraduate university curricula in Kenya do not match the expectations of the job market. This is partly because it takes four to five years to review undergraduate university depending on the degree course a learner is undertaking. In Kenya, most studies on music curriculum have been carried out on secondary schools (Akuno, 2012, 2005; Mochere, 2014). The indications from the limited studies undertaken on music curriculum in Kenya are that, there is a need to match the curriculum content as far as its interrelatedness to music job market is concerned (Akuno, Ondieki, Barasa, Otieno, Wamunyu, and Amateshe, 2017; Chimba, 2016). That is why the current study was necessary in going further to highlight the knowledge, skills and ethical values in the music job market to establish the relevance of undergraduate university music curricula in the market context.

Akuno et al. (2017) state that one of the contributing factors to unprofessionalism in the music industry is the absence of some key market oriented courses in the music curricula. Accordingly, Akuno et al. (2017) note that there is lack of professional skills in the music industry in Kenya because of limited training opportunities and the fact that key subject areas of the creative and cultural industries are not included in the music curricula. These include technical, business and marketing, and management aspects of the music industry. As espoused by Akuno, et al. (2017, p. 29) there is a need to teach learners merchandise techniques of the music industry like “contracts, performance rights, scheduling and punctuality, marketing and general administration...for creative industries practitioners to understand the critical link between professionalism and their ultimate success as artists”. The preceding study illuminates the current study and provides room for finding out what is missing in the undergraduate

university music curricula in terms of job market requirements of music production, music ensemble performance and music teaching in Nairobi County, Kenya.

Earlier on, Akuno (2016, 2013) acknowledges that there is a challenge in music education at all levels of formal learning which mainly concern the effectiveness of music practitioners and relevance of learning. The challenges highlighted include Western-oriented content and consequent methodologies, the narrow space that music occupies in the government funding priority and resources for music education, among others. Specifically, there is a noticeable gap in the relationship between university music education and prerequisite knowledge, skills and attitudes in the music job market. University music education seems not to benefit the music industry to a great deal since, in most cases, the music industry has to retrain its employees or compel those aspiring to be self-employed to retrain to fit in the work place (Chimba, 2016; FKE, 2018). This study was a response to this gap by finding out what the music job market requirements were so as to inform the development of undergraduate university music curricula that are sensitive to the emerging music job market needs.

From a general point of view, Wambu (6th December, 2018) in *The Standard* newspaper highlights the Federation of Kenya Employers (FKE) survey 2018 which reveals that 66% of university graduates are unprepared for the job market. Consequently, they are forced to either retrain or settle for jobs below their professional competencies. The FKE (2018) considers this to be a wastage of training resources. FKE (2018) recommends that academic institutions should emphasize practical skills and emerging interpersonal, technical and information technology skills. Further, work and occupation basics, customer service and knowledge about work place should be part of university curricula. The FKE (2018) emphatically advocates for a direct linkage between university faculties and employers. The FKE (2018) survey is, indeed, a pointer to what could be taking place in undergraduate university music education. The implication is that university music graduate are counted among those who lack these essential skills. That is why this study was crucial in establishing the relevance of undergraduate university music curricula to the requirements of selected music job markets in Kenya. This was with a view to suggesting the incorporation of missing music job market requirements in the university music curricula in Kenya.

In regard to music curricular studies, scholars in Kenya have tended to focus on secondary school music curriculum as opposed to university music curricula. In this case, the studies reveal that apart from its Eurocentric nature, the teaching approach adopted is theoretical in

nature (Akuno, 2012; Chokera, 2016; Mochere, 2014;; Wambugu, 2012). Other issues noted in the dissemination of the music curriculum is that African music of Kenyan descent is given the least attention (Mushira, 2010) and popular music is not part of the music content in the curriculum (Ondieki, 2010). Some empirical studies show the possibility of including Kenyan popular music (Zilizopendwa) and Kenyan art music in the national music curriculum (Ondieki, 2010; Wambugu, 2012). Monte's (2015, p. iv) study alludes to the fact that "choral music as an art" can be utilized "to address Kenya's social, political, economic and other issues". This is also a possibility when considering what music to be included in the university music curricula to address learners' career issues. These studies strengthen the assertion that diversifying the music curriculum in Kenya to encompass social, cultural, political and economic needs will enrich the learners' knowledge and experience. In turn, the bachelor of music graduates can knowledgeably navigate the music job market in Kenya.

Other studies on music curriculum in Kenya have explored various possibilities that would improve on the effectiveness of music curriculum implementation: characteristics of an effective teacher (Monte, 2009), pedagogy in musicianship (Mbeche, 2010), teaching and learning of Kenyan indigenous music (Mushira, 2010), early childhood musicianship (Andang'o, 2010; Sinyei, 2012), pedagogy and implementation of the curriculum (Mochere, 2014), sequencing of music curriculum content (Mutuku, 2016) and teacher efficacy (Chokera, 2016). It is evident from the preceding studies that scholarly research has tended to concentrate on issues of content and effective curriculum implementation in secondary school, citing theoretical implementation of the music curriculum as a key setback (Akuno, 2016, 2012, 2005). However, these studies have not necessarily addressed the issue of undergraduate university music curricula content in relation to the requirements of the music job market in Kenya.

The findings in the preceding studies also depict secondary school music graduates as mostly incompetent to face the diversity in the music job market if they were to pursue their career after form four (or grade ten). This depicts that the same incompetence may be magnified when the very learners transition to university level if the given issues are not addressed. As a result, the "arts in education are perceived as less valuable than other more pragmatic subjects that provide skills directly related to workforce" (Kratu, 2015, p. 44). Kelman (2015) posits that high school students need entrepreneurial skills to thrive in the music job market. Even though the preceding studies hinge on high school music education, they still inform the current

research in terms of pointing to the current requirements of music job market. The current study intended to find out functional knowledge and skills in the music job market that would facilitate the development of pragmatic undergraduate university music curricula that are workforce compliant.

2.3 Requirements of the Dynamic Global Music Job Market

The dynamic music job market is described as complex (Bennett, 2016; Firat & Venkatesh, 1993; Kelman, 2015; Myers, 2016; Shana, 2014; Vazquez, 2017; William, 2014). Vazquez (2017) identifies three sectors of the music industry which include: live music industry, music publishing, and the record industry. Unlike the traditional music industry which was dominated by the recording industry as the talent searcher, developer, financier, producer of albums, and promoter of artists and their recordings, the dynamic music industry has changed. Vazquez (2017) notes that technological changes that include computers, the internet and associated tools have transformed the way music is created, produced, marketed, distributed, and consumed today. Vazquez (2017) underscores how modern technology has enabled amateurs and professional musicians to be able to take up the role of the traditional music industry from the comfort of their homes. This implies that competition among the players in the industry has been heightened. Therefore, William's (2014, p. 14) premise is that "...the future workforce is required to have a wide spectrum of skills at their disposal". This is because the market context is being redefined and new requirements are being set by music consumers and artists at a supersonic speed. The need for a music artist to interplay multiple roles to favour a given situation has heightened (Phillips, 2010).

Ghazali and Bennett (2017) introduce the aspect of social, reputational, and cultural capital in the description of employability. They aver that these aspects are crucial in training human capital for the current music job market. In their research, *Employability for Music Graduates: Malaysian Educational Reform and the Focus on Generic Skills*, Ghazali and Bennett (2017) observe that:

Few programs explicitly address employability, teach students to reflect, or introduce an employability framework that enables students to become familiar with the need for both hard and soft skills: to build their career capital. The explicit focus on the cognitive dimensions of employability through experiential learning emerges as a worthy challenge. (Ghazali & Bennett, 2017, p. 599)

The “hard” skills are described here as discipline- specific or (in this context) music specific skills while “soft” skills are generic skills. The following are the generic skills in Ghazali and Bennett’s findings (see Table 1 below).

Table 1
Synthesis of Recommended Generic Skills in Music

Drivers	Generic skills
Professional self- efficacy	Ability to communicate orally and in writing for varied purposes and audiences. Ability to apply skills and knowledge in multiple settings.
Professional networks	Ability to reflect on action and engage in a process of continuous learning through which employability is maintained. Ability to self-manage career and associated learning. Ability to adapt/be flexible. Ability to work with diverse others and to maintain relationships.
Reflection-inspired practice	Strong moral and professional ethics as they relate to both self and practice. Ability to lead and manage self and others.
Industry engagement	Capacity and willingness to develop, communicate and progress ideas and innovations.

Source: Ghazali and Bennett (2017), p. 598

Although the study was carried out in Malaysia, the given findings provided a guide to formulating the questionnaire and document analysis checklist on requirements of music job market in the current study. The given generic skills are considered as relevant to the prevailing music industry needs and would be applicable to the Kenyan music job market situation. As projected by Ghazali and Bennett (2017, p. 594), bachelor of music graduates need to be equipped with “disciplinary knowledge and skills, workplace and career awareness and experience, efficacy beliefs and metacognism”.

From another perspective, Bennett (2019) explains that the university curriculum is devoid of employability as the core business of learning. Instead, employability is perceived as “skill, job, employer, employment” (p. 39). This is attributed to the fact that employability has been

erroneously defined as “the development of generic or “soft” skills that are unrelated to the core business of learning a business” (Bennett, 2019, p. 39). In, *Graduate Employability and Higher Education: Past, Present and Future*, Bennett (2019) expounds on employability. In this case, employability is described as relating to the process of preparing university “students to negotiate life and work” (Bennett, 2019, p. 34). In regard to this, universities are mandated to develop the learners’ cognitive and social capabilities to enable them to graduate as a workforce that is informed, professional and socially oriented as citizens. Bennett (2019) terms this as “employABILITY thinking” which emphasizes ability. This is alluded to the social-cognitive theory that “prompts students to understand why they think the way they think, how to critique and learn the unfamiliar and how their values, beliefs and assumptions can inform and be informed by their learning, lives and careers” (Bennett, 2019, p. 39). This is described by Bennett (2019) as metacognitive process. The process allows learners to be creative and meaningful in their workplace environment throughout their career lifespan. Bennett’s premise directly points to the possibility of considering the centrality of employability in undergraduate music curricula in universities in Kenya. Therefore, the current study was prompted to establish to what extent issues of employability have been incorporated in the undergraduate music curricula in relation to selected music job markets.

The greatest responsibility of music education, therefore, is to prepare learners with “the right skills, tools and expectations” (Shana, 2014, p. 43) in the competitive and fluid music job market. It is then paramount that bachelor of music learners be provided with necessary skills that will make them marketable in the 21st century (Munnely, 2017). In the same vein, Myers (2016) recommends radical change in the bachelor of music curriculum in America. Further, Myers (2016) advocates for creativity, diversity and integration which represent three pillars curriculum designers can draw from in developing bachelor of music education. The implication is that learners undertaking a bachelor’s degree in music are not being fully equipped with the expected knowledge and skills in the work place.

Although the contexts of the preceding four studies are different, they brought out the urgency of carrying out the current study in Kenya. This is because the economy of music market dynamics is becoming applicable to all nations and bachelor of music graduates need to interact competitively in this environment.

2.3.1 Requirements of Music Production Job Market

Music production is a diverse and thriving job market globally. Music producers play a vital role in the recording process. Some of the functions of a music producer are: leading, offering consultation services of observing and advising, initiating creative ideas and determining the outcome of the product (Colquhoun, 2018). Wiederkehr (2015) describes a music producer as follows:

The producer is, essentially, an individual who looks for the intention of a song or composition, and pinpoints what elements make that musical work special, unique, or significant. Then, using the tools of arranging, orchestrating, mixing, and compositional techniques, the producer brings out these significant elements in the most effective way he or she can. (Wiederkehr, 2015, p. 6)

Wiederkehr's description of a music producer guides this study in identifying key production skills which bachelor of music graduates may require as prerequisites to their employment.

According to Ferguson (2009), music producers in collaboration with recording artists and audio recording engineers play the key role of overall production of commercially recorded music. In this case, music producers play multiple roles including monitoring and controlling the technical aspects of a session. For example, microphone placement, tracks used, sound and effects, musician needs and other sound quality related requirements. Independent producers, arrange for the recording studio, technicians, and background musicians. They also frequently become involved in the mixing and editing of a recording, album cover art, packaging, contracts, administrative paperwork, and marketing and promotion. Music producers usually specialize in a certain musical genre such as rock and roll, rap, country and western, jazz, or classical. Ferguson (2009) also describes the role of a music producer as entailing the review of prospective new artists, maintaining ties with contracted artists, negotiating contracts and recording arrangements and also working on the final mixing and editing of the recording.

Further, Ferguson (2009) notes that with new technology and changing consumer needs, music producers have had to also consider film and video production which demand broad skill-set. These include setting and costuming designers, video technicians, film directors, choreographers, and other skilled workers who work for visual effects. Ferguson (2009) identifies some of the courses needed for this expertise as music, theatre or dance. A music producer is required to possess artistic and leadership or management skills which Ferguson

(2009) terms as personal skills. In addition, creativity and innovativeness is a requirement to achieve set goals.

Moreover, Ferguson (2009) recommends classes in media, broadcast journalism, and theatre. Other non-audio courses include: business, communications, public relations, and computers. Aural skills, communication skills and insight into the history and current trends of the recording industry are invaluable. Music producers are also required to be quick at spotting talented artists and also possess technical acumen. Ferguson (2009) provides a backdrop upon which the study is built in terms of identifying music producers' requirements in the music job market. These informed the current study a great deal in affirming the requirements of music producers in the Kenyan context that is tied to the global context.

Concerning 'soft' skills, Burgess (2013) posits that interpersonal skills cannot be learnt from a book or course without internship or apprenticeship which provide real life experience. However, Burgess (2013, p. 29) acknowledges that "... combined with a proactive DIY approach, a good school program can fill in knowledge gaps and instil a deeper understanding of the fundamentals while increasing awareness of best practices." DIY in this case means Do It Yourself where a learner has hands on experience in learning. Burgess (2013) observes that music educational institutions can produce knowledgeable and skilled graduates that are well versed in technology and business of audio production. Nevertheless, Burgess (2013, p. 30) maintains that it is difficult to impart "audio etiquette and the subtle interpersonal techniques that producers and engineers acquire from experience" in educational institutions like the university. This may be true, however, with music job market sensitive content, experienced instructors, quality resources, and appropriate evaluation, the objective of inculcating 'soft' skills in bachelor of music graduates can be achieved. Therefore, the current study endeavoured to unearth music knowledge and skills from music production job market that provided a basis for relevant content for undergraduate university music curricula in Kenya.

McNally (2016) provides an insight into the new pedagogical approaches in sound recording and music production. The study suggests the use of multitrack audio archives, objective audio features, and one new visualization tool. McNally (2016, p.1) acknowledges that due to complexities involved in music production, which overlaps with sound engineering, it takes a long time to master and improve on "acuity of technical skills and critical listening". The study identifies ear-training methods as significant in improving identification, recognition and reproduction of frequencies (equalization), dynamics processing and artificial reverberation. In

concurrency with Burgess (2013), McNally (2016) acknowledges that apprenticeship is crucial in learning music production skills. In addition, critique methods are used in developing more complex integrated listening skills such as multitrack recording and mixing. While McNally's (2016) study provides a pedagogical platform that helps in identification and nurturing of required skills in music production, it is not the main focus of the current study. McNally's (2016) study is mainly hinged on music pedagogy, which is a valid aspect in achieving the required skills in a music learner, while the current study emphasized on required skills in music production.

2.3.2 Requirements of Music Ensemble Performance Job Market

Ensemble music performers mainly depend on the execution of knowledge of performance skills. Green (2002) distinguishes skills and knowledge as follows:

Skills are associated with motor control, such as the ability to play fast scales whereas knowledge is connected with notions of understanding or acquaintance... but the notion of skills also includes the execution of purely mental acts of interpretation, such as recognising chord progressions by ear or reading notation in the head. (Green, 2002, p. 21).

This means that the execution of music dictates that a musician acquires the knowledge about the music to be performed and the related skills in performing it. Since music is derived from specific social and cultural contexts, music learners need to be immersed in those contexts where music is daily practised. This is what Green (2002) describes as “musical enculturation”. Green's discourse is that music education cannot deny the fact that learners are already immersed in musical practices tastes surrounding them “...because we cannot shut our ears and we, therefore, come into contact with the music that is around us, not only by choice but by default” (Green, 2002, p. 21). The realization that before learners are introduced to new music they are already musically ‘encultured’ due to their social and cultural orientation will make music education more meaningful to university music learners.

Fiero (2005), in *The Entrepreneur's Guide to Doing Business in the Music Industry*, highlights performance as one of the four categories and occupations that all music business professionals fall into. Performance can take place over radio, on television, through cable, through the internet, in film, in concert promotion, and night club venues, among others. Music ensemble job market falls under the category of performance music business. This is where singers

(vocalists), instrumentalists and dancers form music bands which have a band leader or manager. Fiero (2005, p. 21) defines music business as the business of financially exploiting music (songs and recordings) and music artists. Fiero (2005) considers an artist with a recording contract as a salesperson for the recorded product by the record company. Fiero's study plays a key role in describing and contextualising the music ensemble performance job market which was the interest of the current study.

Currently the music business in form of live performance is attracting many music artists, but according to Daniel and Daniel (2015), there is imbalance in training learners in "artistic and non-artistic skills" at the university. In their study, *Success in the Creative Industries: The Push for Enterprising and Entrepreneurial Skills*, Daniel and Daniel (2015) find out that most bachelor of music graduates lack enterprising business skills. They describe non-artistic skills as "the capacity to understand, navigate, create and capitalize on industry opportunities and realities" (Daniel & Daniel, 2015, p. 423). Daniel and Daniel recommend that a lot of emphasis should be put on developing music learners' creativity that would enable them to "secure and sustain paid employment in their chosen area of practice". It is in this respect that the current study purposed to determine the relevance of university music curricula to the requirements of music ensemble performance job market in Kenya.

Tilly's (2013) discourse on *Key Factors contributing to the International Success of a Rock Band: Managing Artists as Businesses* considers music bands to be businesses. It highlights key roles and responsibilities of a band manager. The topics discussed in the study include: 1. The importance of a clear artistic vision, 2. Branding and strategic planning, 3. Tools for audience building, 4. The possibility of self-management and the changing business models in the music industry. Tilly (2013) identifies challenges in the new music economy as risk avoidant record labels, fierce competitions and changing consumer attitudes towards perceiving music. In order to succeed in band music performance business, Tilly (2013) notes that:

...it is beneficial to look at the band as if running a business. Successful businesses of our time have a strong vision, a consistent branding strategy, creative marketing solutions and excellent team dynamics. They understand their own product, their customers and competitors. They set up specific goals and plan in advance how to achieve them. When it comes to bands, they are selling a cultural product and therefore it must have an artistic

value. Still, the members must share the same goals and work towards the same artistic vision, just like they would need to at any company... (Tilly, 2013, pp. 47-48)

Tilly's (2013) standpoint further expands the discourse of this study by providing key aspects that would make music ensemble more successful in their business. Tilly (2013, pp. 47-48) goes further to cite other attributes as professional attitude that includes "good manners, sportsmanship and a generally positive impression..." In addition, the utilization of technology is crucial. For example, "bands can exploit the possibilities of the internet and build a community through it." In this case, Tilly (2013) recommends the involvement of:

fans in the creative process by videos, interviews, pictures and frequent updates. The more dedicated fans may take part in the street team, create remixes or even arrange shows for the band. To whichever level fans get involved, their contribution is invaluable. (Tilly, 2013, p. 49)

Tilly's study in Europe provides an invaluable thesis in advancing a similar study in Kenya. Though it focuses on rock bands, the requirements of music ensemble performance in the job market are likely to be similar. What Tilly (2013) discusses on band management is significant in building up the conclusions of the current study which focuses on music ensemble performances that are popular in Kenya for example, vocal, instrumental and dance music.

Vazquez (2017) describes the current music business context as complex due to the expansion of the music industry stakeholders. With the rise of digital technology, the accessibility to the recording industry has been made easy as many can "record, promote, and distribute their music themselves from their own home studios" (Vazquez, 2017, p.13). The implication is that a musician is expected to possess business acumen to survive in this kind of music job market. Therefore, in order to compete favourably with the ever expanding players in the music business field, the university music curricula need to respond to emerging music job market needs. Vazquez's study mainly focuses on how to network in order to be successful in the twenty-first century music industry. This is made possible by digital technologies which enhance the live music industry to which performance belongs. Music ensemble performers interact with the three sectors of music industry that Vazquez (2017) highlights, namely: live music industry, music publishing industry and the record industry. The current study specifically determines the job market requirements of music ensemble performers.

In the same vein, Leurdijk and Nieuwenhuis (2012) identify music publishing, live performance and music production as the three main businesses within the music industry. They observe that the new music industry economy is characterized by high connectivity and with control. In this context, access to service as opposed to the physical product is pertinent. There is also active relationship between the audience and the artists whereby the former plays an active role in “sharing and uploading, commenting and remixing music” (Leurdijk & Nieuwenhuis, 2012, p. 55). Hence, artists have to maintain good relations with their music fans to thrive in the music business. This necessitates university music curricula that give an allowance for projects that connect the learner to the music job market through apprenticeship. Leurdijk and Nieuwenhuis (2012) study is key in informing the current study on the kind of undergraduate university music curricula that would qualify music graduates to be absorbed in the music job market. However, both studies, Vazquez’s (2017) and Leurdijk and Nieuwenhuis’s (2012) do not directly address the requirements of music ensemble performers in the music job market in Kenya which this study purposed to do.

Kelman (2015) suggests that bachelor of music graduates need entrepreneurial skills to thrive in the music business market. Moreover, Kelman (2015) avers that music learners need to gain knowledge of copyrights, business management, how the music industry works, a wide range of music and musicians, and sustainability in the music industry (in regard to mutual engagement, context, the purpose and drive of innovation). Similarly, Freeman (as cited in Myer, 2016) highlights the characteristics of a successful musician in the 21st century. These include the need to be: versatile musically, entrepreneurial in spirit, cognizant of music’s historic and on-going role in human existence and society, adaptable to change, and willing to risk new audience approaches and initiatives. Kelman and Freeman’s studies highlight major factors that make a successful musician in the current music job market but do not specifically refer to music ensemble performers. However, their discourse is pertinent in advancing the current study in terms of requirements that are applicable to music ensemble job market.

Similarly, Usherwood (2015) articulates the significance of music business and entrepreneurship in the current digital and internet context. Usherwood (2015) emphasizes the importance of music graduates being entrepreneurially inclined and business minded to face the reality of the evolving performance music job market. Usherwood (2015) provides information on: 1. Young artist’s career perceptions and expectations, 2. Performing artists career, 3. Entrepreneurship program, 4. Working relations with arts organization and 5.

Essential accounting and financial skills. Usherwood (2015, p. 5) recommends that music students should be trained in portfolio careers which “consists of linking a number of income streams as performers, teachers, composers, administrators, writers, manufacturers, and /or distributors into multifaceted but viable living”. Usherwood’s (2015) study highlights pertinent prerequisites for bachelor of music graduates in the creative, innovative and entrepreneurial environment. However, the study is contextualized in the Western world and the participants of the study do not include music job market employers but graduate performance students, professional artists, arts educators, and arts administrators. Because of the time factor, Usherwood (2015) fails to conduct interviews with accounting and finance experts, arts administrators, and an administrator of an entrepreneurship program and this could have affected the validity of the findings. The current study intends to consider using both closed and open-ended items in collecting data from key employers of music ensemble performers in a short time span to counter an eventuality of failing to access a wide range of participants. In another research, William (2014) questions the relevance of university curricula by interviewing music undergraduates. Usherwood’s (2015) and William’s (2014) studies are similar to the current study though they are hinged on undergraduate perceptions and expectations of music education. The current study, in contrast, focuses on the requirements of music ensemble performers’ employers in the music job market of Kenya and what they expect from bachelor of music graduates.

Drawing from Berklee College online music business degree courses (2019), it is notable that the area of study is diverse. The courses include: music business, music marketing, music business trends and strategies, concert touring, music business leadership and ethics, legal aspects of music industry, creative entrepreneurship, music business finance, and music licensing. These courses are aimed at producing graduates that are absorbable in the music-business-focused careers such as artist manager, booking agent, music publisher, business manager, concert promoter, music supervisor, label operations manager, and entrepreneur. This shows that music ensemble performers require a wide range of knowledge and skills as reflected in the preceding courses. It is the aim of this study to establish whether related knowledge and skills are incorporated in the undergraduate university curricula of Kenya to meet the current music job markets.

The preceding studies underscore the fact that music ensemble performers require diverse courses with corresponding skills that will enable them to attract opportunities of employment

in the music job market. The challenge that remains, however, is whether the undergraduate university music curricula in Kenya contains these courses and requisite skills.

2.3.3 Requirements of Music Teaching Job Market

Raiber and Teachout (2014) argue that the knowledge skills and dispositions needed for effective delivery in music education cannot be wholly acquired in university training. In other words, individual initiative in developing one's effectiveness as a professional educator is necessary. This premise is agreeable but it still stands that university education has the mandate to expose the teacher learner to diverse forms of skills and experiences that will enable them to be functional in their field. Raiber and Teachout (2014) in their book, *The Journey from Music Student to Teacher: A professional Approach*, observe that a music teacher can draw from multiple sources for effectiveness. These include personal experiences, understanding and attitudes about music, learning, children and schools. Millican (2008), (as quoted by Raiber and Teachout, 2014), identifies a knowledge framework for a music teacher to include, content knowledge, general pedagogical knowledge, curriculum knowledge, knowledge of learners and their characteristics, and pedagogical content knowledge of educational contexts. The additional knowledge base is administrative knowledge proposed by Raiber and Teachout (2014). The skills highlighted for a music educator include: pedagogical, interpersonal, reflective, personal, administrative and management skills. Dispositions of a music teacher include those from the intellectual, cultural and moral domain. Raiber and Teachout's study provides invaluable information on requirements of an effective music teacher. This was insightful to the current study in the formulation of the document analysis rubrics on music teacher job market requirements in Kenya.

Ferguson (2009) also describes the role of music teachers in depth. This includes instruction in practical music (instrumental and vocal), music theory, music aural, and history and analysis of music. In addition, music teachers are faced with task of performing administrative tasks including planning of lessons, setting and administration of exams, assessment and evaluation of learners, keeping records related to their tasks, ensuring that music resources are purchased and maintained, counselling, and engaging with parents and the community at large. Furthermore, music teachers are expected to organize recitals, prepare music bands and choirs for various functions.

This description of music teachers' roles points to the kind of preparation a music teacher needs to undertake to be able to fit into the profession. Apart from technical skills, the preparation

would include management and ethical skills. Ferguson (2009) identifies some of these skills as proficiency in playing musical instruments, demonstration of strong vocal ability, broad cultural knowledge, research skills, love and passion for teaching young people, patience, self-discipline, being well organized and being a role model, among others.

However, a study by Jones (2007) shows that changes precipitated by globalization have expanded the role of a music teacher and necessitated a paradigm shift in teacher training. Jones (2007) considers globalization as an opportunity to transform the music curriculum to accommodate new repertoire of music (e.g. world music), new technologies (e.g. digitization) which have redefined knowledge and services, and new approaches to teaching music. Jones (2007, p. 18) observes that the music curriculum has not comprehensively responded to these changes and there is a need “for retooling of music teacher education”. Jones (2007) further argues that Western hegemony of producing ensemble conductors and general music teachers is incompatible with the current needs of music learners. Therefore, a music educator needs to be trained to possess “musicianship skills applicable to multitude of current, emerging and future genres” (Jones, 2007, p. 18).

In contrast, music education majors are not adequately prepared for the music job market. Forrester (2018), for instance recommends the training of music teachers to include conducting but Hart Jr. (2019) reports that conducting instructors do not necessary meet the pre-service teachers’ needs. Hart Jr.’s (2019) findings in the article on *The Status of Music Education Conducting Curricula, Practices, and Values* reveals that there is lack of specialization and authentic conducting or rehearsing experiences. Instead, the instructors prioritize content knowledge over pedagogical content knowledge. Similarly, in their review of literature related to Pedagogical Content Knowledge (PCK), Grieser & Hendricks (2018) identify four common components of PCK as conceptualised by scholars. These include: knowledge of students’ understanding, instructional strategies and representations, curriculum, and the teachers’ values and beliefs about education. These findings partly explain why most music teachers may not be up to the task in their teaching profession.

In addition, Mitchell (2018) in the article: *Seven Steps to Heaven: Time and Tide in the 21st century Contemporary Music Higher Education*, explicitly describes common skills that a music teacher ought to achieve in their educational journey for proficiency in teaching music. These include: Musicianship, Practice (perform and/or compose music), Creativity and Fulfilment. The skills described by Mitchell can only be attained with an ideal benchmarked

music curriculum with lifelong learning objectives. The production of trained and qualified music teachers is, however, largely dependent on other aspects such as, diversity of learners' attributes, delivery modes, contemporary technology and resources, fluidity in music job markets, and progressive learning stages of a musician (Mitchell, 2018). As advanced by Mitchell (2018) the career journey of a music teacher entails seven steps: 1. Foundations, 2. Application, 3. Leadership, 4. Creating Knowledge, 5. Aesthetic Expression, 6. Holistic Process of Adaptation to World: Fulfilment, Altruism; 7. Transfer and Adaptability: Reflection, Action, Integration. Mitchell's study provides a wealth of knowledge in relation to the current study in terms of how a professional teacher needs to be trained and the ultimate outcome. Mitchell's study, therefore, enhances the items in document analysis of the undergraduate university music curricula content thereby providing a basis for the equipment of a music teacher with the relevant knowledge and skills in the music job market.

Although the preceding studies reveal the situation in the Western world, the challenges of music education and music curricula are a replica of the Kenyan context. Music education in Kenya is generally Eurocentric with prescriptive content and theoretical pedagogical approaches (Akuno, 2005). Most music studies in Kenya, for instance, reveal a situation where most secondary music teachers are not well trained to teach practicals hence resort to theoretical teaching (Akuno, 2012; Mochere, 2014; Monte, 2009). Moreover, embracing the 'Western canon' (Schippers, 2010) with little regard to emerging music content and applicable teaching approaches limits the learners' acquisition of current knowledge and skills. Due to emerging music job market demands, new knowledge, music skills, competencies, attitudes and music pedagogies are required by a music teacher in a technology savvy environment. In this sense, the teacher needs to be conversant with the content and pedagogical requirements, among others, sufficient in crafting a music graduate that can fit in the music job market.

In the same vein, Regelski (2006, p. 11) states that "*how* to teach is fundamentally inescapably dependent on *what* is to be taught!" The key question is whether what is taught currently as prescribed by the university music curricula can enable music graduates to "...confront changing circumstances in the world today?" (Wanyama & Okong'o, 2005 p. 331). One of the limiting factors in the secondary school music curriculum in Kenya is content diversification, limited resources, and teacher training (Mochere, 2014). The preceding studies unearth how currency of curriculum content, teacher training and methodology may affect the music graduates in their execution of services. These studies shade light on the gaps prevalent in

music education at secondary school level where bachelor of music education graduates are posted to teach. In this light, the current study sought to establish the relevance of undergraduate university music curricula content to the requirements of emerging music teacher job markets in Kenya.

Although Chimba (2016) identifies the option of teaching profession as a dominant choice for university music graduates in Kenya, there is still a lot that needs to be done on music teachers' preparation at the university. Akuno, (2012) notes that most secondary school teachers fail to demonstrate practical ability when it comes to choir training and related practical work. It is arguable that the university in Kenya has striven to prepare teachers for secondary schools in Kenya who in turn teach learners that are ultimately absorbed in the university. However, the university music curricula developers continue to be slow in responding to technological changes and the new world economy (Akuno, Ondieki, Barasa, Otieno, Wamunyu, & Amateshe, 2017). As posited by Akuno, et al. (2017) there is a need to teach learners merchandise techniques of the music industry like “contracts, performance rights, scheduling and punctuality, marketing and general administration...for creative industries practitioners to understand the critical link between professionalism and their ultimate success as artists” (p. 29). The given observations necessitated this study in determining new skills and qualifications for music teachers in the music job market.

Nzewi's (1999, pp. 76-77) seminal work on *Strategies for Music Education in Africa: Towards a Meaningful Progression from Tradition to Modern*, highlights a number of influences to music education in African countries. These include foreign missionary activities, imported state and school systems, curricular content, urbanization, modern economic pursuits, and the media. Nzewi (1999) observes that African forms of instruction have been overshadowed as “the curricular emphasize the knowledge and practice of Western music.” Nzewi(1999) opines that teacher training in colleges is predominantly Western-oriented irrespective of content and quality. This has eventuated in “the production in Africa of European-music-oriented practitioners of some sort who are African.” But he adds that these teachers are ill-equipped to teach modern music as, for instance, their training is compromised by limited resources. Nzewi (1999) draws a scenario whereby:

A vicious circle in modern music is perpetuated. Culturally, non-rationalized music education content is transmitted by largely mediocre modern teachers to students and pupils with vague background knowledge of music of any cultural orientation.

Modern popular music is sneered at and snubbed for educational purposes by the modern music educators. (Nzewi, 1999, p. 78)

Nzewi's (1999) thesis, is agreeable considering that most secondary school learners find music and music learning "irrelevant" and "boring" (Mochere, 2014). However, in the current era, music education can be made more meaningful if teacher training issues and learners' preferences are taken into consideration. This promotes the discourse of incorporating modern popular music in the secondary school music curriculum. Nzewi (1999, p. 78) observes that popular music "has strong music and human or societal interests, and should, therefore be taken seriously as an important resource genre in modern music education". Nzewi's study provides an ingredient to the current study in terms of what kind of a music teacher is needed in the emerging music job market in Kenya.

The aim of music education is to craft capable musicians to acquire practical skills, knowledge and positive attitudes that can impact society. This is because "education is a powerful means of enculturation" (Kopkas, 2013, p. 13). The implied meaning is that, through education one achieves cultural competency. Music education in this sense is meant to develop one's skills and knowledge by giving them an opportunity to fully engage in daily musical activities in their social context. Green (2002, p. 21) states that we all consciously or unconsciously engage in the music surroundings hence we are all "musically encultured" in a given social context. However, in university music education, this projection seems to be lost as bachelor of music graduates are perceived as less encultured in the music job market. This study was geared toward unveiling the requirements that enable a music graduate to be more musically encultured in the music job market.

2.4 Determining Relevance of Undergraduate University Music Curricula to Music Production, Music Ensemble Performance, and Music Teaching Job Markets

The importance of determining the relevance of curricula is tied to the establishment of its worth in solving industrial and societal issues and the necessity to revise and improve it (Jansen & Reddy, n.d, p. 5). According to Jansen and Ready (n.d), the analysis of a curriculum can include its impact, design or policy. Decisions are based on the outcome of the analysis where the curriculum can be redesigned or revised to include new content. This study considered the analysis of the course content of undergraduate music curricula to be crucial in determining the desired knowledge and skills.

The meaning of relevance of curricula has varied dimensions depending on the school of thought. There are four foundational approaches to theory and practice of curricula that illuminate the theories ingrained in curriculum development (Howard, 2007; Smith 1996, 2000). These include: curriculum as a syllabus, curriculum as a product, curriculum as a process and curriculum as a praxis. Curriculum as a syllabus is described as that imparting theoretical knowledge or facts which are tested in exams. In regard to curriculum as a product, a lot of consideration is given to the formulation of behavioural objectives that are ultimately measured after their application on learners. Curriculum as process emphasize on teacher-learner class interactions, lesson preparations, and the eventual evaluation of the given actions with no emphasis on exams. Curriculum as praxis stems from the process curriculum but lays emphasis on reflection. In this case, attention is focused on societal practices in terms of needs, constructs, values, etc. as opposed to teacher-learner practices only. It is clear that a curriculum based on praxis seems to yield more practical outcomes than the other approaches to curricula in regard to the strengths and limitations as discussed by Smith (1996, 2000). In determining the relevance of undergraduate music curricula, this study considered the inclusion of practical outcomes of praxial curriculum to be evident.

Further, Smith describes other approaches that include the context approach (which considers the structure and activities within the learning environment) and social approach. This shows that the relevance of curricula is relative and continues to metamorphose with the changing of times. All these approaches lend to the current study in determining the relevance of undergraduate university music curricula to the requirements of music production, music ensemble performance and music teaching job markets. The question in this study is whether the undergraduate university music curricula imbibe music job market prerequisites that make them practical and not theoretical. This study found out whether the undergraduate music curricula matched with the requirements of the job market.

Howard (2007) avers that, whether a curriculum approach is theoretical or practical, coherence of a curriculum is of great importance. Coherence of a curriculum would refer to inclusion of “problem-based or issues-based” ideas that allows learners to widen its depth and scope in terms of “concepts and principles” through their inquisitiveness (Howard, 2007, p. 6). In this way, a university curriculum with “...a series of courses, in whatever form, that are carefully orchestrated to advance the essential knowledge and skills of our fields of study...” can be crafted. Howard (2007) refers to curriculum mapping; a technique that allows for content gap

identification and course repetition and, more significantly, "...identifying areas for integration and concepts for spiralling" (Howard, 2007, p. 6). Although the process of crafting a coherent curriculum is important, this study focuses more on the identification of essential skills within the undergraduate university music curricula that are required in the job market.

From another perspective, curriculum relevance can be determined by its capacity to be occupation compliant. Young and Hordern (2022) discuss the possibility of merging the vocational curriculum and academic curriculum in the English countries. Vocational curriculum is considered to contain work specific attributes while the academic curriculum could encompass both general and occupational attributes. However, it is argued that there is no clear distinction between the two types of curricula as "...all education is about preparation for and engagement in normative practices, whether those are nominally 'academic' or 'vocational' " (Young & Hordern, 2022, p. 73). It is suggested, therefore, that a relevant curriculum considers work related attributes and experiences. Young and Hordern (2022) discussion enriches the current study in terms of considering all aspects of vocational and academic curricula to determine the relevance of the undergraduate music curricula.

According to Wiranto and Slameto (2021), a curriculum becomes relevant when it matches the emerging demands of education and societal values. However, these evolving needs are expected to be advantageous to the receivers. This means that learners should be able to "...develop their potentials to gain new knowledge, new abilities, and new ways of thinking for their future lives" (Wiranto & Slameto, 2021, p. 3). The future life of learners implies what will enable them to have a sustainable employment and interact meaningfully in their various spaces. Whereas Wiranto and Slameto (2021) are right about what constitutes quality education in a changing world, it is clear that their conclusions are based on alumni satisfaction in terms of classroom infrastructure, lecturer performance and curriculum relevance. In contrast, Mgaiwa (2021) argues that providing financial resource and qualified teaching personnel to the university does not guarantee quality education and graduates that can seamlessly fit in the job market. The suggestion is that "developing effective university—industry partnerships, aligning university education with a country's development plans, regular university curriculum reviews, and strengthening quality assurance systems" will enhance employability (Mgaiwa, 2021, p. 6). In other words, the learners' knowledge and skills can be enhanced by deepening the relationship between the university and the stakeholders. Although the two studies are not based on music education, the underlying theme is the quality of university

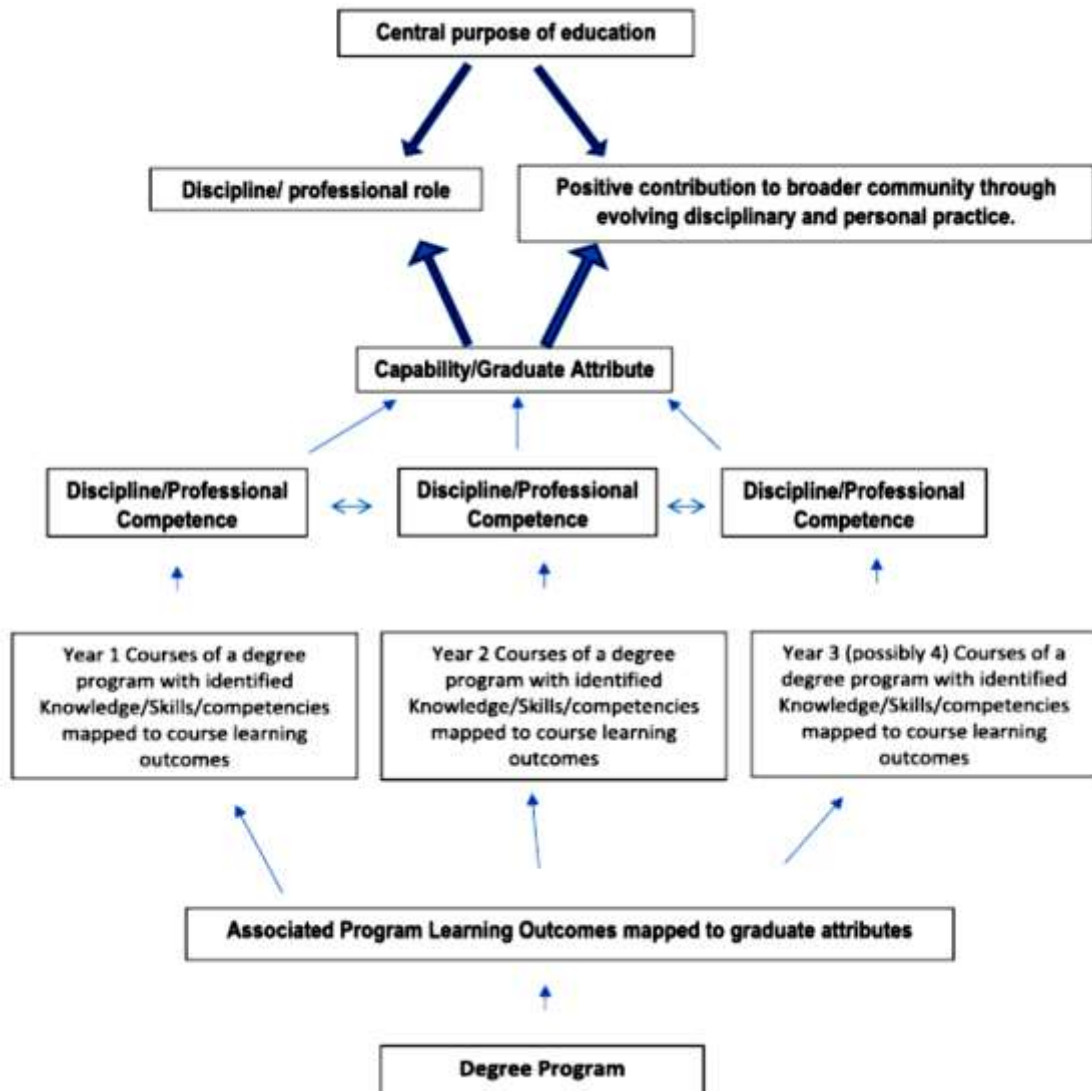
education and its relevance to the job market. This theme is tied to the current study that is based on what practitioners in the music job market consider relevant for a qualified music graduate.

The relevance of a curriculum can also be assessed by its responsiveness to the industrial and community needs. This premise is advanced by Chavez, Dotong, Camello and Laguador (2016, p. 3) who highlight three components of an effective school program as ‘...skills presented to the graduates, their present positions and the nature of the jobs they obtained immediately after graduation’. This conclusion stems from a tracer study which reveals that intellectual skills and work-related values are of great significance in the employment of industrial engineering, electronics engineering and mechanical engineering graduates. The given study, though from different disciplines, echoes the current study’s purpose and provides insight into the general skills that are relevant in the job market.

In contrast, Holdsworth and Thomas (2021) argue that in a competency-based approach (with prescribed outcomes and actions) the outcome of education does not enhance sustainability, because it is influenced by prescribed educators’ and the industries’ values that are limiting to the graduates’ functionality in a changing world. Instead, a capability approach to education ensures sustainability because it allows for reflection, flexibility, and transformation as the outcomes suggested leave room for future changes in the societal context. In this respect, Holdsworth and Thomas (2021) provide a model that describes the relationship between capability or attribute, competence, competencies and skills in a degree program in Figure 1:

Figure 1

The Relationship between Capability/Attribute, Competence, Competences and Skills in Degree Programme



Source: Holdsworth and Thomas (2021), p. 1474

The model in Figure 1 illustrates the significance of identifying skills to be incorporated in a given programme. These skills are aligned to the learning outcomes and course content in consequent years of study. Ultimately, the skills determine the professional capability and role of the graduate in serving the work place and the community at large thereby meeting the core purpose of education. Holdsworth and Thomas' (2021) argument sounds valid but this study considers that industries' values are influenced by the changing world and represent the needs of a society that they serve. Nevertheless, it informs the current study by cementing the need

to analyse the skills in the music programmes to show how related they are to the music job market.

2.5 Curriculum Relevance Model to guide the Development and Implementation of Music Teaching and Learning at University in Kenya

Any curriculum development process is facilitated by a curriculum model which provides guidance to the type of curriculum to be designed and developed. A number of curriculum models have been developed by curriculum theorists over time. These curriculum models include, but not limited to, Ralph Tyler's Model (1949), Hilda Taba's Model (1962), Daryl Kenneth Wheeler's Model (1967), John Kerr's Model (1968), and John Goodlad's Model (1969). Tyler's curriculum model provides the foundation on which most curriculum models are built with variations on the definition areas. Akin to most curricula models is the definition of the area of focus (emphasis on discipline or learner); approach (the type of methodology employed in implementation); content (structuring of topics or content to be learned); process (whether it is hinged on formative or summative assessment of the product); structure (which focuses on the system of curriculum review as linear or cyclical) (Linde, n.d). In other words, relevance of a curriculum can be pegged on teaching and learning approaches; the knowledge, skills and values to be learnt; the format of assessment and evaluation; and the process of curriculum review. The structure of the Tyler-based curriculum models indicates that they centre on curriculum review process that is anchored on the other constituents. While this is significant, this study considered the aspect of course content relevance of undergraduate university music curricula to music production, music ensemble performance and music teaching job markets in Nairobi, Kenya very crucial. The premise of this study is that curricula course content that emanates from the job market context will largely guarantee music graduates with relevant Knowledge skill-sets and ethical values. It is the core business of university music education to ensure that the graduates interact relevantly in their work environment.

Aligning curriculum development to the job market requirements enhanced by university-workplace partnership is paramount in increasing university graduates' employability (Kay, Ferns, Russell, Smith, & Winchester-seeto, 2019). Seven emerging contemporary trends in work-integrated learning (WIL) are identified by Kay et al.'s research. These include: i. Focus on preparing students for the 21st century world of work ii. Industry seeking greater engagement in WIL for identification of talent and enhancement of graduate employability iii. Focus on

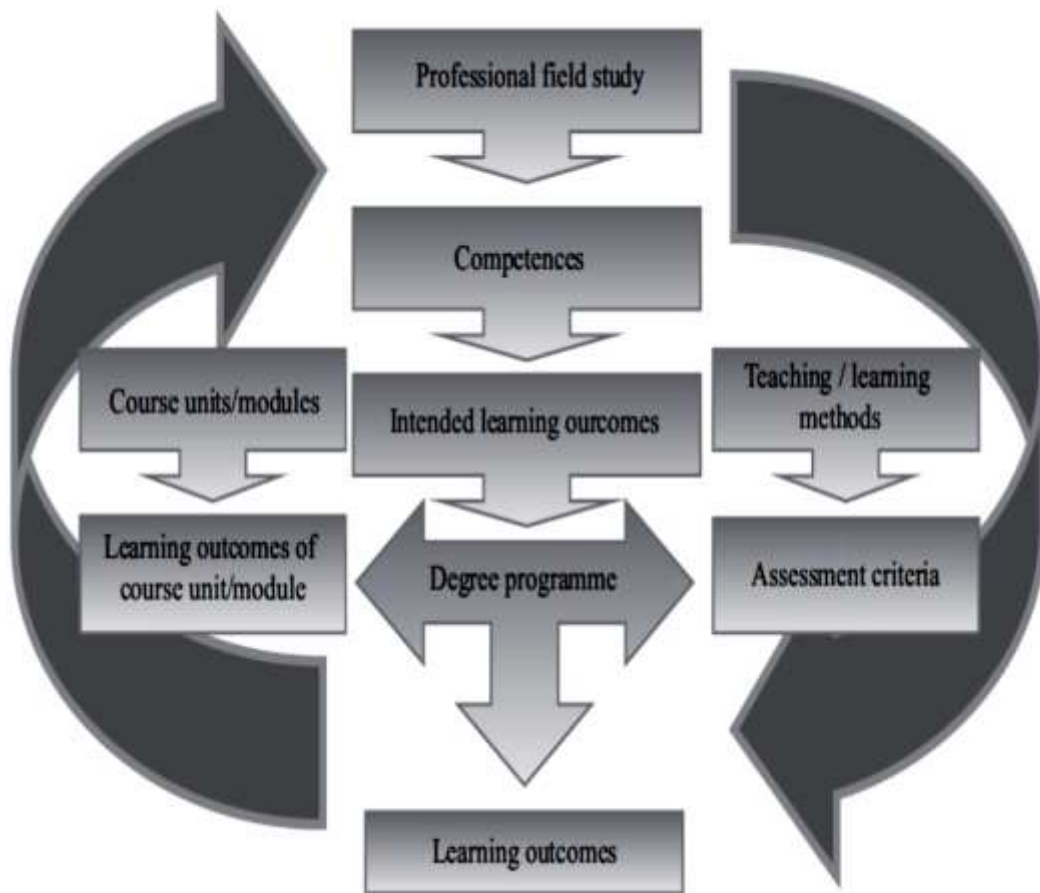
increasing skills in specific industry sectors or demand for skills iv. Greater focus on development of entrepreneurial /intrapreneurial skills and capabilities in students v. expansion of global universities and increasing demand for global experiences for students vi. Increased focus on WIL resulting in increased competition between universities for WIL opportunities vii. Focus on meeting international students expectations including industry experience due to strategic economic importance. Kay et al. (2019) research findings highlight trends with (their related emerging innovative WIL practices) that are invaluable to this study. These trends and practices were pertinent in informing the proposal of a Curriculum Relevance Model (CuCoReM) to guide the development and implementation of music teaching at university in Kenya.

2.5.1 Music Curricula Models in Western Universities

A research by Vilnius University (2012) provides “*Guidelines of Complete Development in the Study Field of Music*”. These guidelines are as a result of combined ideas from the project by Tuning Educational Structures in Europe and documents of the European Association of Conservatoires (EAC). This is a union embracing over 270 higher music education institutions (of 55 European countries), which cooperate in tackling key higher music education issues and contribute to the development of a common European Higher Education. Vilnius University research considers music art degree programmes to be categorized as performance art, conducting, composition, musicology, music education and music technology. According to Vilnius university’s (2012) recommendation, the following must comprise a degree programme profile: (i) precise statement of intended learning outcomes, (ii) methods and measures of a degree programme, (iii) descriptors of both the field of study and the qualification level awarded, (iv) specification of key generic competences and subject specific knowledge, (v) skills and competences necessary to acquire a qualification, and (vi) the main intended learning outcomes of the degree programme. These are very crucial components for the effectiveness of university music curricula. The current study, however, concentrated on components (iv), and (v) for the purposes of establishing the requirements of selected music job markets. A suggested university music curriculum design scheme by Vilnius university is shown in Figure 2:

Figure 2

Degree Program Design Scheme



Source: Vilnius University (2012, p. 26).

Vilnius university (2012) goes further to group degree programmes in music as follows: i. the study of the origin of musical texts (listening to music or recording of music), ii. the study of the music repertoire and its cultural contexts, iii. knowledge of the history of music and traditions of public performance of music, iv. knowledge of musical processes – creation, performance, analysis and criticism, v. ability to express musical ideas in hearing, notation and verbal articulation, vi. close interaction between music theory and practice and its perception, vii. development of musical skills, viii. development of creativity. This is invaluable information that provides a deeper understanding of the study of music at the university level. In this respect, it is clear that in an ideal situation music education purposes to train and produce graduates with varied competencies such as performance, composition and theory.

The Vilnius university research continues to highlight the recommendations of the EAC in terms of subject-specific and generic performance art competences which are guidelines to

formulating viable music degree programmes. They are also recommended as the basis for crafting the content of university music curricula. The entire list of generic competencies is depicted as Annex 1 (see Appendix XIII). Moreover, Vilnius university presents the results of a quantitative sociological survey of the most significant competences of any musician, as provided by the employers, as follows: ability to put knowledge into practice, knowledge of the subject area and understanding of their profession, ability to create new ideas (creativity), ability to work in a group, and ability to learn. In addition, Vilnius University presents the responses of both masters and bachelor music graduates in relation to generic competences, termed as highly considered, as follows: communication skills and team communication, ability to communicate with people who are not experts in the professional area of an employee, ability to make decisions, ability to work in an international environment (language skills, ability to interact with representatives of other cultures), creativity and entrepreneurship, ability to put knowledge into practice, native language, ability to communicate in writing and write without mistakes, ability to work in a group, ability to learn, awareness of safety and well-being.

The other competencies as proposed by Vilnius university (2012) are subject-specific competencies and learning outcomes entitled Annex 2 (see Appendix XIV), but the following are cited as the most important:

Ability to control artistic expression and performance technique skills, ability to professionally perform different styles, genres and forms of music, have knowledge of the traditions of interpretation of different styles, genres and forms of music, ability to analyse, critically evaluate and independently manage individual artistic skills, ability to publicly perform a repertoire in various cultural and social contexts, develop experience in public performances and knowledge of performance excellence standards, as well as ability to convey a distinctive artistic concept...the ability to cooperate with artists of other areas. (Vilnius university, 2012, p. 19).

The preceding competencies were drawn from the quantitative data. The others were drawn from the qualitative part of the sociological survey and are as follows:

- i. Management (organisation of concerts)
- ii. Psychology knowledge and skills (preparation for the stage, stage fright management, self-confidence, ability to concentrate)

- iii. Movement training (stage movement, dance, acting, stage speech and fencing)
- iv. Law basics (copyright agreements)
- v. Information technology (computer music programmes, application of technologies in the music industry)
- vi. Foreign languages (phonetics for singers)
- vii. Occupational safety (health sciences and sports)
- viii. Some specific subjects (jazz, electronic music, sound recording)
- ix. the ability to create job opportunities

The rest of the list of subject-specific (music) competence by Vilnius university is compiled as annex 3 (see Appendix VVI). The Vilnius university research provides a picture of what university music curricula course content can be modelled to. It was, therefore, a point of reference for the current study in terms of constructing the questionnaire items and document analysis checklist. These generic and subject-specific competences are what the current study considers as technical skills, management skills and ethical requirements.

Another model of undergraduate music curriculum this study considered as important is the one by the College Music Society (CMS) in the United States of America (USA). A national Task Force on the Undergraduate Music Major (TFUMM) constituting Campbell, Myers, Chattah, Haggins, Levin, Ruelge and Rice (2014) under the auspices of the College Music Society (CMS) was appointed. TFUMM compiled a report on *Transforming Music Study from its Foundations: A Manifesto for Progressive Change in the Undergraduate Preparation of Music Majors*. This report also informs the current study which stems from the premise of initiating change in the current undergraduate university music curricula in Kenya. The goal of the CMS taskforce was to investigate the qualifications of an educated musician in the 21st century which would, in turn, precipitate change in the undergraduate music major curricula. Pertinent issues that prompted the taskforce included “challenges and opportunities facing professional musicians today, particularly in the classical music realm, the task force considered the role of musicians in public life and the ways in which the curriculum might better reflect relevant needs, qualities, knowledge, and skills” (Campell et al., 2014, p. 2). The recommendations of TFUMM were based on creativity, diversity, and integration which were considered to be the bedrock of a relevant, quality and rigor of the undergraduate music curricula.

The curriculum model by TFUMM is geared towards producing a music graduate who is an “improviser-composer-performer” (Campbell, et al., 2014, p. 5). This means that, a bachelor of music graduate in the 21st century is expected to display the following qualities: “the ability to improvise, the ability to compose new music relevant to the times, to perform well, to teach effectively, and to think critically about the role of music realizing all its contemporary and historical diversity in human life” (Campbell, et al., p. 5-6). The TFUMM curriculum is very informative and relevant to the current study, but, it is hinged on developing the subject-specific or technical skills in classical music. Apart from technical skills, it was in the interest of the current study to go further in analysing the university music curricula in determining its relevance to the selected music job markets in Kenya. This was done in terms of management skills and ethical values, as well, which fall under the category of ‘soft’ skills or generic skills as suggested by Vilnius university (2012).

2.5.2 Education Policies Influence on Curricula Development in Kenya

In Kenya, the Kenya Institute of Curriculum Development (KICD) under the auspices of the national government of Kenya and the Ministry of education Science and Technology (MoEST) play a vital role in the development of the school curriculum. This is done exclusively at the Early Childhood Development (ECD), primary and secondary level. The intention is to provide a relevant curriculum that reflects the needs of a dynamic Kenyan society in relation to the global world. As a result, it is expected that a needs assessment is carried out to develop a curriculum that is responsive to societal needs including the job market. Due to the need for interdependence in the global environment, the curriculum is also expected to be in sync with the 21st century skills. In most cases, though, curriculum designs are formulated under the influence of top authorities who may have vested interests which may not reflect the stakeholders’ inputs. Studies reveal that the school curriculum is also communicated in a bureaucratic manner to the stakeholders (Muricho & Changach, 2013).

At the university level, each institution has the autonomy of developing curricula for specific programs in relation to set guidelines. In this respect, CUE is mandated with the accreditation of university programs and quality assurance of the same. The approval of any programme in a given university has monetary implications. According to the *Revised Service Delivery Resolved* in 2016, CUE charges over 640,000/= per academic programme in a given university. This is apart from other charges on quality audit of academic program which is also 640,000/= and collaboration among local and foreign institutions at 810,000/=. Perhaps these exorbitant

charges could be contributory to the stagnation of the development of new university curricula. This, however, is subject to other contributing factors of curricula development at the university.

Since independence, the government of Kenya has made a number of attempts to enforce change in the education system through education reforms, commissions, and taskforces among others. To begin with, the Ominde report (1964) recommended the adoption of the 7-4-2-3 system of education which was intended to achieve national unity and training for skilled manpower. But this did not fully materialize due to the inability to address societal aspirations in regard to the changing labour market. Secondly, the Gachathi report (1976) which recommended vocational education but this attempt was not fully realized because elitist elements, theoretical and exam-oriented approach prevailed in education (Eshiwani, 1993). Thirdly, the Mackay report (1981) that proposed the 8-4-4 system of education that would propel graduates at any level to fit in the job market, but this too did not succeed as education specialists' and prevailing labour market needs were not fully addressed. Fourthly, the Kamunge report (1988) also emphasized the significance of vocational and technical education to craft skilled manpower for the nation, yet this was not fully accomplished. Later, the Koech Report (1999) was geared toward undoing the shortcomings of the 8-4-4 system that included a rigid school curriculum with an antiquated approach to teaching. This report recommended a high quality education with emphasis on training to produce skilled workmanship in Kenya. It was not implemented due to budgetary implications but the MoEST drew some reforms from it that, for instance, drastically affected the implementation of vocational subjects like music. For a long time, music has not been an examinable subject at primary level while it has been considered an elective subject at secondary level.

The latest is the Odhiambo Report (2012) which was necessitated by the need to align the education sector to the constitution of Kenya 2010. This "... resulted in the formulation of the Policy Framework for Reforming Education and Training (Sessional Paper No. 14, 2012) and the revision of the Education Act of 1968 leading to the Basic Education Act 2013 and other legislative frameworks" (The National Education Sector Plan, 2014, p. xvi). The Odhiambo report (2012) espouses, among other recommendations, the significance of engaging stakeholders in curriculum development. This should be done by carrying out a needs assessment to establish gaps in relation to curriculum delivery process, in order to achieve a relevant and responsive curriculum. Evidently, in Kenya, past education reforms and university

curriculum reviews have not fully produced skilled workmanship for the work place. This is due to the failure of fully engaging aspirations of key stakeholders and the inability to respond to the prevailing labour market environment (Muricho & Changach, 2013). This is, probably, a likely pointer to the status of the undergraduate university music curricula development.

The shortcomings of the 8-4-4 system have been prevalent over the years since its inception in 1985, despite the numerous education reforms. The music curriculum in line with the 8-4-4 system of education has also not satisfactorily met the music education needs as envisioned by the national government and its educational arms. The whole process of designing the music curriculum has been hierarchical and the curriculum itself has been prescriptive. Among the issues identified in curriculum review reports as shortfalls of the 8-4-4 school curriculum, which also apply to university music curricula, are: its academic implementation, being examination oriented and summative assessment, inadequate resources, and lack of flexible pathways (KICD, 2017). In this respect, KICD (2017, p. 9) reports that learners did not acquire adequate “entrepreneurial skills for self-reliance” and “requisite knowledge and skills” to enhance their relevance in the workplace. Consequently, the Basic Education Curriculum Framework (BECF) offers a promising mitigation for the learners as it echoes the Kenya’s 2010 constitution’s recommendation to provide learners with education that is relevant. And this is why it “will require the provision of a broad based curriculum and pathways that allow individual learners to pursue careers that are relevant” (KICD, 2017, p. 53). This is a welcome move in connection with music education which has predominantly produced music graduates that are not able to fit adequately in the music job market (Akuno, et al, 2017).

As recommended by the Sessional Paper No. 2 of 2015 on ‘Reforming Education and Training in Kenya’, the Competence Based Curriculum (CBC) is meant to permeate all levels of education in Kenya. This means that the Universities in Kenya need to prepare the curricula to be CBC compliant. These are curricula that prepare learners to be practical in their knowledge and skills acquired through university education. As indicated by KICD (2017, p. 21) the core competencies that are to be emphasized at all levels of education, that is from pre-primary to university are: “Communication and Collaboration, Self-efficacy, Critical Thinking and Problem Solving, Creativity and Imagination, Citizenship, Digital Literacy and Learning to Learn.”

However, Ondieki, Kimani and Tanui (2018) highlight the deficiencies of Competency Based Curriculum and Training (CBET) in universities in Kenya. Ondieki et al. (2018) findings reveal

that BSc Electrical and Electronic Engineering graduates are deficient of knowledge and skills related to the workplace because “generic attributes essential for job performance” are excluded from the curriculum. The study shows that having a perspective of “generic attributes essential for job performance” is not synonymous with being functional in them. The recommendation is to effect CBET at the university (Ondieki, et al., 2018, p. 1437). As much as the government of Kenya through the Ministry of Education Science and Technology (MoEST) has made effort in embracing the Competency Based Curriculum (CBC), very little is being done at the university level in preparation to receive those joining the university. This is regardless of the formulation of *The Kenya National Qualifications Framework Act, 2014* as recommended by the Sessional Paper No. 14 of 2012. The key role of this act is to pinpoint areas of competence, national qualifications and promote lifelong learning which are meant to be points of reference for learning institutions and job markets. The aim of the act is to enhance the collaboration between universities and possible employers of university graduates. The study by Ondieki, et al. (2018), confirms the state of university curricula and its connectedness to the job market. It, therefore, offered a valid ground for carrying out the current study on relevance of undergraduate university music curricula to the requirements of selected music job markets in Kenya.

To enhance quality education and standardise qualifications across all levels of education, the Kenya National Qualifications Authority (KNQA) was established as a result of the Kenya National Qualifications Framework (KNQF) act no. 22 of 2014 including the KNQF Regulations of 2018. Based on KNQF guidelines, the KNQA promotes access to and equity in education, quality and relevance of qualifications, evidence-based competence, and flexibility of access to and affordability of education, training assessment and qualifications (KNQA, 2018). Some of the challenges in the education system that prompted the development of KNQF were: globalization, technological change and transformation, poor linkages between qualifications and the labour market, lack of clarity on the value of qualifications to employers and learners, and inability of the nation’s educational system to address its social-economic and technical challenges appropriately (KNQA, 2018, P. 2). KNQA works in collaboration with curriculum development institutions like KICD, Technical Vocation and Training (TVET) and Curriculum Development and Assessment Council (CDACC). Further, KNQA is interconnected with Quality assurance bodies like CUE, Technical Vocational Education and Training Authority (TVETA), Educational Standards and Quality Assurance Council (ESQAC) and External Quality Assurance Agencies (ETQAs) e.g. Africa Continental

Qualifications Framework (ACQF). KNQA is linked to various industrial entities for instance, National Industrial Training Authority (NITA), the Kenya National Chamber and Commerce Industry (KNCCI), Federation of Kenya Employers (FKE) and Central Organisation of Trade Unions (COTU). All these is done by KNQA to ensure that the education system of Kenya meets local, regional and international standards integrated in the vision 2030, the SGDs, among others. With such mechanisms put in place to enhance quality, relevance, and employability of Kenya's graduates globally, it is expected that undergraduate university curricula relevance to the job market should not be a glaring issue in Kenya. In this regard, the current study sort to formulate a possible undergraduate university music curriculum relevance model for music production, music ensemble performance and music teaching job market in Kenya.

2.6 Theoretical Framework

The study purposes to analyse some of the key curriculum theories (pegged to philosophies) that have informed the development of music curricula and influenced music education. Due to changing times and contexts, the need to review curriculum theories is inevitable. The scope of this study may not allow all the curriculum theories to be analysed, but few are alluded to due to their applicability to music education. Curriculum can be viewed as a repository of knowledge with vested interests. Perhaps, it is the reason why different curriculum theorists have come up with different knowledge views depending on their orientation. Great philosophers like Socrates, Plato and Aristotle have made great imprints on the school curricula upon which others have built their variations. Initially, there has been emphasis on theoretical knowledge in the curriculum. However, with time, a departure to practical knowledge has been witnessed. In addition, needs assessment has been proposed as a prerequisite to curriculum development. Bowman (2005) elucidates Aristotle's conceptualization of knowledge in the Greek society. These are theoretical knowledge (*theoria*), productive knowledge (*techne* or *poiesis*) and practical knowledge (*praxis*). Theoretical knowledge (*theoria*) referred to that which was impressed, conceived or contemplated in the mind as ideal and eternal. It was knowledge that was acquired academically for knowledge's sake. This kind of knowledge was a roadmap to character formation and a good life well lived. Productive knowledge (*techne*) was executed by observing laid down rules that governed the making of things. It included the knowledge encompassed in the skilful artistry or complete works. It was the knowledge that informed the artistic making of things or execution of tasks. Practical knowledge (*praxis*), on the other hand, entailed comprehension and application of knowledge to real life situations in

an acceptable manner; what was considered as ‘virtuous conduct’. According to Bowman (2005, p. 53), “practical knowledge is mindful doing, action guided by attention to variable procedures, traditions and standards.” In other words, education based on practical knowledge incorporates the other two; theoretical and productive. It involves conscious skilled execution of given tasks in society with an objective of doing it right to achieve right results. This is done according to prescribed ways of carrying out that practice in the specified society to produce acceptable outcomes. These kinds of knowledge categories have dictated what is included in the school curriculum over time.

The descriptions of curriculum have always varied depending on the philosophical underpinnings or context in which they are developed. Dating back to the time of Socrates, Plato and Aristotle, the aims of curriculum development have continued to metamorphose. In regard to curriculum, Socrates believed in developing the mind and body, especially of the would-be rulers, through music and gymnastics. The learner was, ultimately, expected to be morally upright, just, bold and resilient to face the issues of life. Likewise, Plato (Socrates’ student) considered curriculum to craft graduates who were fulfilled in life and benefitted the society. Plato emphasized on the development of the body and mind whereby rigorous physical education, art, literature and music were recommended subjects. These, Plato believed, would produce desired character and values in the learner. The result of education, therefore, was to ensure that those who attained higher education were custodians of a just and moral society. Educated people, in this respect, were expected to govern influentially in building good lives where people lived well. Later on Aristotle viewed curriculum as that which prepared learners for happiness in life apart from intellectual development. Aristotle’s curriculum was predicated on gymnastics, music, and literature for moral and intellectual development and, mathematics, physics and astronomy for deductive thinking. These three great philosophers (Socrates, Plato and Aristotle) are predecessors of idealism in education where learning is largely intellectual and the curriculum is based on abstract ideas.

A historical review of curriculum theory reveals a myriad of philosophies and theories upon which curriculum development is predicated. The works of great curriculum theorists like *The Curriculum* (Bobbitt, 1918), and *The Child and the Curriculum* (Dewey, 1902) and *Democracy and Education* (Dewey, 1916) depict curriculum as a composition of societal needs. In his writings on *The Curriculum* Bobbit (1918) describes the theory of curriculum as an embodiment of human life practices or activities be it cultural, religious, social, economic, or

political which are taught in a school setup. These practises are to be incorporated in the curriculum after the curriculum developers “...go out into the world of affairs and discover the particulars of which their affairs consist...” (Bobbitt 1918, p. 42). These affairs are what Bobbitt considers to form the objectives of the curriculum. Learners are, then, taken through experiences that reflect “...abilities, attitudes, habits, appreciations and forms of knowledge...” that is needed for humanity. The achievement of the objectives in the given curriculum should eventually produce graduates that can function effectively in performing specific tasks in the wider community, which includes the workplace. The graduates would then be able to operate consciously, deliberately, effectively and result-oriented in fulfilling personal expectations and those of the society in which they live. Bobbitt’s kind of curriculum emphasizes the development of specific knowledge, skills and a critical mind that would enable graduates to work in an industrialized world. This view of curriculum introduces this study to consultative engagement of stakeholders in the development of the curriculum. Bobbitt’s idea of curriculum is hinged on the realization of specific objectives.

In contrast, John Dewey’s (1859-1952) progressive philosophy reveals the changing nature of curriculum according to the changing times. In this case, learning is pegged on the learners’ daily experiences apart from the subject matter in the prescribed curriculum. In his works, Dewey (1902, 1916), advocates for a learner-centred education that is democratic and incorporates the values of the society the learner lives in. This kind of education is enshrined in the pragmatic theory, which considers education a means to acquiring knowledge for practical use in the society. Curriculum then forms the basis of the learners’ experiences in their learning process and, as Dewey espouses, the learner is placed at the centre of knowledge creation as a critical thinker. This is with the aim of producing individuals with capabilities that enable them to function with a clear understanding of their environment. At the same time, there is the aspect of incorporating the thinking of the learner with practical tasks. The learners’ can then, ultimately, identify with the issues faced in their environment or community and be able to provide possible solutions from experiential learning. The progressive curriculum is action-oriented and experiential thereby encouraging the learner to acquire problem-solving skills. As seen in the preceding developments, curriculum has diverse implications in relation to times and contexts.

Later on, key theorists that make an impact on curriculum theory include, Tyler (1949) and Taba (1962) who view curriculum as a composite of objectives that are to result in observable

behaviour. Their curriculum theory is similar in many ways as it incorporates needs assessment, determination of educational objectives, selection and organisation of content, selection and organization of learning experiences and, the determination of how to evaluate the objectives. The versions of Tyler's and Taba's curriculum theory have governed education for a long time, up to date, with a few variations occasioned by given times and contexts. Any education with the given approach, however, has suffered the limitation of evaluating the intricacies of behavioural change. This calls for another curriculum theory that can meet the emerging needs in society.

Macdonald (2016) tracks the philosophies that have informed music education over time. In his work *Music Education Philosophy from Practical to Praxial* he identifies Utilitarian music philosophy (what he terms as the 'Practical philosophy'), Aesthetic philosophy and Praxial philosophy. 'Utilitarian' as a word denoted 'practical matters and social usefulness'. Music was valued for its practical use in the "industrialized market-based economy" (Kopkas, 2013, p. 52). However, the proponents of the practical philosophy did not consider music as a subject in the school curriculum but emphasized on the uses and values of music such as the inculcation of moral values in learners for character formation and good citizenry. Music was also practiced in the school set up as a form of leisure and entertainment and promoted sociality.

The aesthetic philosophy gains popularity in the 18th century but begins to influence music education more in the 20th century. It is ironical that, at this time, music education is disconnected from the social context and, the societal roles of making and performing for varied purposes and uses. The aesthetic philosophy considers music knowledge "valuable for itself" and learners are guided on "how to derive meaning from music" (Macdonald, 2016, p. 18). This led to the dominance of Western music appreciation, music theory and techniques of playing western instruments, in the music curriculum, which prevailed in the 19th and 20th centuries. The main objective was to promote the taste of the socially elite class. Music as an art subject was believed to "promote uniquely artistic ideals" (Kopkas, 2013, p. 52). The meaning of music was ingrained in a particular work and even if it evoked certain feelings or emotions they were not ascribed to the social context. In this case, extra-musical values of music were not embraced. In other words, the cultural, social and economic values of music education were no longer taken into account. Generally, the aesthetic approach to music education has idolized the teaching of facts and technique development (with emphasis on the Western music attributes). This, in essence, is the theoretical and productive knowledge

described earlier and has only succeeded to promote the elitist culture that does not entirely benefit the other music cultures.

The aesthetic philosophy coincided with the progressive movement advanced by John Dewey. Progressivism calls for active learning through experience, experimentation and engaging of the mind with the aim of solving problems encountered within one's sphere. Learners participate in creating knowledge through critical thinking as opposed to aestheticism where passivity is the norm and the learner is forced to take in all the facts prescribed in the curriculum and advanced by the teacher. Progressive education adds another aspect to aesthetic education of music in that the music curriculum is aligned to the learner's needs that include active participation and enjoyment of music. In other words, the music curriculum is democratized to embrace what the learner brings on board, apart from the teacher, and is believed to develop the learner's social skills. The Tanglewood Symposium brought about another change in music education philosophy in 1967. Music educators felt the necessity to consider a music philosophy that would provide insights in solving emerging issues in a changing world. The aesthetic philosophy which was the point of focus in the Tanglewood Symposium was found limiting in dealing with societal issues.

The turning point of music education is when music educators consider Praxial philosophy in the 1990s. According to Macdonald (2016, p. 34) 'praxial' means "action rooted in practice rather than theory". Macdonald considers praxial philosophy to be a bridge between the utilitarian and aesthetic philosophies because it is "based on the practical understanding of music, but one that isn't bound by theory prescribed by one culture". In other words, it is pluralist in understanding musical meaning and value from different cultures. Elliot (1995), who views human activity as central to understanding purpose and practice of music in education, fronts the praxial philosophy. The making and performing of music from various cultural groups while incorporating the listening aspect become central in music education. The praxial theory is considered eclectic as it encompasses varied theories including the pragmatic theory, critical theory, social theory and practice theory. Macdonald (2016) views it as an alternative to the aesthetic philosophy as it is multidisciplinary. The praxial philosophy shifts the attention of music education from the understanding of prescribed works of music to the performance related activities like composing, arranging, improvising, conducting, dancing, listening among others. Regelski (2017) views the praxial theory as one that accounts for all music practices beyond the Western art tradition and all that music is 'good for'. The

implication here is that music can be practised to serve different purposes other than contemplation and appreciation. In this study, it is interpreted to mean that music can be utilized for economic purposes. In this case, music and music education can be seen as a source of income. Praxial theory is, therefore, proposed for this study as one that provides a wider understanding of the music uses, values and practices in the changing world. This is a world where music in society has been commodified for the purposes of business in the music job market. Therefore, music becomes a source of livelihood. The praxial theory authenticates one of the national goals of education in Kenya, as spelt out in the Secondary Syllabus Volume IV (KIE, 2012), that education should “promote the social, economic, technical and industrial needs for national development” (p. vii). The praxial theory is, therefore, utilized to provide an explanation on how university music curricula content should be structured to resonate with the production, ensemble, and teaching music job market requirements.

2.6.1 Elliot’s Praxial Theory

The study is guided by Elliot’s theory that relates to music curricula and the music job market context. The pioneer proponent of the praxial theory is David J. Elliot (2005, 1995). Subsequent proponents include, but not limited to, McCarthy and Goble (2005), Bowman (2005), Szego (2005), Silverman, Davis and Elliot (2014), Elliot and Silverman (2015), McDonald (2016), Regelski (2017, 2016, 2005, 2004, 2003) and Woods (2018). Elliot (1995) broke the hegemony of aesthetic theory with his outstanding book, *Music Matters: A New Philosophy of Music Education*. In this book he describes music education as that which engages learners in human activities that reflect real life situations thereby introducing a theory known as ‘Curriculum-as-practicum in action’. In other words, a music curriculum that is seen to enact the contextual music practices that are socially, economically, culturally, politically, religiously etc. aligned. This is because Elliot believes that music stems from people and reflects their lifestyles. Therefore, the significance a music curriculum is judged by how it prepares learners to be relevant to what goes on in the lives of people and the context they live in.

In this respect, Elliot (1995) proposes a curriculum that contains a multidimensional concept of music and musical works, a multi-layered concept of musical understanding, a multifaceted concept of musical values, and a diverse approach to achieving these values. In this regard Elliot(1995) describes ‘the what’ (content), ‘the why’ (aims/objectives/goals), ‘the how’ (methodology, evaluation/assessment), and ‘the where’ (environment/context/resources) that a music curriculum needs to reflect. This study however, focuses on ‘the what’ (content) of the

music curriculum while appreciating that the interplay of the other components contributes to the overall shaping of a music graduate. The study argues that the content (the what) encompasses ‘the why’ and informs ‘the how’, and ‘the where’ music is to be taught. Elliot (2005) considers musicianship and listenership as the core knowledge that is worthy being taught because it facilitates the achievement of music education aims and values. A music curriculum predicated on praxial theory:

is deliberately organized to engage learners in musical actions, transactions, and interactions with close approximations of real music cultures. The praxial curriculum immerses students in music-making projects that require them to draw upon the musical standards, traditions, lore, landmark achievements, symbol systems, gestures, and creative strategies of the musical practices of which their projects are a part... (Elliot, 2005, p. 13).

Elliot (2005) adds that a ‘curriculum-as-practicum in action’ accommodates music performance projects that are aligned to the preceding principles. The learners’ engagement in musicianship and listenership takes place in an environment that reflects a “musical practicum: an approximation of real music-practice situations, or music cultures” (p. 13) which is core in developing the learners’ musicianship.

Elliot’s (1995) praxial tenets are premised on the philosophy that music is created and performed by a specific people who exist in a given cultural context at a particular time. In this respect, music, music making and listenership should be interpreted with the understanding that it embodies meanings and values inherent in the particular community (Elliot, 1995). This philosophy is clearly dissected as containing four interconnected dimensions namely:

musical doers or “agents” (music makers and listeners of any kind), musical doing (music making of all kinds, and listening), something done (musical products, including compositions, improvisations, and arrangements), and the contexts – artistic, historical, social, cultural, educational, ethical, political, and so forth – in which musicing, listening, and the products of these take place”. (Silverman, Davis & Elliot, 2014, p. 56).

In this case, music performance, music listening and music artefacts are determined by a human being’s intentional activity. The proposition here is that a relevant music curriculum needs to integrate ‘musics’ from varied contexts in which the music graduate is expected to engage with.

In this respect, this study perceives that varied musics in the curriculum introduces the aspect of varied knowledge, skills, competencies and ethical values that learners can draw from to engage in the music job market.

Elliot (2005, p. 13) identifies seven basic components and key drivers of curriculum formulation as aims, knowledge, learners, teaching-learning process, teachers, the teaching and learning context and evaluation. Elliot's premise is that "the praxial curriculum is itself informative" and that "the curriculum-as-practicum in action" should be realized in relation to the preceding principles. To achieve the aims of music education it is imperative to develop musicianship and listenership of all music students (Elliot, 2005; Elliot & Silverman, 2015). The proposition is that it can be done through engaging students in performing and listening, improvising and listening, composing and listening, arranging and listening, conducting and listening, and listening to recordings and live performances. All these activities or musicing are central in enriching the music content, teaching experience and learning. Therefore, 'music curriculum-as-practicum in action' connotes incorporation of apprenticeship as a form of teaching and learning music in school (Elliot, 2005; Elliot & Silverman, 2015)

This theory is further advanced by Regelski (2017, 2016, 2005, 2003), who considers an enriched praxial philosophy that encompasses multiple disciplines that include "Marxism, Neo-Marxism (critical theory), other social theories, sociology..." (Regelski, 2005, p. 227). However, Elliot (2005) notes that Regelski's version of praxialism is a replica of what is in *Music Matters*. According to Elliot (2005) "the differences are minor, indeed most of what he wants to see in a praxial philosophy are easily accommodated or already included in *Music Matters*" (p. 17). Regelski (2005) posits that praxial theory is broader and more progressive when it incorporates contemporary philosophies including existentialism, phenomenology, pragmatism and practice theory. All these philosophies promote the development of individuals and society. Regelski's thesis is that philosophies expand to suit the dynamic world socially, politically, culturally, economically, and so on. This kind of praxial theory accommodates all kinds of music in one's context and their functionality in life and not necessarily "for experts or an elite few connoisseurs" (Regelski, 2005, p. 235). Regelski's view is that music teaching and learning is valid when the music content is derived from the practices in the existing context. Thus learners' varied and desired music tastes (variety of music genres) are incorporated in the music curriculum and they can continue engaging with music after school because it makes sense to them. However, for education purposes, the content of such music would be considered in choosing music for classroom purposes. According to Regelski (2005)

the choice is dependent on “...pragmatic and utilitarian criteria” with an emphasis on “...those standing the best chance for incorporation in the lives of students outside of and after graduation from school” (p. 235) .

Elliot’s (1995) critics (on the praxial theory) mainly border on misinterpretation of the tenets (Silverman, Davis, & Elliot, 2014); “arguments that depend on their inaccurate and incomplete readings of *Music Matters*”; “errors in ...criticisms, reasoning and readings of my works”; “claims depend on straw-man version (his interpretation?) of the praxial philosophy” (Elliot, 2005, pp. 15-16). These are some of the responses of Elliot (2005) to critics that culminate in the writing of *Praxial Music Education: Reflections and Dialogues*. Some of the criticisms on praxial theory include: lack of clarity on cognition versus feelings, focus on practicums at the expense of listening (Koopman, 2005); praxial tenets are not in sync with multicultural music education and musical works (Bowman, 2005); doubts on whether performing experiences improve on students’ music listening abilities (Cutietta & Stauffer, 2005), some key benefits of community music programs are not expressed by the praxial perspective of musical values (Veblen, 2005), praxialism is chauvinistic (O’Toole, 2005) etc. In countering criticisms on the tenets of Elliot’s praxial theory, Silverman, Davis and Elliot (2014) conclude that praxial theory does not only concentrate on performance but other forms of music making. In regard to musical works or the role of form in musical structure, praxial theory embraces the “artistic and educative values of musical products of all kinds and for the many layers of meaning they embody, evoke and communicate” (Silverman, Davis & Elliot, 2014, p. 60).

Regelski (2017) acknowledges that praxial paradigm conceptualizes music in broad terms (what Elliot terms as multidimensional). He identifies two criteria which qualify the description of music and these are intentionality and phronesis. According to Regelski (2017), intentionality is the purpose for engaging given music content in a music curriculum while phronesis is the ethical and right procedure of achieving the intention or, in other words, getting the right results. In relation to music education, therefore, the musics or diverse music genres selected in a music curriculum need to reflect daily practices of learners in the context of music job markets. In this way, the ultimate content will have a direct bearing on the pedagogical approaches by music teachers who are expected to incorporate the right methods is achieving right results.

Regelski’s (2003) article on *Implications of Aesthetic Versus Praxial Philosophies of Music for Curriculum Theory in Music Education* provides an insight into the applicability of praxial

theory to the development of music curricula. Regelski (2003) states that a music curriculum that is based on praxis theory clearly describes the content or 'ideas' for instruction. This means that the choice of curriculum content takes cognisance of learners' varied musical contexts and needs which are subject to continual change and improvement. Whatever concept or 'ideal' that is to be learnt should be useful and fully described in terms of the music skills and knowledge to be acquired. Regelski (2003) concludes that:

...skills develop according to the progress of technical and musical demands as instruction becomes ever more "real life" in the kinds of conditions of music praxis addressed. In this manner, it is insured that the knowledge and skills addressed by instruction are actually useful- a factor contributing not only to efficiency of instruction but to evaluating effectiveness of learning, as well...Approached in this way music and music education have much more to contribute than has been realized by the traditional 'music appreciation', Structure-of-the-discipline curriculum and hence holds forth the promise of being recognized as far more central to life and schooling than has heretofore been the case. (Regelski (2003) pp. 24-25)

Regelski confirms that a music curriculum predicated on praxial theory has much more to offer in bringing out the usefulness of music education to society than the aesthetic theory. Praxial theory is, therefore, applicable to this study for its multidimensional outlook on music curriculum and rootedness in human activity. Elliot's theory 'Curriculum-as-practicum in action' is committed to actions informed by human beings leaving in a particular context (in this case, the music job market). Based on this theory the significance of music education is dependent on the kind of music learnt and the skills, meanings, and values inherent in the music. This kind of curriculum is drawn from the context the graduates will interact with which is the music job market.

As espoused by Elliot and Regelski's praxial theory, the importance of music education is not only seen in its ability to develop musical tastes and character or in socializing an individual, but also includes other significances of music in a learner's life and a wider society. A music curriculum based on praxial theory enables learners to experience a sense of self-actualization utilizing music and music knowledge in solving diverse problems and needs in their context and society at large. This study considers "Curriculum-as-practicum in action" where music education is practical and relevant to the real life practices in the music job market. The study envisions a music curriculum content that is predicated on knowledge and skills required in a

changing music job market environment. Hence, the analysis of music curricula is based on the practical capabilities described in the course content in relation to the selected music job markets.

Specifically, the study purposes to establish whether the university has incorporated the learning of a wide range of music technical skills, management skills and ethical values in the music curriculum as expected in the music job market. In this way, the study proposes to advance the multidimensional concept of music and musical works, multi-layered concept of musical understanding and multifaceted concept of musical values and a diverse approach to achieving these values. The study analyses the course content of university music curricula vis-à-vis the practices or requirements of selected music job markets in Kenya which include music production, music ensemble performance, and music teaching. The content in the given university music curricula is analysed in terms of technical skills, management skills and ethical requirements.

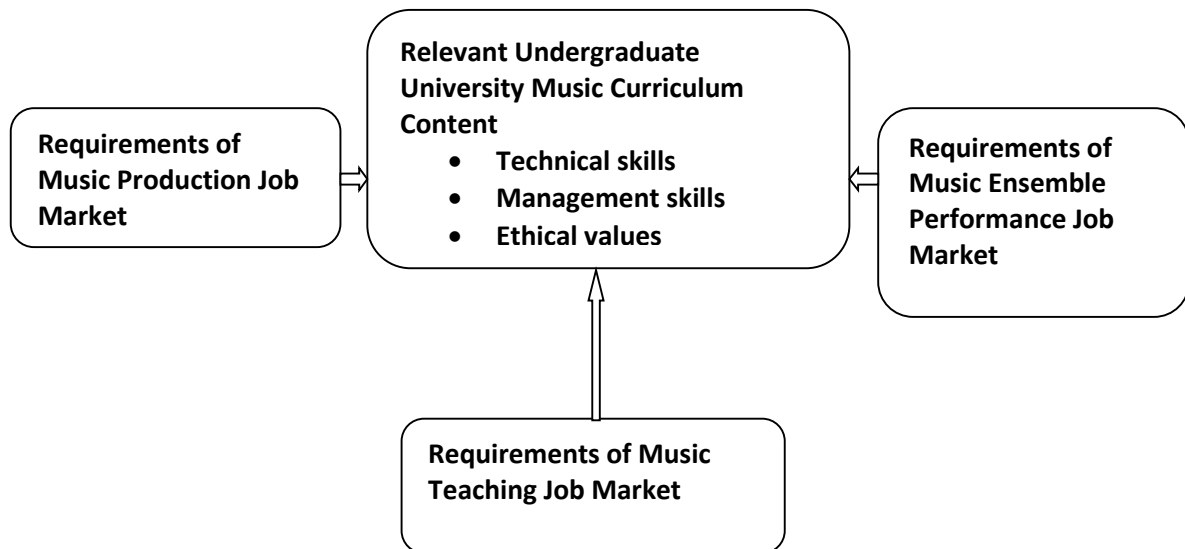
The implication of the praxial theory is that, the content in a music curriculum should be fully described to capture the requirements of the stakeholders' 'real life' practices. In this regard, the application of the praxial theory calls for diversification of music course content that captures the objectives of learning music in a changing context. These are expected to be purposeful in developing a learner's musicianship and creativity, which eventually enables them to function musically and ethically in their context. The development of a music curriculum, in this case, is reflective and takes into account the multidimensional human practices in the society including the economic aspect. The aesthetic theory and similar theories, do not emphasize the importance of music as a source of livelihood but consider it a means to attaining intellectual knowledge and promoting enculturation. Most importantly, the praxial theory opens a window to embrace the economic value of music and music education which is one of the multidimensional practices in the music job market. Therefore, this study examines how practical the university music curricula are in meeting the expectations of the music job market, thereby equipping bachelor of music learners adequately. The praxial theory is useful in identifying the strengths and limitations of the university music curricula content and, at the same time, revealing the changing practices in the music job market in Kenya.

2.7 Conceptual Framework

Figure 3 below shows the conceptual framework of this study.

Figure 3

Relevant University Music Curriculum Conceptual Framework



Source: Researcher 2022

The conceptual framework in Figure 3 depicts the relationship between independent and dependent variables. The independent variables are requirements of music production job market, music ensemble performance job market, and music teaching job market. The requirements were categorised as technical skills, management skills and ethical values. The dependent variable is the ultimate relevant university music curricula that are influenced by the requirements of selected music job markets. The independent variables are crucial in determining undergraduate university music curricula that becomes relevant in the prevailing music job market in Kenya. This relevance achieved through continual needs assessment by the university and sustained partnership with the music job market.

CHAPTER THREE

RESEARCH DESIGN AND METHODOLOGY

3.1 Introduction

This chapter presents research design, study location, study population, sampling techniques, sample size, research instruments, pilot study, validity and reliability, data collection techniques, data analysis and ethical considerations.

3.2 Research Design

The study employed the mixed methods approach using, specifically, triangulation design. Creswell and Plano Clark (2011) state that there is a need to be conversant with the four major types of mixed methods designs and their common variants when selecting a mixed methods approach. There are four major types of mixed methods designs with their variants (Creswell, 2014, 2006; Creswell & Plano Clark, 2011) which include triangulation design, embedded design, explanatory design and exploratory design. In order to solve the problem in the current study, the researcher selected the triangulation design which has four variants namely, the Convergent Model, the Data Transformation Model, the Validating Quantitative Data Model and the Multilevel Model. In this study it would not have been meaningful to interview the same participants (from varied music job markets) on whom a survey was to be conducted considering a big sample of 338. As a result, the Validating Quantitative Data Model (VQDM) which is a variant of the triangulation design was selected because it provided an opportunity to collect quantitative data and qualitative data in one phase with one survey instrument. In this case, a few open-ended questions were added to the closed-ended structured questionnaire to elicit qualitative data (Webb, Sweet & Pretty, 2002). The VQDM enabled the researcher to validate and expand on the predominantly quantitative data elicited.

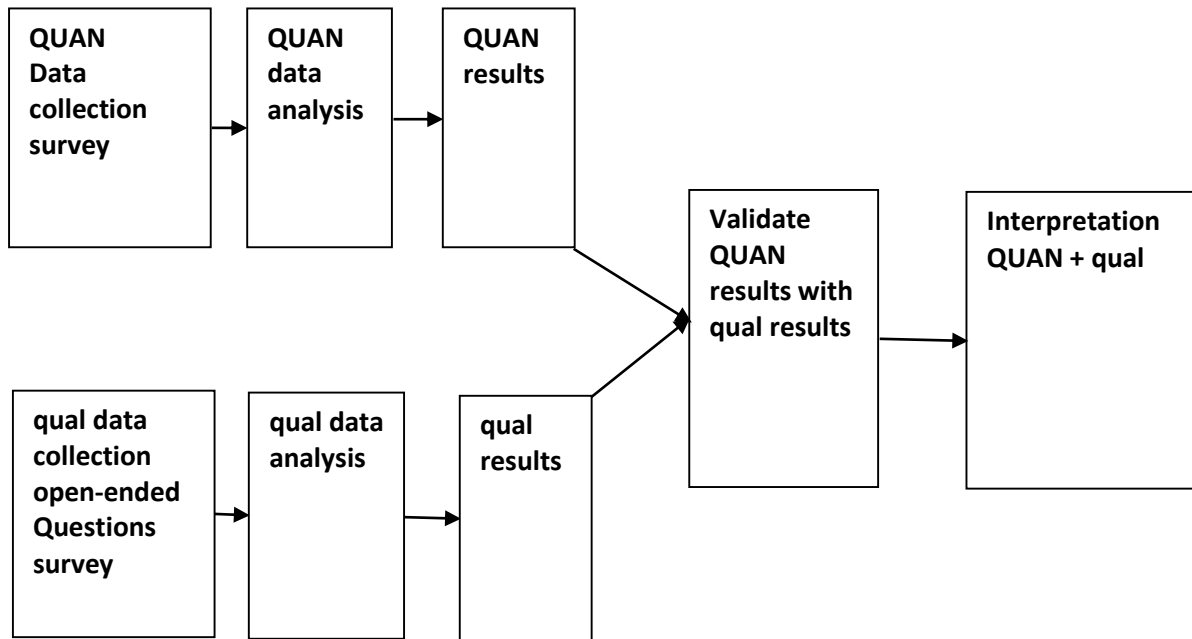
Mixed methods approach are hinged on the pragmatic paradigm that embraces multiple ways of solving issues in society (Creswell, 2014). In this study, the use of mixed methods approach provided an opportunity to collect both quantitative and qualitative data in relation to the requirements of music production, music ensemble performance and music teaching job markets. At the same time, quantitative data was collected by analysing undergraduate university curricula using document analysis checklist. In this way more than one method was utilized in collecting and analysing data since mixed methods approach accommodates the use of all applicable methods to derive a solution to the given research question(s) (Dawadi, Shrestha & Giri, 2021). From an ontological perspective, the mixed methods approach enabled

the researcher to utilize both quantitative and qualitative approaches in a single research for in-depth comprehension of research questions at varied angles. This was an advantageous and a very practical approach of solving issues at hand in this study as the mixed methods integrates inductive and deductive thinking. From an axiological point of view, bias was greatly mitigated by using mixed methods approach in interpreting data because it encompasses multiple perspectives. Consequently, the presentation of data was done objectively using numerals and subjectively using text hence making the epistemological stance inter-subjective. In this way, using mixed methods approach in the study drew from the strengths of quantitative and qualitative methods while ameliorating their weaknesses. The results of mixed methods can be generalized to a wider population since they depict a macro picture of the research question(s) (Wium & Louw, 2018).

The Validating Quantitative Data Model (See Fig. 4) is a one-phase design in which open-ended qualitative items are included in the dominant quantitative survey. The choice of the VQDM was guided by the purpose of the research, which was to determine the relevance of undergraduate university music curricula to the requirements of selected music job markets in Nairobi County, Kenya. Quantitative and qualitative data were derived from structured questionnaires with closed and open-ended items providing a description of the requirements of selected music job markets in Kenya. The music job market requirements were categorized as technical skills, management skills and ethical values which were considered crucial in the employment of bachelor of music graduates. The qualitative data derived from open-ended items were used to validate and explicitly elaborate the elicited quantitative data derived from a survey of selected music job markets in Kenya.

Figure 4

Triangulation Design: Validating Quantitative Data Model



Source: Creswell (2006), p. 63.

The purpose of utilizing the triangulation design was to comprehend the research question from a wide perspective by obtaining varied complementary data on the same topic. The intent was to combine the strengths and non-overlapping weaknesses of the quantitative and qualitative data to reinforce the findings in terms of generalizability, contextualization and credibility.

When using mixed methods approach it is imperative to consider timing, weighting and mixing decisions in given designs (Creswell & Plano Clark, 2011). In the Validating Quantitative Data Model, the timing of conducting data collection was concurrent. That is, participants answered both closed and open-ended questions in the same period. The weighting was unequal because quantitative survey (QUAN) was dominant while the qualitative aspect (qual) was supplementary. The mixing was carried out by merging the data during the interpretation of the data. The rationale for this design was that qualitative data was utilized to validate and expound on the generalized quantitative understanding of the research problem (Almalki, 2016; Berman, 2017; Creswell, 2014; Creswell, 2006; Creswell & Plano Clark, 2011; Kumar, 2019; Sweeny, 2016; Wium & Louw, 2018).

3.3 Location of the Study

The study was carried out in Nairobi County (see Appendix XI). The longitude and latitude of Nairobi is 1.2921⁰ S and 36.8219⁰ E, respectively. Nairobi County was suitable for this study because it is cosmopolitan; characterized by diverse population. It has a number of established music recording studios, music ensembles (both vocal and instrumental) performance venues, a number of schools offering music as a subject, and churches that employ and remunerate music directors. The selected music job markets are all located in the same socio-economic, political, religious, and urban cultural environment which minimized the diverse geographical differences. Nairobi county also had two established public universities of national repute offering music programmes from which the music curricula were selected. Additionally, Nairobi County houses the capital city of Kenya which is the headquarter of most local and international businesses and organizations. Moreover, it is growing rapidly in terms of technology, transport network, social amenities and other facilities. This is what makes it a business hub and a centre for any activity that would be a source of employment. Hence, it provided a wide sampling strata that was heterogeneous.

3.4 Population of the Study

Population includes participants that are likely to take part in the study but if all were included they “would violate the research goal, assumptions, and/or context” (Asiamah, Mensah & Oteng-Abayie, 2017, p. 1612). The population included music production managers owning studios, established music ensemble performance managers, and principals in secondary schools offering music as a subject in Nairobi County, and undergraduate music curricula from universities in Nairobi county.

3.4.1 Target Population

This includes all participants a research is interested in, with varying and relevant characteristics to which conclusions can be generalized (Asiamah, Mensah & Oteng-Abayie, 2017). The target population included all music production managers and music ensemble performance managers who were registered with Kenya Association of Music Producers (KAMP) and the Performers Rights Society of Kenya (PRISK) respectively. Those musicians that are engaged in performance and production have their goods and services protected by entities like Performers Rights Society of Kenya (PRISK) and Kenya Association of Music Producers (KAMP) under the auspices of Music Copyright Society of Kenya (MCSK), Kenya Copyright Board (KECOBO) and the Kenya Industrial Property Institute (KIPI).

Principals in secondary schools offering music as a subject were also included in the study. As a result of delegation of roles by the Teachers Service Commission (TSC), secondary school principals are part of the Board of Management (BoM) who recruit secondary school teachers. Principals in secondary schools play a managerial role in their schools and are also responsible in making decisions on the employable staff, including the music teachers. Principals are best placed to evaluate the potential music teacher because: they are also teachers, they participate in numerous teacher interview processes, they oversee the music activities in the school e.g. inter-house music festivals, music days, music entertainments during various occasions, they supervise the implementation of music learning activities and, in most cases, accompany music teachers for co-curricular activities like Kenya Music Festivals.

Undergraduate music curricula from universities offering music programs in Nairobi county were also targeted and these were five in total. Table 2 below summarizes the target population:

Table 2
Target Population

Participants	Target Population	Source
Music production managers	365	Kenya association of music producers
Music ensemble performance managers	255	Performers rights society of Kenya
Principals of secondary schools offering music as a subject	30	Quality assurance standard officer in Nairobi county
Total	650	

3.4.2 Accessible Population

An accessible population is the eligible and “final group of participants from which data is collected by surveying either all its members or a sample drawn from it” (Asiamah, Mensah, & Oteng-Abayie, 2017, p. 1613). It is arrived at after excluding all those participants that cannot participate in the study because they are either not willing, will be absent at the time of data collection, or they are practically inaccessible. The current study’s assumption was that all members would participate in the study unless otherwise. The Kenya Association of Music Producers (KAMP) had registered 365 music production managers while the Performers Rights Society of Kenya (PRISK) reported that there were 255 registered music ensemble

performance groups (with 255 music ensemble performance managers) in Nairobi county at the time of the study. According to the Quality Assurance and Standards Officer (QUASO) Nairobi County, there were 30 secondary schools in Nairobi County offering music as a subject at the time of the study. Each school had one school principal (hence, 30) who were part of the employment panel on behalf of Teachers’ Service Commission (TSC). The total population was, therefore, 650. The documents (undergraduate music curricula) to be analysed were five from the only two universities that offered music programmes in Nairobi County at the time of the study. Table 3 below summarizes the accessible population.

Table 3
Accessible Population

Participants	Target Population	Source
Music production managers	365	Kenya association of music producers
Music ensemble performance managers	255	performers rights society of Kenya
Principals of secondary schools offering music as a subject	30	Quality assurance standards officer in Nairobi county
Total	650	

3.5 Sampling Procedures and Sample Size

The participants were sampled from the accessible population using varied sampling procedures due to the varied categories to obtain the required number of participants in each category in Nairobi County.

3.5.1 Sampling Procedures

The sampling procedures included Krejcie and Morgan Table (1970), random sampling, census method and purposive sampling. The categories of participants included: Music production managers, music ensemble performance managers, and principals of secondary schools offering music. Krejcie and Morgan Table (1970) which is widely used in survey research and is considered to be the most appropriate as “it determines sample size for categorical data... provides identical sample sizes in all cases” (Islam, 2018, p. 38) was utilized. Krejcie and Morgan Table (1970) [see appendix IX] was used to determine the sample size of

music production managers (N=365), and music ensemble performance managers (N=255). After determining the sample size, simple random sampling was used to select the determined sample size from the total number of each category of participants. The music production managers were identified by each of their studio name. The music ensemble performance managers were identified by each of their music band name. The names of participants in each category were written on pieces of paper (of equal size colour and texture) folded into equal size and shape, placed in separate containers (a total of three containers). After thoroughly shuffling the folded pieces of paper in the containers, names were blindly picked. Research assistants assigned each container were asked to pick up names, one at a time, until the required number of participants from each category was obtained from each container. Principals of secondary schools offering music (N=30) were selected using census method which is used when the sample is very small (Cohen, Manion & Morrison, 2005). Five undergraduate university music curricula were selected using purposive sampling of universities that offered music programs in Nairobi County, Kenya at the time of the study.

3.5.2 Sample Size

According to Krejcie and Morgan Table (1970) the sample size required for music production managers (N=365) is 191, and music ensemble performance managers (N=255) is 155. Principals of secondary schools offering music (N=30) were selected using census method hence all the 30 principals were selected for the study. The total sample size was 376 which is a big sample is preferred in quantitative studies because bias is subdued hence more reliable results (Kumar, 2019; Gill, Johnson & Clark, 2010). Table 4 shows the sample size arrived at after sampling and excluding 10% of the sample size in piloting (see the calculation under ‘Pilot Study’).

Table 4

Participants’ Sample Size

Participants	Sample size	Piloting sample size	Sample size after piloting
Music production managers	191	19	172
Music ensemble performance managers	155	16	139
Principals of secondary Schools offering music as a subject	30	03	27
Total	376	38	338

After excluding 38 participants that would participate in the pilot study from the sample size, the final sample size was 338. Five undergraduate university music curricula were selected using purposive sampling from the only two universities that offered music as a subject in Nairobi County at the time of study.

3.6 Instrumentation

The study used two instruments of measurement namely: Structured Questionnaire and Document Analysis Checklist. Using more than one instrument to collect data is recommended in a mixed methods approach (Creswell, 2014).

3.6.1 Questionnaire

Questionnaires are preferred in large-scale enquiries (Creswell, 2014). The questionnaire was concurrent with the set objectives of the research. Structured questionnaires were formulated for music production managers (see Appendix I), music ensemble performance managers (see Appendix II), and principals of secondary schools that offer music as a subject (see Appendix III). The structured questionnaires constituted closed-ended and open-ended items in two sections I and II. Section I was aimed at collecting biographical data and demographical data to determine, firstly, the level of participants' education (demographical data). The demographical data was meant to establish their knowledge-ability to determine the skills needed in the specified music job markets. In the case of principals of schools offering music as a subject, it was expected that their education level would contribute to their awareness of music skills, ability to research and consult. Secondly, the biographical data sought to establish the length of time taken in the job market to determine work experience. For the school principals, this was meant to establish how long they had worked in a school setup to supervise and experience the conducting of music lessons and music activities. For music producers, and music ensemble performers the biographic data was meant to determine how long they had been in the industry to identify skills needed in the music job market and to establish the changes taking place in music job market demands. The number of participants in each level of experience would also reflect on the inflow or rate at which musicians were joining the music job market (apart from the school principals), and would further define the changes taking place in the music job market. Section II was designed to collect qualitative data on music job market requirements in a changing context and quantitative data in terms of the required skills in the given job markets.

Closed-ended items were in the form of a dichotomous questions. This is whereby the participants were required to provide either of the options provided by ticking (✓) necessary skills required in each category of music job market. The option that was given was: ‘Non-essential’ or ‘Essential’. This kind of option was preferred because, it was perceived that, there would be no skill in music that would be entirely not necessary. ‘Non-essential’ meant that the degree to which the skill was needed in the given music job market was very low, while ‘Essential’ meant that the skill was highly needed in the given job market. Close-ended items provided structured responses to facilitate tangible conclusions and recommendations. The open-ended items provided an opportunity for the participants to suggest other skills (other than the ones indicated in the structured questionnaire) required in each of the selected music job markets. This facilitated in-depth information that validated and expanded on the quantitative data from closed-ended questionnaires. The structured questionnaire facilitated the collection of large samples within the shortest time and this made the results more reliable. It also allowed for participants’ anonymity and independence in answering questions to minimize the interviewer’s bias.

3.6.2 Document Analysis Checklist

Document analysis is recommended for the evaluation of a course (Kothari, 2009). According to Bowen (2009) document analysis unveils issues that require investigation and are efficient because less time is consumed in data selection as opposed to empirical data collection. The documents to be analysed were undergraduate university music curricula course content sourced from the only two universities offering bachelor of music programmes in Nairobi County. The universities were given pseudonyms: **X** and **Y** in line with ethical considerations that demand confidentiality and anonymity. A document analysis checklist (see Appendix V) was formulated to provide a criterion for analysing the undergraduate university music curricula course content. The items in the document analysis checklist were informed by the core competences suggested by KICD (2017) in the Basic Education Framework (BECF). Reference was further made to competencies shared by Berklee (a music college of international reputation) through Berklee online courses (2019), the reviewed music curricula content from Task Force on the Undergraduate Music Major (TFUMM) of 2014, and Vilnius university (2012) which are colleges of international standards. The university music curricula documents were examined in relation to the curricula course content (see Appendix VI for university **X** and **Y**). The university music curricula content was interpreted in terms of technical skills, management skills and ethical values as described in the course content. This

was done with a view to ascertaining their relevance to the requirements of selected music job markets in Kenya. Each of the items was presented in the form of a dichotomous questions. Music skills were ticked (✓) by the researcher to indicate whether: 1. The skill is unavailable or 2. The skill is available. The data was computed in tabular form and weighted against the data from selected music job market requirement to establish the Simple Matching Coefficient (SMC) that determined the relevance of undergraduate university music curricula in Nairobi County, Kenya.

3.6.3 Pilot Study

A pilot study was conducted in Nairobi County. According to Connelly (2008), 10% of the sample size is adequate for utilization in pilot study. Hence, 10% of 191= 19 music production managers; 10% of 155= 16 music ensemble performance managers; and 10% of 30= 03 Principals of secondary schools offering music as a subject. Hence, a total of 38 participants who participated in the pilot study were excluded in the final study. The essence of piloting was to establish reliability of instruments. The structured questionnaire was piloted to establish that all items and instructions were valid and enabled the researcher to remove any items that did not yield usable data.

In this case, some questions in the open-ended section were re-structured, as they were double-barrelled (consisted two items). Initially, there was a total of five open-ended questions but this were reduced to three questions. It also necessitated change in the type of questionnaire questions used before whereby a change was made from a three Point Likert Scale to a dichotomous questions in both the structured questionnaire and the document analysis checklist. This is because in the 3 Point Likert Scale for structured questionnaire participants were required to provide answers by ticking (✓) the degree of importance of the skills needed in the specific job market: 'Not important', 'Less important', or 'Most important'. The pilot study revealed that none of the participants chose the option 'Less important'. Most of them did not also fill skills in the space indicated "Others (specify)" and for those who did, it was a replica of what had been filled the open-ended section of the questionnaire. After deliberation with the supervisors and research assistants, it was agreed that dichotomous questions were clearer options. In this case, the participants were required to tick (✓) whether the given skill was: 1. Non-essential or 2. Essential.

Similarly, the document analysis checklist was changed from a three Point Likert Scale where the researcher was required to tick (✓) the skills available in the curriculum document to indicate whether: 1. Neither the skill nor the topic is available. 2. The topic is available but the skill is not described. 3. The skill is available and clearly described in relation to the topic. This was adjusted to a dichotomous questions that required the researcher to tick (✓) skills in the course content to indicate whether: 1. The skill is unavailable or 2. The skill is available. As opposed to the former formats, this kind of adjustment enabled the researcher to comprehensibly match quantitative data from the structured questionnaires and the document analysis checklist and thereafter calculate the Simple Matching Coefficient.

For piloting purposes, the document analysis checklist was submitted to music curriculum experts for scrutiny of the items and their expertise modifications determined their content validity and reliability (Hassanein, El-sayed & Raouf, 2013, p. 58). In addition, it was a presumption of this study that the items in the document analysis checklist (which were a replica of the closed-ended questionnaire items) were reliable as they had already been piloted in the structured questionnaire. In this regard, the response from the piloted items in the structured questionnaire, in terms of reliability, was attributed to the document analysis checklist. In this study, the document analysis checklist was to be filled by the researcher. It was ensured that the document analysis checklist contained the same closed-ended items as in the structured questionnaire in terms of technical skills, management skills, and ethical requirements.

3.6.4 Validity of the Instrument

Validity aims at ascertaining the extent to which the research instruments collect the necessary information intended by the research question. Construct validity was established by relating the instruments for data collection to the theoretical framework. This was done to determine whether or not the particular instrument or tool correlated with all the selected concepts that were comprised in Elliot's (2005, 1995) praxial theory and by extension Regelski (2003, 2017). The concepts in the theory included, 'multi-dimensional concept of music and musical works, multi-layered concept of musical understanding, multi-faceted concept of musical values' in relation to the real life experience (music job market context). Content validity was established by consulting subject matter experts and supervisors whose constant reviews, evaluation, corrections of the items of the study and recommendations validated the study's content (Billups, 2014; Creswell & Miller, 2000).

3.6.5 Reliability of the Instrument

Reliability aims at ascertaining consistency of responses collected by the instruments. The study used Test-retest reliability to assess the reliability of the instruments. In this case the structured questionnaires were administered to the pilot participants who were: music production managers, music ensemble performance managers, and principals of secondary schools offering music. The administration of structured questionnaires was done twice at an interval of one week. Using Pearson's Correlation coefficient, a correlation coefficient was computed to establish whether the questionnaires were reliable. Reliability is established when similar responses are obtained in the two instances of piloting. Pearson's Correlation coefficient formula is as follows:

$$r = \frac{N \sum xy - (\sum x)(\sum y)}{\sqrt{[N \sum x^2 - (\sum x)^2][N \sum y^2 - (\sum y)^2]}}$$

Where: r = Pearson correlation coefficient

N = Total number of values (how many participants of x or y)

x = values in the first set of data (the scores of the first administration)

y = values in the second set of data (the scores of the second administration after one week)

According to Orodho (2009) a correlation coefficient (r) of 0.75 and above is an acceptable threshold in determining the reliability of an instrument. The correlation coefficient of the structured questionnaire for the four categories of participants was as follows: music production managers, 0.78; music ensemble performance managers, 0.71; principals of secondary schools offering music, 0.91. According to Negin, Jarollahi, Barootiyan, Seyyedi, Jalaie and Katz (2019), such scores indicate a strong and positive correlation hence the instruments were reliable.

3.7 Data Collection Procedure

An authorization letter from Kabarak University Institute of Post Graduate Studies (IPGS) was obtained to facilitate the issuance of a research permit from the National Commission for Science, Technology and Innovation (NACOSTI) authorizing the conducting of the research. Consent of the County Commissioner and the County Director of Education in Nairobi was also sought. Similarly, consent was sought from participants before carrying out the study

through a consent letter. After training four research assistants, piloting of the instruments was done twice at an interval of two weeks (test-retest reliability), and then the instruments were refined. Primary data was collected by use of both closed-ended and open-ended questionnaires, which were personally administered to participants by the researcher and research assistants. They were collected after two days (for each group of participants that had been accessed) to give the participants ample time to answer given questions. Constant meetings with the research assistants were held for feedback to ensure the research process was on course. However, by mid-March, it was not possible to access participants face to face because of the outbreak of the novel COVID-19 pandemic that affected this kind of communication in Kenya and globally. The researcher, therefore, resorted to using the WhatsApp platform to send the questionnaires to participants. Follow-up was done through telephone calls. Data was typed and stored on computer while the hard copies were filed appropriately for safe custody.

Secondary data was collected from undergraduate university music curricula content. In this case, technical skills, management skills and ethical values (derived from the literature review) were identified from the curricula course content using the document analysis checklist to compare it with what was found in the selected music job markets. University music curricula course content were sort from the only two universities offering bachelor of music programmes in Nairobi County. This was done by writing to the dean of selected universities through the head of department requesting for the music curricula document. This was followed by visits to one of the universities (which preferred to give a hard copy instead of a soft one) to obtain the documents.

3.8 Data Analysis

Data collected from the structured questionnaires and document analysis checklists was organized, broken down into manageable units, synthesized and analysed (Creswell, 2014; Orodho, 2009). Data from structured questionnaire was analysed quantitatively (closed-ended questions) and qualitatively (open-ended questions). The qualitative data was used in expanding the quantitative data during the interpretation of data. The document analysis checklist was also analysed quantitatively. Quantitative data was analysed using descriptive statistics. In this case, data elicited from closed-ended items in the structured questionnaire was examined for frequency and percentages and presented in tabular and chart form. To generate bar graphs, this study utilized the Microsoft Office Excel Software on the computer.

Quantitative data from document analysis checklist was presented in tabular form, which showed the ticked (✓ or ✗) skills that were found or not found in the university music curricula in relation to what was required in music production, music ensemble performance and music teaching job markets in Kenya. Each of the quantitative data elicited from selected music job markets was matched with the one from document analysis of university X and then university Y. This was to determine the Simple Matching Coefficient (SMC) of the university music curricula to the requirements of each of the selected music job markets.

In analysing qualitative data, content analysis was employed to draw useful insights relating to skills required in selected music job markets. The raw data was organised for analysis, critically read, hand-coded, categorised, themes were identified and interrelated, synthesized, interpreted and discussed (Creswell & Creswell, 2018). At first, the structured questionnaires were organised according to the selected music job markets, that is, music production, music ensemble performance, and music teaching job markets. The written responses in the open-ended section were thoroughly read to highlight the skills that were explicitly described or implicitly alluded to. Categories had already been pre-determined by the wording in the open-ended questions as: Question 1a) 'Qualifications of a _____ personnel', question 1b) Description of different types of personnel in _____music job market, question 1c) Essential skills of _____ in a changing _____ music job market. The 'dash' or the space provided was filled up with a specific selected music job market. Therefore, these phrases determined the open-coding of the qualitative data which was hand written in a book. After this, the content under each code was re-read to provide for axial-coding. This was done to identify the 1a) different kinds of qualifications needed for each selected music job market, 1b) different types of personnel in each of the selected music job market and their description, and 1c) essential skills of each of the selected music job markets in a changing music job market. The essential skills of each of the selected music job markets in a changing music job market environment were identified under the following categories: i. Technical skills, ii. Management skills and iii. Ethical values. The preceding process was done by the researcher and the four assistant researchers simultaneously. After this, each of the researcher was given three different copies to re-read in order to establish the credibility of the coding and categorisation. Sub-themes were created that highlighted specific skills under each category. The sub-themes were backed up with relevant statements, phrases or words stated by the participants. Then a thorough discussion of the themes was done to derive conclusions. The qualitative data was presented in narrative form. Thereafter, the qualitative data was added to the quantitative data elicited from

the closed-ended items in the structured questionnaire during interpretation. The qualitative data was used to validate and expand on the quantitative data.

Finally, the resultant quantitative data elicited from structured questionnaires (for each selected music job market and its requirements) and quantitative data from document checklist (for university **X** and **Y**) were matched and analysed to establish the Simple Matching Coefficient (SMC). The SMC measures how two sets of data are alike whereby the value **1** is given for complete similarity, and how they are not alike whereby the value **0** is given for complete dissimilarity (Lu, Hui & Gong, 2018; Sokal & Michener, 1958; Virma & Aggarwal, 2019).

According to Wikipedia (2018) the Simple Matching Coefficient (SMC) or Rand Similarity Coefficient is a binary similarity coefficient statistic used for comparing the similarity or diversity of sample sets. Given two variables, in this case, undergraduate university music curriculum course content **A** and music job market requirements **B**, each with *n* binary attributes, SMC is defined as follows on the next page:

$$\text{SMC} = \frac{\text{Number of matching attributes}}{\text{Number of attributes}}$$

$$\text{SMC} = \frac{M_{00} + M_{11}}{M_{00} + M_{01} + M_{10} + M_{11}}$$

where:

M₁₁ is the total number of attributes where **A** and **B** both have a value of **1**.

M₀₁ is the total number of attributes where the attribute of **A** is **0** and the attribute of **B** is **1**.

M₁₀ is the total number of attributes where the attribute of **A** is **1** and the attribute of **B** is **0**.

M₀₀ is the total number of attributes where **A** and **B** both have a value of **0**. (Wikipedia, 2018, p. 1)

The Simple Matching Distance (SMD), which measures dissimilarity between sample sets, is given by **1-SMC** (Wikipedia, 2018, p. 1). The given formula was utilized to find out the similarity and difference between university music curricula course content and the requirements of selected music job markets.

As a result, conclusions on the relevance of university music curricula to the requirements of selected music job markets was made. The missing course content in the university music curricula was identified and provided a basis for its future incorporation in the university music

curricula to enhance relevance. Table 5 below summarizes the quantitative and qualitative data analysis.

Table 5
Quantitative and Qualitative Analysis

Objective	Dependent variable	Independent variable	Quantitative analysis	Qualitative analysis
One	University music curricula course content of music production, music ensemble performance and music teaching	Requirements of music production job market music ensemble performance and music teaching	Frequencies	
Two	University music curricula course content of music production, music ensemble performance and music teaching	Requirements of music production job market music ensemble performance and music teaching	Frequencies Percentages	Content analysis: interpreting, evaluating, identifying themes and coding data
Three	University music curricula course content of music production, music ensemble performance, and music teaching	Requirements of music production, music ensemble performance, and music teaching	Simple Matching Coefficient (SMC) Frequencies Percentages	
Four	University music curricula course content of music production, music ensemble performance, and music teaching	Requirements of music production, music ensemble performance and music teaching		

3.9 Ethical Considerations

The participants were briefed on the purpose of conducting the study and how findings would be utilized to their benefit. They were requested to participate in the study voluntarily and assured that they could withdraw at any time for any reason. Research participants' consent letters, to use the data for analysis and public dissemination, were sought from each participant (see appendix VII). Letters to employers requesting for permission to conduct the study were sent to the music production managers, music ensemble performance managers, and principals of secondary schools offering music as a subject (see appendix VI) with whose permission this study was conducted. For anonymity and confidentiality, the study used pseudonyms **X** and **Y** for selected universities. The collected data was stored in both hard copy and soft copy.

CHAPTER FOUR

DATA ANALYSIS, PRESENTATION, AND DISCUSSION

4.1 Introduction

In this chapter, the results of data elicited from Validating Quantitative Data Model (VQDM) design were analysed, presented and discussed subsequently. The purpose of this study was to analyse (in terms of technical skills, management skills, and ethical values) undergraduate university music curricula course content and establish to what extent (using the Simple Matching Coefficient) it matched the job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya with a view to filling in the gap of any missing skills. The target population was music production managers, music ensemble performance managers, and principals of secondary schools offering music in Nairobi County. Five university music curricula from two universities offering undergraduate music programs in Nairobi County were also analysed.

The main instruments of data collection were structured questionnaires (with closed and open-ended items) and document analysis checklist. Elliot's praxial theory that proposes "curriculum-as-practicum in action" underpinned the study. Quantitative data elicited from the closed-ended questionnaire and document analysis checklist was analysed using descriptive statistics in terms of frequencies and percentages and was presented in tabular and bar chart form. Data elicited from the open-ended items in the questionnaire was analysed qualitatively using content analysis and the results were presented in narrative form. The results of the quantitative data were validated by the results of the qualitative data. The mixing of quantitative and qualitative data was done during the interpretation. After which it was interpreted and inferences were drawn. After this, the resultant data was matched to the data elicited from document checklist of university **X** and **Y** to attain the Simple Matching Coefficient (SMC). The resultant SMC is what determined to what extent each of the university music curriculum (**X** and **Y**) was relevant to the selected music job markets in Nairobi County, Kenya.

Data analysis in this chapter was presented in accordance to the research objectives. But before that, the feedback on the questionnaire response rate and demographic characteristics of participants was presented respectfully. The research objectives were as follows:

- i. To analyse the content of music production, music ensemble performance, and music teaching in the undergraduate university curricula in Nairobi County, Kenya.

- ii. To ascertain job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya.
- iii. To determine the relevance of undergraduate university music curricula to the job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya.
- iv. To propose a curriculum relevance model to guide the development and implementation of music teaching at university in Kenya.

4.2 General and Demographic Information

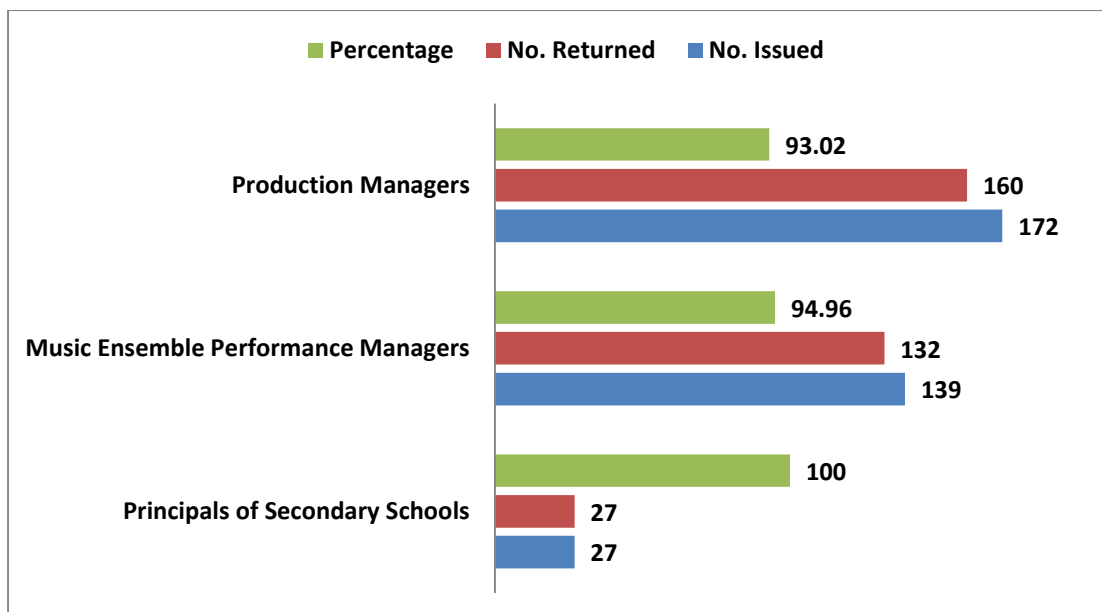
This section presents general and demographic information of the study as follows:

4.2.1 Questionnaire Response Rate

The findings of the study were based on primary data from 160 out of 172 music production managers, 132 out of 139 music ensemble performance managers, and 27 out of 27 principals of secondary schools offering music. These figures were as a result of the questionnaire response rate. The total sample was, therefore, 319 as opposed to the initial sample size of 338.

Structured questionnaires were administered to participants in various categories and the response rate is demonstrated in Figure 5 below:

Figure 5
Questionnaire Response Rate



As illustrated in Figure 5, the response rate for each category of employers in the music job market was as follows: principals of secondary schools offering music was 100%, music ensemble performance managers 94.96% and music production managers 93.02%. As observed from the response rate, the principals' questionnaires were 100% because they were personally administered and collected from the participants before the indefinite closure of all educational institutions in Kenya. This was as a result of the government directive to do so following the outbreak of the novel COVID-19 in mid-March 2020. The response rate from other participants did not achieve the 100% threshold because the researcher and research assistants had to use alternative means of data collection which were the WhatsApp platform and telephone. By mid-March, the percentage for the given categories of participants was at: 100% (27) of 27 principals of secondary schools offering music in Nairobi county, 75% (104) of 139 music ensemble performance managers and 83% (146) of 172) music production managers.

The unreached participants at the time were as follows: 35 music ensemble performance managers and 26 music production managers. This brought the total of the undistributed questionnaires to 61 (18.05%). It necessitated the use of the quickest alternative way of questionnaire administration which was WhatsApp. To achieve the given response rates from the participants, a lot of follow up in terms reminders through telephone calls and resending of questionnaires on WhatsApp was done. Ficham (2008) recommends a response rate of at least between 60% and 80% for a research's reliability and validity. In this regard, each category of participants registered a response rate that is higher than the recommended one, hence the study is valid. However, response rate rules should not always be the gauge to determine research quality (Pickett, Cullen, Bushway, Chiricos & Alpert, 2018). This, though, is in resonance with qualitative research in which the saturation level is of much significance. In the case of this study, it applied to the open-ended questions whereby a similar pattern of response was noted after the distribution of a number of structured questionnaires. However, the research could not be ended because the structured questionnaire consisted of both closed and open-ended questions.

4.2.2 Demographic Data

Demographic characteristics of participants are key in determining eligibility of the participants in a study. This is to establish whether the sample of participants exhibit attributes that could be generalized to the target population (Salkind, 2010). Most importantly, demographic

characteristics are key in identifying market opportunities and demands hence enabling companies to meaningfully plan for the production of their goods and services. They are able to set realistic objectives and strategies to meet their consumers' needs more adequately. This, in turn, contributes to both the growth of the companies and the market as the products and services are customized to the market demands (Chappellow, 2019).

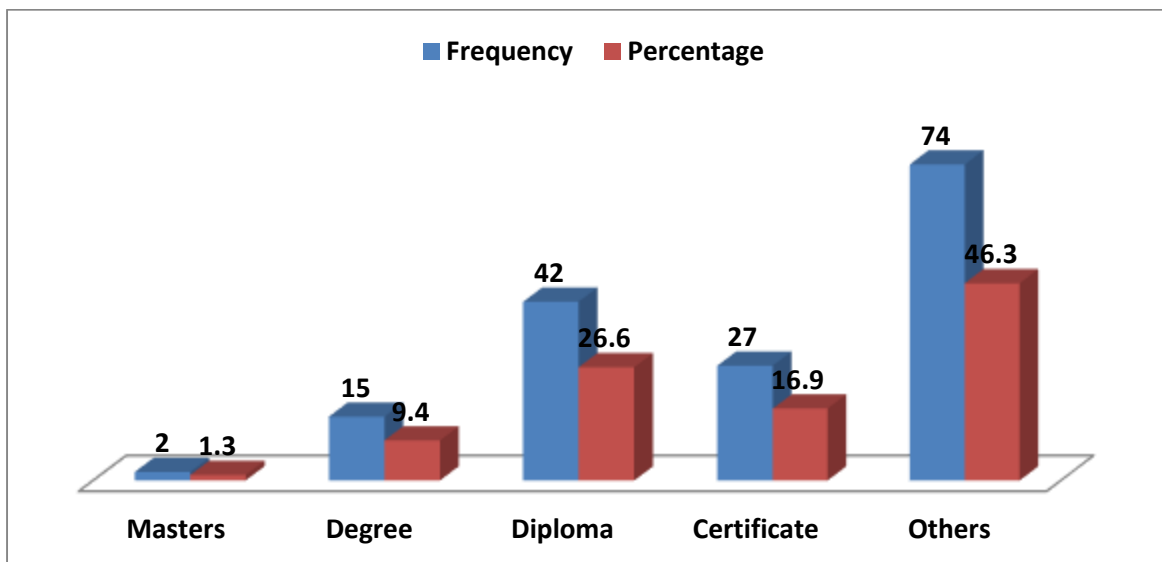
The preceding premise applies to the significance of incorporating demographic characteristics in this study. The university music curricula are pertinent in crafting desired university music graduates in the music job market. For there to be a reciprocal relationship between the university products and services, there is a need to tailor the music curricula to the requirements of the music job market. Figure 5 presents the results of the demographic characteristics of music production managers, music ensemble performance managers, and principals of schools offering music as a subject. The biographical data is presented in terms of qualifications and work experience as follows:

4.2.2.1 Music Production Managers' Professional Qualifications

Figure 6 below shows the distribution of music managers' professional qualifications.

Figure 6

Music Production Managers' Professional Qualifications



The structured questionnaire was administered to 160 music production managers. As reflected in Figure 6, most of the music production managers 74(46.3%) had other qualifications (Others) other than the ones indicated. The elicited data revealed that most of these were not trained in music academies or higher institutions. Instead, they had acquired their knowledge

and skills through apprenticeship. This could imply that either the music production managers did not get a chance to study music at any of the educational levels indicated on Figure. 5 or apprenticeship is the most popular mode of training music production personnel in Kenya. This inference is supported by Chimba's (2016, p. 58) finding that most music producers in Kenya have gained their experience through "exposure and practice with experts in other sectors". The music producers are self-taught and the knowledge and skills are acquired through hard practice over a period of time.

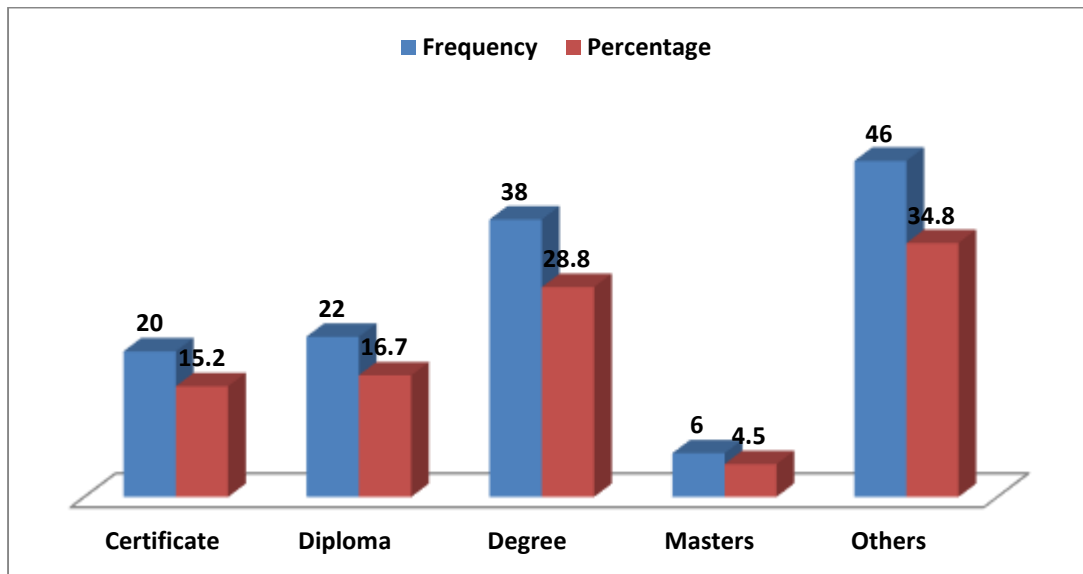
Those who had attained diploma were 42(26.3%), followed by certificate 27(16.9%). It shows that, although they have been trained, a number of music production managers have low qualifications according to Kenya's standards of education. This could be attributed to scarcity of institutions that offer a higher level of education in the given discipline. The degree and masters level had the least percentage, 15(9.4%) and 2(1.3%), respectively. The implication of this could be that very few musicians pursue higher education in the given music job market. But, according to Chimba (2016) the bachelor of music graduates who find themselves in this music job market attribute their expertise to their self-interest and ability to creatively apply their theory knowledge acquired at the bachelor of music level. In addition, they also pursue music courses in music production, online, from other universities other than Kenya. This, in essence, could be one of the reasons why university music curricula in Kenya is being termed as irrelevant to the requirements of the music job market.

4.2.2.2 Music Ensemble Performance Managers' Professional Qualifications

Figure 7 shows the music ensemble performance managers' qualifications as per the findings:

Figure 7

Music Ensemble Performance Managers' Professional Qualifications



The total number of music ensemble performance managers that responded to the structured questionnaires was 132. Figure 7 shows that the highest population 46(34.8%) was within the ‘Others’ category. This is probably due to limited institutionalized music training opportunities in Kenya. It could also be linked to the non-formal educational opportunities that provide such education at a relatively affordable tuition fee for those that desire to get in the music ensemble performance job market. Most people, and especially the youth, are attracted to this market with a vision of being empowered economically and for prestige.

Moreover, it is a trend in Kenya to find that “...more and more youths continue to enrol into these industries and some do so even before they complete their secondary education” (Akuno, Ondieki, Barasa, Otieno, Wamunyu & Amateshe, 2017, p. 27). Akuno, et al.’s observation could account for the high population of music ensemble managers that are not formally trained. Chimba (2016, p. 59) adds that most music performers gain their skills and knowledge by participating as “...background vocalists for live performances and recordings, studio musicians and band soloists for popular bands”. Although such musicians are able to secure jobs in this market, it may jeopardize their career sustenance, as the jobs may only prove to be temporal. Akuno, et al. (2017) note that the lack of professionalism in the music industry can limit its growth, hence the need to provide more formal opportunities of training music ensemble music performers.

Contrarily, Vitale (2011) holds the view that music educators at all levels should consider the informal learning music approach. This is because the musicians who are trained in this way are more creative, resilient, and entrepreneurial since they directly interact with the music job market. This resonates well with some of the required attributes of a 21st century musician who is expected to be creative and innovative (Myers, 2016). It is worth noting that an informally trained musician is not necessarily an amateur in the music industry. Vitale (2011) describes an informally trained musician as:

...an individual who has learned to perform music through unstructured and non-institutionalized environments. These environments involve self-teaching through media applications (recorded music, books, and computer technology), peer-to-peer teaching, and other social learning opportunities such as jamming. Informally trained musicians follow no stringent rules and regulations, and have no formal evaluation of documented system of achievement and completion. (Vitale, 2011, p. 3)

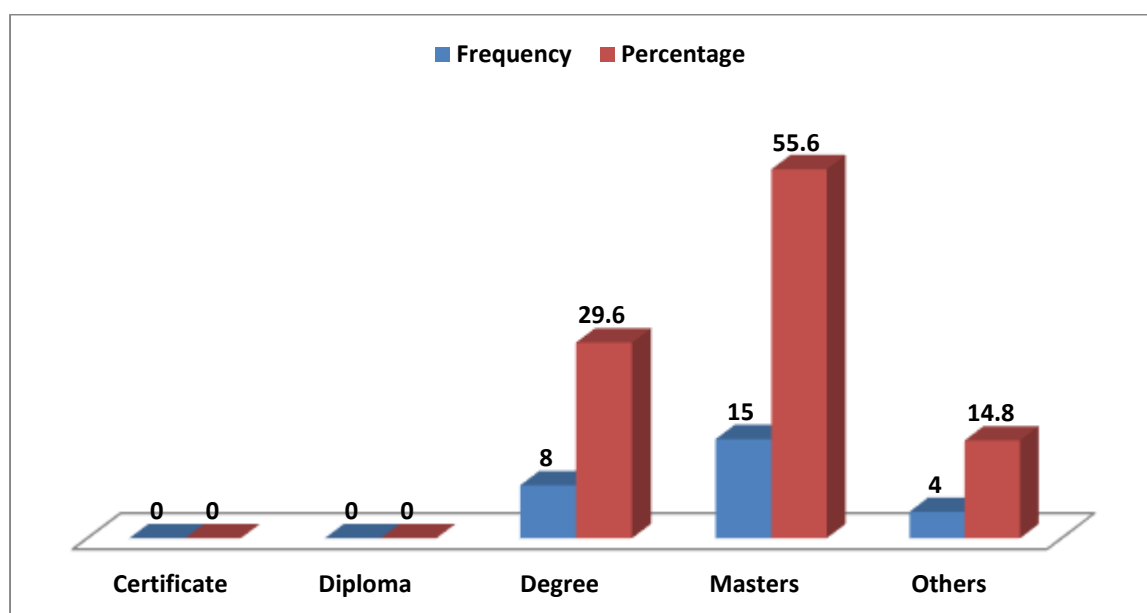
Vitale's point of view can work in the Kenyan context if such learning is embraced in the music educational institutions where such a musician can be systematically evaluated and awarded a certificate of completion and accreditation at any given level. This can enhance the performers' employability in Kenya where accredited documents are emphasized as proof of prior training and a licence for acquiring a given job. In this case, then, it is prudent to incorporate such learning forums in the music educational institutions in order to provide for "formal evaluation of documented system of achievement and completion" (Vitale, 2011, p. 3).

4.2.2.3 Professional Qualifications of Principals of Secondary Schools That Offer Music

Data collected from principals of secondary schools offering music in Nairobi County as a subject revealed their professional qualifications as portrayed in Figure 8.

Figure 8

Principals of Music Secondary Schools' Professional Qualifications



The total number of participants who returned the structured questionnaires was 27. As reflected in Figure 8, principals of secondary schools offering music as a subject had high qualifications. Those who had attained a Master's degree were the most 15(55.6%) while those with degree qualification were 8(29.6%). The category of 'Others', in this case, comprised of PhD holders. This indicates that principals in secondary schools have striven to upgrade academically, most probably to compete for higher job groups as structured by teachers' service commission (TSC) and for improved management skills.

Generally, principals of secondary schools in Kenya influence the hiring of personnel, and in this case music teachers, in their schools. On behalf of TSC, secondary school principals hold a secretarial position in the Board of Management (BoM) in secondary schools. This enables them to interview and recommend the appointment of music teachers in their schools. Hence, they have a basic understanding of requirements of music teachers employable in music teachers job market. The data elicited from principals in secondary schools offering music as a subject revealed that, they were highly qualified hence able to make informed decisions on the skills and knowledge requirements of music teachers. Akuno's (2012, p. 275) study shows that principals, as administrators, and music teachers play a unique role "...in the education process, and as such have and present different perspectives of what teacher education should entail. This makes them prime informants for inquiry into how to equip teachers for service." It is presumed, in this study, that where principals required in-depth understanding of music

teachers’ technical skills or related musical terms they were able to apply their knowledge in research to find out from music teachers in their schools. Coincidentally, it is ascertained that most “achievement-oriented leaders” (in this case principals) are likely to consult and share their expectations with those they lead (Saleem, Aslam, Yin, & Rao, 2020, p.1).

4.2.3 Work Experience

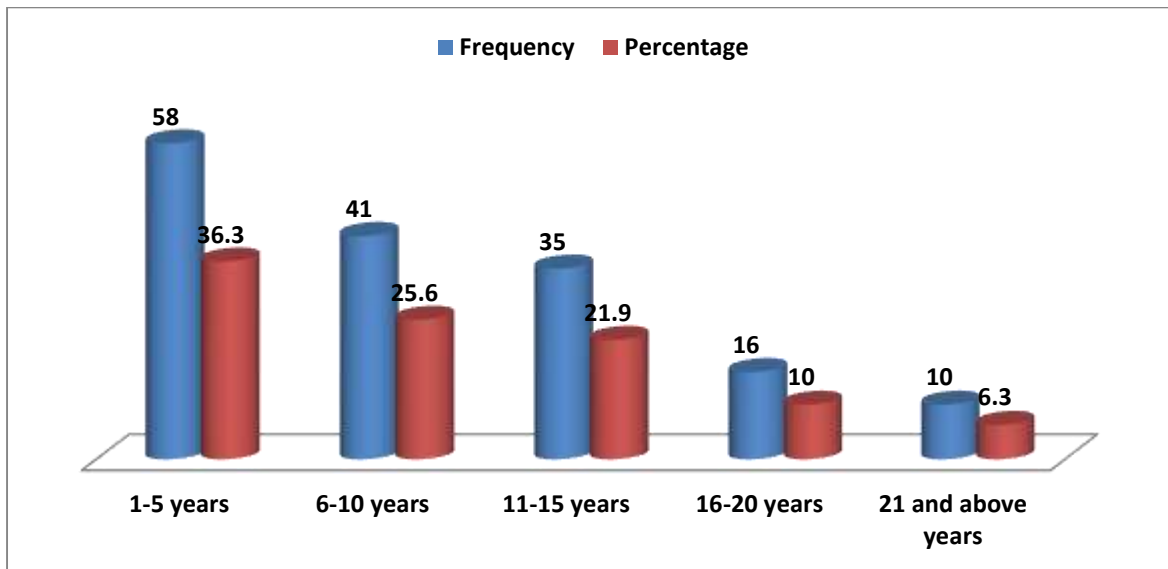
The second item in the structured questionnaire sought to find out the length of time (in terms of years of experience) the participants had worked in their specific music job markets. The data is presented as follows:

4.2.3.1 Music Production Managers’ Work Experience

Figure 9 below shows the music production managers’ work experience:

Figure 9

Music Production Managers’ Work Experience



As evidenced in Figure 9, the work experience of music production managers who had worked for 1-5 years were 58(36.3%) and 6-10 years were 41(25.6%). This bracket of music production managers represents music producers that had joined the music production job market for the last 10 years. From the given statistics, it constitutes the highest cumulative percentage of 61.9%. It seems that, from the data elicited, music production managers are increasing at a relatively fast rate because those with highest percentage in terms of years of experience are those who have worked for at least 10 years. Most probably, this is due to the technological advancement that has changed the operation in the 21st century music industry especially in

music production. Vazquez (2017) observes that, globally, music producers have increased by millions. This is because “...they only need a personal computer and an internet connection to be able to record, promote and distribute their music themselves from their own home studios” (Vazquez, 2017, p. 12). This could explain the growing number of music producers in Kenya. In this study, the category of music production managers with an experience of between 1-10 years was significant in providing information on contemporary skills required in music production job market.

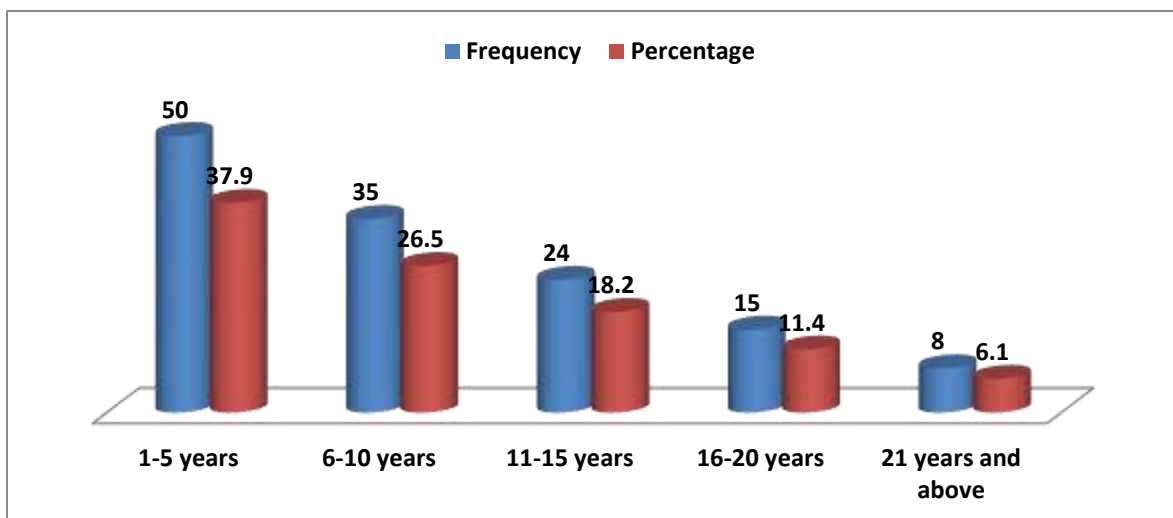
Those with an experience of 11-15 years were 35(21.9%), 16-20 years were 16(10%) and 21 and above were 10(6.3%). As observed, the percentage decreases with regard to how long music producers had worked. It can be deduced that the music production job market attracted less musicians 21 and above years back. This can be linked to the music industry dynamics in the 20th century where record labels monopolized the music production sector, hence fewer music production managers. However, in this study, the music production managers’ demographics provides relevant information of key skills. In general, the data portrays that music production managers were experienced because of their long-term service in the music job market. It can be concluded that they provided pertinent information as long service mostly indicates that one is well informed in their job jurisdiction.

4.2.3.2 Music Ensemble Performance Managers’ Work Experience

Figure 10 below presents the findings on music ensemble performance managers’ work experience.

Figure 10

Music Ensemble Performance Managers’ Work Experience



As presented in Figure 10, music ensemble performance managers were 132 in total. Out of these, 50(37.9%) had an experience of 1-5 years, while 35(26.5%) had an experience of 6-10 years. This reflects the growing number of music ensemble performance in the music job market. In essence, it depicts musicians with contemporary music knowledge and skills. This aided the study to collect relevant information in the existing music paradigm.

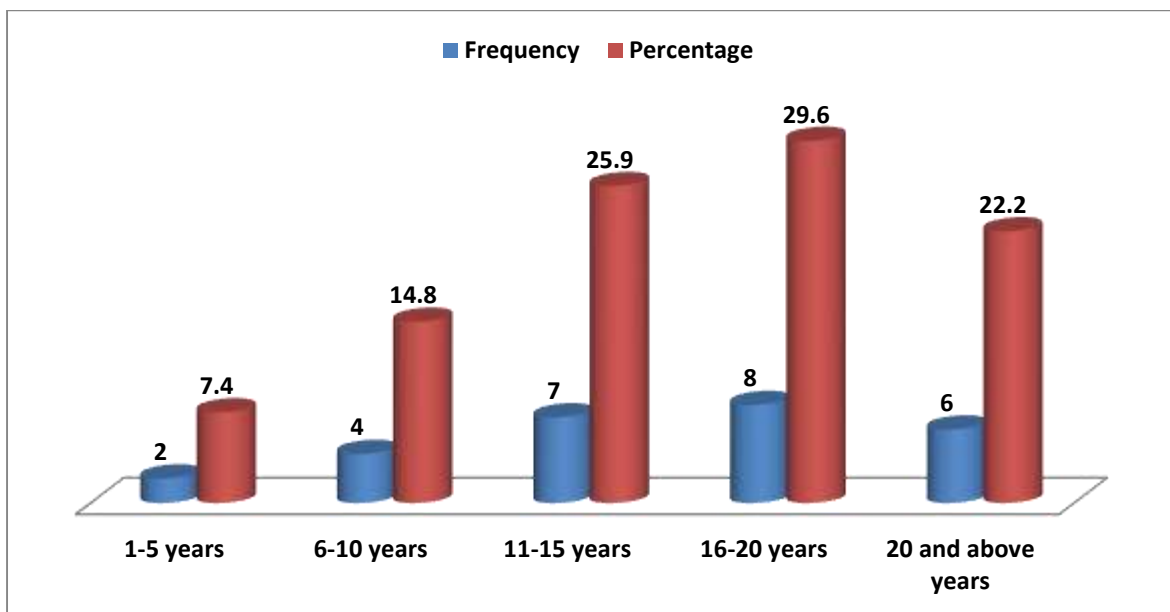
Comparably, long serving music ensemble performance managers had a lesser frequency and percentage as follows: 24(18.2%) with 11-15 years of experience, 15(11.4%) with 16-20 years of experience, and 8(6.1%). This could be attributed to the slow growth of the live music industry before the 21st century. Nevertheless, this category of musicians provided essential information on knowledge and skills needed in the current music job market.

4.2.3.3 Principals of Music Secondary Schools Work Experience

Findings of principals of music secondary schools work experience is shown in Figure 11 below.

Figure 11

Principals of Music Secondary Schools Work Experience



Principals that responded to the structured questionnaires were 27 in total. The findings in Figure 11 show that most principals of secondary schools had worked for over 6 years. That is 4(14.8%) for 6-10, 7(25.9%) for 11-15 years, 8(29.6%) for 16-20 years and 6(22.2%) for 21 and above years. This indicates that they had a considerably long working experience in assessing music teachers' performance in their schools and the ability of gauging the best

possible skilled music teachers. It can, therefore, be concluded that they were able to comprehensibly articulate the knowledge and skills required to employ music teachers in their schools. It is presumed that such principals had had time-to-time consultative discussions with music teachers or music experts (during supervision of music curriculum implementation and their secretarial roles during teacher job interviews) to establish who a qualified music teacher is. Although there are principals with 1-5 years of experience, their percentage 2(7.4%) is minimal. However, this does not render them less knowledgeable in requirements of music teachers' job market because they live in a technological world that provides room for research. Therefore, it is believed that by virtue of their work experience, principals in secondary schools were able to give credible information on requirements of teachers' music job market.

4.3 Analysis of the Content of Music Production, Music Ensemble Performance, and Music Teaching in the Undergraduate University Curricula in Nairobi County, Kenya

The appraisal was done using the document analysis checklist. The skills in the document analysis checklist were derived from the literature review and those suggested in Elliot's praxial theory. The document analysis checklist was designed to provide comparison points of music production university music curricula content and requirements of the music job market in Kenya thereby identifying their similarity and diversity. There was university music curricula course content of music production, music ensemble performance and music teaching from university **X** and **Y** (see Appendix V). Music curricula course content from university **X** and **Y** were analysed separately and then each of them was compared to the corresponding requirements of the music job markets. The university music curricula course content for music production music ensemble performance and music teaching was analysed quantitatively in terms of technical skills, management skills and ethical values. The availability of the skills was marked by a tick (✓) or (✗) sign to indicate whether, the skill was unavailable or the skill was available. The analysis was done systematically beginning with university **X** followed by **Y** for each of the content of music production, music ensemble performance and music teaching in the undergraduate university curricula in Nairobi County, Kenya.

4.3.1 Music Production Technical Skills, Management Skills and Ethical Values Available in University X and Y Music Curricula Course Content

Curricula course content of university **X** and **Y** (see Appendix V) was analysed quantitatively in terms of technical skills, management skills and ethical values of music production.

4.3.1.1 Music Production Technical Skills Available in University X and Y Music Curricula Course Content

Table 6 on the next page shows the results of findings on technical skills for music production course content of university X and Y.

Table 6

Music Production Technical Skills Available in University X and Y Music Curricula Course Content

Technical skills	Availability			
	The skill is unavailable		The skill is available	
	University		University	
	X	Y	X	Y
Recording skills			✓	✓
Sound reinforcement skills	✗			✓
Mixing of sound skills			✓	✓
Editing of the recording			✓	✓
Handling analogue records			✓	✓
Handling digital records			✓	✓
Balancing of individual recorded tracks skills	✗			✓
Blending of music sounds skills			✓	✓
Adding sound effects skills			✓	✓
Adding instrumental parts to voice			✓	✓
Single track and multi-track recording skills	✗			✓
Detecting sound changes skills			✓	✓
Mastering skills	✗			✓
Information literacy and ICT skills			✓	✓
Music theory skills (reading and writing music)			✓	✓
Music performance (vocal and instrumental) skills			✓	✓
Music conducting skills			✓	✓
Music scoring skills			✓	✓
Music appreciation skills			✓	✓
Knowledge of different types of music			✓	✓
Music composition skills			✓	✓
Music improvisation skills (both vocal and instrumental)			✓	✓

The results in Table 6 indicate that music production technical skills available in university **X** and **Y** music curriculum course content. The technical skills available in university **X** were: recording skills, sound reinforcement skills, mixing of sound skills, editing of the recording, handling analogue records, handling digital records, adding sound effects skills, blending of music sounds skills, adding instrumental parts to voice, single track and multi-track recording skills, detecting sound changes skills, information literacy and ICT, music theory skills (reading and writing music), music performance (vocal and instrumental) skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of music, music composition skills, and music improvisation skills (both vocal and instrumental).

Music production technical skills that were not available in university **X** music curriculum course content were: sound reinforcement skills, balancing of individual recorded tracks skills, single track and multi-track recording skills, and mastering skills.

As indicated in Table 6, all music production technical skills were available in university **Y** music curriculum course content. These were recording skills, sound reinforcement skills, mixing of sound skills, editing of the recording skills, handling analogue records, handling digital records, balancing of individual recorded tracks skills, blending of music sounds skills, adding sound effects skills, adding instrumental parts to voice, single track and multi-track recording skills, detecting sound changes skills, mastering skills, information literacy and ICT skills, music theory skills (reading and writing music), music performance (vocal and instrumental) skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of music, music composition skills, and music improvisation skills (both vocal and instrumental).

It was noted in the study that some course content contained in university **X** and **Y** music curricula did not clearly reflect learning outcomes of the given programme for example, the health education content in university **Y**. The content with the following learning outcomes i. “maintain healthy living” and ii. “apply healthy living in the family” was not aligned to the bachelor of music program. It was noticeable that the learning outcomes were missing for each course in university **X** which only had the general objectives of the given programmes.

There is also evidence of duplication of courses and content in university **X** music programs which include bachelor of music technology, bachelor of music, and bachelor of education

(music). To be precise, the music technology program in university **X** is a replica of bachelor of music program.

4.3.1.2 Music Production Management Skills Available in University X and Y Music Curricula Course Content

Curricula course content of university **X** was analysed in terms of management skills. Table 7 below shows the results of findings on management skills for music production job market:

Table 7

Music Production Management Skills Available in University X and Y Music Curricula Course Content

Management skills	Availability			
	The skill is unavailable		The skill is available	
	University		University	
	X	Y	X	Y
Verbal and written communication skills			✓	✓
Team working and interpersonal skills	✗			✓
Networking skills	✗			✓
Problem solving skills	✗			✓
Negotiation skills	✗	✗		
Music industry awareness			✓	✓
Music business skills	✗			✓
Time management	✗	✗		
Session management skills	✗	✗		
Legal /copyright skills			✓	✓
Contractual rights and obligations skills			✓	✓
Accounting skills	✗			✓
Marketing skills	✗			✓
Customer handling skills	✗	✗		
Adaptive leadership skills	✗	✗		
Planning skills	✗			✓
Crisis management skills	✗	✗		
Diagnostic and Analytical skills	✗			✓

Table 7 indicates music production management skills that were available in university **X** and **Y** music curriculum course content. The management skills available in university **X** were: verbal and written communication skills, music industry awareness, legal /copyright skills, and contractual rights and obligations skills.

However, there were a number of management skills that were not available in university **X** music curriculum course content as follows: team working and interpersonal skills, networking skills, problem-solving skills, negotiation skills, music business skills, session management skills, time management, accounting skills, marketing skills, and customer handling skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills.

As evidenced in Table 7, music production management skills that were available in university **Y** music curriculum course content were as follows: verbal and written communication skills, problem solving skills, team working and interpersonal skills, networking skills, problem solving skills, music industry awareness, music business skills, time management for recording work, leadership skills, legal /copyright skills, contractual rights and obligations skills, and marketing skills, planning skills, and diagnostic and analytical skills.

However, the following skills were not available in university **Y** music curriculum course content: negotiation skills, time management, session management skills, accounting skills, customer-handling skills, adaptive leadership skills, and crisis management skills.

Inasmuch as university **Y** attempted to include generic skills in its music curriculum, it did not adequately align them to the specified music program and music content for focused outcomes.

4.3.1.3 Music Production Ethical Values Available in University X and Y Music Curricula Course Content

Curricula course content for university **X** and **Y** was analysed in terms of ethical values of music production job market. Table 8 shows the results of findings on ethical values for music production job market for university **X** and **Y**.

Table 8***Music Production Ethical Values Available in University X and Y Music Curricula Course Content***

Ethical values	Availability			
	The skill is unavailable		The skill is available	
	University		University	
	X	Y	X	Y
Accountability	✘			✓
Transparency	✘			✓
Respect for customers	✘			✓
Performance of ethically acceptable songs	✘	✘		
Loyalty to the management	✘			✓
Adaptability and flexibility	✘			✓
Fairness	✘	✘		
Health and safety	✘	✘		
Gender-sensitivity	✘			✓
Diversity	✘			✓
Integrity	✘			✓
Confidentiality	✘			✓
Privacy	✘	✘		

Table 8 indicates music production ethical values that were available in university **X** and **Y**. music curriculum course content. It is clear from the findings in table 11 that all ethical values of music production job market were not available in university **X** music curriculum course content. These were: accountability, transparency, respect for customers, performance of ethically acceptable songs, loyalty to the management, and adaptability and flexibility, fairness, health and safety, gender-sensitive, diversity, integrity, confidentiality, and privacy.

In contrast, the findings in Table 8 reveal that most music production ethical values were available in university **Y** music curriculum. They included accountability, transparency, respect for customers, loyalty to the management, adaptability and flexibility, gender-sensitivity, diversity, Integrity, and confidentiality.

However, some music production ethical values were not available in university **Y** music curriculum course content. These were: performance of ethically acceptable songs, fairness, health and safety, and privacy.

4.3.2 Music Ensemble Technical Skills, Management Skills and Ethical Values Available in University X and Y Music Curricula Course Content

Curricula course content of university X and Y (see Appendix V) was analysed quantitatively in terms of technical skills, management skills and ethical values of music ensemble performance.

4.3.2.1 Music Ensemble Technical Skills Available in University X and Y Music Curricula Course Content

Table 9 below shows the results of findings on technical skills for music production course content of university X and Y:

Table 9

Music Ensemble Performance Technical Skills Available in University X and Y Music Curricula Course Content

Technical skills	Availability			
	The skill is unavailable		The skill is available	
	University		University	
	X	Y	X	Y
Music theory skills (reading and writing music)			✓	✓
Music notation using software				✓
Vocal performance skills			✓	✓
Instrumental performance skills			✓	✓
Dance performance skills			✓	✓
Choreography skills	✗	✗		
Knowledge of varied genres of music				✓
Music arrangement skills			✓	✓
Construction of music instruments			✓	✓
Repair of music instruments	✗	✗		
Tuning of music instruments				✓
Deejaying skills			✓	✓
V-jaying skills	✗	✗		
Information literacy and ICT skills			✓	✓
Music conducting skills)			✓	✓
Music appreciation skills			✓	✓
Music composition skills			✓	✓
Music improvisation skills (vocal and instrumental)			✓	✓

Table 9 shows that music ensemble performance technical skills available in university **X** music curriculum course content are: music theory skills (reading and writing music), music notation using software, vocal performance skills, instrumental performance skills, dance performance skills, knowledge of varied genres of music, music arrangement skills, construction of music instruments, repair of music instruments, tuning of music instruments, deejaying skills, Information literacy and ICT skills music conducting skills, music appreciation skills, music composition skills, and music improvisation skills (vocal and instrumental).

However, choreography skills, repair of music instruments, and V-jaying skills, were not available in the music ensemble performance curriculum course content of university **X**.

The results in Table 9 indicate that most of technical skills required in the music ensemble job market were available in university **Y** music curriculum course content as follows: music theory skills (reading and writing music), music notation using software, vocal performance skills, instrumental performance skills, dance performance skills, knowledge of varied genres of music, music arrangement skills, construction of music instruments, and tuning of music instruments.

Nevertheless, there were technical skills that were unavailable in university **Y** music curriculum as follows: choreography skills, repair of music instruments, and V-jaying skills.

In addition, a general observation was made in the course of analysis of the music ensemble performance curriculum course content. There was the issue of sequencing of course titles and course content in university **X** and **Y** where some courses were intermittently placed in academic years and given semesters.

4.3.2.2 Music Ensemble Performance Management Skills Available in University X and Y Music Curricula Course Content

Curriculum course content of university **X** was analysed in terms of management skills. Table 10 on the following page shows the results of findings on management skills for music ensemble performance job market.

Table 10***Music Ensemble Performance Management Skills Available in University X and Y Music Curricula Course Content***

Management skills	Availability			
	The skill is unavailable		The skill is available	
	University		University	
	X	Y	X	Y
Verbal and written communication skills	✗			✓
Team working and interpersonal skills	✗			✓
Networking skills	✗			✓
Problem solving skills	✗			✓
Negotiation skills	✗	✗		
Music industry awareness			✓	✓
Music business skills	✗			✓
Time management	✗	✗		
Legal /copyright skills			✓	✓
Contractual rights and obligations skills			✓	✓
Accounting skills	✗			✓
Marketing skills	✗			✓
Customer handling skills	✗	✗		
Adaptive leadership skills	✗	✗		
Planning skills	✗			✓
Crisis management skills	✗	✗		
Diagnostic and Analytical skills	✗	✗		

As observed in Table 10 music ensemble performance management skills available in university **X** music curriculum course content are: music industry awareness, time management skills, leadership skills, legal /copyright skills, and contractual rights and obligations skills.

However, the music management ensemble skills that were not available were more than the ones available as follows: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, negotiation skills, music business skills, time management skills, accounting skills, marketing skills, customer handling skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills.

As shown in Table 10 most of the music ensemble performance management skills required in the music job market were available in university **Y** music curriculum course content. They included: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, music industry awareness, music business skills,

legal /copyright skills, contractual rights and obligations skills, accounting skills, and marketing skills.

However, the management skills that were not available in university Y were negotiation skills, time management skills, leadership skills, and customer handling skills.

4.3.2.3 Music Ensemble Ethical Values Available in University X and Y Music Curricula Course Content

Curricula course content of university X and Y was analysed in terms of ethical requirements of music ensemble performance job market. Table 11 below shows the results of findings on ethical requirements for music ensemble performance job market of university X and Y curricula course content.

Table 11

Music Ensemble Performance Ethical Values Available in University X and Y Music Curricula Course Content

Ethical values	Availability			
	The skill is unavailable		The skill is available	
	University		University	
	X	Y	X	Y
Accountability	✘			✓
Transparency	✘			✓
Respect for customers	✘			✓
Performance of ethically acceptable songs	✘	✘		
Loyalty to the management	✘			✓
Adaptability and flexibility	✘			✓
Fairness	✘	✘		
Health and safety	✘	✘		
Gender-sensitivity	✘			✓
Diversity	✘			✓
Integrity	✘			✓
Confidentiality	✘			✓
Privacy	✘	✘		

It is clear from Table 11 that all music ensemble performance ethical requirements were not available in university X course content as follows: accountability, transparency, respect for customers, performance of ethically acceptable songs, loyalty to the management, and

adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality, and privacy.

Table 11 reflects that the music ensemble performance ethical requirements in the music job market available in university **Y** music curriculum course content were more than those unavailable. The ones that were available included accountability, transparency, respect for customers, loyalty to the management, adaptability and flexibility, gender-sensitivity, diversity, integrity, and confidentiality.

Music ensemble performance ethical requirements in the music job market that were not available in university **Y** music curriculum course content were performance of ethically acceptable songs, fairness, health and safety, and privacy.

4.3.3 Music Teaching Technical Skills, Management Skills and Ethical Values Available in University X Music Curriculum Course Content

Curriculum course content of university **X** (see Appendix V) was analysed quantitatively in terms of technical skills, management skills and ethical values of music teaching.

4.3.3.1 Music Teaching Technical Skills Available in University X Music Curriculum Course Content

Table 12 shows the results of findings on technical skills for music teaching course content of university **X**.

Table 12***Music Teaching Technical Skills Available in University X Music Curriculum Course Content***

Technical skills	Availability	
	The skill is unavailable	The skill is available
	University	University
	X	X
Construction & repair of African music instruments	✘	
Tuning of western and African instruments	✘	
Use of varied music software	✘	
Information literacy and ICT skills	✘	
Music theory skills (reading and writing music)		✓
Music aural skills		✓
Music performance (vocal and instrumental) skills		
Band music performance skills		✓
Dance and dance choreography skills		✓
Music theatre skills	✘	
Music conducting skills		
Music scoring skills		✓
Music appreciation skills		
Knowledge of different types of music		✓
Music composition skills		✓
Music improvisation skills (both vocal and instrumental)		✓

As depicted in Table 12 the technical skills that were available in university X music curriculum course content included: music theory skills (reading and writing music), music aural skills, music performance (vocal and instrumental) skills, band music performance skills and, dance and dance choreography skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of music, music composition skills, and music improvisation skills (both vocal and instrumental).

However, it is observable from Table 12 that the following skills were not available in the music curriculum document: construction and repair of African music instruments, tuning of western and African instruments, use of varied music software, Information literacy and ICT skills, and music theatre skills.

There were some observations made during the analysis of the music teaching curriculum in university X that could be contributory to the relevance of the curriculum to the music teaching job market. An examination of the title ‘bachelor of education (music)’ in university X revealed a divided focus on music and education. Further, the course content in bachelor of education (music) was predominantly geared towards acquiring knowledge in music theory, history and analysis, aurals and some music practicals. But, it was not evident (in the course content) how the learner would implement the knowledge acquired in their teaching practice. Although there was an attempt to include the course title ‘pedagogy’ in university X bachelor of education (music), it only appeared once. Less emphasis was given to pedagogy as the concentration was on theoretical knowledge.

4.3.3.2 Music Teaching Management Skills Available in University X Music Curriculum Course Content

Curriculum course content of university X was analysed in terms of management skills. Table 13 shows the results of findings on management skills for music production job market.

Table 13***Music Teaching Management Skills Available in University X Music Curriculum Course Content***

Management skills	Availability	
	The skill is unavailable	The skill is available
	University	University
	X	X
Verbal and written communication skills	✘	
Team working and interpersonal skills		
Networking skills	✘	
Problem solving skills		
Organizational skills		✓
Negotiation skills		✓
Music industry awareness		
Music business skills	✘	
Time management skills		✓
Creativity and innovation skills		
Legal /copyright skills	✘	
Contractual rights and obligations skills	✘	
Accounting skills	✘	
Marketing skills	✘	
Customer handling skills		✓
Citizenship skills	✘	
Self-efficacy skills	✘	
Learning to learn skills	✘	
Adaptive leadership skills	✘	
Planning skills		
Crisis management skills	✘	
Diagnostic and Analytical skills		

As shown in Table 13, music teaching management skills that were available in university X curriculum course content were: team working and interpersonal skills, problem solving skills, organizational skills, music industry awareness, time management skills, creativity and innovation skills, customer handling skills, planning skills, and diagnostic and analytical skills.

However, the music teaching management skills that were missing in university X music curriculum course content were: verbal and written communication skills, networking skills, negotiation skills, music business skills, legal /copyright skills, contractual rights and obligations skills, accounting skills, marketing skills, citizenship skills, self-efficacy skills, learning to learn skills, adaptive leadership skills, and crisis management skills.

4.3.3.3 Music Teaching Ethical Values Available in University X Music Curriculum Course Content

Curriculum course content for university X was analysed in terms of ethical values of music teaching job market. Table 14 below shows the results of findings on ethical values for music teaching job market for university X.

Table 14
Music Teaching Ethical Values Available in University X Music Curriculum Course Content

Ethical values	Availability	
	The skill is unavailable	The skill is available
	University X	University X
Accountability	✗	
Transparency	✗	
Self-control	✗	
Impartiality	✗	
Respect for customers	✗	
Performance of ethically acceptable songs	✗	
Loyalty to the management	✗	
Adaptability and flexibility	✗	
Fairness	✗	
Health and safety	✗	
Gender-sensitivity	✗	
Diversity	✗	
Integrity	✗	
Confidentiality	✗	
Privacy	✗	

Table 14 depicts that music teaching ethical values were unavailable in university X music curriculum course content. These were: accountability, transparency, self-control, impartiality, respect for customers, performance of ethically acceptable songs, loyalty to the management, adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality and privacy.

4.4 Ascertaining Job Market Requirements of Music Production, Music Ensemble Performance, and Music Teaching in Nairobi County, Kenya

The given objective sought to ascertain job market requirements of music production, music ensemble performance and music teaching in Nairobi County, Kenya. The structured questionnaire comprised of closed-ended and open-ended items. The quantitative data elicited from closed-ended items was presented in tabular form while the qualitative data elicited from open-ended items was presented in narrative form. Using the Validating Quantitative Data Model (VQDM) methodology, the quantitative and qualitative data was analysed separately. The results of the quantitative data were validated by the results of the qualitative data. The mixing of quantitative and qualitative data was done during the interpretation. After merging the data, it was interpreted and inferences were drawn. The role of the qualitative data was mainly to validate and expand on the quantitative data.

The structured questionnaire consisted of closed-ended items where participants were required to read the given items and tick (✓) each of skills they considered: 1. Non-essential or 2. Essential, in the music production job market. Results were presented for each job market as follows:

4.4.1 Job Market Requirements of Music Production

Job market requirements of music production were analysed quantitatively in terms of technical skills, management skills and ethical values.

4.4.1.1 Technical Skills Required in the Music Production Job Market Music Teaching

Job market requirements of music production were analysed in terms of technical skills. Table 15 depicts the results of findings on technical skills required in music production job market.

Table 15***Technical Skills Required in the Music Production Job Market***

Technical Skills	Response			
	Non-essential		Essential	
	F	%	F	%
Recording skills	0	0	160	100
Sound reinforcement skills	0	0	160	100
Mixing of sound skills	0	0	160	100
Editing of the recording	0	0	160	100
Handling analogue records	15	9.4	145	90.6
Handling digital records	0	0	160	100
Balancing of individual recorded tracks skills	0	0	160	100
Blending of music sounds skills	0	0	160	100
Adding sound effects skills	0	0	160	100
Adding instrumental parts to voice	0	0	160	100
Single and multi-track recording skills	0	0	160	100
Detecting sound changes skills	0	0	160	100
Mastering skills	0	0	160	100
Information literacy and ICT skills	39	24.4	121	75.6
Music theory skills (reading and writing music)	20	12.5	140	87.5
Music performance (vocal and instrumental) skills	23	14.4	137	85.6
Music conducting skills	16	10	144	90
Music scoring skills	19	11.9	141	88.1
Music appreciation skills	0	0	160	100
Knowledge of different types of music	0	0	160	100
Music composition skills	25	15.6	135	84.4
Music improvisation skills (both vocal and instrumental)	11	6.9	149	93.1

Results in Table 15 show that music production managers had varied responses in their requirements of technical skills in music production. It is evident that the following were regarded as essential skills with each taking a score of 160(100%): recording skills, sound reinforcement skills, mixing of sound skills, editing of the recording, handling digital records, balancing of individual recorded tracks, blending of music, blending of music sounds skills, adding sound effects skills, adding instrumental parts to voice, single and multi-track recording skills, detecting sound changes skills, mastering skills, music appreciation skills, and knowledge of different types of music .

The other skills were rated as either non-essential or essential but with a higher percentage on essential skills are as follows: music improvisation skills (both vocal and instrumental) 11(6.9%) and 149(93.1%), handling analogue records 15(9.4%) and 145(90.6%), music conducting skills 16(10%) and 144(90%), music scoring skills 19(11.9%) and 141(88.1%),

music theory skills (reading and writing music) 20(12.5%) and 140(87.5%), music performance (vocal and instrumental) skills 23(14.4%) and 137(85.6%), music composition skills 25(15.6%) and 135(84.4%), and Information literacy and ICT skills 39(24.4%) and 121(75.6%).

4.4.1.2 Management Skills Required in the Music Production Job Market

Job market requirements of music production were analysed in terms of management skills. Table 16 below depicts the results of findings on management skills required in music production job market.

Table 16

Management Skills Required in the Music Production Job Market

Management skills	Response			
	Non-essential		Essential	
	F	%	F	%
Verbal and written communication skills	0	0	160	100
Team working and interpersonal skills	0	0	160	100
Networking skills	0	0	160	100
Problem solving skills	0	0	160	100
Negotiation skills	0	0	160	100
Music industry awareness	03	1.9	157	98.1
Music business skills	0	0	160	100
Time management	0	0	160	100
Session management skills	0	0	160	100
Legal /copyright skills	17	10.6	143	89.4
Contractual rights and obligations skills	6	3.8	154	96.3
Accounting skills	13	8.1	147	91.9
Marketing skills	0	0	160	100
Customer handling skills	0	0	160	100
Adaptive leadership skills	0	0	160	100
Planning skills	0	0	160	100
Crisis management skills	0	0	160	100
Diagnostic and Analytical skills	10	6.3	150	93.8

The results in Table 16 depict that most of the management skills were considered essential in the music production job market. These include verbal and written communication skills 160(100%), team working and interpersonal skills 160(100%), networking skills 160(100%), problem solving skills 160(100%), negotiation skills 160(100%), music business skills 160(100%), time management 160(100%), session management skills 160(100%), marketing skills 160(100%), and customer handling skills 160(100%), adaptive leadership skills 160(100%), planning skills 160(100%), and crisis management skills 160(100%).

Although the rest of the management were rated with varying percentages on either ‘non-essential’ or ‘essential’, the percentage of ‘essential’ was higher as follows: music industry awareness 3(1.9%) or 157(98.1%), contractual rights and obligations skills 6(3.8%) or 154(96.3%), diagnostic and analytical skills 10(6.3%) or 150(93.8%), accounting 13(8.1%) or 147(91.9%), and skills legal /copyright skills 17(10.6%) or 143(89.4%).

4.4.1.3 Ethical Values Required in the Music Production Job Market

Job market requirements of music production were analysed in terms of ethical values. Table 17 depicts the results of findings on ethical values required in music production job market.

Table 17

Ethical Values in the Music Production Job Market

Ethical values	Response			
	Non-essential		Essential	
	F	%	F	%
Accountability	0	0	160	100
Transparency	0	0	160	100
Respect for customers	0	0	160	100
Performance of ethically acceptable songs	97	60.6	63	39.4
Loyalty to the management	0	0	160	100
Adaptability and flexibility	0	0	160	100
Fairness	0	0	160	100
Health and safety	0	0	160	100
Gender-sensitivity	0	0	160	100
Diversity	0	0	160	100
Integrity	0	0	160	100
Confidentiality	0	0	160	100
Privacy	0	0	160	100

The results in Table 17 indicate that almost all the ethical values were considered essential in the music production job market. These include accountability 160(100%), transparency 160(100%), respect for customers 160(100%), loyalty to the management 160(100%), adaptability and flexibility 160(100%), fairness 160(100%), health and safety 160(100%), gender-sensitivity 160(100%), diversity 160(100%), integrity 160(100%), confidentiality 160(100%), and privacy 160(100%).

However, some participants considered performance of ethically acceptable songs as non-essential 97(60.6%) while others termed it as essential 63(39.4%).

4.4.2 Job Market Requirements of Music Ensemble Performance

Job market requirements of music ensemble performance were analysed quantitatively in terms of technical skills, management skills and ethical values.

4.4.2.1 Technical Skills Required in the Music Ensemble Performance Job Market

Job market requirements of music production were analysed in terms of technical skills. Table 18 below depicts the results of findings on technical skills required in music production job market.

Table 18

Technical Skills Required in the Music Ensemble Performance Job Market

Technical skills	Response			
	Non-essential		Essential	
	F	%	F	%
Music theory skills (reading and writing music)	99	75	33	25
Music notation/scoring using varied software e.g. Sibelius	85	64.4	47	35.6
Vocal performance skills	07	5.3	125	94.7
Instrumental performance skills	16	12.1	116	87.9
Dance performance skills	13	9.8	119	90.2
Choreography skills	26	19.7	106	80.3
Knowledge of varied genres of music	44	33.3	88	66.7
Music arrangement skills	15	11.4	117	88.6
Construction of music instruments	76	57.6	56	42.4
Repair of music instruments	18	13.6	114	86.4
Tuning of music instruments	11	8.3	121	91.7
Deejaying skills	16	12.1	116	87.9
V-jaying skills	10	7.6	122	92.4
Information literacy and ICT skills	25	18.9	107	81.1
Music conducting skills	35	26.5	97	73.5
Music appreciation skills	29	22	103	78
Music composition skills	17	12.9	115	87.1
Music improvisation skills (both vocal and instrumental)	21	15.9	111	84.1

According to the participants' responses, as shown in Table 18, the technical skills required in the music ensemble performance job market are varied. The following are those skills with a high percentage on essential and followed by a minimal percentage on the non-essential ones as follows: Vocal performance skills 125(94.7%) and 7(5.3%); V-jaying skills 122(92.4%) and 10(7.6%); Tuning of music instruments 121(91.7%) and 11(8.3%); Dance performance skills 119(90.2%) and 13(9.8%); Music arrangement skills 117(88.6%) and 15(11.4%); Instrumental performance skills 116(87.9%) and 16(12.1%); Deejaying skills 116(87.9%) and 16(12.1%);

Music composition skills 115(87.1%) and 17(12.9%); Repair of music instruments 114(86.4%) and 18(13.6%); Music improvisation skills (both vocal and instrumental) 111(84.1%) and 21(15.9%); Choreography skills 106(80.3%) and 26(19.7%); Music appreciation skills 103(78%) and 29(22%); Music conducting skills 97(73.5%) and 35(26.5%); Knowledge of varied genres of music 88(66.7%) and 44(33.3%).

It is clear that some participants considered some skills non-essential or essential. Table 18 indicates those with a higher percentage on the non-essential followed by lower percentage on the essential ones as follows: Information literacy and ICT skills 107(81.1%) and 25(18.9%); Music theory skills (reading and writing music) 99(75%) and 33(25%); Music notation/scoring using varied software e.g. Sibelius 85(64.4%) and 47(35.6%); Construction of music instruments 76(57.6%) and 5(42.4%).

4.4.2.2 Management Skills Required in the Music Ensemble Performance Job Market

Job market requirements of music ensemble performance were analysed in terms of management skills. Table 19 below depicts the results of findings on management skills required in music ensemble performance job market.

Table 19

Management Skills Required in the Music Ensemble Performance Job Market

Management skills	Response			
	Non-essential		Essential	
	F	%	F	%
Verbal and written communication skills	0	0	132	100
Team working and interpersonal skills	0	0	132	100
Networking skills	0	0	132	100
Problem solving skills	0	0	132	100
Negotiation skills	05	3.9	127	96.1
Music industry awareness	09	6.8	123	93.2
Music business skills	7	5.3	125	94.7
Time management skills	0	0	132	100
Legal /copyright skills	27	20.5	105	79.5
Contractual rights and obligations skills	01	0.8	131	99.2
Accounting skills	80	60.6	52	39.4
Marketing skills	06	4.5	126	95.5
Customer handling skills	0	0	132	100
Adaptive leadership skills	0	0	132	100
Planning skills	03	2.3	129	97.7
Crisis management skills	01	0.8	131	99.2
Diagnostic and analytical skills	12	9.1	120	90.9

As evidenced in Table 19 132(100%) participants considered the following skills essential: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, time management skills, customer handling skills, adaptive leadership skills.

The other management skills still received the highest percentage as essential followed by low percentage as non-essential as shown below: contractual rights and obligations skills 131(99.2%) and 1(0.8%), crisis management skills 131(99.2%) and 1(0.8%), planning skills 129(97.7%) and 3(2.3%), negotiation skills (with customers) 127(96.1%) and 5(3.9%), marketing skills 126(95.5%) and 6(4.5%), music business skills 125(94.7%) and 7(5.3%), music industry awareness 123(93.3%) and 9(6.8%), diagnostic and analytical skills 120(90.9%) and 12(9.1%), legal /copyright skills 105(79.5%) and 27(20.5%). However, the response on accounting skills received a high percentage on non-essential skills 80(60.6%) and a low percentage on essential skills 52(39.4%).

4.4.2.3 Ethical Values Required in the Music Ensemble Job Market

Job market requirements of music ensemble performance market were analysed in terms of ethical values. Table 20 depicts the findings on ethical values in music ensemble performance job market:

Table 20

Ethical Values Required in the Music Ensemble Performance Job Market

Ethical values	Response			
	Non-essential		Essential	
	F	%	F	%
Accountability	0	0	132	100
Transparency	0	0	132	100
Respect for customers	0	0	132	100
Performance of ethically acceptable songs	08	6.1	124	93.9
Loyalty to the management	0	0	132	100
Adaptability and flexibility	0	0	132	100
Fairness	0	0	132	100
Health and safety	0	0	132	100
Gender-sensitivity	0	0	132	100
Diversity	0	0	132	100
Integrity	0	0	132	100
Confidentiality	0	0	132	100
Privacy	0	0	132	100

It is clear from the responses reflected in Table 20 all the participants 132(100%) considered the following ethical values are essential: accountability, transparency, self-discipline, respect for customers, hard work, adherence to work rules, adherence to work rules, loyalty to the management, and adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality, and privacy. There was a very minimal variation where some thought performance of ethically acceptable songs 8(6.1%) in not essential but the majority affirmed it was essential 124(93.9%).

4.4.3 Job Market Requirements of Music Teaching

Job market requirements of music teaching were analysed quantitatively in terms of technical skills, management skills and ethical values.

4.4.3.1 Technical Skills Required in the Music Teaching Job Market

Job market requirements of music production were analysed in terms of technical skills. Table 21 below depicts the results of findings on technical skills required in music production job market.

Table 21

Technical Skills Required in the Music Teaching Job Market

Technical skills	Response			
	Non-essential		Essential	
	F	%	F	%
Construction & repair of African music instruments	19	70.4	8	29.6
Tuning of western and African instruments	12	44.4	15	55.6
Use of varied music software	0	0	27	100
Information literacy and ICT skills	0	0	27	100
Music theory skills (reading and writing music)	0	0	27	100
Music aural skills	0	0	27	100
Music performance (vocal and instrumental) skills	0	0	27	100
Band music performance skills	0	0	27	100
Dance and dance choreography skills	0	0	27	100
Music theatre skills	10	37	17	63
Music conducting skills	0	0	27	100
Music scoring skills	0	0	27	100
Music appreciation skills	0	0	27	100
Knowledge of different types of music	0	0	27	100
Music composition skills	0	0	27	100
Music improvisation skills (both vocal and instrumental)	0	0	27	100

Table 21 represents the responses of 27 principals offering music subject in their school on technical skills required in music teaching job market. The technical skills that were considered essential were: use of varied music software 27(100%), information literacy and ICT skills 27(100%), music theory skills (reading and writing music)27(100%), music aural skills 27(100%), music performance (vocal and instrumental) skills 27(100%), band music performance skills 27(100%), dance and dance choreography skills (27(100%), music conducting skills (27(100%), music scoring skills 27(100%), music appreciation skills 27(100%), knowledge of different types of music 27(100%), music composition skills 27(100%), and music improvisation skills (both vocal and instrumental) 27(100). This shows that music teachers require a wide range of technical skills to function effectively in their execution of their services to learners in their tutelage. Technical skills are essential in promoting self-efficacy, and multitasking ability in the teaching job market. Teachers that are well grounded in these skills are able to perform their tasks optimally, efficiently and effectively.

The technical skills that had varying weight ascribed to them in terms of whether they were non-essential or essential are as follows: construction and repair of African music instruments 19(70.4%) or 8(29.6%) with the highest percentage on non-essential, tuning of Western and African instruments 12(44.4%) or 15(55.6%) with nearly the same percentage on non-essential and essential respectively, and music theatre skills 10(37%) or 17(63%) with more weight on the essential aspect. The fact that participants considered these skills, means that they were still essential in the music teaching job market. It can be concluded that these skills were given these varying responses due to the differing interests and needs of principals in the different schools. Construction and repair of African music instruments 19(70.4%) had the highest percentage on ‘non-essential’.

4.4.3.2 Management Skills Required in the Music Teaching Job Market

Job market requirements of music teaching were analysed in terms of management skills. Table 22 depicts the findings on management skills required in music teaching job market.

Table 22***Management Skills Required in the Music Teaching Job Market***

Management skills	Response			
	Non-essential		Essential	
	F	%	F	%
Verbal and written communication skills	0	0	27	100
Team working and interpersonal skills	0	0	27	100
Networking skills	0	0	27	100
Problem solving skills	0	0	27	100
Organizational skills	0	0	27	100
Negotiation skills	0	0	27	100
Music industry awareness	0	0	27	100
Music business skills	1	3.7	26	96.3
Time management skills	0	0	27	100
Creativity and innovation skills	0	0	27	100
Legal /copyright skills	6	22.2	21	77.8
Contractual rights and obligations skills	4	14.8	23	85.2
Accounting skills	4	14.8	23	85.2
Marketing skills	2	7.4	25	92.6
Customer handling skills	0	0	27	100
Citizenship skills	0	0	27	100
Self-efficacy skills	0	0	27	100
Learning to learn skills	0	0	27	100
Adaptive leadership skills	0	0	27	100
Planning skills	0	0	27	100
Crisis management skills	0	0	27	100
Diagnostic and Analytical skills	0	0	27	100

The response in Table 22 shows that there was more weight given to the essential management skills required in the teaching music job market. This was as follows: verbal and written communication skills 27(100%), team working and interpersonal skills 27(100%), networking skills 27(100%), problem solving skills 27(100%), organizational skills 27(100%), negotiation skills 27(100%), music industry awareness 27(100%), time management skills 27(100%), creativity and innovation skills 27(100%), customer handling skills 27(100%), citizenship skills 27(100%), self-efficacy skills 27(100%), learning to learn skills 27(100%), adaptive leadership skills 27(100%), planning skills 27(100%), crisis management skills 27(100%), and diagnostic and analytical skills 27(100%).

The following skills had a slightly lower percentage on essential skills, nevertheless, they were still greatly required in the music teaching job market: music business 26(96.3%), marketing skills 25(92.6%), accounting skills 23(85.2%), contractual rights and obligations skills 23(85.2%), and legal /copyright skills 21(77.8%).

4.4.3.3 Ethical Values Required in the Music Teaching Job Market

Job market requirements of music teaching were analysed in terms of ethical values. Table 23 below depicts the findings on ethical requirements in music teaching job market.

Table 23

Ethical Values in the Music Teaching Job Market

Ethical values	Response			
	Non-essential		Essential	
	F	%	F	%
Accountability	0	0	27	100
Transparency	0	0	27	100
Self-control	0	0	27	100
Impartiality	0	0	27	100
Respect for customers	0	0	27	100
Performance of ethically acceptable songs	0	0	27	100
Loyalty to the management	0	0	27	100
Adaptability and flexibility	0	0	27	100
Fairness	0	0	27	100
Health and safety	0	0	27	100
Gender-sensitivity	0	0	27	100
Diversity	0	0	27	100
Integrity	0	0	27	100
Confidentiality	0	0	27	100
Privacy	0	0	27	100

As evidenced in Table 23, all participants considered the ethical values of music teaching job market essential as follows: accountability 27(100%), transparency 27(100%), self-control 27(100%), impartiality 27(100%), respect for customers 27(100%), performance of ethically acceptable songs 27(100%), loyalty to the management 27(100%) and adaptability and flexibility 27(100%), fairness 27(100%), health and safety 27(100%), gender-sensitivity 27(100%), diversity 27(100%), integrity 27(100%), confidentiality 27(100%), and privacy 27(100%).

4.5 Analysis of Qualitative Data on Job Requirements of Music Production, Music Ensemble and Music Teaching in Nairobi County, Kenya

Content analysis was employed in extracting relevant themes. In this study qualitative data was significant in validating and expanding on the quantitative data. It also provided an opportunity for the participants to express their opinions in written form. There were three items in the open-ended questionnaire that sought the following information: considered qualifications of music production managers, music ensemble performance managers, and music teachers;

description of different types of music personnel employed in the studio, music ensemble performance and music teaching; and skills music production personnel, music ensemble performance and music teaching must be trained in (considering the changing times music production job market exists in). The three items for each of the job markets are presented chronologically as follows:

4.5.1 Qualitative Data on Job Requirements for Music Production

Qualitative data was analysed for music production in terms of, qualifications of music production managers, types of music production personnel and emerging skills in music production job market in Nairobi County, Kenya.

4.5.1.1 Qualifications of Music Production Managers

The participants had varying ways of describing the qualifications of a music production manager. The following is a summary of what participants considered as qualifications of a music production manager:

- Have a bachelor's degree in music production and a basic training in music business and musicianship.
- Be trained in studio management and equipment preparation.
- Be well equipped in music, be able to compose and improvise.
- Be digitally compliant to manage the recording session and do product marketing.
- Have good mastery of the tools, the production software he or she uses to record for example, modern computer, DAW, VSTA, VSTS, and sampler.
- Must be knowledgeable in acoustic processors equipment, that is, mixing, hooking of effect processors and recording and disc cutting.
- Be able to edit, mix and master music.
- Be a key player in the music industry, understand various music trends and styles, know the right way or feel to give a piece of music to make it acceptable and well received by the audience.
- Be patient in career pursuit, guiding artists, working for long hours and nurturing talent.
- Have good communication skills, good networking and marketing skills to deal with an artist well and to help in pushing his or her music.
- Have a creative mind, swift to act and have lots of musical ideas.
- Be a good planner and manage tight schedules.
- Understand copyright laws.

4.5.1.2 Music Personnel Employed in a Music Production Studio

In respect to music personnel employed in music production studio, participants described them as follows:

- i. Music producer who oversees the rehearsal sessions and the recording process and ensures that the quality of the product is high.
- ii. Marketing manager who is trained in business marketing and is conversant with social media and publicity skills.
- iii. Sound designer or special effects editor who adds sound effects to the music productions.
- iv. Sound mixer who controls the volume and sound quality of the music being recorded or played.
- v. Sound engineer who sets up equipment, monitors volume and ensures that the sound quality of the production is to the set standards.
- vi. Digital audio editor who cuts, copies, splices, mixes, cleans, and adds sound effect to the recordings.
- vii. Instrument technician who sets up instruments including various equipment and maintains them.
- viii. Artist and Repertoire (A& R) manager who works with A& R representatives in searching for talented musicians to negotiate with, hire, train, guide, and promote their music.
- ix. Audio Programmer who designs and develops new software for various sound effects and music to enhance recorded music.
- x. Voice over artists are those that give meaning, direction and unique atmosphere to a given performance due to the quality of their voice.
- xi. Back-up artists are those singers that have gained flexibility to sing any song, through training and experience, and are hired to provide vocal support in a studio recording.

4.5.1.3 Essential Skills of Music Production Personnel in a Changing Music Production Job Market

The open-ended item in the structured questionnaire sought to answer the question on essential skills for music production personnel in a changing music production job market. The participants' responses revealed themes and implicated skills as follows:

- i. Understanding the functionality, handling and management of music production equipment
 - Music producers must “deeply understand the function and specifications of every gadget used in music production.”(participant no.120)
 - “...these equipment are very delicate and expensive.” (Participant no. 1)
 - “...knowledge of equipment is necessary otherwise it can be costly.” (Participant no. 2)
 - “These music production equipment are, outboard gear processors, sequencer, editing software, Musical Instrument Digital Interface (MIDI), and Digital Audio Workstation (DAW).” (Participant no. 41)
 - “There are plug-ins like equalizers, reverbs, multi-effects, limiters, expanders, delays, compressors, and de-essers” (participant no. 89).
- ii. Engaging music producers in various music production projects
 - “...work with certain music artists...” (Participant no. 9)
 - “...tweak voice and instrumental performances into unique products...” (Participant no. 12)
 - “...learn echo and reverb, doubling, compressing, layering, tuning and distressing.” (Participant no. 23)
 - “Can work on film music, outdoor performances like weddings, theatrical performances, and “music concerts.” (Participant no. 11)
 - “...intensive training is needed in sound engineering...” (Participant no. 56)
 - Working in different context requires “a grip on acoustical skills.” (Participant no. 74)
 - “Know how to configure sound for each type of production...” (Participant no. 160)
 - “They should be trained on how to manipulate different lightings to create the right atmosphere.” (Participant no. 39)
- iii. A high level of expertise is required in the process of music production
 - “...technique in video recording, sound recording, audio mixing, and analogue/digital handling.” (Participant no. 155)
 - “Being acquainted with modern technology is one of the greatest assets of a music producer.” (Participant no. 69)
 - “...manipulate digital platforms to create, record, mix, edit and produce commercial jingles.” (Participants no. 122)

- “Future music producers need a lot of experience with the actual scenarios like live recording in real events.” (Participant no. 88)
 - “...connect them to firms that are engaged in electronics and music studios.” (Participant no. 90)
 - “Take the trainees to the field to do hands on e.g. multi-track recording...real life experience.” (Participant no. 113)
 - “...learn the theory in synthesizer programming...compression, gating, distortion...delay, editing, phasing, and reverb.” (Participant no 27)
- iv. Training in new music production technology
- “...technological development is the trigger and designer of the music production industry.” (Participant no. 10)
 - “Engage in a lot of research in music technology...every second seems to birth new electronic gadgets and software.” (Participant no. 1)
 - “The technology such as, Cubase, ProTools, Ableton Live, and Digital Performer.” (Participant no. 15)
- v. Knowledge in basic music theory
- “ the basics of music theory gives, especially amateur artists, diversity in approach to different types of music as clients often come with different genres and styles for recording.” (Participant no. 8)
 - “It is not that complicated theory we find in most music schools but something that can enable one to compose music and arrange it.” (Participant no. 101)
 - “...things like the chords, rhythm, detect changes of key and harmonize music.” (Participant no. 16)
 - “...appreciative ears to music of different backgrounds and ethnicity.” (Participant no. 127)
 - “Music history helps music producers connect the past and the present to make what is close to their authentic sound quality.” (Participant no. 17)
 - “listen to a wide range of music like world music, rock, jazz, Afro pop and other pop through YouTube, Sound Cloud, Apple music and Tidal, Spotify, MP3 player, Napster website, Auto tune and Whilst Free.” (Participant no. 99)
 - “...for example Afro pop music has a swing feel to its beat” (Participant no. 4).

- “...if it’s an African producer I would advise them to fuse African elements and instruments in their productions... music of Kenyan origin apart from the exotic one which are also very relevant in the changing market.” (Participant no. 38)
- vi. Creativity and innovation
- “...developing a creative mind so that they can be swift to act in a changing work environment.” (Participant no. 67)
 - “have an inquisitive mind...keep pace with what is happening...need for adoptability, adaptability and flexibility.” (Participant no. 128)
 - “challenge them with tasks that will create a space for them in the big music market.” (Participant no. 11)
 - “...to enhance creativity let them interact with artists and the studio environment.” (Participant no 114)
 - “...need to know the music market functions and what the audience of the moment would live to relate with.” (Participant no. 40)
 - “Watching and observing the others enables one to learn...what you can call yours... expose them to creative works in YouTube, Instagram, Facebook, Sound Cloud, iTunes and Spotify.” (Participant no. 3)
 - “...to listen to lots of songs...always be online to listen to the latest trends and styles of music to be able to learn the direction music is taking” (Participant no. 116).
 - “...creative invention can be shared in MySpace...without paying a shilling...gain recognition within seconds” (Participant no. 141).
- vii. Performance techniques
- “A music production manager needs to undergo training to know the type of snare drum and how he will make the swing feel come out so well.” (Participant no. 29)
 - “Lack of varying performance techniques makes a music producer like a fruit vendor who has only one apple to sell.” (Participant no. 7)
 - “...emphasis should be laid on improvisational techniques...mother of creativity...performance knowhow helps to attract more clients in their studios” (Participant no. 130)
 - “...music producers should be trained in making the best of their vocal abilities...need to teach various genres... music producer that couples as an artist becomes handy” (Participant no. 47) .

viii. Interpersonal skills

- "...you have to deal with everyone kindly, politely and cautiously, solve issues and work with customers" (Participant no. 67).
- "We have some clients who can really give you a headache...Some customers do not know the language of courtesy" (Participant no. 82).
- "...know what to say to whom... communication skills give you a sense of wisdom, somehow you know when to speak and when to keep quiet" (Participant no. 77).
- "You know music producers are architects...they have a blue print that needs to be clearly communicated to clients and assistants...make good business" (Participant no. 153).

ix. Networking and marketing skills

- "...to deal with an artist well and to also help in pushing his or her music, marketing skills are required." (Participant no. 19)
- "...collaborate with human resource...need to form networks..." (Participant no. 27)
- "A music producer interacts with various entities...copyright...music companies..." (Participant no. 6)
- "The Knowledge of copyright law helps to stop music piracy. But to do this music producers' training must culture them to be people of integrity." (Participant no. 112)

x. Self-discipline and hard work

- "Strong work ethics in order to manage the incessant demands from customers." (Participant no.95)
- "...incessant demands from customers calls for self-discipline to beat deadlines. The music producer who cannot meet the customers' demands... let them forget about the idea of dreaming to be a music producer." (Participant no. 81)
- "...hard work enables a music producer to soar high in business. The work of overseeing every detail in the studio is more than what an ordinary person can take." (Participant no. 72)
- "...to win the trust of clients, one must be able to step in to the desire of the artist and go beyond...to push them in becoming a star. One of the ways of expanding a music producer's territory in the music business is to go an extra mile." (Participant no. 20)

- xi. Training in leadership skills
 - “Music producers are required to lead varied performance groups from all walks of life. To attend to them with the urgency with which they come, time management is crucial to deliver to each customer as desired.” (Participant no. 43)
 - “Music producers need some form of accounting skills even if they will employ an accountant. This is because each production is unique and has its own unique budget. Training in this is necessary for effective business transactions. There arises the need to balance books.” (Participant no. 144)
 - “...leadership in this case requires the music producer to negotiate with clients...this skill is considered also as a business promotion skill and minimizes the common mistakes made in music business.” (Participant no. 159)
- xii. Training in work ethics
 - “Music producers need training in work etiquette for example, punctuality and time management, and professionalism.” (Participant no. 135)
 - “...servant hood...being respectful and putting their clients first.” (participant no. 40)
 - “...producing the best quality...approachable and understanding...loving what you do.” (Participant no. 6)
 - “...putting God first in one’s business is the greatest of virtues. Such music producers are in a better position to understand the nuances of gospel music.” (Participant no. 92)
 - “Setting goals is a training that cannot be ignored for a music producer. Company goals markers that guide them in day to day endeavours.” (Participant no. 66)
 - “...most training in music production ignore pertinent issues like character formation.” (Participant no. 30)

4.5.2 Qualitative Data on Job Requirements for Music Ensemble Performance

Qualitative data was analysed for music ensemble performance in terms of, qualifications of music ensemble performance managers, types of music ensemble performance personnel and emerging skills in music ensemble performance job market in Nairobi County, Kenya.

4.5.2.1 Qualifications of Music Ensemble Performance Managers

This open-ended item sought to establish the qualifications of music ensemble performance managers. The participants responses revealed several qualifications of music ensemble performance managers as follows:

- be educated to the level where they have attained a certificate, diploma or bachelor's degree in music
- majors in classical music should have attained at least grade I-VIII certificates in theory and practicals from Associated Board of Royal Schools of Music (ABRSM)
- worked for some time under apprenticeship where they have acquired some skills in musicianship
- be conversant with the dynamics of music industry and business because these managers design plans and strategies for the performing artists to penetrate in the music job market
- possess leadership skills
- should display proficiency in performance
- be able to train and conduct music ensemble performances “an ear for good music...”
- those who have studied music at the university should have been educated in music psychology to able to interact with the members of the music ensembles and the players in the music industry effectively
- be acquainted with the dynamics of business “...good communicator and public relations...conversant with media and entertainment sector...marketing and promotional skills...needs to be conversant with music business culture especially music, media and entertainment.” Participant no. 15
- ability to communicate clearly in establishing business deals and in their leadership to the group
- godly character to create music and performances with sound messages and to run music businesses in the fear of God hence go through “wellness training, which is made up of the following pillars: spiritual, mental, physical and financial health...” Participant no. 11

4.5.2.2 Music Personnel Employed in Music Ensemble Performance

This item sought to describe music personnel employed in the music ensemble performance. The description was intended to bring out the title and the role of the given personnel so as to give body to the varied skills required in the music ensemble performance job market. The recurring titles and roles were as follows:

- i. Band manager or with an ability to see opportunities where the team can perform, and be able to manage team finances

- ii. Administration personnel to assist in the ‘non-musical’ elements including logistics.
- iii. A marketer and promoters of the music group to various social media
- iv. A producer
- v. A sound technician
- vi. Varied instrumentalists according to the music band needs e.g. guitarists, keyboardists saxophonists, trumpeters, hornists, drummers, percussionists etc. In the orchestral performances, there are leaders of the section or tutors within the section. Section leaders assist the director within the various sections of the ensemble.
- vii. Vocalists
- viii. Instrumental tutors/choir directors
- ix. Sound engineers
- x. Songwriters/music writers: poets, composers
- xi. Visual: fashionistas and apparel developers, props and makeup artists, sketch illustrators / painters
- xii. Graphic designers
- xiii. Photographers, videographers and /or filmmakers
- xiv. Instrumental repairers and tuners (technicians)

Some responses revealed that most of the music ensemble performance involved were mainly amateur voluntary/recreational not necessarily professional. Such performers are generally singers or percussionists.

4.5.2.3 Essential Skills of Music Personnel in a Changing Music Ensemble Performance Job Market

The open-ended item in the structured questionnaire sought to find out the essential skills for music ensemble performance personnel in a changing music job market. From the participants’ responses the following themes that emerged: listening skills, training skills for building ensemble capacity and growth, creativity, digital literacy, maintenance and management of musical instruments, scouting skills in music/A & R, training in business and marketing skills, effective communication, project management skills, people skills, and ethical values. These are evidenced as follows:

- i. Listening skills
 - “Ear training, music theory, instrumental or voice training or both is very important.”
(Participant no. 8)

- “Must love listening to songs because listening is what makes and builds a musician. ...listen to songs sent to the WhatsApp group and learn parts for practice... not like learning it from scratch.” (Participant no. 14)
- “By listening to a variety of music, one is able to comprehend musical elements and use them uniquely in, for example, composition. This will stop one from being a copycat.” (Participant no. 12)

ii. Training skills for building ensemble capacity and growth

- “ensemble leaders need to be trained in how to apply music concepts...they will need to conduct their group in various performances.” (Participant no. 34)
- “Talented musicians can be trained in interpreting music scores...knowledge of band instruments including voice will help them interpret the music better.” (Participant no.18)
- “For those who can read music they will need to interpret a score. But there are a lot of bands with laymen yet they can still provide good leadership in training a band. I have one guy who has not studied music at any level but is talented and very skilled.” (Participant no. 132)

iii. Creativity

- “The changing music job market requires very creative performers. They have to be able to discern what the audience require at the moment.” (Participant no. 37)
- “The best way to train music ensemble/band performance personnel is to train them with music they can first relate to and accept... It is easy to improvise when one knows the music well.” (Participant no. 130)
- “My advice on the best way to train is to get a nice, quality and well balanced song with lots of musical ideas that one can learn from...Learn singing or playing the song first, exactly as it is (copy of the original song), then later on you can add other ideas that you have to the song.” (Participant no. 28)
- “There are lots of skills one can get from cracking a song and being able to play the original version of the song other than the way it was recorded.” (Participant no. 15)

iv. Digital literacy

- “There is no way a musician can survive in the current music space if they are not conversant with the digital technology. One must be visible on, for example, SoundCloud, Facebook, Instagram, Pintrest, Spotify etc.” (Participant no. 82)

- There is a lot that can be learnt on internet... apart from this your music will be heard and sold to a wide audience.” (Participant no. 63)
- “...the digital platform advertises a musician who knows how to make use of it.” (Participant no. 46)

v. Maintenance and management of musical instruments

- “...tuning of instruments is very expensive...improper handling and storage of instruments leads to damage...” (Participant no. 70).
- “...non-functional instruments stall the performance activities of the band...” (Participant no. 120)
- “Voice is a very important instrument...a lot of care must be exercised in servicing and maintaining it.” (Participant no. 129)

vi. Scouting skills in music/A & R

- “...possess ability to spot talented musicians from live performances and other media...” (Participant no. 1)
- “To come up with a good band one needs music scouts with a vast knowledge of music genres...it requires a keen eye to see what can succeed in the music business world...” (Participant no. 127)
- “A & Rs need to know how to approach and interact with people...persuasive...” (Participant no. 130)
- “...scouts need to be tolerant...work with different musicians...it requires different training and personality...” (Participant no. 57)

vii. Training in business and marketing skills

- “Music ensemble managers...sell their products...competitive environment.” (Participant no. 4)
- “If they can afford to pay for extra training in copyright laws, business plans, contract writing, etc. that would be a good start.” (Participant no. 13)
- “...capture business trends for instance via YouTube...” (Participant no. 73)

viii. Effective communication

- “...in order to communicate the strategies of the business...poorly communicated action plan will lead to failure in the music ensemble business.” (Participant no.118)
- “the challenges in this music industry are diverse...even after establishing one’s self in the music market, there is very high competition...one needs to quickly assess the

situation and solve issues otherwise you will be overtaken by events...be quick to communicate” (Participant no. 85).

- “Sometimes there are issues to settle within the group and leadership require that they are solved amicably...good communication skills are necessary...” (Participant no. 28)
- “...communication requires a high level of thinking.” (Participant no. 99)

xi. Project management skills

- “The success of a music band depends on how it is well managed...there are contracts, performances, travels, recording etc.” (Participant no. 66)
- “...music ensemble projects require proper planning, implementation of objectives...management of finances...” (Participant no. 72)
- “There is a need for training them in project management skills to assess the implementation and success of the band...business knowledge is necessary...” (Participant no. 110)
- “Work with and in season is a good place to begin in training...curve a niche in the music job market... must be able to communicate the values of the music ensemble business.” (Participant no. 43)
- “Project manager is able to provide a quarterly schedule broken down across a year for short-term, two years for mid-term and five years for a long-term project. Backed by monthly milestone reports and bi-weekly status updates, the only expectation is to walk through the process a day at a time.” (Participant no. 27)

x. People skills

- “...as a music performer it is inevitable to interact with people from all walks of life. One must be trained on how to forge relationships and sustain them. This will serve as immediate or future networks...” (Participant no. 126)
- “To lead a music ensemble, a lot is required in sustaining the team. Skilful communication and the ability to settle issues as soon as they happen amongst members helps a lot... train music performers in people skills.” (Participant no. 81)

xi. Ethical values

- “Leading a music band can become complicated because people have different ways of thinking. Disagreements may arise because of finances and payment....need for openness.” (Participant no.39)

- “Music band members need training in keeping the secret of the team...I think music performers can be taught to be confidential...competition happens in the music business world and there is that unique thing that sustains a group.” (Participant no. 3)
- “In a changing music environment, musicians interact with so many different cultures, nationally and internally. One must be trained to interact with the diverse cultures to survive.” (Participant no. 60)
- “There are bands that consist of women only or men only...However most music bands are composed of both men and women...the issue of gender sensitivity is crucial in the 21st century. My opinion is that music performers should be trained in how to handle this issue.” (Participant no. 52)
- “For the success of a music band, there must be respect for each other...people must value each other and what they do.” (Participant no. 33)
- “A band manager should not be found in a situation where he/she constantly misunderstands others... patience is required where some members take so long to master their part.” (Participant no. 124)
- “Working with proud guys in an ensemble is quite difficult. Correcting them becomes difficult especially when they skip practice sessions because they think they are the best.” (Participant no. 98)

4.5.3 Qualitative Data on Job Requirements for Music Teaching

Qualitative data was analysed for music teaching in terms of qualifications of music teachers, types of music teaching personnel and emerging skills in music teaching job market in Nairobi County, Kenya.

4.5.3.1 Qualifications of a Music Teacher

In regard to qualifications of a music teacher, participants gave varied responses depending on the type of secondary school they were managing as follows:

- Bachelor of Education (with two subjects of specialization; one being music) as per Teachers Service Commission (TSC).
- According to TSC regulations teachers are supposed to be registered before they can teach in public or private secondary schools in Kenya.
- Upon registration, they are required to obtain a certificate of good conduct, relevant academic and professional certificates from a recognized institution, a copy of identity

card or passport, passport photo, Kenya Revenue Authority (KRA) pin certificate, duly filled GP 69 medical form and payment of registration fee (TSC, 2020).

- peripatetic music teachers (visiting teachers) need a graded exam like Associated Board of the Royal Schools of Music (ABRSM), or from a well-recognized university or music school, with papers to support this.
- be well acquainted with music pedagogy and performance skills apart from being well versed in music technology.
- expected to exude a character that is befitting a music teacher's professional.
- to exhibit good communication skills, intrapersonal and interpersonal skills, problems solving skills and leadership skills.

4.5.3.2 Music Personnel Employed in the Schools Offering Music as a Subject

According to the participants, the following are the types of music personnel employed in the schools offering music as a subject: voice coach, bass teacher, piano teacher, music theory teacher, orchestra teachers, percussion teacher, drums teacher, guitar teacher, instruments teacher, choir trainer and music director and, production and sound teacher.

For each of these roles, music teachers were described as, midwives or mentors who enable learners to bring out their innate music abilities. It was agreed that the role of a music teacher was tied to the deep understanding of the music curriculum and the socio-cultural, socio-economic and political issues that influence music and music education.

Moreover, participants indicated that music personnel employed in the schools make schemes of work, plan lessons, teach music theory, music history and analysis, music aural, music practicals and engage learners in music projects.

4.5.3.3 Essential Skills of Music Teacher Personnel in a Changing Music Teaching Job Market

The qualitative data yielded various themes in relation to the given item as follows: inclusion of 'outside' music practices and experiences in the music curriculum, change in music taste, digital literacy and emerging technology, training on performance of a wide range of instruments, new ways of teaching music, training music teachers in 'soft skills', and training in professional ethics.

- i. Inclusion of 'outside' music practices and experiences in the music curriculum

- Their curriculum should reflect the one at school (job market) and even better if they can bring to the table more than the school is able to provide.” (Participant no. 19)
 - “A music teacher is the brand of the school and a bridge between the school and the wider community which includes the music industry.” (Participant no. 4)
 - “A music teacher should be knowledgeable in a wide range of skills and issues that concern the music industry.” (Participant no. 6)
 - “Schools are interested in recording their musical activities and it would be profitable for music teachers to know about production and intellectual property rights”. (Participant no. 9)
- ii. Change in music taste
- “There is very big difference between the music I hear in classes with the one I hear over the media, could there be a mistake?” (Participant no. 12)
 - “Music teacher training can adjust to current music genres to make sense to the music market”. (Participant no. 8)
 - “They will first need to understand that music is evolving and what the past generations would listen to is most likely not what the students are listening to.” (Participant no. 20)
 - “Expose music teachers to the real world of artistes through internet and live performances to learn what is happening in the music industry.” (Participant no. 22)
 - “I believe that learning does not stop with university education. Music teachers can upgrade in education so long as they are willing and flexible. They can expand on what they learnt in school as it may not meet the needs of the present music practice”. (Participant no.13)
 - “I recommend refresher courses with a current curriculum would be another way to upgrade in music education.” (participant no.16)
 - “Music teachers must be encouraged to find out what is in the market by visiting various social media platforms and YouTube”. (Participant no. 24)
 - “This is the era of research and a lot is available online. It is good to keep up with modern trends. Universities must get out of the box and embrace new knowledge in music. Curriculums must be reviewed and music teachers must be prepared for the present.” (Participant no. 1)
- iii. Digital literacy and emerging technology

- “Digital literacy is very important for a music teacher. For example using apps like Digital Audio Workspaces (DAW), YouTube, Garage Band tool and Pro Tools to compose music and even record it for the purposes of either sharing or selling it.” (Participant no. 3)
 - “Most private schools are embracing Pad teaching hence require teachers who can use this technology”. (Participant no.18)
 - “Music teachers should be taught how to use technology in their dissemination of knowledge because in the changing world, music learners who cannot access distant learning facilities prefer online teaching.” (Participant no. 7)
 - “Being techno savvy is the new normal.” (Participant no.1)
- iv. Training on performance of a wide range of instruments
- “It is too expensive to employ different musicians for each instrument. A music teacher who is trained to play a number of instruments will be more resourceful”. (Participant no. 21)
 - “When I see a music teacher, I expect someone who knows everything about music. I don’t understand when I have to hire more music teachers to train my students”. (Participant no. 2)
 - “It would help much if we had music teachers that can perform more than one instrument...Higher education institutions need to reconsider how they mould the music teacher. We need to see music teachers who are more practical...bands, choirs...” (Participant no. 15)
- v. New ways of teaching music
- “Current teachers should be taught how to facilitate learning”. (Participant no.26)
 - “Let the would-be teachers learn how to incorporate the 21st century skills in the teaching pedagogy.” (Participant no. 17)
 - “...lecture method has been overtaken by the times. Teachers need to be trained to teach differently...Technology has initiated new methods of teaching. Learners are already ahead of teachers.” (Participant no. 20)
 - “We have what is known as ‘facilitative teaching’. Let the music teachers, and all teachers, for that matter, be taught how to aid the learners in discovering knowledge.” (Participant no. 23)
 - “I propose that all teachers be taught on how to engage learners in musical activities...collaborative learning attains much...” (Participant no.27)

vi. Training music teachers in 'soft skills'

- "...training is required in planning, teacher pedagogy, communication, and evaluation..." (Participant no.2)
- "There are so many challenges in the course of a teacher's career and knowing how to deal with each new issue requires one to think on their feet ...music teachers in the changing environment require problem solving skills". (Participant no. 16)
- "The current school set up requires a teacher with emotional intelligence...teachers interact with students, colleagues... stakeholders...it is necessary to train in self-control ...empathizing with others for harmony in a work place." (Participant no. 25)
- "...music colleges should consider training in conflict resolution..." (participant no.9)
- "The changing landscape requires a critical thinker. Our current students do not take the information received wholly. This is because we have diverse sources of information and one needs to think critically before making conclusions." (Participant no. 3)
- "Training in leadership is mandatory...music teachers must be able to take up different responsibilities in the school set up, for example presiding over school music activities like concerts, music competitions, prize giving days etc." (Participant no. 13)
- "Music teachers in the changing world need leadership skills....especially in crisis management. Current school environments require a teacher with multidimensional skills." (Participant no. 22)
- "Training is required in delegation of duties...there are high expectations of a music teacher..." (Participant no. 24)
- "... any teacher needs to be trained to communicate effectively...there are many modes of communication...it is essential to learn to communicate using various media..." (Participant no. 21)
- "In my school, I consider music to be the brand of the school...training music teachers on how to network and collaborate is very important." (Participant no. 27)
- "Current music teachers require skills on community outreach...music creates an opportunity to interface with different aspects of community." (Participant no. 12)
- "...analytical skills are crucial for teachers...training in research and problem solving..."

- “I would prefer music teachers in a changing world to be trained in collaborative skills.” (Participant no. 16)
 - “Train music teachers to be more creative...from my observation music education requires a lot of creativity.” (Participant no. 10)“I want to see music teachers come up with new inventions of music instruments...just like in sciences, we want to see music teachers training learners to be innovative...” (Participant no. 2)
- vii. Training in professional ethics
- “...in fact the teachers’ code of ethics should be taught at the university...they need to have internalized this by the time they are practicing in the field”. (Participant no. 17)
 - “...train in appreciation of learners that come from diverse backgrounds...Music teacher training should also consider multiculturalism. They will need to help students break barriers that may exist in the nation...” (Participant no. 11)
 - “In the contemporary world, a lot has changed...matters of security are paramount... current teachers ought to be trained in how to keep safe and also help the students keep safe...” (Participant no. 17)
 - “Music teachers take care of students in general and this calls for training in many aspects. For instance, the issue of ‘privacy’ or ‘my space’ has become critical. A teacher is required to observe their space as well as the student’s space. In matters of students’ counselling this is very important...in this context values like, respect, confidentiality, fairness can be taught at the university.” (Participant no. 10)
 - “...issues like gender sensitivity are valuable in the training of a music teacher.” (Participant no. 23)
 - “ A teacher requires training in integrity...teachers play a big role in imparting knowledge...learners emulate a lot from teachers...honesty, transparency...teachers are role models..” (Participant no. 5)
 - “Students can be unpredictable in a school environment...consider the indiscipline... the strikes, the fires...immorality...All these require a teacher to be trained in health and safety...” (Participant no. 19)

4.6 Determining the Relevance of Undergraduate University Music Curricula to the Selected Job Market Requirements

The Simple Matching Coefficient (SMC) was used to determine the relevance of undergraduate university music curricula to the requirements, music production, music ensemble

performance, and music teaching in Nairobi County, Kenya. The Simple Matching Coefficient (SMC) measures how two sets of data are alike. The value **1** is given for complete similarity while the value **0** is given for complete dissimilarity (Virma & Aggarwal, 2019; Lu, Hui & Gong, 2018; Sokal & Michener, 1958). The total number (**N**) of skills is derived by adding the technical skills, management skills, and ethical requirements (binary attributes). In this study the total number was N=53. The two variables in this case are university **X** and **Y** music curricula course content in terms of given skills (**A**) and music production job market skills (**B**) each with N=53 binary attributes.

Given two variables, in this case, university music curriculum course content **A** and music job market requirements **B**, each with *n* binary attributes, SMC is defined as:

$$SMC = \frac{\text{Number of matching attributes}}{\text{Number of attributes}}$$

$$SMC = \frac{M_{00} + M_{11}}{M_{00} + M_{01} + M_{10} + M_{11}}$$

where:

M₁₁ is the total number of attributes where **A** and **B** both have a value of **1**.

M₀₁ is the total number of attributes where the attribute of **A** is **0** and the attribute of **B** is **1**.

M₁₀ is the total number of attributes where the attribute of **A** is **1** and the attribute of **B** is **0**.

M₀₀ is the total number of attributes where **A** and **B** both have a value of **0**. (Wikipedia, 2018, p. 1)

4.6.1 Simple Matching Coefficient of University X and Y Music Curricula Course Content to the Requirements of Music Production Job Market Skills

Table 24, 25, and 26 on consecutive pages show skills required in the music production job market against the ones identified in university **X** and **Y** music curricula course content.

Table 24 below shows technical skills required in the music production job market against the ones identified in university X and Y music curricula course content.

Table 24

Matching Technical Skills Required in Music Production Job Market With Those in University X and Y Music Curricula Course Content

Technical skills	Music production job market	University music curriculum of	
		X	Y
Recording skills	1	1	1
Sound reinforcement skills	1	0	1
Mixing of sound skills	1	1	1
Editing of the recording	1	1	1
Handling analogue records	1	1	1
Handling digital records	1	1	1
Balancing of individual recorded tracks skills	1	0	1
Blending of music sounds skills	1	1	1
Adding sound effects skills	1	1	1
Adding instrumental parts to voice	1	1	1
Single track and multi-track recording skills	1	0	1
Detecting sound changes skills	1	1	1
Mastering skills	1	0	1
Information literacy and ICT skills	1	1	1
Music theory skills (reading and writing music)	1	1	1
Music performance (vocal and instrumental) skills	1	1	1
Music conducting skills	1	1	1
Music scoring skills	1	1	1
Music appreciation skills	1	1	1
Knowledge of different types of music	1	1	1
Music composition skills	1	1	1
Music improvisation skills (both vocal and instrumental)	1	1	1

Table 25 below shows management skills required in the music production job market against the ones identified in university X and Y music curricula course content.

Table 25

Matching Management Skills Required in Music Production Job Market With Those in University X and Y Music Curricula Course Content

Management skills	Music production job Market	University music curriculum of	
		X	Y
Verbal and written communication skills	1	1	1
Team working and interpersonal skills	1	0	1
Networking skills	1	0	1
Problem solving skills	1	0	1
Negotiation skills	1	0	0
Music industry awareness	1	1	1
Music business skills	1	0	1
Time management	1	0	0
Session management skills	1	0	0
Legal /copyright skills	1	1	1
Contractual rights and obligations skills	1	1	1
Accounting skills	1	0	1
Marketing skills	1	0	1
Customer handling skills	1	0	0
Adaptive leadership skills	1	0	0
Planning skills	1	0	1
Crisis management skills	1	0	0
Diagnostic and Analytical skills	1	0	1

Table 26 below shows ethical values required in the music production job market against the ones identified in university **X** and **Y** music curricula course content.

Table 26

Matching Ethical Values Required in Music Production Job Market With Those in University X and Y Music Curricula Course Content

Ethical values	Music production job market	University music curriculum of	
		X	Y
Accountability	1	0	1
Transparency	1	0	1
Respect for customers	1	0	1
Performance of ethically acceptable songs	1	0	0
Loyalty to the management	1	0	1
Adaptability and flexibility	1	0	1
Fairness	1	0	0
Health and safety	1	0	0
Gender-sensitive	1	0	1
Diversity	1	0	1
Integrity	1	0	1
Confidentiality	1	0	1
Privacy	1	0	0

The SMC for university **X** and **Y** music curricula course content was calculated systematically beginning with **Y**. Given two variables, in this case, university music curriculum course content **A** and music job market requirements **B**, each with n binary attributes, SMC calculated as follows:

$$\text{SMC} = \frac{\text{Number of matching attributes}}{\text{Number of attributes}}$$

$$\text{SMC} = \frac{M_{00} + M_{11}}{M_{00} + M_{01} + M_{10} + M_{11}}$$

where:

M_{11} is the total number of attributes where **A** and **B** both have a value of **1**.

M_{01} is the total number of attributes where the attribute of **A** is **0** and the attribute of **B** is **1**.

M_{10} is the total number of attributes where the attribute of **A** is **1** and the attribute of **B** is **0**.

M_{00} is the total number of attributes where A and B both have a value of 0 . (Wikipedia, 2018, p. 1)

$$1. \text{ SMC for university X} = \frac{0 + 22}{0 + 31 + 0 + 22} = 22/53 = 0.42$$

$$2. \text{ SMC for university Y} = \frac{0 + 43}{0 + 10 + 0 + 43} = 43/53 = 0.81$$

To begin with, the SMC of university X music curriculum course content to the requirements of music production job market was 0.42 (42%). The Simple Matching Distance (SMD), which measures dissimilarity between sample sets, is given by 1-SMC (Wikipedia, 2018, p. 1). In this case the SMD= 1-0.42= 0.58 or 58%.

Secondly, the SMC of university music curriculum course content to the requirements of music production job market was 0.81 (81%). The SMD was = 1-0.81= 0.19 (19%).

4.6.2 Simple Matching Coefficient of University X and Y Music Curricula Course Content to the Requirements of Music Ensemble Job Market

Tables 27, 28 and 29 on consecutive pages show skills required in the music ensemble job market against the ones identified in university X and Y music curricula course content.

Table 27 below shows technical skills required in the music ensemble job market against the ones identified in university X and Y music curricula course content.

Table 27

Matching Technical Skills Required in Music Ensemble Performance Job Market With Those Available in University X and Y Music Curricula Course Content

Technical skills	Music ensemble performance job market	University music curriculum of	
		X	Y
Music theory skills (reading and writing music)	1	1	1
Music notation using software	1	1	1
Vocal performance skills	1	1	1
Instrumental performance skills	1	1	1
Dance performance skills	1	1	1
Choreography skills	1	0	0
Knowledge of varied genres of music	1	1	1
Music arrangement skills	1	1	1
Construction of music instruments	1	1	1
Repair of music instruments	1	0	1
Tuning of music instruments	1	1	1
Deejaying skills	1	1	1
V-jaying skills	1	0	0
Information literacy and ICT skills	1	1	1
Music conducting skills	1	1	1
Music appreciation skills	1	1	1
Music composition skills	1	1	1
Music improvisation skills (vocal and instrumental)	1	1	1

Table 28 below shows management skills required in the music ensemble job market against the ones identified in university X and Y music curricula course content.

Table 28

Matching Management Skills Required in Music Ensemble Performance Job Market With Those Available in University X and Y Music Curricula Course Content

Management skills	Music ensemble performance job market	University music curriculum of	
		X	Y
Verbal and written communication skills	1	0	1
Team working and interpersonal skills	1	0	1
Networking skills	1	0	1
Problem solving skills	1	0	1
Negotiation skills	1	0	0
Music industry awareness	1	1	1
Music business skills	1	0	1
Time management skills	1	0	0
Legal /copyright skills	1	1	1
Contractual rights and obligations skills	1	1	1
Accounting skills	1	0	0
Marketing skills	1	0	1
Customer handling skills	1	0	0
Adaptive leadership skills	1	0	0
Planning skills	1	0	1
Crisis management skills	1	0	0
Diagnostic and Analytical skills	1	0	1

Table 29 below shows ethical values required in the music ensemble job market against the ones identified in university X and Y music curricula course content.

Table 29

Matching Ethical Values in Music Ensemble Performance Job Market With Those Available in University X and Y Music Curricula Course Content

Ethical values	Music ensemble performance job market	University music curriculum of	
		X	Y
Accountability	1	0	1
Transparency	1	0	1
Respect for customers	1	0	1
Performance of ethically acceptable songs	1	0	0
Loyalty to the management	1	0	1
Adaptability and flexibility	1	0	1
Fairness	1	0	0
Health and safety	1	0	0
Gender-sensitivity	1	0	0
Diversity	1	0	1
Integrity	1	0	1
Confidentiality	1	0	1
Privacy	1	0	0

$$1. \text{ SMC for university X} = \frac{0 + 30}{0 + 18 + 0 + 30} = 30/48 = 0.63$$

$$2. \text{ SMC for university Y} = \frac{0 + 35}{0 + 13 + 0 + 35} = 35/48 = 0.73$$

The SMC of university X music curricula course content to the requirements of music ensemble performance job market was 0.63 (63%). The SMD = 1-0.63= 0.37 (37%).

The SMC of university Y music curriculum course content to the requirements of music ensemble performance job market was 0.73 (73%). The SMD= 1-0.73= 0.27 (27%).

4.6.3 Simple Matching Coefficient of University X Music Curriculum Course Content to the Requirements of Music Teaching Job Market

Table 30 below shows technical skills required in the music teaching job market against the ones identified in university X music curriculum course content.

Table 30

Matching Technical Skills in Music Teaching Job Market With Those Available in University X Music Curriculum Course Content

Technical skills	Music teaching job market	University X music curriculum
Construction & repair of African music instruments	1	0
Tuning of western and African instruments	1	0
Use of varied music software	1	0
Information literacy and ICT skills	1	0
Music theory skills (reading and writing music)	1	1
Music aural skills	1	1
Music performance (vocal and instrumental) skills	1	1
Band music performance skills	1	1
Dance and dance choreography skills	1	1
Music theatre skills	1	0
Music conducting skills	1	1
Music scoring skills	1	1
Music appreciation skills	1	1
Knowledge of different types of music	1	1
Music composition skills	1	1
Music improvisation skills (both vocal and instrumental)	1	1

Table 31 below shows management skills required in the music teaching job market against the ones identified in university X music curriculum course content.

Table 31

Matching Management Skills in Music Teaching Job Market With Those Available in University X Music Curriculum Course Content

Management skills	Music teaching job market	University X music curriculum
Verbal and written communication skills	1	0
Team working and interpersonal skills	1	1
Networking skills	1	0
Problem solving skills	1	1
Organizational skills	1	1
Negotiation skills	1	0
Music industry awareness	1	1
Music business skills	1	0
Time management skills	1	1
Creativity and innovation skills	1	1
Legal /copyright skills	1	0
Contractual rights and obligations skills	1	0
Accounting skills	1	0
Marketing skills	1	0
Customer handling skills	1	1
Citizenship skills	1	0
Self-efficacy skills	1	0
Learning to learn skills	1	0
Adaptive leadership skills	1	0
Planning skills	1	1
Crisis management skills	1	0
Diagnostic and Analytical skills	1	1

Table 32 below show ethical values required in the music teaching job market against the ones identified in university X music curriculum course content.

Table 32

Matching Ethical Values in Music Teaching Job Market With Those Available in University X Music Curriculum Course Content

Ethical values	Music teaching job market	University X music curriculum
Accountability	1	0
Transparency	1	0
Self-control	1	0
Impartiality	1	0
Respect for customers	1	0
Performance of ethically acceptable songs	1	0
Loyalty to the management	1	0
Adaptability and flexibility	1	0
Fairness	1	0
Health and safety	1	0
Gender-sensitivity	1	0
Diversity	1	0
Integrity	1	0
Confidentiality	1	0
Privacy	1	0

$$\begin{aligned}
 1. \text{ SMC for university X} &= \frac{0 + 20}{0 + 34 + 0 + 20} \\
 &= 20/54 = 0.37
 \end{aligned}$$

The SMC of university music curriculum course content to the requirements of music teaching job market was 0.37 (37%). The **SMD** was = 1-0.37= 0.63 (63%).

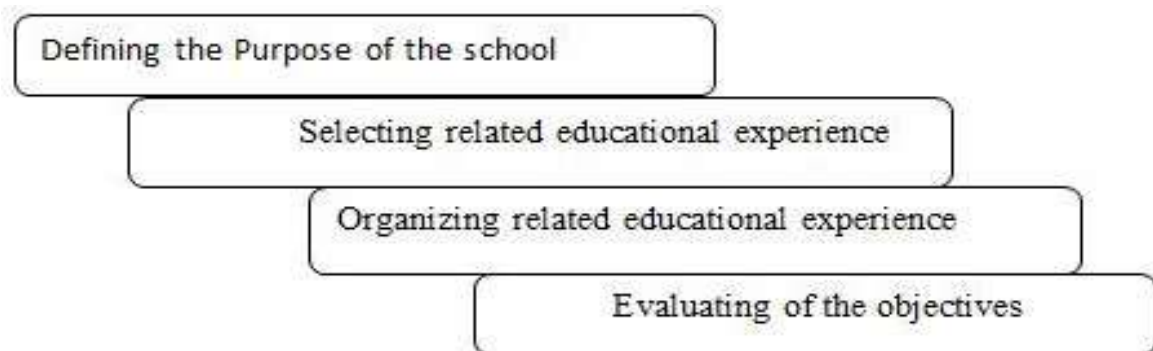
4.7 Curriculum Relevance Model to Guide the Development and Implementation of Music Teaching and Learning at University in Kenya

The proposition of a Curriculum Context Relevance Model (CuCoReM) was prompted by the mismatch between undergraduate university music curricula and the requirements of music production, music ensemble performance and music teaching job markets. This study found it necessary to review some Tyler-based curriculum development models to establish what

components they constitute and their interrelatedness to the job market context. Tyler-based curriculum models have influenced curriculum development in Kenya over time hence their review was to highlight the kind of relationship among the given components that would enhance the relevance of undergraduate music curricula. This study reviewed six Tyler-based curriculum development models to establish their components and interrelatedness in determining a relevant curriculum. The selected models included Tyler’s model (1949), Taba’s model (1962), Wheeler’s model (1967) model, Bhuttah, Xiaoduan, Ullah & Javed’s model (2019), and the KICD (2018) model. Figure 12 below shows the curriculum development process based on Tyler’s model and the components therein.

Figure 12

Four Basic Principles of Ralph Tyler’s Curriculum Development Model



Source: Bhuttah, Xiaoduan, Ullah & Javed (2019), P. 17

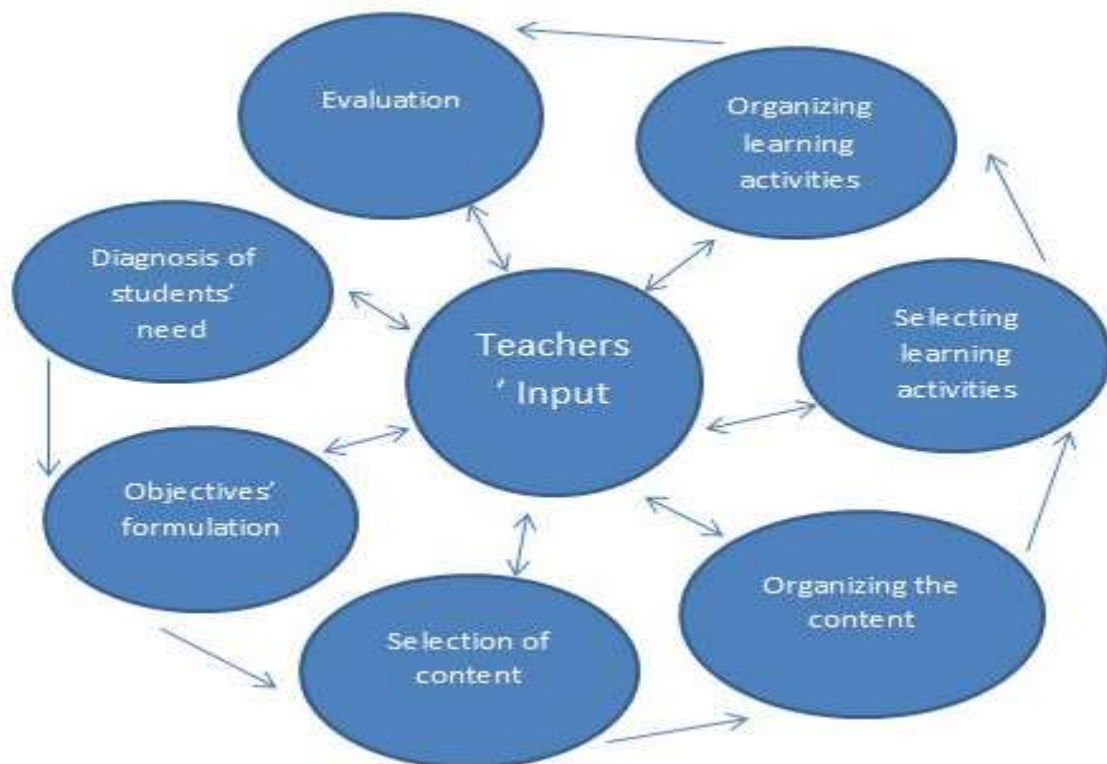
Figure 12 represents four basic components of Tyler’s conceptualization of a relevant curriculum. These include defining the purpose of the school, selecting related educational experience, organising related educational experience, and evaluating of the objectives. Figure 12 shows that the central source of the curriculum course content is the definition of the school purpose. The relationship between the source of curriculum course content is linear indicating a continuous process with no reference to the preceding components until the evaluation point which is final.

Figure 13 demonstrates Taba’s view of curriculum development process that determines a relevant curriculum. There are seven components that Taba considers necessary for curriculum development which spring from Tyler’s model. These are: diagnosis of students’ needs, objectives formulation, selection of content, organising the content, selecting learning activities, organising learning activities, and evaluation. Taba’s model of curriculum development is a replica of Tyler’s except for the determinant of curriculum course content

which is the students' needs. Taba's model is further augmented by the specification of objectives formulation, and organization of content and learning activities. Another unique feature in Taba's model of curriculum development is the interaction of each step with the teacher's input. The model shows the curriculum course content is derived from the diagnosis of the students' needs and the teacher's input.

Figure 13

Taba's Model of Curriculum Development



Source: Bhuttah, Xiaoduan, Ullah & Javed (2019), P. 19

Figure 14 depicts Wheeler's model for curriculum development. The model has five components which are adopted from Tyler's curriculum development model. These components include: defining objectives and goals, selection of learning experience, selection of contents, organising learning experience in relation to context, and evaluation. Noticeably, in Wheeler's model the curriculum content is determined after the selection of learning experiences which are informed by the definition of objectives and goals. Another unique feature is the cyclic nature of the curriculum development process which ensures the interrelatedness of all the components. In other words, revision of each component is possible,

either way, to the point of evaluation. Therefore, the curriculum content is enriched from all the components in Wheeler's model.

Figure 14

Wheeler's Curriculum Development Model



Source: Bhuttah, Xiaoduan, Ullah & Javed (2019), P. 20

Figure 15 on the following page is Bhuttah, Xiaoduan, Ullah & Javed's (2019) proposed curriculum model based on Tyler, Taba, and Wheeler.

Figure 15

The proposed Curriculum Model based on Tyler, Taba, and Wheeler.



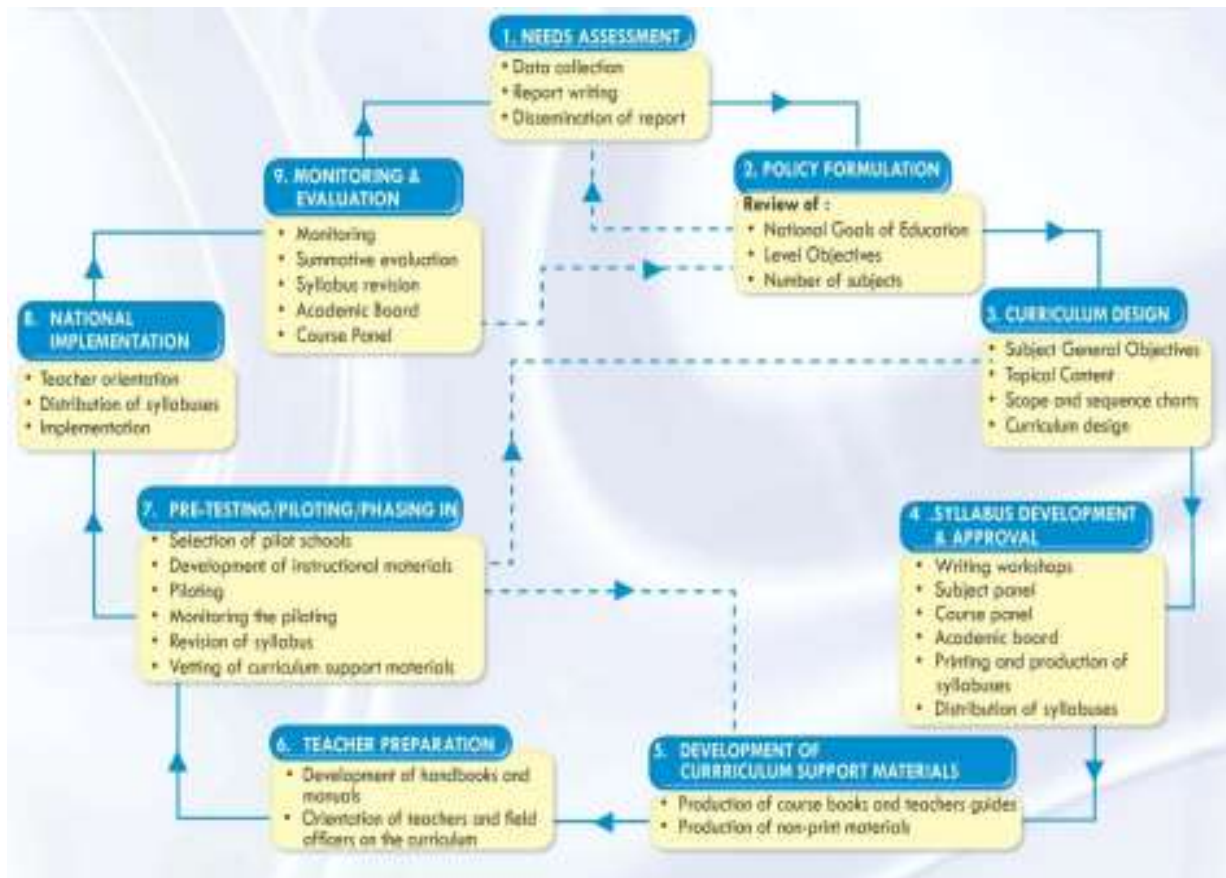
Source: Bhuttah, Xiaoduan, Ullah & Javed (2019), P. 21

The components in Figure 15 include: identification of students' needs and level of understanding, defining objectives to be achieved, selection of the course contents and learning experiences, organisation of the course contents and learning experiences, and evaluation of the achieved objectives. Bhuttah, Xiaoduan, Ullah & Javed (2019) have made a slight deviation from the other Tyler-based models by merging the activities concerning course contents and learning experiences. The course content is derived from the definition of the objectives to be achieved which are informed by the identification of students' needs and level of understanding. What is evident in Bhuttah et al.'s (2019) curriculum development model is the cyclic nature of the process identical to Wheelers model.

Figure 16 is the Kenya Institute of Curriculum Development (KICD) curriculum development model. It is observable from this model that its components stem from Tyler's model with extensions of the curriculum stages and their amplifications in terms of what is entailed at each stage of the curriculum development process.

Figure 16

KICD Curriculum Development Model



Source: Onyango (2018), p. 49

The components and their amplifications include: 1. Needs assessment: data collection, report writing, and dissemination report; 2. Policy formulation: review of national goals of education, level objectives, and number of subjects; 3. Curriculum design: subject general objectives, topical content, scope and sequence charts, and curriculum design; 4. Syllabus development and approval: writing workshops, subject panel, course panel, academic board, printing and production of syllabuses, and distribution of syllabuses; 5. Development of curriculum support materials: production of course books and teachers' guides, and production of non-print materials; 6. Teacher preparation: development of handbooks and manuals, orientation of teachers and field officers of the curriculum; 7. Pre-testing/Piloting/Phasing in: selection of pilot schools, development of instructional materials, piloting, monitoring of the piloting, revision of the syllabus, and vetting of the curriculum support materials; 8. National implementation: teacher orientation, distribution of syllabuses, and implementation; 9. Monitoring and evaluation: monitoring summative evaluation, syllabus revision, academic

board, and course panel. It is evident from Figure 16 that the course content which is under ‘curriculum design’ as ‘topical content’ emanates from policy formulation which is informed by needs assessment. The relationship between the components is cyclic like the Wheeler’s curriculum development model. Scrutiny of the arrows that show the interrelatedness of the curriculum development components in the KICD model reveal that there is a missing link between the curriculum content (under curriculum design), policy formulation and needs assessment.

A review of the Tyler-based curriculum development models reveals that they were developed by particular theorists for specific purposes, times and contexts. The aesthetic philosophy on which they are hinged may not effectively solve the educational issues in the prevailing context. In the 21st century, there is a growing need for change that is sparked by technology hence the need for a new relevant curriculum development model. It can be appreciated that Tyler-based curriculum development models have served their purpose in the development of most curricula in Kenya and reflect the seven basic components and key drivers of curriculum formulation. These, according to Elliot (2005), are: aims, knowledge, learners, teaching-learning process, teachers, the teaching and learning context and evaluation. The components reflect ‘the what’ (content), ‘the why’ (aims/objectives/goals), ‘the how’ (methodology, evaluation/assessment), ‘the where’ (environment/context/resources), and the ‘who’ (the learner/graduate/society) that a music curriculum needs to reflect. This study echoes Elliot’s (2005) premise that a music curriculum built on praxial theory has a practical relevance to the prevailing context. Hence the proposed CuCoReM was based on Praxial philosophy and the underlying principles.

4.8 Discussion of Quantitative and Qualitative Data Findings on Requirements of Music Production, Music Ensemble Performance and Music Teaching Job Markets in Kenya

As indicated in the methodology of this study, the mixing of quantitative and qualitative data of music production was done during the interpretation and inferences were drawn. The qualitative data were used to validate and expand on the quantitative data. The quantitative data is, therefore, dominant over the qualitative data. The discussion of quantitative and qualitative findings on requirements of the selected job markets is chronologically beginning with music production.

4.8.1 Discussion of Quantitative and Qualitative Data Findings on Requirements of Music Production

The discussion begins with the description of qualifications of a music production manager and role of music personnel in the music production job market. Then the quantitative data on technical skills, management skills and ethical values is discussed systematically with validation from the qualitative data.

4.8.1.1 Description of Qualifications of a Music Production Manager

The first open-ended item was utilized to provide information on the qualifications of music production managers. This information was significant in understanding the skills required in the music production job market. Due to their different orientations and educational backgrounds the participants' responses on qualifications varied. It was stated that there were those who are self-taught while others have attained certification up to a certain level, which could be a certificate or a diploma. Others considered a bachelor's degree in music production and a basic training in music business and musicianship to be very important. According to the participants, music production managers are architects and overseers of the whole music production. Therefore, a music production manager should be able to guide artists in producing the best quality of music and help them in branding. It was concluded that a music production manager should be trained in, studio management and equipment preparation. This means that there is a need to be well equipped in music, be able to compose and improvise, and be digitally compliant to manage the recording session and do product marketing. Further, it is necessary to have good mastery of the tools used in music production, the production software for example modern computer, DAW, VST, VSTS, and sampler. The production manager is expected to be knowledgeable in acoustic processors equipment, that is, mixing, hooking of effect processors and recording and disc cutting. The ability to edit, mix and master music is pertinent. As a key player in the music industry, a music production manager is required to comprehend copyright laws and apply them judiciously. There is a need to understand various music trends and styles, and know the right way or feel to give a piece of music to make it acceptable and well received by the audience.

Moreover, a music production manager is required to be conversant with management skills in running a music production business. In this case, there is a need to have good communication skills, good networking and marketing skills to deal with music artists well and to help in promoting their music. It is also key for a music production manager to have a creative mind

that would enable him or her to swiftly act in crisis and develop new musical ideas in production. It is expected that a music production manager should be a good planner and be able to manage tight schedules. He or she is expected to be patient in career pursuit, guiding artists, working for long hours, and nurturing talent.

The findings coincide with Burgess' (2013) description of a music producer. A music producer is "a musician or artist, audio engineer, songwriter, DJ, self-taught/school trained, discoverer, entrepreneur, and a multipath" (Burgess, 2013, p. 29). Therefore, a music producer is a professional who, in collaboration with recording artist bands, sound engineers, record labels and marketing teams, oversees all creative and technical aspects of an album (Ryan, 2017). It is clear that music producers' responsibilities vary according to the assignment at hand hence the need for multifacetedness of skills is required.

4.8.1.2 Role of Music Personnel in the Music Production Job Market

The second open-ended item was used to establish the description of different types of music personnel employed in the studio. In respect to music personnel employed in music production studio, participants described them as follows:

- i. Music producer who oversees the rehearsal sessions and the recording process and ensures that the quality of the product is high.
- ii. Marketing manager who is trained in business marketing and is conversant with social media and publicity skills.
- iii. Sound designer or special effects editor who adds sound effects to the music productions.
- iv. Sound mixer who controls the volume and sound quality of the music being recorded or played.
- v. Sound engineer who sets up equipment, monitors volume and ensures that the sound quality of the production is to the set standards.
- vi. Digital audio editor who cuts, copies, splices, mixes, cleans, and adds sound effect to the recordings.
- vii. Instrument technician who sets up instruments including various equipment and maintains them.
- viii. Artist and Repertoire (A& R) manager who works with A& R representatives in searching for talented musicians to negotiate with, hire, train, guide, and promote their music.

- ix. Audio Programmer who designs and develops new software for various sound effects and music to enhance recorded music.
- x. Voice over artists are those that, through narration, give meaning, direction and unique atmosphere to a given performance due to the quality of their voice.
- xi. Back-up artists are those singers that have gained flexibility to sing any song, through training and experience, and are hired to provide vocal support in a studio recording.

All these music personnel and their roles are significant in understanding why music production graduates should be trained widely to be able to interact with their job market area. Project based learning is suggested in order to enable the learner to enact the skills that make them relevant this field as proposed by Elliot's Praxial theory, 'real life experience'. However, this study did not concentrate on music pedagogy but the desired skills of a music production graduate. Nevertheless, this can be captured in the detailed description of the content (Regelski, 2003).

4.8.1.3 Essential Skills for Music Production Personnel in a Changing Music Production Job Market

The third open-ended item in the structured questionnaire sought to answer the question on essential skills for music production personnel in a changing music production job market. The analysis of the qualitative data in terms of technical skills revealed themes that complemented the quantitative data as follows: understanding the functionality, handling and management of music production equipment; engaging music producers in various music production projects; a high level of expertise is required the process of music production; training in new music production technology; knowledge in basic music theory; creativity and innovation; performance techniques; interpersonal skills; networking and marketing skills; self-discipline and hard work; training in leadership skills; training in work ethics. These themes are expounded on (under their specific categories of technical, management and ethical values) with evidence from participants' statements. They complimented and validated the quantitative data that was elicited from the closed-ended items. The following is an discussion of the quantitative and qualitative data in regard to skills required in the music production job market.

The results in Table 6 indicate that all music production technical skills were available in university **Y** music curriculum course content while university **X** had most of them except sound reinforcement skills, balancing of individual recorded tracks skills, single track and multi-track recording skills, and mastering skills. This reveals that there is still room for

improvement in equipping learners with the required music production technical skills. The results for university X points to a discrepancy in job market requirements. This calls for connection the 'real' market 'life' for relevance.

In this connection, Taulson and Hepworth-Sawyer (2018, p. 22) observe that music, as a field, is interconnected with numerous music market outlets that include “radio, film, media, TV and gaming, and virtual reality industries” which depend on produced music. Hence, technical skills are paramount. According to Mawusi and Kwadwo (2020), the significance of computer technology in music education in higher education cannot be understated. Therefore, it is the role of universities that offer music production programmes to come up with curricula that are connected to the requirements of these music job markets. In this respect, music production courses should “...generate autonomous learners who are equipped with the skills for employment or freelance career in fields related to music production (or as producer artists)” (Taulson & Hepworth-Sawyer, 2018, p. 23).

Results in Table 15 show that music production managers had varied responses in their requirements of technical skills in music production, but the general view indicates that all the technical skills were regarded as essential skills with each taking a score of 160(100%). The other skills were rated as either non-essential or essential but with a higher percentage on essential skills are as follows: music improvisation skills (both vocal and instrumental) 11(6.9%) and 149(93.1%), handling analogue records 15(9.4%) and 145(90.6%), music conducting skills 16(10%) and 144(90%), music scoring skills 19(11.9%) and 141(88.1%), music theory skills (reading and writing music) 20(12.5%) and 140(87.5%), music performance (vocal and instrumental) skills 23(14.4%) and 137(85.6%), music composition skills 25(15.6%) and 135(84.4%), and Information literacy and ICT skills 39(24.4%) and 121(75.6%). From the given responses, the higher percentage leans mostly on the 'essential' response while the lower percentage leans on the 'non-essential' response. The lower percentages, in preferences, could be due to the difference in the level of professional qualifications and experiences of the music production managers as evidenced in the demographic information. What stands out, however, is that technical skills are pertinent in music production job market because they enable the music producers to perform their tasks efficiently and effectively.

The analysis of the qualitative data in terms of technical skills revealed themes that complemented the quantitative data as follows: understanding the functionality, handling and

management of music production equipment; engaging music producers in various music production projects; a high level of expertise is required the process of music production; training in new music production technology; knowledge in basic music theory; performance techniques. These skills are expounded on with evidence from participants' statements.

The theme on understanding the functionality, handling and management of music production equipment was underscored. Most participants stressed the need to train music producers to "deeply understand the function and specifications of every gadget used in music production". Knowing how to handle and use each tool in the studio is mandatory because "this equipment is very delicate and expensive". Knowledge of and skill on this equipment will enable the music producer to avoid certain damages to the machine "which can be costly". Some of the equipment include: outboard gear processors, DI boxes, pre-amps, sequencer, editing software, Musical Instrument Digital Interface (MIDI), and Digital Audio Workstation (DAW) that contains plug ins like equalizers, reverbs, multi-effects, limiters, expanders, delays, compressors, musical instruments, and de-essers. Since music producers take care of everything to do with music studios, they are required to train in how to identify and solve problems related to equipment malfunction. It was clear that those who were aspiring to work as music producers should be trained on how to handle and manage music production tools and equipment.

Secondly, a high level of expertise is required in working with the music production equipment. Participants expressed the need to master the process of music production in order to work with confidence and guide others accordingly. In this case, music producers need to have acquired skills in, for instance, "video recording, sound recording, audio mixing, and analogue/digital handling". Moreover, music producers need to develop skills in operating soundboards. One participant stated that "being acquainted with modern technology is one of the greatest assets of a music producer." In order to create music and reorganize a desired product through the recording process, knowledge of computers and computer software is very essential.

Further, knowledge and skill is required in digital production to "create, record, mix, edit and produce commercial jingles". It was clear from the participants' responses that Knowledge in live recording and stage management was essential because "future music producers need a lot of experience with the actual scenarios like live recording in real events." In this regard, it is important that trainee music producers are attached to firms that are engaged in electronics and music studios. This will enable them to "do hands on" in, for instance, electronic music, sound

mixing and editing, and practice the techniques of multi-track recording. In the field they will also learn how to use production equipment like electric instruments, amplifiers, ribbons, and microphones. Through “real experience”, trainee music producers can learn music production theory for instance “synthesizer programming... compression, gating, distortion...delay, editing, phasing, and reverb.”

Participants’ responses emphasized the need for training music producers by engaging them in various music production projects. It is necessary that, during their training, “they work with certain music artists”. This would enable them to master how to “tweak voice and instrumental performances into unique products”. In music production, a music producer can be able to apply sound effects to bring out the “desired atmosphere”. The production techniques that music producers were required to learn included “echo and reverb, doubling, compressing, layering, tuning and distressing.” In connection to this, Jones (2007) observes that recorded music is on high demand, due to digitization. Music and music actions have been objectified into products and are sold as commodities. This creates an opportunity for learners to learn new ways of recording music for sell in the music job market.

It was stated that music producers are not only limited to working in a music studio. Their area of jurisdiction could extend to “film music”, “outdoor performances like weddings”, “theatrical performances”, and “music concerts”. In this case, they need “intensive training” in sound engineering. Working in different context requires “a grip on acoustical skills”. It is mandatory for a music producer to have an idea of “how to configure sound” to suit a given production. It is also advantageous to learn how “to manipulate different lightings” to enhance the performance mood and visual appeal. In other words, skills in stage lighting, sound, multimedia, and theatre production are desirable.

These findings indicate that there is a need for a multi-layered concept of music understanding as premised by Elliot (2005). In affirmation, McNally, (2016) acknowledges the complexity of music production training. It requires rigorous training in sound engineering that involves critical listening. To gain acuity in technical skills requires a long period of practice. Ear training is critical in “improving, identification, recognition and reproduction of frequencies (equalization), dynamics processing and artificial reverberation” (McNally, 2016, p. 1). It is paramount for a music producer to be exposed to a lot of music to enhance the skills of critical listening to manage multi-track recording, and multi-track mixing. According to McNally (2016, p. 1), attaining a critical ear “...is most often taught using critique or apprenticeship

methods, the student either observes a mentor and produces work for critique evaluation, repeating this until they become proficient at the work.” Therefore, apprenticeship is inevitable in the training of a music producer.

In concurrence, Amandine (2016) states that due to the extensive responsibilities of music producers, there is a need for multi-skills. In this respect, music production training should be project based. In this case, learners should be facilitated to access the expertise at given studios during their studies. However, on a divergent note, Amandine (2016) observes that music production training is heavily based on technical and theoretical knowledge which is not adequate in assisting the learners master the required skills. In this respect, Amandine, Kierian, Toby, and Emmanuelle (2019, p. 16) aver that “...strong editing and artistic direction skills can bring studio owners to succeed despite their limited resources and their near absence of technical education.” It is, therefore, very important to let music production trainees to have practical experience with the experts. In this way they will be conversant with music production processes like creativity in composing, planning of the music rehearsals and recording exercise, arranging the different musical ideas and voices, mixing the recording to the required texture, editing the recording, and mastering.

Another theme that emerged was training music producers in new music production technology. Participants emphatically stated that, “technological development is the trigger and designer of the music production industry”. This necessitates the identification of new technological advancements and training future music producers in the same. It was considered prudent to encourage trainee producers to “engage in a lot of research in music technology” because “every second seems to birth new electronic gadgets and software”. There are a number of digital software that were highlighted by participants that trainee music producers need to be exposed to in order to enhance their techniques of music production for example, Cubase, ProTools, Ableton Live, and Digital Performer. Technological advancement has taken music production a notch higher where “illusion of reality” is highly embraced. This has been made possible with the invention of virtual technology that enables the current music producers to produce and distribute their products globally within seconds. This finding confirms Vazquez’s (2017) observation that music producers are able to compose and produce from the comfort of their homes due to digital technology. This challenges those training in higher institutions to be a step ahead in embracing the new technology in order to assist learners to

acquire necessary skills that would enable them to compete favourably in the music production job market.

Participants considered basic music theory to form part of the training of music producers. This is because it “gives one diversity in approach to different types of music as clients come with different genres and styles for recording”. Most participants described the kind of theory that producers need to be exposed to as “basic theory”. They stated that “it is not that complicated theory we find in most music schools”. They were of the view that basic music theory should enable the producer to compose unique songs, arrange different styles of music vocally and instrumentally. It is important that a music producer is able to understand “things like the chords, rhythm, detect changes of key and harmonize music”. That way, it is possible to guide the artists in the right direction concerning each style of music to come up with a unique product. They must understand various music trends and styles, know the right way or feel to give a piece of music to make it acceptable and well received by the audience in the music market. In order to assist “especially amateur artists” in refining their performance skills, music producers need to understand the complexities of the different types music. There is a need to be trained in aural skills to detect change of keys, use chords appropriately, use interesting rhythmic patterns, creatively use sound effects, creatively arrange music, and compose music.

In relation to this, Jones (2007) suggests that learners need help in developing musicianship skills that enhance their creativity. The development of musicianship skills should enable the learner in:

...personal music agency in a multitude of musicianly roles and genres in order to reclaim music as a form of human praxis and help students negotiate a diverse and increasing mediated musical ecology by raising their expectations of musical products, widening their musical horizons, and equipping them with the ability to express their own thoughts and feelings and interact musically with others using their own musical voices... we must help our students develop skills, habits of mind, and dispositions needed, to enter the creative economy by offering music curricula that- through creativity and innovation in music creation, production, presentation, and distribution promote the skills and dispositions students need to enter survive and thrive in the creative economy. (Jones, 2007 pp. 6 and 12)

Jones' (2007) thesis is that any music programme, including music production, should prepare learners to utilize the tools provided by digitization to creatively navigate in the creative music economy.

In regard to basic music theory, participants were of the view that music producers should be trained to have “appreciative ears to music of different backgrounds and ethnicity”. In the changing music contexts it is important for Kenyan musicians to embrace other music cultures other than their own. The training should integrate varied music genres that the consumers and musicians are exposed to through their listening. In this case, trainee music producers need to be trained in critical listening and music appreciation. The historical background of these types of music is also important in understanding their functionality so that the producer “can make what is close to their authentic sound quality”. It was suggested that extensive listening of world music, rock, jazz, Afro pop and other pop styles could be achieved through the available technologies in the music job market that allow for pre-recorded or live streaming. For instance, YouTube, SoundCloud, Apple music and Tidal, Spotify, MP3 player, Napster website, Auto tune and Whilst Free.

Learning different elements of genres of music, “for example Afro pop music has a swing feel to its beat”, will bring a distinction to a music producer’s work. Critical listening would enable future music producers to distinguish melodic structures, tonal sounds, harmony, unique accompaniments, and song lyrics, among others, of existing commercial tunes. Today African music is gaining recognition worldwide very fast. One participant remarked that “if it’s an African producer I would advise them to fuse African elements and instruments in their productions.” Hence, Kenyan music producers should be trained in “music of Kenyan origin apart from the exotic ones which are also very relevant in the changing market”. In support, Brendan (2017) explicates the need for critical listening in the processes of mixing music. A deeper comprehension of the purpose of the music that is influenced by the composer’s disposition, historical, cultural and religious background is very essential.

Participants’ responses centred on the training of music producers to include performance as well. Such a music producer was able to refine the artists’ performances during rehearsal and add value to the final product in the music production. It is also of much significance to train music producers in the playing of a variety of instruments. This means that “a music production manager needs to undergo training to know the type of snare drum and how he will make the swing feel come out so well”. The different techniques of playing are necessary in adding

flavour and uniqueness to the music productions. A limited music producer in terms of instrumental techniques “is like a fruit vendor who has only one apple to sell”. In training, “emphasis should be laid on improvisational techniques”. Improvisation is the “mother of creativity” and it is the technique that helps any musician to stand out. Therefore, music producers that have been trained this way will be able to arrange their music in a creative way and “attract more clients in their studios”. The training of music producers also includes vocal techniques. This is because in preparation stages music artists require the directions of trained producers in “making the best of their vocal abilities”. Different genres of music demand specific voice registers and a talented and trained producer that “couples as an artist becomes handy”. The training should, therefore, include the technicalities of producing the uniqueness of each music genre sound quality optimally.

Table 7 indicates music production management skills that were available in university **X** and **Y** music curriculum course content. It is observable that very few management skills were available in university **X** music curriculum course content while a number were available in university **Y** as follows: verbal and written communication skills, problem solving skills, team working and interpersonal skills, networking skills, problem solving skills, music industry awareness, music business skills, time management for recording work, leadership skills, legal /copyright skills, contractual rights and obligations skills, and marketing skills, planning skills, and diagnostic and analytical skills. Management skills that were not available in university **X** music curriculum course content included: team working and interpersonal skills, networking skills, problem-solving skills, negotiation skills, music business skills, session management skills, time management, accounting skills, marketing skills, and customer handling skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills. University **Y** only missed negotiation skills, time management, session management skills, accounting skills, customer-handling skills, adaptive leadership skills, and crisis management skills.

These findings reveal that the management skills that are taught at the university are partly inconsistent with those required at the music production job market. The results in Table 16 depict that participants considered most of the management skills essential in the music production job market with 160(100%) response. Although the rest of the management were rated with varying percentages on either ‘non-essential’ or ‘essential’, the percentage of ‘essential’ was higher as follows: music industry awareness 3(1.9%) or 157(98.1%),

contractual rights and obligations skills 6(3.8%) or 154(96.3%), diagnostic and analytical skills 10(6.3%) or 150(93.8%), accounting 13(8.1%) or 147(91.9%), and skills legal /copyright skills 17(10.6%) or 143(89.4%). The percentage of the management skills that were considered non-essential is minimal and this could be attributed to the participants' educational background and experience in the music production job market. It can be concluded that all the management skills are required in the music production job market.

Analysis of qualitative data elicited management themes as follows: creativity and innovation; interpersonal skills; networking and marketing skills; self-discipline and hard work; training in leadership skills. These themes complemented the quantitative data.

Response from qualitative data revealed that management skills are central in the sustainability of the music production business. It was emphasized that music producers ought to be trained in interpersonal skills that would enable them to deal with different types of people. This is because "you have to deal with everyone kindly, politely and cautiously, solve issues and work with customers", one participant wrote. There are artists who have high demands and some "can really give you a headache...Some customers do not know the language of courtesy". In handling such customers communication skills should be part of the training to enhance good relations and to "know what to say to whom...communication skills give you a sense of wisdom, somehow you know when to speak and when to keep quiet". Participants perceived music producers as "architects" who had the "blue print" of the final music production and if they did not communicate, well in their instructions the whole project would fail. Through their good communication skills they could attract many artists to their studio and "make good business". Respect, honour and courtesy are some of the qualities a music producer needs to exercise.

Networking and marketing skills were considered paramount in the training of music producers. In order to "deal with an artist well and to also help in pushing his or her music", music producers need training in how to create networks through social media and other platforms. To begin with, music producers work with varied personnel in the music studio. They need to be trained on how to "collaborate with human resource" to enhance focus, sustenance and a high level of quality in production. Apart from the studio personnel, music producers interact with different business people in the music job market for example artists' entourage, record labels, marketing and promotion personnel and sometimes media crew or even dignitaries who are affiliated to the artists. The ability to reach out to stakeholders in the

music industry determines how far music producers can expand in their music business. With good networking and marketing skills, music producers can promote their products, including the artists' music and gain influence locally and internationally. Hence, the training of music producers should include impacting music business skills.

In this respect, Webber (2019, p. 1) gives an overview of music production skills taught in Berklee online program. These include skills in leading a creative team, collaboration, employing appropriate interpersonal and communication skills, budgeting, scheduling, time management, using technology in a variety of production and engineering tasks, listening, arranging, striving for and achieving professional standards of fidelity and musicality. This kind of music production curriculum should be able to bring up graduates who can:

- i. Recognise the concepts of critical listening, conveying emotion, and artist identity, vision and intention.
- ii. Perform pre-production tasks including casting personnel, budgeting, scheduling charting, DAW session strategy, and microphone selection.
- iii. Edit, rewrite and employ arrangement techniques to enhance emotional impact.
- iv. Assess an artist's strengths and weaknesses and employ strategies to accentuate the positive and minimize the negative.
- v. Lead a creative team in the studio by engendering good session flow and pulling the best performances out of your players.
- vi. Demonstrate strategies to clean up tracks, de-ess, utilize parametric EQ and compression while mixing and mastering

Qualitative data further revealed that creativity and innovation are key in the training of music producers. Music producers need to be trained in "developing a creative mind". Since the music production job market is full of competition, a creative and innovative mind would enable them to be "swift to act" in the realm of change. It was essential for a music producer to have "an inquisitive mind" and "keep pace" with the latest developments in music technology. The issue of "adoptability, adaptability and flexibility" came to the fore. As key players in the music industry, music need challenging tasks and are expected to come up with unique productions that will "create a space for them in the big music market". In their training, there is need for exposure to the real world through apprenticeship so as to "interact with artists and the studio environment". Therefore, it is imperative that music producers are trained on how to interact

with the music market creatively. This is because they “need to know the music market functions and what the audience of the moment would live to relate with”.

Another way of exposure to the music production job market is through various media for example YouTube, Instagram, Facebook, SoundCloud, iTunes and Spotify. Creativity is developed by “watching and observing the others” to come up with “what you can call yours”. It was suggested that the best way of training musical personnel is to train them “to listen to lots of songs...always be online to listen to the latest trends and styles of music to be able to learn the direction music is taking.” They should also be trained to invent new musical styles, be original and avoid copying. Their “creative inventions” or music compositions could be marketed by the utilization of technological provisions like ‘MySpace’ where they could upload “without paying a shilling”. In this way, their music would permeate the global community and “gain recognition within seconds”. Music composition can also be enhanced by technologies like loop pedals that enables one to engage a variety of instrumental combinations to a solo performance.

In the same vein, Weng and Chen (2020) expound more on the issue of creativity and the utilization of technology. Their premise is that a lot of emphasis should be placed on artistic creation, performance, and music in music production. In order to produce the products like digital files, online streaming, CDs, DVDs, Vinyl records, videos, and tapes, a lot of creativity is required. Weng and Cheng (2020) are of the view that, music producers should be trained to have an inquisitive mind where learning becomes continuous and in this way their knowledge, understanding, and aesthetic perception is sharpened. Further, Ternhg (2012) as cited by Gullo and Thren (2019) considers creativity in music production as an indicator of quality and authenticity and together with innovation they form the core of music production training.

Toulson and Hepworth-Sawyer (2018) consider a successful music producer as one who is wise and can create and innovate. According to Toulson and Hepworth-Sawyer (2018):

Successful practitioners (and students) innovate both technically, creatively and entrepreneurially, and the process of innovation yields the new tools and practices that can be further synthesized and evaluated. The wise practitioner is the one who is knowledgeable, practical and innovative with substantial in-field experience that enables intuitive decision- making and the ability to impart wisdom to others. (Toulson & Hepworth-Sawyer, 2018, p. 23)

Indeed, the music production job market requires wise practitioners who can decisively make profitable decisions in their practice and influence the development of the music job market.

In addition, it was considered very important to train music producers in leadership skills. The fact that music producers “lead varied performance groups from all walks of life” obligates them to know how to collaborate with them. In order to satisfy the clients’ various production needs and the “urgency with which they come”, there is a need to train on how to manage time by scheduling every production activity. However, flexibility is required in dealing with each customer needs. Therefore, as a leader, there is a need to sacrifice much more time in order to “deliver to each customer as desired”.

In support of these findings, Binkely (2017) recommends that a music producer should be able to multitask as a team player, organizer, and a mediator with good communication skills, a good time manager, and deliver on time. Gullo & Thren (2019) add that modern music producers play a multifaceted role in their dispensation of duties as opposed to traditional music producers. These include song writing, sound engineering, and instrumentalist and singing. These are possible because of the useful tools availed by the prevailing technology which allows for multiple functions in music production.

Each production project comes with “its own budget” therefore a music producer needs “some form of accounting skills even if they will employ an accountant”. It is important to keep records of “business transactions” and “balance books” if one is to sustain their music business. This proposition was connected to training music producers in how to manage their production businesses. It was advisable that music producers be trained on how to create business and “negotiate with clients”. Therefore, negotiation skills and “business promotion skills” were mandatory in their training. It was evident that if one is trained on how to set visions, missions, objectives and implementation mechanisms for their music production businesses, it would enable them not to make “common mistakes”. Therefore, music producers require administrative and music business skills to survive in the music job market.

These findings are in consonance with Ryan’s (2017) descriptions of music producers’ responsibilities which require leadership skills. These include recruiting and arranging contracts with music artists, networking with business people in the music industry and soliciting for financial support to manage their music production business a success. Ryan (2017) identifies other leadership roles as assisting music artists to select tracks that are

marketable, overseeing recording and mixing, and mastering. With all these skills, music producers are able to play a key role in marketing strategies for the music albums produced.

Binkely (2017) further explicates the leadership role of music producers. These range from the supervision of all production procedures that involve the artists and record labels. Music producers also need proficiency in facilitating the finishing up of given album artwork for distribution, ensuring prompt delivery of the finished product to the record label and manufacturers, and organising with the media for the exposure and promotion of the artists' work. Moreover, the music producers ensure that there is proper management of production schedules, arrangement of travel expenses, and budgets for album distribution and promotion events. All these responsibilities require a trainee music producer to be equipped with entrepreneurial skills for success in the music job market.

Table 8 indicates music production ethical values that were available in university **X** and **Y**. music curriculum course content. It is clear from the findings in Table 8 that all ethical values of music production job market were not available in university **X** music curriculum course content. In contrast, the findings in Table 8 reveal that most music production ethical values were available in university **Y** music curriculum. They included accountability, transparency, respect for customers, loyalty to the management, adaptability and flexibility, gender-sensitivity, diversity, integrity, and confidentiality. However, performance of ethically acceptable songs, fairness, health and safety, and privacy were not available.

The results portrayed in Table 8 for university **X**, in regard to ethical values, underscores the gap encountered between the university music curricula and the music production job market. Ethical values determine cooperation and a conducive work environment without which there is minimal productivity at the work place. The results in Table 17 indicate that almost all the ethical requirements were considered essential in the music production job market. These include accountability 160(100%), transparency 160(100%), respect for customers 160(100%), loyalty to the management 160(100%), adaptability and flexibility 160(100%), fairness 160(100%), health and safety 160(100%), gender-sensitivity 160(100%), diversity 160(100%), integrity 160(100%), confidentiality 160(100%), and privacy 160(100%).

However, some participants considered performance of ethically acceptable songs as non-essential 97(60.6%) while others termed it as essential 63(39.4%). This reflects on the relativity

of music production job market in terms of what kind of music is to be produced. Perhaps the driving force is what sells in the music job market.

Qualitative data was drawn from open-ended items to expand on quantitative data. In this case, participants highlighted self-discipline and hard work as virtues that are to be instilled in trainee music producers. In other words, “strong work ethics” is recommended for the success of a music producer in the music production job market. They described the music production occupation as very challenging. It included having a very tight schedule with “incessant demands from customers”. If one cannot keep their word in meeting deadlines and coping with pressure it is impossible to handle the music production music business. Patience and resilience are required to handle technical issues. This will enable the music producer to “soar high” and realize their vision. One participant wrote that “the work of overseeing every detail in the studio is more than what an ordinary person can take”. The implication of this statement is that being a music producer requires determination and focus. It is not only about the producer’s vision but the realization of the client’s vision as well. A music producer needs “to step in to the desire of the artist and go beyond” to build the artist in “becoming a star”. The artist’s stardom is what will expand the producer’s “territory in the music business”.

In respect to qualitative data the theme on training in work ethics was highlighted. Participants stated that it is of great advantage to train a music producer in “work etiquette”. In other words, music producers would succeed more in their endeavours if they adhered to their work routines. For example, punctuality and time management, professionalism, exercising servant-hood to their customers, being respectful and putting their clients first, producing the best quality, being approachable and understanding, and “loving what you do”. Some participants indicated that “putting God first in one’s business is the greatest of virtues” that will enable one to fulfil given obligations successfully. For example, music producers whose training is based on biblical principles will “better understand the nuances of gospel music”. It was inevitable to train music producers in “setting goals” and branding their music businesses with concrete values that would “guide them in day to day endeavours”. It came out from the participants that most training in music production ignores pertinent issues like character formation. A deliberate training in values that would govern the running of the music production business was a very important prerequisite.

Copyright law was identified as an added advantage in the training of music producers. This enables future music producers to be sensitive to laws governing intellectual property hence

guard artists' works. It was, however, noted that the knowledge of copyright law is not adequate "to stop music piracy" but training of music producers should "culture them to be people of integrity". What was evident in the participants' response is the fact that music producers can be trained to be ethical in disseminating their duties. In congruence, training at the university should ultimately produce employable and ethical workers "who can contribute to the broader good through the exercise of citizenship" (McCowan, Fongwa, Oanda, Sifuna, Adedeji, Oyebade, & Ananga, 2015, p. 11).

In conclusion, Ryan (2017) acknowledges the fact that music producers' skills are as a result of unique training backgrounds. Nevertheless, any training should strive to bring up a music producer with work ethic and drive, networking skill to establish relationship, musical training to comprehend the nature of music, knowledge of recording techniques to handle both digital and analogue recording equipment, budgeting for projects and music personnel services and studio equipment, and collaborative ability. Walzer (2016) proposes a music production curriculum that pays attention to recording and promotion skills, and creative marketing. In training music producers, universities should aim at orienting the learners to global practices. Training music producers should include research skills that will enhance their capacity to learn for life. This will enhance their ability to critically think, create and innovate in their pursuit to contribute to new developments in music production.

In this respect, there is a need to update university music production curriculum in order to be relevant in the creative economy. The university is, therefore obligated to link music production programs with employment. Learners need to be oriented in the expectations of the job market. Wang (2012) states that:

A flexible structure enables education systems to be responsive to changing demands for skills, such as the demand for soft skills and teamwork in today's economy. Flexibility allows "outsiders"- that is, employers and the business sector- to be involved in curriculum development and internship opportunities. Skills development ensures that learning content is relevant to the labour market and employment. Thus maximizing learning opportunities providing updated skills and ensuring an effective school-to-work transition are essential for preparing a skilled workforce." Wang (2012, p. 5)

Although it is a general statement about education, Wang (2012) underscores the essence of linking university music curricula to the requirements of music job market. To achieve this,

flexibility is required in the development of university music curricula. This will guarantee the employability of bachelor of music in the music job market.

As evidenced in the research findings, there is a mismatch between university music curricula and music production job market in Kenya. During analysis, it was observed that some course content contained in university **X** and **Y** music curricula did not clearly reflect learning outcomes of the given programme for example, the health education content in university **Y**. The content with the following learning outcomes i. “maintain healthy living” and ii. “apply healthy living in the family” was not aligned to the bachelor of music program. It was noticeable that the learning outcomes were missing for each course in university **X** which only had the general objectives of the given programmes. Without the learning outcomes it means that the content in the music courses is not contextualized to achieve a specific music job market purpose. This could partly explain the mismatch of university music curricula to the music job market requirements resulting in the unpreparedness of the bachelor of music graduates in the work place. Learning outcomes and curriculum content are inseparable because the former informs formulation of the latter. The music curricula course content should be a reflection of the needs of the society and the job market. Therefore, it is recommended that course content should mirror the purpose and learning outcomes of the music curriculum to equip learners for specific music job markets.

Another observation is the duplication of courses and content in university **X** music programs which include bachelor of music technology, bachelor of music, and bachelor of education (music). To be precise, the music technology program in university **X** is a replica of bachelor of music program. The implication is that the programmes are not focused in producing bachelor of music graduates that are set for the specified music job market. This calls for needs assessment that will lead to a revision of the given programmes for relevance.

It is also noticeable that inasmuch as university **Y** attempted to include generic skills in its music curriculum, it did not adequately align them to the specified music program and music content for focused outcomes. Bennet (2019) argues that it is not enough to know about soft skills but to be able to practicalize them. Training at the university should ultimately produce employable and ethical workers “who can contribute to the broader good through the exercise of citizenship” (McCowan, Fongwa, Oanda, Sifuna, Adedeji, Oyebade, & Ananga, 2015, p. 11). The university music production course content can be reflective of the CBC suggested tenets, for instance, citizenship, self-efficacy, communication, among others. It is observable

that university X did not pay a lot of attention to the inclusion of soft skills and ethical requirements in its music curricula. This replicates Ondieki, Kimani and Tanui's (2018) findings that, in most cases, university curricula are void of generic attributes essential for job performance.

4.8.2 Discussion of Quantitative and Qualitative Data Findings on Requirements of Music Ensemble Performance Job Market in Kenya

The discussion begins with the description of qualifications of a music performance ensemble manager and role of music personnel in the music ensemble performance job market. Then the quantitative data on technical skills, management skills and ethical values is discussed systematically.

4.8.2.1 Description of Qualifications of a Music Performance Ensemble Manager

Qualitative data from the open-ended items described the qualifications of music ensemble managers. These varied depending on the participants level of education. Participants indicated that music ensemble performers “should have credible education background from a certified learning institution.” The qualifications included a certificate, diploma or bachelor's degree in music. The recommendation for those who major in classical music is that they should have attained at least grade I-VIII certificates in theory and practicals from Associated Board of Royal Schools of Music (ABRSM). Those who have gone through informal education should have worked for some time under apprenticeship where they have acquired some skills in musicianship. Being conversant with the dynamics of music industry and business was an added advantage because music ensemble managers design plans and strategies for the performing artists to penetrate in the music job market. In this regard, they should possess leadership skills and display proficiency in performance. Being able to train and conduct music ensemble performances was also highlighted as an essential qualification hence “an ear for good music...” Those who have studied music at the university should have been educated in music psychology to able to interact with the members of the music ensembles and the players in the music industry effectively.

Music ensemble performance managers are also expected to be acquainted with the dynamics of business. Business related attributes were voiced in such statements as: “good communicator and public relation, “conversant with media and entertainment sector”, “marketing and promotional skill” , “needs to be conversant with music business culture especially music”, and

“media and entertainment.” Another qualification was the ability to communicate clearly in establishing business deals and possessing quality leadership attributes.

Apart from the given qualifications, other participants considered godly character as primary in managing a music ensemble performance. This would enable them to create music and performances with sound messages and to run music businesses in the fear of God. In this they should have gone through “wellness training, which is made up of the following pillars: spiritual, mental, physical and financial health...”

4.8.2.2 Role of Music Personnel in the Music Ensemble Performance Job Market

The next open ended item sought to establish the music personnel employed in a music ensemble performance. The participants indicated the following personnel: band managers, administration personnel, marketers and promoters, producers, sound technicians, varied instrumentalists, vocalists, instrumental tutors or choir directors, sound engineers, songwriters/music writers: poets, composers, visual personnel for instance, fashionistas and apparel developers, props and makeup artists, sketch illustrators or painters, graphic designers photographers, videographers or filmmakers, and instrumental repairers and tuners (technicians). It is important for the undergraduate music ensemble performance learner to understand and distinguish the varied personnel in the job market in order to function seamlessly in the music job market. As a self-employed manager it becomes easier to know the human capital required to advance the music business at hand.

4.8.2.3 Essential Skills for Music Ensemble Performance Personnel in a Changing Music Ensemble Performance Job Market

The third open-ended item in the structured questionnaire sought to answer the question on essential skills for music ensemble performance personnel in a changing music ensemble performance job market. The analysis of the qualitative data elicited the following themes: listening skills, training skills for building ensemble capacity and growth, creativity, digital literacy, maintenance and management of musical instruments, scouting skills in music/A & R, training in business and marketing skills, effective communication, project management skills, people skills, ethical values. These themes are expounded on under their specific categories of technical, management and ethical values with evidence from participants’ statements. They validated and expanded the quantitative data. The following is an discussion of the quantitative and qualitative data in regard to skills required in the music production job market.

The quantitative data obtained from the document analysis checklist was tabulated. Table 9 shows that most music ensemble performance technical skills were available in university X and Y music curricula course content. These were: music theory skills (reading and writing music), music notation using software, vocal performance skills, instrumental performance skills, dance performance skills, knowledge of varied genres of music, music arrangement skills, construction of music instruments, repair of music instruments, tuning of music instruments, deejaying skills, Information literacy and ICT skills music conducting skills, music appreciation skills, music composition skills, and music improvisation skills (vocal and instrumental).

It is notable that few technical skills were not available in the music ensemble performance curricula course content of university X and Y namely: choreography skills, repair of music instruments, and V-jaying skills. This result shows that, to a large extent, the undergraduate university music curricula course content for music ensemble performance is relevant to the job market with a small deficit. However, the implication is that a music graduate from this training background could still miss an opportunity when this is what is considered in the music ensemble performance job market. Hence, there is still need to fill the technical skill gap in this area.

Jones (2007, p. 14) suggests that ensembles and repertoire studied should be diverse small ensembles oriented to the musical interests of students, and the musical ecology of the community. They could include ensembles such as, “chamber groups, jazz combos, rock bands, folk groups, barbershop quartets, steel pan ensembles, and African and Brazilian drumming groups.” As a result, it is incumbent upon universities to train learners to be creative in song writing, composing, arranging, performing and recording their own music for the consumption of their communities and the possible job market. The training needs to be aimed at “developing musical creativity and musicianship skills, and musicianly roles such as composer, director, performer, recording engineer etc.” (Jones, 2007, p. 14). This suggestion captures Elliot’s (1995) theory of “Curriculum-as-practicum in action”. This is where music educational aims are achieved through musicianship activities that include performing and listening, improvising and listening, composing and listening, arranging and listening, conducting and listening, and listening to recordings and live performances.

According to the participants’ responses, as shown in Table 18, the technical skills required in the music ensemble performance job market were varied. There was a high percentage of those

who considered them as essential skills followed by a minimal percentage of those who considered them non-essential as follows: Vocal performance skills 125(94.7%) and 7(5.3%); V-jaying skills 122(92.4%) and 10(7.6%); Tuning of music instruments 121(91.7%) and 11(8.3%); Dance performance skills 119(90.2%) and 13(9.8%); Music arrangement skills 117(88.6%) and 15(11.4%); Instrumental performance skills 116(87.9%) and 16(12.1%); Deejaying skills 116(87.9%) and 16(12.1%); Music composition skills 115(87.1%) and 17(12.9%); Repair of music instruments 114(86.4%) and 18(13.6%); Music improvisation skills (both vocal and instrumental) 111(84.1%) and 21(15.9%); Choreography skills 106(80.3%) and 26(19.7%); Music appreciation skills 103(78%) and 29(22%); Music conducting skills 97(73.5%) and 35(26.5%); Knowledge of varied genres of music 88(66.7%) and 44(33.3%).

Contrastingly, there were participants who considered music ensemble technical skills non-essential contrasted with those who considered them essential. Table 18 indicates those with a higher percentage on the non-essential followed by lower percentage on the essential ones as follows: Information literacy and ICT skills 107(81.1%) and 25(18.9%); Music theory skills (reading and writing music) 99(75%) and 33(25%); Music notation/scoring using varied software e.g. Sibelius 85(64.4%) and 47(35.6%); Construction of music instruments 76(57.6%) and 5(42.4%). This variation could be due to varied roles that music ensemble performance managers undertake in the music job market due to their preferences, experience or educational background. Some of them may not have gone through the formal academy set up where the given concepts were taught as elicited in the demographic data.

Oyugi (2012) confirms that the varying considerations of skills as essential or non-essential could be attributed to the different performing groups with their unique preferences. Music ensembles in Kenya are diverse ranging from African, Afro-fusion, classical, jazz, gospel bands etc. Among these, there are those that operate as instrumental ensembles, vocal ensembles or a mixture of both. Oyugi argues that (2012, p. 140), "...bands must advance and diversify in their performance ideas and genres of music. It is deemed important for performance groups to constantly explore new ideas in order to remain relevant and to appropriately engage their clients." Consequently, it is paramount for music ensemble performers to be introduced to a variety of technical skills through engagement with diverse music repertoire for their survival in the music job market.

However, Jones (2007) contends that the choice of repertoire should be consciously done to avoid emphasis on foreign music genres at the expense of indigenous communities. Jones' (2007) premise is that the music types included in the music curricula ought to stem from what learners are conversant with and those within their communities. Only then can exotic music be introduced for the purpose of "participation, identity formation and expression" (Jones, 2007, p. 14). This echoes the finding of this study that listening to a variety of music genres strategically stations the music ensemble performance graduate in the music job market. This is because the music job market has diverse tastes of music and, to attract a wide range of consumers, the knowledge of different music styles matters.

The analysis of the qualitative data, in relation technical skills, elicited the following themes: listening skills, training skills for building ensemble capacity and growth, digital literacy maintenance and management of musical instruments. These themes validated the quantitative data and are presented in narrative form.

Listening skills were highlighted by the participants. It was stated that music ensemble performers "must love listening to songs because listening is what makes and builds a musician." Listening to a variety of songs equips a learner with varied musical ideas and expands their musical appreciation. The implication is that a music performer would be acquainted with the performance styles of a variety of music genres that are embraced in the music ensemble job market. Listening to songs sent to, for example, WhatsApp group would enable the performer to learn his or her parts in advance hence making the performance practices easier. One participant indicated that, "when we come for practice it's just about polishing the song and not learning it from scratch." Most participants were of the view that the listening should lead the musician into informed music composition. This promotes originality in song writing as opposed to "being a copycat" which often leads to music piracy. Equipping music performers with the knowledge of how to detect any slight key change or time change in a song was largely recommended. This enables them to handle such instances artistically, for instance transposition, during the course of music performance. Training the ear musically enables performing musicians to accompany singers smoothly as they would be able to detect any key changes. This, in turn, makes the music making a meaningful and enjoyable experience. Therefore, listening to songs helps one to comprehend the details of style in given music genre clearly and to learn techniques employed in playing instruments and

singing. In listening to music, one is able to develop sensitivity in detecting the right sound quality of music.

Further, training skills are required for building ensemble capacity and growth. The participants mostly indicated that it was important to have training capacity in recruiting talented musicians, and train them in skills specific to the band. For example, they were to be trained on how to interpret music. Thereafter, they were to be grouped in relation to each of their specialties and according to music ensemble performance activities. Training capacity is also required in: harmony, rhythm, scales, conducting music, sight-reading of scores, music interpretation, and writing music scores using music programs in the IT industry. These skills enable music ensemble performance managers to take the band thorough sessions like warm up exercises, and sight-reading exercises.

The use of appropriate tools and technology for enhancing music ensemble performance was emphasised. The knowledge of digital literacy was considered inevitable to succeeding in the music ensemble performance job market. Using modern technology would enable music performers to be more visible in the music job market. The understanding of multimedia would allow them to access and easily navigate platforms like, Sound Cloud, Face book, Instagram, Pintrest, Spotify etc. These would enable them to create, produce, and share their music ensemble performances online. In this way, they would advertise themselves and sell their music in the shortest time possible across the globe. The use of other technological resources, for example the internet, would aid in learning different skills like how to play different instruments or vocal techniques for various genres of music.

The theme of maintenance and management of musical instruments was recurrent. Maintenance skills like, repair of broken or damaged instruments, skills on how to handle, tune and maintain the instruments were regarded as viable in cutting out the costs of buying new instruments all the time. Most participants indicated that knowledge and skills in maintenance of instruments makes the music performers more responsible and focused in quality music production. This was evident in statements like “tuning of instruments is very expensive”; “improper handling and storage of instruments leads to damage”; “non-functional instruments stalls the performance activities of the band.” It also came out clearly that singers needed to be trained in how to maintain their voices in order to sustain long practice sessions and numerous performances during peak seasons in their performance career.

The participants' suggestions resonated with what similar studies have revealed. For example, Preston (2017) identifies the following skills for the 21st century music performers: improvisatory techniques as opposed to sight reading of notes, teaching a melody aurally; development of a repertoire of composed music as opposed to wholly relying on Western set pieces; studying music of existing composers with the aim of adding value and performing it in varied ways; mastering the capabilities of various music instruments for example their register, timber, melodic, and harmonic nuance in order to comprehensively compose or arrange instrumental music and improvise it. Preston (2017) also considers analysis of music in terms meaning, function or purpose and role as paramount in effectively communicating the same to a specific audience. This calls for creation of new forms of music, new approaches in teaching music, and new ways of performing and relating to the target audience.

Preston's (2017) school of thought regards innovative ways of teaching and learning music. Music education that exposes learners to innovative ways of composing and practising music allows them to supersede the yardsticks of prescribed music. In this respect, Preston (2017) proposes a teaching and learning of music whereby the practical aspect precedes theory. To do this, there is a need to study and analyse the styles of composition and performance exemplified in the myriad genres of world music. Employing both approaches is pertinent to the development of music performers' skills. According to Preston (2017) these skills include: technique, analysis and stylistic awareness, aural development, sight reading, composition, arrangement, theory, harmony, improvisation and music production, and classical pedagogy. Preston (2017) underscores the ability to hear, play and articulate intervals and types of chords in, basically, given types of scales.

As observed in Table 10 music ensemble performance management skills available in university **X** and **Y** music curriculum course content contrasted greatly. Whereas university **Y** had most of the music ensemble performance management skills required in the music job market, university **X** had minimal that included: music industry awareness, time management skills, leadership skills, legal /copyright skills, and contractual rights and obligations skills. University **Y** had: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, music industry awareness, music business skills, legal /copyright skills, contractual rights and obligations skills, accounting skills, and marketing skills. What was missing in university **Y** was: negotiation skills, time management skills, leadership skills, and customer handling skills.

The music management ensemble skills that were not available in university **X** were as follows: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, negotiation skills, music business skills, time management skills, accounting skills, marketing skills, customer handling skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills. This deficit is very high and renders this music ensemble curricula course content non-compliant to the music ensemble job market.

Qualitative data further expanded the quantitative data with the following themes on management skills: project management skills, people skills, scouting skills in music/A & R, training in business and marketing skills, creativity, effective communication, and problem solving and critical skills.

The qualitative data revealed that project management skills were necessary to manage music performances and contracts. It came out clearly that ensemble music personnel need to be trained in setting achievable objectives, and how to assess the implementation of these objectives to yield favourable results. Since music ensemble performance involves many performance activities and contracts, it is very important to pay attention to time management in order to meet multiple deadlines. The response by most participants showed that learning to “work with and in season is a good place to begin in training” music ensemble performance personnel. This is to attain proficiency in their trade and “...curve a niche in the music job market”. Given a vision, mission, and core values that are to be consistently communicated, the team can achieve its goals and objectives. This can be done through a quarterly schedule broken down across a year for short-term, two years for mid-term and five years for a long-term project. Backed by monthly milestone reports and bi-weekly status updates, the only expectation is to walk through the process a day at a time. Therefore, work plans are necessary for attainment of objectives in the running of music ensembles. This is because the success of a music band depends on how it is well managed. For instance, there are contracts, performances, travels, recordings and other music ensemble projects that require proper planning, implementation of objectives, and management of finances. There is, therefore, a need for training music ensemble performers in project management skills to assess the implementation and success of the music ensemble.

Training in people skills emerged as a crucial component. Considering that in a music ensemble there are musicians of various backgrounds and varying temperaments, people skills is crucial

in enhancing cooperation within the ensemble to attain the spirit of teamwork. It was noted that that skills related to interaction with people are very important in sustaining the success and growth of a music performing group. One participant noted that, "...as a music performer it is inevitable to interact with people from all walks of life." Hence, music performers require training on how to forge relationships and sustain them. These relationships will serve as immediate or future networks. Hence, in order to lead a music ensemble, people skills are required in sustaining the team. Skilful communication and the ability to settle issues as soon as they happen amongst members contributes immensely to the success of the music band.

Tumuti, Mule, Gecaga, Manguriu (2013) observe that the preparation of university learners with such skills increases their employability capacity. Universities are urged to "...prepare graduates who are socially responsive..." (Tumuti 2013, et al., p. 4). In the case of music ensemble performers, management skills are pertinent in ensuring productive interaction and music business growth in music job market where they have to utilize these skills in meeting myriad consumers' preferences. In relation to this, Oyugi (2012) states that music performing artists are expected to go an extra mile to meet their audience's expectations. Oyugi goes further to demonstrate that music performance is "...a competitive audience driven market" (Oyugi, 2012, p. 141) hence the need for diversity in management skills.

As evidenced in Table 19 132(100%) participants considered the following management skills essential: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, time management skills, customer handling skills, adaptive leadership skills.

The other management skills still received the highest percentage as essential followed by low percentage as non-essential as shown below: contractual rights and obligations skills 131(99.2%) and 1(0.8%), crisis management skills 131(99.2%) and 1(0.8%), planning skills 129(97.7%) and 3(2.3%), negotiation skills (with customers) 127(96.1%) and 5(3.9%), marketing skills 126(95.5%) and 6(4.5%), music business skills 125(94.7%) and 7(5.3%), music industry awareness 123(93.3%) and 9(6.8%), diagnostic and analytical skills 120(90.9%) and 12(9.1%), legal /copyright skills 105(79.5%) and 27(20.5%). However, the response on accounting skills received a high percentage on non-essential skills 80(60.6%) and a low percentage on essential skills 52(39.4%). Generally, the management skills were considered as essential in the music ensemble performance job.

The qualitative data confirmed the need for management skills for music ensemble performers. Many participants embraced the training on scouting skills in music or Artists and Repertoire (A & R). Scouting skills were required for recruiting talented members in the music bands. As one participant put it, "...to come up with a good band...music scouts with a vast knowledge of music genres...it requires keen eye to select what can succeed in the music business world...". The participants recommended that, scouting skills coupled with people skills was significant for effective management of the team. This was evidenced in statements like "A & Rs need to know how to approach and interact with people... need to be persuasive..." To network and do business transactions in the music job market A & Rs require training in handling people. For example, "...scouts need to be tolerant...work with different musicians people...different training and personality..." The A & R are responsible for assisting in the training and connecting music performers to prospective music businesses. They are instrumental in establishing contracts with, for example, publishers, music companies and labels. In this case, participants recommended collegial training to include business skill, leadership skills and diverse knowledge in music styles.

Training in business and marketing skills was considered an added advantage to music ensemble performers. In the music ensemble performance job market, opportunities often arise whereby music performers are expected to negotiate on behalf of the ensemble/band. In this respect one participant wrote that "if they can afford to pay for extra training in copyright laws, business plans, contract writing etc., that would be a good start." The observation by most participants was that YouTube has come in handy with tutorials hence, business trends can be captured through this. Consequently, music ensemble performers trainees need exposure to YouTube media where they can learn a variety of skills, by seeing what music business people are doing, to improve themselves. Since music ensemble managers have a lot to do with marketing and selling their products in a very competitive environment, training in music business management is mandatory.

Most participants stated that it is paramount to train music ensemble performers to be creative. Creativity enables a music ensemble performance to stand out. Being trained in creativity would enable them to come up with ideas on stage that could make the whole ensemble sound advanced. It was underscored that creativity is enhanced by using the music the performers love. One participant wrote that, "the best way to train music ensemble performance personnel is to train them with music they can first relate to." In this regard some participants preferred

Afro-fusion music while some suggested popular African and exotic music. Another participant indicated that the best way to train is to get “a nice, quality and well balanced song with lots of musical ideas” that one can learn from. The recommendation was to first learn singing or playing the song exactly as it is (copy of the original song). Then, later on, one could add other ideas to it. Doing this would enhance and flavour the original version of the song making the ensemble attractive to listen to. Further, a participant wrote that “there are lots of skills one can get from cracking a song and being able to play the original version of the song other than the way it was recorded.” It was evident that learning how to play a variety of original quality songs would enable one to acquire singing and playing techniques that could be improvised upon.

It was also stressed that music excursions to band concerts and similar live performances was one of the ways of getting ideas to improve on the creativity of potential music performers. Apart from this, participating in "jam sessions" was a good way of sharpening performers' talents. “This is where different bands will come together to play by improvisation which helps in sharpening each other's performance skills.” It is advisable for a band to organize a jam session among themselves but regular joint practice sessions are still necessary. Taking part in competitions and auditions is also another way to help grow the skills of a music performer. Creativity emerged as a door to great music ensemble performance business.

In relation to communication skills, problem solving and critical skills were termed as essential. In this regard, a participant stated that “...communication requires a high level of thinking”. In order to function seamlessly in the music ensemble performance, music ensemble performers needed to be conversant with problem solving skills. This is because the challenges in this music industry are diverse even after establishing one's self in the music market. It was noted that there is “ a very high competition and one needs to quickly assess the situation and solve issues otherwise you will be overtaken by events”. In this respect, critical thinking is significant in initiating creative ideas that will facilitate a healthy competition in the music ensemble performance job market. Most of the participants were of the view that, good communication skills are pertinent for effective dissemination business strategies. It is evident that poorly communicated action plans will lead to failure in the music ensemble performance business.

In conclusion, music ensemble performers require training on how to communicate effectively otherwise, they would lose their focus. The focus a music band is sustained by its vision, intentions, objectives, work plans and schedules. A well-trained music ensemble performance

manager is required to communicate these effectively for the success of the performance group. Poor communication can lead to disorganization and unnecessary disharmony in any team. Communication also enables them to collaborate and network with other musicians and key players like producers, promoters, marketers, and event organisers within the music industry.

Although university **Y** tried to include management skills and ethical requirements (or ‘soft skills’) of the music job market in the music ensemble performance curriculum, for instance the inclusion of communication skills and critical thinking, it was evident that most of the soft skills were missed out in the university music curriculum. Furthermore, the included competencies were taught as separate entities from the music subject. In other words, their learning outcomes and content was not deliberately integrated in specific music courses that demand the emphasis of the given ‘soft skills’. Hence, it is necessary that music schools in universities consider including ‘soft skills’ in their music programmes deliberately (aligning them to the learning outcomes and applicable music content) to meet the music job market requirements. In this way, the ‘soft skills’ can be integrated in the music course content for meaningful application. Ghazali and Bennett (2017, p. 599) recommend employability training in music education to further include “social, reputational, and cultural capital” aspects. Moreover, bachelor of music learners require “disciplinary knowledge and skills, workplace and career awareness and experience, efficacy beliefs and metacognition” (Ghazali & Bennett, 2017, p. 594).

The finding in Table 11 reflected that there was a sharp contrast in the availability of all music ensemble performance ethical values in university **X** and **Y** course content. University **X** did not have all of them as follows: accountability, transparency, respect for customers, performance of ethically acceptable songs, loyalty to the management, and adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality, and privacy. University **Y** had all the other ensemble performance ethical values except for performance of ethically acceptable songs, fairness, health and safety, and privacy.

These discrepancies could be attributed to the relativity of ethical value observance by different performing groups in the contemporary society in Kenya. Nevertheless, observation of ethical values is inevitable in every society that distinguishes the right and wrong practices. Songs are an embodiment of cultural, religious and political values, among others. Singing means communicating rhythmically, melodically, emotionally, morally etc. given issues that musicians interact with in society. In other words, certain standards are observed in musical

performance in relation to the type of audience present. These standards, in the view of this study, should be communicated ethically or in a way that is morally acceptable despite the relativity that exists in today's society.

In respect to music performance ethics, Teixeira and Ferraz (2018, p. 28) acknowledge that "music practice...constitutes in its set of actions a reality able to be examined by ethics..." They postulate that music performers should be informed by phronesis (as highlighted in the praxial theory guiding this study). Phronesis, as explained in this study, is the right way of music practice to achieve right results (or response from audience). Therefore, music ensemble performers are required to present "the most responsible performance" (Teixeira & Ferraz, 2018, p. 45). In agreement, Higgins (2018) suggests sensitivity of the music performer to the receiver of the message contained in the music. Haggin's (2018) argument is that music engagement should be approached empathetically. This means that the performer should have in mind the responsiveness of the receivers thereby identifying with them. This implies that music education, in relation to music ensemble performance, should embrace the realities of music practices in the music job market subject to ethical values of the society.

Moreover, the qualitative data indicated that music ensemble performers require training in work ethics that determine effectiveness and efficiency. Leading a music band could become complicated because people have different ways of thinking. One participant reported that "disagreements may arise because of finances and payment hence there is need for openness." This scenario calls for training in integrity and transparency. Another participant wrote that "music band members need training in keeping the secret of the team... and there is that unique thing that sustains a group." This implies confidentiality, an integral component of a successful business, which mitigates competition that is rampant in the music business world. Therefore, for a music ensemble performance to succeed, music performers need to be trained on how to observe their music business's privacy.

Other statements that were stated by participants related to appreciation of diversity and sensitivity to gender. For example, one participant wrote that "one must be trained to interact with diverse cultures to survive". In a changing music environment, musicians interact with so many different cultures, nationally and internally which cements the significance of embracing diversity in music education. Another aspect that came to the fore was gender sensitivity. Most participants stated that the issue of gender sensitivity is crucial in the 21st century hence music

performers need training in how to handle this issue. In this sense, music ensemble performers are required to train in appreciating diversity, respect, and value for other people.

In the same vein, music ensemble performers should be trained to be patient with people. Participants indicated that learning to appreciate that people have different capabilities and temperaments is crucial in the music ensemble performance business. This is because most music bands members are “caught up in misunderstandings due to patience issue...struggles like mastering song parts may cause conflicts within the team.” This means that there are always issues to settle within given groups and leadership requires that they be solved amicably. In this case, good communication skills are necessary to settle cases in a music band. Some participants, especially the ones that lead music church bands, were of the opinion that the choice of music to be performed should be based on ethical values. Hence, it can be concluded that ethical values are crucial in the success of music ensemble performers’ career.

It is clear from the responses reflected in Table 23 that all the participants 132(100%) considered the following ethical requirements as essential: accountability, transparency, self-discipline, respect for customers, hard work, adherence to work rules, adherence to work rules, loyalty to the management, and adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality, and privacy. There was a very minimal variation where some thought performance of ethically acceptable songs 8(6.1%) in not essential but the majority affirmed it was essential 124(93.9%).

In support of these findings, Kruger and Lincoln (2010, p. 68) cite the following as students’ work based experiences: i. Ethical and moral responsibility in the engagement with real people hence treat people with respect, being helpful, friendly and non-patronizing ii. Initiative in taking independent and responsible decisions to achieve a goal or accomplish a task iii. Problem solving which is thinking, researching and finding a solution or alternative to the problem iv. Self-awareness and worth in accomplishing a task or assignment v. Social skills which is ability to engage with other people, and this involves persuasion charm and empathy vi. Stress tolerance ability to negotiate and deal with pressure and stressful situations vii. Subject-specific knowledge and global awareness viii. Teamwork which enhances constructivist learning and builds democratic attitudes ix. Time management that involves punctuality and facilitates timely accomplishment of tasks and management of the same. These are skills that will enable any musician to succeed in the music job market, including the music ensemble music performers.

During the analysis of the music ensemble performance curriculum in university X and Y the issue of sequencing of course titles and course content in university X and Y emerged. It was noticeable that some courses were intermittently placed in given academic years and semesters. Sequencing of knowledge categories ensures that the learners develop understanding progressively and comprehensively in their skills and knowledge acquisition. Mutuku (2016) underscores the necessity of course sequencing for meaningful achievement of learning objectives. There is a need to revise the given course titles and course content in order for systematic development and comprehension of the desired knowledge, skills, competencies and attitudes by the learners.

4.8.3 Discussion of the Quantitative and Qualitative Data Findings on Requirements of Music Teaching Job Market in Kenya

The discussion begins with the description of qualifications of a music teacher and role of music personnel in the music teaching job market. Then the quantitative data on technical skills, management skills and ethical values is discussed systematically.

4.8.3.1 The Description of Qualifications of a Music Teacher

The first open-ended item was intended to establish music teachers' qualifications in the music job market. The participants' responses revealed that a music teacher's qualifications are a prerequisite to their employment. Participants wrote varied responses depending on the type of secondary school they were managing. Most principals gave the qualifications as per Teachers' Service Commission (TSC) requirements. In Kenya, the qualifications of a music teacher are Bachelor of Education (with two subjects of specialization; one being music). In line with the specifications of the TSC regulations on registration teachers are supposed to be registered before they can teach in public or private secondary schools in Kenya. Upon registration, they are required to obtain a certificate of good conduct, relevant academic and professional certificates from a recognized institution, a copy of identity card or passport, passport photo, Kenya Revenue Authority (KRA) pin certificate, duly filled GP 69 medical form and payment of registration fee (TSC, 2020).

The other qualification was attributed to peripatetic music teachers (visiting teachers) who only come to teach at specific times as allowed by the school management. These are not always registered by TSC and may not have attained a degree in education but the school principal with the approval of the Board of Management (BOM) may hire them as need arises. This mainly happens in private education institutions where arrangements are made for extra-

specialized music personnel to teach learners and complement the regular music teacher. The qualifications could be a degree in Music, an equivalent in a graded exam like Associated Board of the Royal Schools of Music (ABRSM), or from a well-recognized university or music school, with papers to support this. In this case, the music teacher is expected to be well acquainted with music pedagogy and performance skills apart from being well versed in music technology. This, notwithstanding, the music teacher is expected to exude a character that is befitting a music teacher's professional. In addition, teachers are required to exhibit good communication skills, intrapersonal and interpersonal skills, problems solving skills and leadership skills.

4.8.3.2 The Role of Music Personnel in the Music Teaching Job Market

The next open-ended item required participants to describe music personnel employed in the schools offering music as a subject. According to the participants, the following are the types of music personnel employed in the schools offering music as a subject: voice coach, bass guitar teacher, piano teacher, music theory teacher, orchestra teacher, percussion teacher, drums teacher, and teachers of other instruments, choir trainer and music director, and production and sound technology teacher.

Further, music personnel were described as, “midwives” or mentors who enable learners to bring out their innate music abilities. Such music teachers are able to identify talent and nurture the same in a potential music learner. Therefore, music teachers were described as those who give direction to students on how to grow in their music pursuit. In this way, music teachers were seen as inspirational instructors who give hope to the learners assuring them that their efforts will bear fruit. It is clear that such teachers are expected to be inspirational in building the learners' capabilities and developing their talents. This can be achieved when a music teacher comprehensively and creatively implements the school curriculum. The role of a teacher was tied to the deep understanding of the music curriculum and the socio-cultural, socio-economic and political issues that influence music and music education. It can be deduced that music teachers are considered to be curriculum implementers and mentors (midwives) to their learners.

In addition, participants stated that music personnel employed in the schools make schemes of work, plan lessons, teach music theory, music history and analysis, music aurals, music practicals, and engage learners in music projects. It can be inferred that these responsibilities require a music teacher to be widely versed in musical knowledge and diverse skills for

effective execution of duties. For example, each of them should have a knowledge and mastery of what they are teaching in terms of music elements like harmony, intervals chords, rhythm, and form/structure of music. In this regard, Elliot (2005) stresses on music teachers' competence in interacting with a wide range of musics, subject matter, music resources and evaluation of learners. To teach effectively, therefore, is to be a role model.

4.8.3.3 Essential Skills for Music Teaching Personnel in a Changing Music Teaching Job Market

The third open-ended item in the structured questionnaire sought to answer the question on essential skills for music teaching personnel in a changing music teaching job market. The qualitative open-ended question sought to find out the essential skills for music teacher personnel in a changing music teaching job market. The qualitative data yielded various themes in relation to the given item that validated the need for technical skills, management skills and ethical requirements. These were: inclusion of 'outside' music practices and experiences in the music curriculum, change in music taste, digital literacy and emerging technology, training on performance of a wide range of instruments, new ways of teaching music, training music teachers in 'soft skills', and training in professional ethics. These complimented and validated the quantitative data that was elicited from the closed-ended items. The following is an discussion of the quantitative and qualitative data in regard to skills required in the music teaching job market.

Quantitative data elicited from the document analysis checklist revealed that a number of technical skills were available in university X music curriculum course content as depicted in Table 21. These included: music theory skills (reading and writing music), music aural skills, music performance (vocal and instrumental) skills, band music performance skills, dance and dance choreography skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of music, music composition skills, and music improvisation skills (both vocal and instrumental). However, the following skills were not available in the music curriculum document: construction and repair of African music instruments, tuning of western and African instruments, use of varied music software, Information literacy and ICT skills, and music theatre skills.

The finding suggests that music teachers at the university do not receive training in all the technical skills required in the music teaching job market. It is noticeable that inclusion of African music technical skills and the teaching of the same is not given music weight in teacher

training institutions (Nzewi, 1999). The “paradigm of exclusivity” of most of African repertoire in music curricula can be addressed through service learning. This is a proposition by Kindall-Smith, McKoy and Mills (2011, pp. 381-382) who emphasize the need for pre-service teachers to be “dynamically engaged with culturally diverse perspectives” in music education to be able to influence their future students accordingly. The implication is that there is still a challenge for music teachers to disseminate African music in the teaching profession at secondary schools in Kenya (Mochere, 2014). This is contrary to the need for music teachers to be trained in a way that enables them to demonstrate competence and excellence in presentation of content. In regard to African music, Nzewi (1999) observes that:

There are as yet, very few competent staff to teach meaningfully the theoretical content of African music that is the composing rationalization of textural structures and performance practice are also crucial, the philosophical foundations from which creativity derives, in addition to how music structures transact non-music objectives. (Nzewi, 1999, p. 77)

This is an issue music education in Kenya is meant to address to graduate all-round music teachers.

The quantitative data in Table 21 depicts participants’ responses on technical skills required in music teaching job market. All the following music teaching technical skills were considered essential 27(100%): use of varied music software, information literacy and ICT skills, music theory skills (reading and writing music), music aural skills, music performance (vocal and instrumental) skills, band music performance skills, dance and dance choreography skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of music 27(100%), music composition skills, and music improvisation skills (both vocal and instrumental).

This shows that music teachers require a wide range of technical skills to function effectively in their execution of their services to learners during tutelage. Elliot (2005) holds that the future music teachers require immersion in diverse musical experiences that reflect the real-life or in the context they are meant to operate in. Equipping them with relevant skills empowers them to reflectively teach and strive to interact with the learners’ musical experiences in creating new knowledge. Technical skills are essential in promoting self-efficacy, and multitasking

ability in the teaching job market. Teachers that are well grounded in these skills are able to perform their tasks optimally, efficiently and effectively.

The technical skills that had varying weight ascribed to them, by participants, in terms of whether they were non-essential or essential are as follows: construction and repair of African music instruments 19(70.4%) or 8(29.6%) with the highest percentage on non-essential, tuning of Western and African instruments 12(44.4%) or 15(55.6%) with nearly the same percentage on non-essential and essential respectively, and music theatre skills 10(37%) or 17(63%) with more weight on the essential aspect. Despite the difference in weighting, these skills were still considered essential by some participants in the music teaching job market. It can be concluded that these skills were given these varying responses due to the differing interests and needs of principals in the different schools.

According to Nzewi (1999), it could be attributed to prevailing western influences on the teaching of African music in given schools. Nzewi's observation is that limited room is given to the teaching of African music and instruments in African school contexts. Hence, as revealed in the study, participants had divergent considerations on the given technical skills. However, Kratus (2015, p. 46) avers that the teaching and learning of music should be contextual to "reflect the cultural and social milieu in which it exists".

Jones' (2007, pp. 18-19) research expounds more on technical music skills that are pertinent for a music teacher. These include: transcription and analysis, song writing, composing and arranging, being versed in a wide variety of musical practices that include both written and oral transmission approaches and being able to design, teach and assess age appropriate music courses and content that include jazz, folk, world, popular and art music genres. Jones (2007) also envisions teacher training that develops skills of performing on Western, non-Western and electronic instruments; singing; fostering students musical skills development; aural analysis; using music technology for performance, composition, arranging, sound reinforcement, digital/audio recording, multimedia sound, internet/web music, and audio playback; music criticism, written and aural music theory; music history, conducting, music business/industry and management; and directing choral and /or instrumental ensembles. In order to resonate with current needs in the learners' context, Jones (2007) suggests that music teachers be equipped with knowledge and skills in ethnography, varied musical styles, and pedagogical expertise. This will enable them to design curricula that is sensitive to the local musical ecology and the needs and interests of their students and communities. Music teachers need

strong theoretical basis in the foundations of music education upon which to ground their practice and thus empowers them to resist the ‘bandwagonism’ that permeates much of the teaching profession (Jones, 2007).

Qualitative data analysis revealed that inclusion of ‘outside’ music practices and experiences in the music curriculum is key. As expressed by participants, it means that the university curricula should strive to include the practices and experiences of music that are found in the school environment and the music industry. Most of the participant indicated that a music teacher is perceived as the “brand” of the school and a “bridge” between the school and the wider community “which includes the music industry”. Therefore, there is a need for the music teacher to be knowledgeable in a wide range of skills and issues that concern the music industry. The need for knowledge in copyright and intellectual property right was emphasised. One participant wrote that “schools are interested in recording their musical activities and it would be profitable for music teachers to know about production and intellectual property rights”. This finding reinforces the need to equip music teachers with relevant job market skills. This will enable them to safeguard the teachers’, the students’ and the schools’ musical activities, and creative works (including theatrical works), placing them in a better place to market and sell their music and music artefacts.

A related theme to the preceding one was that of change in music taste. Most participants observed that there is a very big difference between the music heard in classes with the one heard over the media. There was a strong recommendation for music teacher training institutions to adjust their music repertoire to “current music genres to make sense in the music market”. Most of the participants noted that a lot has changed in music content and style considering the kind of interactions young people are exposed to in the global world. In reference to teacher training institutions, a participant stated that “they will first need to understand that music is evolving and what the past generations would listen to is most likely not what the students are listening to.” It was deemed important to introduce music teachers to emerging music genres of music. This was underscored by comments like “expose music teachers to the real world of artistes through internet and live performances to learn what is happening in the music industry.”

Hence, this study deduces that music teachers need intensive training in performance and a wide spectrum of music genres to capture the interest of current learners whose exposure of music has expanded. In this respect, potential music teachers need to be trained to be flexible

and adaptable in order to meet the needs of the prevailing music practice. Training of music teachers should incorporate the use of various social media platforms like YouTube for exposure to what is in the market. In this regard, a lot of research and review of curricula in universities is required to capture the current trends in the music job market. Universities need to come up with curricula that encompass the current trends to prepare pre-service music teachers in the use of varied genres in music teaching.

Another theme that emerged from qualitative data was the training of music teachers in digital literacy and emerging technology. Participants highlighted the use of, for example, apps like Digital Audio Workspaces (DAW), YouTube, Garage Band tool and Pro Tools to compose and record music for the purposes of either sharing or selling it. It was indicated that “most private schools are embracing Pad teaching” hence require music teachers who can use this technology. An interactive teaching pad can be used to teach a variety of music concepts where a teacher writes remotely on an interactive white board. “Being techno savvy is the new normal” was recurrent statement made by participants. It follows that music teachers need training in technology for effective dissemination of knowledge in the changing world. In the post COVID-19 era the new normal is online teaching and learning that takes place in many learning institutions. Therefore, music teachers are required to be conversant with content creation on online modules, YouTube, and also teach via the Zoom platform. In this respect, music teachers need training on using music notation software like Sibelius and Finale.

The theme of training music teachers in performing a wide range of instruments apart from voice was evident. Most participants emphasized the need for this because “it is too expensive to employ different musicians for each instrument”. Choir training skills were also preferred because most institutions in the job market use the choir to grace numerous school events and to advertise themselves. It was the expectation of most participants that music teachers are well equipped in music practicals so that the hiring of a number of music teachers, especially in private schools could be minimized to cut down expenses. Participants desired “music teachers that can perform more than one instrument...train bands and choir”. Consequently, universities need to reconsider how they mould the music teacher because most employers value a music teacher who is competent in teaching a variety of instruments and is able to direct musical activities in the school.

It was noted, in most responses, that universities need to adopt new ways of teaching music. In this respect, “current teachers should be taught how to facilitate learning,” stated one

participant. In this case, it was suggested that music teachers need to be trained in new teaching strategies and approaches to be more effective. This would be possible if “the would-be teachers learnt how to incorporate the 21st century skills in the teaching pedagogy.” According to most participants, such skills include collaborative learning, experiential learning, use of technology, demonstration and role modelling. These skills were considered inevitable in meeting the demands of the changing music job market. In the same vein, Jones (2007, p. 17) notes that music pedagogy should be focused on developing student musicianship, creativity, and musical expression and thus should be modelled after the creative work place. Compositions and arrangements ought to be rehearsed, directed, recorded, edited, and produced by students.

As shown in Table 13, music teaching management skills that were available in university X curriculum course content were: team working and interpersonal skills, problem solving skills, organizational skills, music industry awareness, time management skills, creativity and innovation skills, customer handling skills, planning skills, and diagnostic and analytical skills.

It is noticeable that the music teaching management skills that were missing in university X music curriculum course content were more than the ones available. These were: verbal and written communication skills, networking skills, negotiation skills, music business skills, legal /copyright skills, contractual rights and obligations skills, accounting skills, marketing skills, citizenship skills, self-efficacy skills, learning to learn skills, adaptive leadership skills, and crisis management skills.

The finding indicates that music teachers are not exposed to most management skills in their course of study. This implies that music teacher may be deficient in crucial skills that enhance their managerial duties in the music teaching job market. This is contrary to Raiber and Teachout’s (2014) finding that the additional knowledge base for a music teacher is administrative knowledge. It is not adequate to train music teachers in technical skills without giving equal weight to the management skills that enhance their administrative roles in schools. Ferguson (2009) confirms that music teachers are faced with task of performing numerous administrative tasks in the music department and the school at large. It is, therefore, of great necessity to train teachers in management skills.

The participants’ response in Table 22 shows that there was more weight, 27(100%), given to the essential management skills required in the teaching music job market. This was as follows:

verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, organizational skills, negotiation skills, music industry awareness, time management skills, creativity and innovation skills, customer handling skills, citizenship skills, self-efficacy skills, learning to learn skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills.

However, the following skills had a slightly lower percentage on essential skills: music business 26(96.3%), marketing skills 25(92.6%), accounting skills 23(85.2%), contractual rights and obligations skills 23(85.2%), legal /copyright skills 21(77.8%). Nevertheless, they were still greatly required in the music teaching job market. The varied response is perhaps due to varied orientations of secondary school principals to certain management skills in music job market. Nevertheless, the evidence shows that management skills are required in the music teaching job market to a great deal.

The qualitative data further expanded the quantitative results. It was evident in the participants' responses that 'soft skills' were indispensable in the preparation of a music teacher in the changing music job market. Management skills fall in the category of 'soft skills' or 'generic skills'. Participant expressed the need for music teachers to be trained as managers who can deal with emerging challenges in the teaching career in general. The training should enable them to "...think on their feet." Participants noted that the changing landscape in education requires a critical thinker. This because "...current students do not take the information received wholly." The current education context provides for extensive research for knowledge from diverse sources. It was clear that music teachers require training in critical thinking and problem solving. This enables them to diagnose and effectively tackle emerging issues and challenges in their music teaching profession. It can be inferred that a music teacher requires training in analytical skills to effectively solve problems that present themselves in the music job market environment.

Leadership was identified as a crucial soft skill. It is necessary to train music teachers in leadership skills because "music teachers must be able to take up different responsibilities in the school set up." Most participants indicated that music teachers are given extra responsibilities such as heading of music departments, being in charge of music programs in the school, having to address parents and other stakeholders on music and education related issues. In relation to leadership skills, music teachers are required to be trained in emotional intelligence. This is pertinent because teachers interact with students, colleagues, and other

stakeholders. It is evident that music teachers in the changing world need leadership skills to handle crises. As a result, music teachers require training in conflict resolution. For effective leadership a music teacher requires training in delegation of duties.

In concurrence, Blackwell's (2018) findings indicate that the following skills are very important in a music teacher's profession: i. relationship building, ii. leadership skills, iii. Project management, iv. Persuasive speaking, iv. Clear writing, vi. Creative thinking, vii. Teaching feedback, viii. Broad knowledge and education, ix. Critical thinking.

Training in communication skills was highlighted as a crucial soft skill. Participants underscored the fact that any teacher is required to train in effective communication which is a key tool of knowledge transmission. One participant noted that "...there are many modes of communication...it is essential to learn to communicate using various media..." Music teachers in the changing music education context require oral, written, sign language and online communication skills. Effective communication skills are considered to enhance collaboration and networking in the music job market. Other participants cited music as the brand of their schools hence communication skills would enable a music teacher to effectively reach out to the community. This is because "...music creates an opportunity to interface different aspects of community." A music teacher is expected to collaborate and network with communities and the music industry to champion music knowledge.

In support of this, Davidova (2019, p. 99) holds that, apart from the subject matter a 21st music teacher needs to be equipped in " (a) communication and positive relationship-building (b) collaboration with parents, colleagues, musicians, composers and specialists in other spheres (c) development of creative and social skills of learners based on three pedagogical principles- personalization, participation and productivity as well as through and in the arts/culture approaches in music education process. In doing this, music teacher will be able to bring up learners that can exercise responsible local and global citizenship.

Participants responses highlighted music as a very creative subject hence it was inevitable to train music teachers in creativity. There was a participant who indicated that "music teachers should come up with new inventions of music instruments...just like in sciences, we want to see music teachers training learners to be innovative..." Creativity is expected in music composition, music training, music performance, construction and tuning of music instruments,

marketing of music products, and communication of music knowledge. As a result, current school environments require a teacher with multidimensional skills.

The findings on management skills are consistent with Thorgersen, Johnsen, and Juntunen (2015) that an ideal music teacher graduate needs to be multifaceted to be able to market themselves and also advocate for the music subject. In this case, they need to function as performing artists, producers, project leaders, school leaders. Entrepreneurial skills to break through the music job market are key for music teacher graduates.

Groulx's (2015) research has similar findings where administrative skills are recommended for a music teacher. These include knowledge about finances, for instance, budgeting, fundraising, managing funds, establishing tax-exempt status for the booster organization and complying with financial regulations. In addition, the knowledge of copyright law is very important so as to relevantly interact with the music job market. As a manager, a music teacher is expected to "organize and manage resources such as equipment and the music library, establishing and enforcing policies and managing booster organizations" (Groulx, 2015, p. 6). Considering the varied roles of a teacher in the school, classroom, organizations, and the community, good management skills are required.

Allsup (2008, p. 6) adds that, in order to achieve this, the preparation of a music teacher ought to move away from "mechanical skills... with the expectations of placing these a priori skills without reference into faceless schools in faceless neighbourhoods". Allsup (2008) regards democratic education as the foundation on which teacher training should be based. Therefore, teacher education in universities is expected to move towards adaptability and diversification of ideas that subscribe to the unpredictable music job market. This change in perspective will enable music education to be more pragmatic in preparing skilled workmanship for the music job market.

In this respect, music education moves away from mere cognitivism to acquainting learners to "music in ways that are personally fulfilling and educationally valid" (Kratus, 2015, p. 46). The quality of music teachers determines the value service they offer hence validating music education. According to Adeogun (2015), a well-trained music teacher becomes an agent of preserving and transforming a nation's musical heritage. Such a music teacher is able to participate in the development, interpretation, and delivery of the music curriculum, discern change through research and seamlessly guide the learners through.

It can be concluded that management skills are pertinent for a music educator. As a subject head, head of department, or a music director, a music teacher is required to exercise management skills. Music teachers are also involved in co-curricular music activities like music festivals, music concerts, music workshops and symposiums, which demand proper management. A music teacher can be employed or self-employed to teach, perform, produce or manage music affairs in other institutions apart from schools. For example in Kenya, the institutions include the Permanent Presidential Music Commission (PPMC), cultural centres like Bomas of Kenya, TV stations, Radio stations, among others. This calls for management skills like organizational skills, planning, and project management. A music teacher may be required to write proposals for given projects and provide budgets for the same. Therefore, issues of finance and accounting became relevant in a music teacher's knowledge.

Table 14 depicts that no music teaching ethical values were available in university X music curriculum course content as follows: accountability, transparency, self-control, impartiality, respect for customers, performance of ethically acceptable songs, loyalty to the management, adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality and privacy. This finding shows that less attention is given to ethical values in the music teaching curriculum course content. This implies that music teachers from this kind of background may not be able demonstrate the given skills in their work environment. There is a need, therefore, for universities to deliberately include ethical values in the music curriculum to enhance professional ethics.

In this context, Gluchmanova (2015) discusses the importance of ethics in the teaching profession in relation to cultural diversity that has been brought about by globalization in the new 21st century school environment. "...educators around the world are faced with new challenges of balancing local, national and global norms and moral as well as ethical values in the process of educating children" (Gluchmanova, 2015, p. 510). As a result, music education needs to take in to full account the issues of ethical values that give guidelines on good citizenship which expounds on human rights and tolerance in "globalized school environment" (Gluchmanova, 2015, 510). In this sense, music teachers require orientation in ethical values. This will enable them to embrace, for instance, the issue of multiculturalism in music education to be able to deal with education issues ethically.

As evidenced in Table 23, 27(100%) participants considered the ethical requirements of music teaching job market essential as follows: accountability, transparency, self-control,

impartiality, respect for customers, performance of ethically acceptable songs, loyalty to the management, adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality, and privacy.

The qualitative data revealed that there is need to deliberately train music teachers in professional ethics. Most participants were of the view that the teachers' code of ethics should be emphasized at the university. In reference to the code of ethics, one participant expressed "need to have internalized this by the time they are practicing in the field". Ethics are moral guidelines or acceptable norms in day-to-day interactions among human relations. When violated they are likely to upset the harmonious functioning of a working environment, group or society. Music teachers are, therefore, obliged to observe codes of conduct that govern their behaviour at their place of work. This enables music teachers to be able to deal amicably with issues that emanate during their dispensation in the area of jurisdiction. In this respect, professional ethics becomes crucial for pre-service teachers hence a need arises for its prioritization in the university music curricula in Kenya.

In relation to professional ethics, participants' responses revealed that there is need to train pre-service teachers in virtues like integrity. This was evidenced through statements like, "...honesty, transparency...teachers are role models..." Many participants stated that a music teacher's role in moulding a learner is very crucial because learners emulate teachers. Among the key roles a music teacher plays is to enable learners to perform music in public. This requires them to be self-disciplined to manage the busy schedule of a musician and to earn the respect of their audience. Hence, "it is necessary to train pre-service teachers in self-control...empathizing with others for harmony in a work place," noted one participant. A music teacher of integrity will be able to influence the learners effortlessly.

Davidova (2019, p.105) states that the purpose of a 21st century teacher is to guide learners into becoming "global citizens and a part of a culture that is empowered to initiate, produce and share their creations in the music field." To achieve this, Davidova (2019) postulates that music education has to emphasize the following: "instructional design, team building, skill development in new information technology, new ways to foster creativity and innovation, approaches such as personalized, collaboration and project-based learning will be the key to stimulating such growth" (Davidova, 2019, p. 105).

It was evident from the participants that in a changing world the issue of health and safety is Paramount. One participant noted that “students can be unpredictable in a school environment...consider the indiscipline... the strikes, the fires...immorality...” All these require a teacher who is trained in health and safety. Participants observed that in the contemporary world a lot is changing hence current music teachers need to be trained in how to keep safe and in turn help the students.

Another theme that is related to professional ethics was the issue of embracing diversity. Participants noted that the current learners live in a global society where they interact with others from different backgrounds. In this respect music teachers should “...train in appreciation of learners that come from diverse backgrounds”. This statement suggests the training of music teacher in multiculturalism which will help students break barriers that may exist in the nation. In relation to diversity, participants highlighted gender sensitivity as an emerging issue. One participant noted that “...issues of gender sensitivity are affecting tolerance.” It was clear from the participants’ responses that insensitivity to gender issues leads to discrimination. This study concludes that a music teacher is in a strategic position to influence learners in appreciating that each person is valuable (whether male or female). Consequently, music teachers need training in the realization that all gender are to be recognised for the contribution they make at the place of work and in the society.

The issue of privacy also came to the fore in regard to professional ethics. Most participants expressed the need to train pre-service teachers in observing their privacy, their colleagues’ privacy, the privacy of their institution and their students’ privacy. One participant stated that “music teachers take care of students in general and this calls for training in many aspects. For instance, the issue of “privacy” or “my space” has become critical. Teachers, in this case, are required to observe their space as well as the student’s space. This is specifically important in the context of students’ counselling where values like, respect, confidentiality, fairness are sensitive. Privacy is crucial in the harmonious coexistence of any workplace. In this respect, music teachers trained to observe privacy will enhance the interrelationship in their work environment. For example, teachers in (in general) are expected to be confidential in examination matters, staff meeting issues, student counselling issues, among others.

In line with music teaching Jones (2007) concludes that music education should: i. focus on developing creativity ii. help students develop skills they need to make musical creativity a lifelong-pursuit iii. engage students in multiple musicianly roles, such as composing,

performing, digital recording etc. iv. be built around small group projects, such as creating downloadable Mp3s, CDs of student compositions performed, recorded and edited by students etc. v. provide a venue for blending technological and musical creativity vi. teach a variety of instruments, including electronic, that people can and are likely to choose to perform socially throughout life. vii. offer genres and ensembles that nurture student creativity and its expression viii. provide a variety of musical styles including emerging styles with which music teachers might not be familiar but which students can and will choose to perform on their own socially ix. be based on small ensembles led by students performing student compositions and arrangements x. utilize a variety of venues to create authentic contexts xi. create a curriculum that serves as a bridge for students to participate in community musical offerings xii. inspire music teachers to guide, mentor, and organise community musicing xiii. use school buildings as community centres. All these findings relate to the relevant experiences music teachers need to be exposed to at the university to graduate as music job market ready work force.

There were some observations made during the analysis of the music teaching curriculum in university X that could be contributory to the relevance of the curriculum to the music teaching job market. An examination of the title ‘bachelor of education (music)’ in university X revealed a divided focus on music and education. The suggestion is that the title could read ‘music education’ to illuminate equal weight between the two. Further, the course content in bachelor of education (music) was predominantly geared towards acquiring knowledge in music theory, history and analysis, aurals and some music practicals. But, it was not evident (in the course content) how the learner would implement the knowledge acquired in their teaching practice. Although there was an attempt to include the course title ‘pedagogy’ in university X bachelor of education (music), it only appeared once. Less emphasis was given to pedagogy as the concentration was on theoretical knowledge. It is necessary to interweave knowledge and skills with teaching methodology for meaningful application by the pre-service music teachers. In other words, there needs to be a balance between training a music teacher in knowledge and skill acquisition, pedagogy and required ethics or work behaviour.

In regard to teacher education curriculum, Raiber and Teachout, 2014) point out the knowledge framework for a music teacher to include, content knowledge, general pedagogical knowledge, curriculum knowledge, knowledge of learners and their characteristics, pedagogical content knowledge of educational contexts, and administrative knowledge. These are categorized as, (i) Skills to include pedagogical, interpersonal, reflective, personal, administrative and

management skills and (ii) Dispositions of a music teacher to include those from the intellectual, cultural and moral domain. Issues of curriculum development and implementation, teaching etiquette and professional ethics need to be addressed, at great lengths, in university **X** bachelor of education (music) curriculum. There is need for university **X** to do a thorough needs assessment to align the course content to the music teaching job market.

4.9 Discussion of the Relevance of Undergraduate University Music Curricula to the Selected Job Market Requirements

The Simple Matching Coefficient (SMC) was used to determine the relevance of undergraduate university music curricula to the requirements, music production, music ensemble performance, and music teaching in Nairobi County, Kenya. The Simple Matching Coefficient (SMC) measures how two sets of data are alike. The value **1** is given for complete similarity while the value **0** is given for complete dissimilarity (Virma & Aggarwal, 2019; Lu, Hui & Gong, 2018; Sokal & Michener, 1958). The total number (**N**) of skills is derived by adding the technical skills, management skills, and ethical requirements (binary attributes). In this study the total number was N=53. The two variables in this case are university **X** and **Y** music curricula course content in terms of given skills (**A**) and music production job market skills (**B**) each with N=53 binary attributes.

Given two variables, in this case, university music curriculum course content **A** and music job market requirements **B**, each with *n* binary attributes, SMC is defined as:

$$\text{SMC} = \frac{\text{Number of matching attributes}}{\text{Number of attributes}}$$

$$\text{SMC} = \frac{M_{00} + M_{11}}{M_{00} + M_{01} + M_{10} + M_{11}}$$

where:

M₁₁ is the total number of attributes where **A** and **B** both have a value of **1**.

M₀₁ is the total number of attributes where the attribute of **A** is **0** and the attribute of **B** is **1**.

M₁₀ is the total number of attributes where the attribute of **A** is **1** and the attribute of **B** is **0**.

M₀₀ is the total number of attributes where **A** and **B** both have a value of **0**. (Wikipedia, 2018, p. 1)

4.9.1 Simple Matching Coefficient of University X and Y Music Curriculum Course Content to the Requirements of Music Production Job Market Skills

The Simple Matching Coefficient (SMC) of music production job market skills and university music curricula skills for university X and Y was then computed. Tables 24, 25 and 26 show skills required in the music production job market against the ones identified in university X and Y music curricula course content. The SMC of university X music curriculum course content to the requirements of music production job market was 0.42 (42%). The Simple Matching Distance (SMD), which measures dissimilarity between sample sets, is given by $1 - \text{SMC}$ (Wikipedia, 2018, p. 1). In this case the $\text{SMD} = 1 - 0.42 = 0.58$ or 58%.

Music production technical skills that were not available in university X music curriculum course content were: sound reinforcement skills, balancing of individual recorded tracks skills, single track and multi-track recording skills, and mastering skills.

There were a number of management skills that were not available in university X music curriculum course content as follows: team working and interpersonal skills, networking skills, problem-solving skills, negotiation skills, music business skills, session management skills, time management, accounting skills, marketing skills, and customer handling skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills.

All ethical values of music production job market were not available in university X music curriculum course content. These were: accountability, transparency, respect for customers, performance of ethically acceptable songs, loyalty to the management, and adaptability and flexibility, fairness, health and safety, gender-sensitive, diversity, integrity, confidentiality, and privacy.

Secondly, the SMC of university music curriculum course content to the requirements of music production job market was 0.81 (81%). The **SMD** was $= 1 - 0.81 = 0.19$ (19%). The following music production management skills were not available in university Y music curriculum course content: negotiation skills, time management, session management skills, accounting skills, customer-handling skills, adaptive leadership skills, and crisis management skills. The music production ethical values that were not available in university Y music curriculum course content. These were: performance of ethically acceptable songs, fairness, health and safety, and privacy.

These results show that university music curricula course content of university **X** and **Y** did not match the music production job market requirements by 58% and 19% respectively. This finding confirms the social outcry that undergraduate university music curricula does not match the requirements of the job market (Akuno, et al., Chimba, 2016). There is a need, therefore, for universities to carry out regular curricula mapping to identify content gaps (Howard 2007). In this study the content gaps relate to the technical skills, management skills and ethical values that are music job market compliant. The undergraduate music production curricula can only become meaningful when the skills presented in its content match the emerging market and societal demands allowing for flexibility. Music production curricula, in this respect, can become more practical if the “knowledge, skills, and competencies are mapped to the course learning outcomes” (Holdsworth & Thomas, 2021, p. 1474).

4.9.2 Simple Matching Coefficient of University X and Y Music Curricula Course Content to the Requirements of Music Ensemble Job Market

The Simple Matching Coefficient (SMC) of music ensemble job market skills and university music curricula skills for university **X** and **Y** was then computed. Tables 27, 28 and 29 show skills required in the music ensemble performance job market against the ones identified in university **X** and **Y** music curricula course content.

The SMC of university **X** music curricula course content to the requirements of music ensemble performance job market was 0.63 (63%). The SMD = $1 - 0.63 = 0.37$ (37%). The following music ensemble performance technical skills were not available in the music ensemble performance curriculum course content of university **X** choreography skills, repair of music instruments, and V-jaying skills.

The music management ensemble skills that were not available in university **X** were more than the ones available as follows: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, negotiation skills, music business skills, time management skills, accounting skills, marketing skills, customer handling skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills.

All music ensemble performance ethical values were not available in university **X** course content as follows: accountability, transparency, respect for customers, performance of

ethically acceptable songs, loyalty to the management, and adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality, and privacy.

The SMC of university **Y** music curriculum course content to the requirements of music ensemble performance job market was 0.73 (73%). The SMD= $1-0.73= 0.27$ (27%). There were technical skills that were unavailable in university **Y** music curriculum as follows: choreography skills, repair of music instruments, and V-jaying skills. Music ensemble performance ethical values in the music job market that were not available in university **Y** music curriculum course content were performance of ethically acceptable songs, fairness, health and safety, and privacy.

The management skills that were not available in university **Y** were negotiation skills, time management skills, leadership skills, and customer handling skills.

These results show that university music curricula course content of university **X** and **Y** did not match the music production job market requirements by 37% and 27% respectively. To perform optimally in the music ensemble performing job market the graduates require a complete job market sensitive curriculum. This mismatch in the study's finding is bound to make a music ensemble performer graduate less competitive in the music job market. This prompts the need to fuse vocational and academic curricula to prepare the learner for normative practices (Young & Hordern, 2022). This kind of curricula will ensure music ensemble performance graduates that possess general and work related attributes.

4.9.3 Simple Matching Coefficient of University X Music Curriculum Course Content to the Requirements of Music Teaching Job Market

The Simple Matching Coefficient (SMC) of music teaching job market skills and university music curricula skills for university **X** was then computed. Tables 30, 31 and 32 show the number of skills required in the music teaching job market against the ones identified in university **X** music curriculum course content.

The Simple Matching Coefficient (SMC) of music teaching job market skills and university music curricula skills for university **X** was then computed. The SMC of university music curriculum course content to the requirements of music teaching job market was 0.37 (37%). The **SMD** was = $1-0.37= 0.63$ (63%). The following technical music teaching skills were not available in the music curriculum document: construction and repair of African music

instruments, tuning of western and African instruments, use of varied music software, Information literacy and ICT skills, and music theatre skills.

The music teaching management skills that were missing in university X music curriculum course content were: verbal and written communication skills, networking skills, negotiation skills, music business skills, legal /copyright skills, contractual rights and obligations skills, accounting skills, marketing skills, citizenship skills, self-efficacy skills, learning to learn skills, adaptive leadership skills, and crisis management skills.

There were no music teaching ethical values were available in university X music curriculum course content as follows: accountability, transparency, self-control, impartiality, respect for customers, performance of ethically acceptable songs, loyalty to the management, adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality and privacy.

These results show that university music curricula course content of university X did not match the music teaching job market requirements by 63%. This is a very high percentage of mismatch and it suggests that music teachers are inadequately prepared for the music teaching job market in Kenya. This confirms Nzewi's (1999) observation that music teachers in Africa fall short of certain competencies, in teaching African and Western music.

In line with this, Bartlett, Uvalic, Durazzi, Monastiriotis, and Sene (2016, p. 44) observe that "many stakeholders complain about lack of job readiness of HE graduates, while others report graduates lack of interactive skills, IT skills, organisational skills and ability to work in teams." Universities are perceived to focus on theoretical knowledge to the detriment of providing graduates with practical knowledge and experience which is a key concern of employers. In addition, the curricula of many study programs fail to reflect the combination of skills that employers seek. In the same vein, Bennett (2017, pp. 8-9) discourages the focus on "...a music-only employability" in curriculum development. Instead, Bennett (2017) suggests "...transferable skills and self-development...transferable skills can include problem solving, critical thinking and the exercise of initiative and personal responsibility...digital online and information literacy" (Bennett, 2017, p. 9).

Generally, it is evident that university music curricula course content does not match the requirements of music production, music ensemble performance and music teaching job markets. This study conceives the skill mismatch to be precipitated by the universities' minimal

effort to continuously establish emerging job market requirements. The utilization of the CUE's provision to make acceptable changes of up to 30% to the curricula before the span of five years, by the universities, is hardly taken advantage of. It is the submission of this study that revisiting the music job market constantly will capture and effect the constant changes taking place in it. This study proposes an undergraduate university music curriculum model that imbibes the job market requirements in terms of skills and values embedded in the course content. The mismatch inherent between the two entities necessitates universities to adjust to the swift changes in the music job market. This can be achieved through constant interaction with the music job market to update the undergraduate university music curricula with new practices. This study considers technical skills, management skills and ethical values critical in producing a wholesome music-job-market-relevant graduate. It is the premise of this study that a direct link between the two entities facilitates a symbiotic relationship and strengthens a continuous revision of the curriculum course content. Constant needs assessment that is punctuated by imminent change in the job market, will ensure a relevant curriculum course content.

It is imperative that universities determine what skills are missing in the undergraduate music curriculum by partnering with the music job markets (Mgaiwa,2021). This can be done through student attachments, innovation programs, symposiums, workshops, conferences, and any other initiative that promotes a collaborative or symbiotic relationship between the two. This in line with the Elliot's praxial theory where the reality in the job market should be practicalised in the classroom. This demands that the skills that are required in the job market are fully described in the undergraduate music curricula Regelski (2003).

4.10 Discussion of Curriculum Relevance Model to Guide the Development and Implementation of Music Teaching and Learning at University in Kenya

This study revealed a mismatch between undergraduate university music curricula and the requirements of selected music job markets in Nairobi County, Kenya. This mismatch necessitated the formulation of a university music curriculum development model that would instil relevance in university music education in Kenya. The study found it necessary to review Tyler-based curriculum development models to establish what components they constituted and their relationship in determining a relevant curriculum. Tyler-based curriculum models, which are underpinned by the aesthetic philosophy, have influenced curriculum development in Kenya over time. The study considered relating curriculum course content with job market

requirements key in developing relevant undergraduate university music curricula. The selected models included Tyler's model (1949), Taba's model (1962), Wheeler's model (1967) model, Bhuttah, Xiaoduan, Ullah and Javed's model (2019), and the KICD (2018) model.

Figure 12 shows that the curriculum development process based on Tyler's model has four basic components. These include defining the purpose of the school, selecting related educational experience, organising related educational experience, and evaluating of the objectives. Figure 12 shows that the central source of the curriculum course content is the definition of the school purpose. Tyler's conceptualization of a relevant curriculum seems to rest on the school system and related authorities. The relationship between the source of curriculum content (which is implied in selecting related educational experience) is linear indicating rigidity in the revision of each component up to the evaluation point which is final. Of core interest is the relationship between the curriculum course content and its source. In this case, Tyler's model depicts minimal interrelatedness among the given components. While the school administrators may be significant in determining the curriculum course content, the school purpose may not entirely represent the concerns of the job market. Lau (2001, p. 33) refers to this kind of approach in a "profit-making commercial world" as simplistic because of the limited source of objectives which consequently affect the relevance of curriculum course content to the requirements of the job market. For these reasons, this study concluded that reliance on Tyler's curriculum development model could be one of the contributing factors in the mismatch between undergraduate university music curricula course content and the requirements of the job market.

Figure 13 depicts seven components that Taba considers necessary for curriculum development which include diagnosis of students' needs, objectives formulation, selection of content, organising the content, selecting learning activities, organising learning activities, and evaluation. Taba's model of curriculum development is a replica of Tyler's except for the determinant of curriculum course content which is the diagnosis of students' needs and the teacher's input. The model is augmented by the specification of objectives formulation, organization of content and learning activities, and the interaction of each step with the teacher's input. Although students and teachers contributions play a great role in the input of the curriculum course content, this study considered job market requirements crucial in enhancing the university graduate employability. It is important to consider the emerging changes in the educational context and the weight of different contributors and their ideologies

in the development of a relevant curriculum (Lau, 2001). In this case, job markets play a significant role in needs assessment that informs objectives and the consequent curriculum course content. The resultant curriculum course content is envisaged to capture the expected outcomes of the music job market.

Figure 14 depicts Wheeler's model for curriculum development with the following five components adopted from Tyler's curriculum development model: defining objectives and goals, selection of learning experience, selection of contents, organising learning experience in relation to context, and evaluation. Wheeler's curriculum development process cyclic in nature ensuring the interrelatedness of all the components and their revision. Just like the Tyler model, the curriculum course content is determined after the definition of objectives and goals except for the selection of learning experiences that comes before the curriculum course content. This sequence creates "confusion possibly as to whether the selected learning experiences would suit the content or not" (Adirika, 2020, p. 332). As discussed earlier, the curriculum course content relationship with the requirements of the job market is crucial in determining the relevance. In Wheeler's model needs assessment is implicit in the selection of objectives and goals which makes their source rather obscure. The submission of this study is that needs assessment is critical in ensuring that the requirements of stakeholders (in this case, the job market) are identified and embedded in the objectives and goals which inform the curriculum course content. Nevertheless, Wheeler's idea of a cyclic process is key in the continuous revision of curriculum course content because it embraces the dialogic approach of curriculum review as advanced by O'Neil (2010).

Figure 15 is a proposition of a curriculum development model by Bhuttah, Xiaoduan, Ullah & Javed's (2019) based on Tyler, Taba, and Wheeler. The components in Figure 15 include: identification of students' needs and level of understanding, defining objectives to be achieved, selection of the course contents and learning experiences, organisation of the course contents and learning experiences, and evaluation of the achieved objectives. Bhuttah, Xiaoduan, Ullah & Javed (2019) have made a slight deviation from the discussed Tyler-based models by merging the activities concerning course contents and learning experiences. The curriculum course content is derived from the definition of objectives to be achieved which are informed by the identification of students' needs and level of understanding. What is evident in Bhuttah et al.'s (2019) curriculum development model is the cyclic nature of the process identical to Wheeler's model. Again, this study argues that a curriculum course content that elevates the

students' needs, albeit significant, may not necessarily promote the envisioned requirements of the job market. According to Lau (2001), the feedback of the dominant group (in needs assessment) wields more power in shaping the curriculum content. Therefore, to develop an undergraduate university music curriculum specific to the requirements of the job market, music job market practitioners need to be given much weight to define their expectations.

The Kenya Institute of Curriculum Development (KICD) curriculum development model as presented in Figure 16 observably advances Tyler's curriculum development components. Noticeably, there are extensions of curriculum stages and their amplifications in terms of what is entailed at each stage of the curriculum development process. The components and their amplifications include: 1. Needs assessment: data collection, report writing, and dissemination report; 2. Policy formulation: review of national goals of education, level objectives, and number of subjects; 3. Curriculum design: subject general objectives, topical content, scope and sequence charts, and curriculum design; 4. Syllabus development and approval: writing workshops, subject panel, course panel, academic board, printing and production of syllabuses, and distribution of syllabuses; 5. Development of curriculum support materials: production of course books and teachers' guides, and production of non-print materials; 6. Teacher preparation: development of handbooks and manuals, orientation of teachers and field officers of the curriculum; 7. Pre-testing/Piloting/Phasing in: selection of pilot schools, development of instructional materials, piloting, monitoring of the piloting, revision of the syllabus, and vetting of the curriculum support materials; 8. National implementation: teacher orientation, distribution of syllabuses, and implementation; 9. Monitoring and evaluation: monitoring summative evaluation, syllabus revision, academic board, and course panel.

It is evident in Figure 16 that the course content which is under 'curriculum design' as 'topical content' emanates from policy formulation which is informed by needs assessment. The relationship between the components is cyclic like Wheeler's curriculum development model. Scrutiny of the arrows that show the interrelatedness of the curriculum development components in the KICD model reveal that there is a missing link between the curriculum content (under curriculum design), policy formulation and needs assessment to enhance a direct relationship between the two. This study argues that it is important to have a direct link between the two entities to facilitate a symbiotic relationship. This will strengthen continuous revision of the curriculum course content based on needs assessment that is punctuated by imminent change in the job market.

Adirika (2020, p. 325) describes a model of curriculum development as a “representation of reality presented with a degree of form and order. It provides a conceptual framework for designing a curriculum based on the specific purpose of the curriculum.” Based on this description, the current study proposes an undergraduate university music curriculum model with a specific purpose of alleviating the mismatch between undergraduate university music curriculum and the requirements of the job market. The curriculum course content needs to align to job market requirements and “bridge the gap between theory and practice” (Yavuz, 2011, p. 80) hence enhancing relevance.

The findings of this study show that there is a mismatch between university music curricula and music production, music ensemble performance and music teaching job markets. This mismatch is punctuated by the fact that universities do not continuously establish emerging job market requirements. Even though CUE (2014) provides for an opportunity to make acceptable changes of up to 30% to the curricula before the span of five years, universities do not appear to utilize it to capture and effect the constant changes taking place in the music job market.

A review of the Tyler-based curriculum development models, on which most Kenya’s education curricula are dependent, shows that their evolution is basically hinged on the structural process. Each evolved Tyler-based model is modified with a few reorganisations of the components therein depending on the educational purpose at the time. Evidently, emphasis is laid on needs assessment that determine the educational objectives and goals. However, the structure of Tyler-based models may not necessarily enhance the relevance of university music curricula to the requirements of the job market. In regard to the formulation of curriculum development models, Adirika (2020, p. 339) argues that “the intent of all these models is to serve educational purposes with the structure of curriculum. Africa can develop a structure that can be adapted to her multiple ethnic, religious, sociological, economic, political and physiological conditions.” This premise opens an avenue for this study to propose an undergraduate university music curriculum relevance model that enhances the relationship between universities and music job markets. The proposed model is envisaged to emphasize the skills and values embedded in the course content as a result of continuous needs assessment to ensure relevance.

There is need, therefore, for universities to adjust to the swift changes in the music job market through constant interaction with the music job market and to update the undergraduate university music curricula with new practices. This study considers technical skills,

management skills and ethical values critical in producing music-job-market-relevant graduates. In this case, the university music curriculum becomes totally dependent on the requirements of the music job market for relevance. This is in resonance with Rajurkar, Chavan, Kachewar and Giri 's (2019, p. 3, 5) premise that "curriculum...is the blueprint for learning created keeping in minds the expected outcomes by the deciding authority..." and the curriculum "should focus on developing the whole person." The whole person in this respect is a music graduate that is equipped with a multidimensional concept of music and musical works, a multi-layered concept of musical understanding and a multifaceted concept of musical values and a diverse approach to achieving these values"(Elliot, 1995).

Over time the Kenyan music curricula have been entrenched in the aesthetic philosophy which Regelski (2003) terms as the 'Structure-of-the discipline curriculum' that upholds music appreciation. This traditional curriculum development model, to some extent, has promoted the production of theory-oriented learners that have limited know-how of music education and its role in the real-life context. This study proposes a curriculum development model anchored on Elliot's philosophy of 'Curriculum-as-practicum in action'. This philosophy has guiding principles that will cement the tooling of undergraduate music learners to relevantly fit in the music job market. The guiding principles include aims, knowledge, learners, teaching-learning process, teachers, the teaching and learning context and evaluation (Elliot, 2005). Literature based on this philosophy indicates certain types of relevance. In relation to this study, the issue of relevance is hinged on content and the context (i.e. university music curriculum course content and the music job market). In this respect, what is done and why it done (content) is crucial as pertains to its relevance in the consequent context or environment. Elliot's praxialism emphasizes doing and hearing (musicianship and listenership) for relevance in real life.

The real life context (music job market) of the intended curriculum comprises of social, economic, cultural and psychological dimensions. Firstly, the social context alludes to the role of the music art as a socializing agent. In other words, music serves to bring people together but it also provides scope for education because of its contents and processes (Akuno, 2016). This calls for a music curriculum that integrates apprenticeship in its teaching and learning (Elliot and Silverman, 2015). Secondly, the economic context connotes value addition to the music job market. A robust music industry is that whose output is marketable to enable practitioners get returns for their musicianship and music artefacts. This, in turn, contributes to the national agenda of making citizen's life better. Thirdly, in relation to the cultural context,

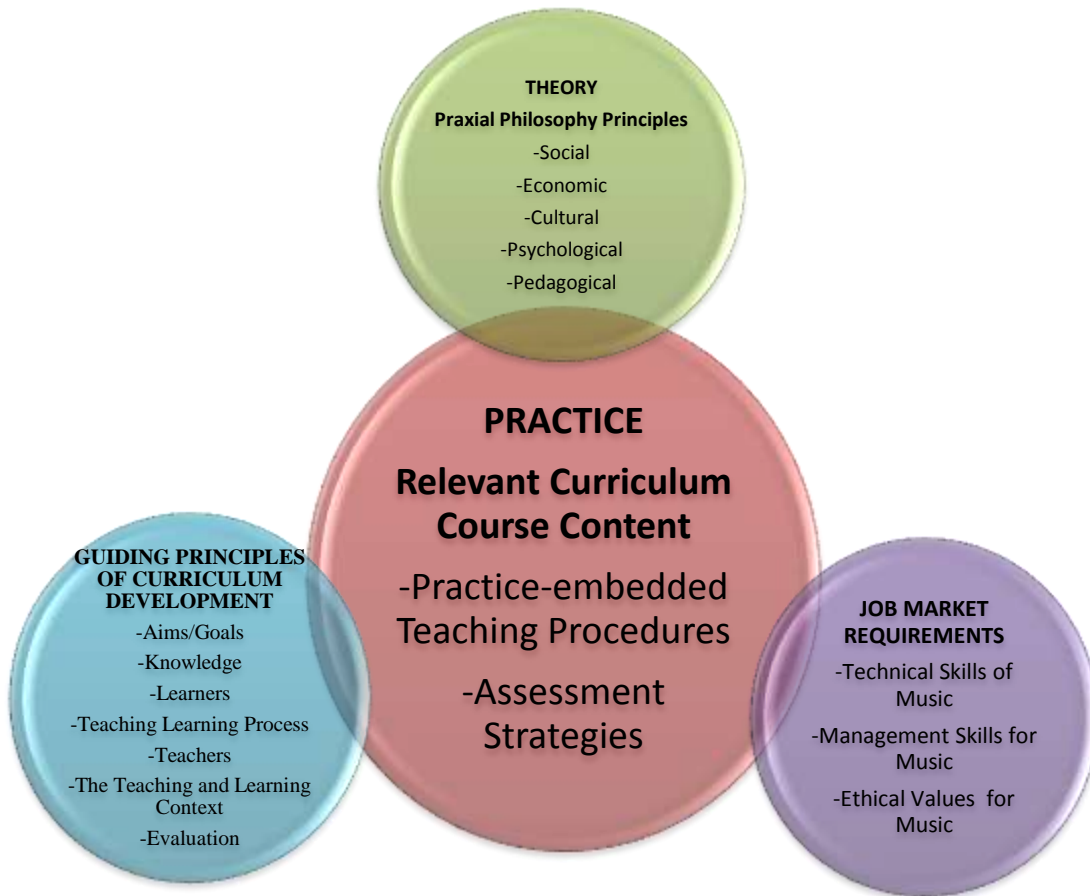
the aesthetic-theory-based music curricula in Kenya has been termed pro-Western. Consequently, Western music appreciation has overridden the local folklore sounds. Music education has been criticized for teaching art for art's sake with minimal reference to local aesthetics. This study underscores cultural expression as artistic expression. One of the aims of education is to enhance the belief system of a people. Fourthly, the psychological context (that is tied to aesthetics) speaks to the mental and emotional stability of a nation. This is realised in the teaching of folk songs like lullabies and worship songs which are therapeutic. The four contexts embedded in the music job market are interrelated and contribute to this study's formulation of a music curriculum development model.

Anchored on praxialism, the proposed curriculum development model draws from the contextual practice of the music job market. The music industry requires hands-on workers to manage the dynamic turnover of technological devices. As a result, there is a need for relevance in curriculum development and implementation of the same. This necessitates a relevant pedagogical approach for the music teacher who is the implementer of the curriculum. This study proposes a Practice-embedded-teaching (PET) approach to produce university music graduates with the knowledge, skill-set and ethical values that reflect the procedures and processes in the job market context. It is pertinent to include PET approaches visible in non-formal education set-ups, like the Kenya Music Festival (KMF), in class to change the narrative of a distinction between 'music students' and 'student musicians' (Monte, 2009). The PET approach coupled with apprenticeship becomes core in exposing the learner to the technological tools in the work environment. PET demands an assessment and evaluation mode that is practical oriented. Music education then becomes 'Curriculum-as-practicum in action'.

Based on the findings of this study, the proposed model is entitled Curriculum Context Relevance Model (CuCoReM) as presented in Figure 17.

Figure 17

Curriculum Context Relevance Model (CuCoReM)



Source: Researcher 2022

Figure 17 above represents the proposed Curriculum Context Relevance Model (CuCoReM) to guide the development and implementation of music teaching at university in Kenya. The structure of the model is circular. There are four circular rings to represent each component of the model. The top circular ring represents the theory component on which CuCoReM is predicated. The philosophy underlying the theory is the praxial philosophy and its guiding principles which are: social, economic, cultural, psychological, and pedagogical. The circular ring on the right represents the job market requirements which include: technical skills of music, management skills for music and ethical values for music. The circular ring on the left represents the guiding principles of curriculum development which are: aims/goals, knowledge, learners, teaching-learning process, teachers, the teaching and learning context, and evaluation. The ring at the centre represents the implementation practice of the relevant curriculum course content which includes the proposed Practice-embedded Teaching (PET) procedures, and assessment strategies. The CuCoReM structure indicates that the theory, music

job market and the guiding principles of curriculum development inform the formulation of a relevant university music curriculum course content. The success of this process depends on the PET and assessment strategies employed in implementation.

The CuCoReM clearly shows that there is an overlap between the practice (curricula course content, PET, and assessment strategies), the theory, and the guiding principles of curriculum development which represents a symbiotic relationship among the four components. In other words, the four entities are expected to constantly draw from each other in terms of ideas, knowledge and skills for relevance. This implies that it is crucial for the university to work in partnership with the music job markets in sharing ideas to be incorporated in the curricula to produce music graduates that can seamlessly fit in the job market. This undergraduate university music curriculum relevance model enhances Elliot's praxial theory whereby a music curriculum needs to reflect the reality of the context in which it exists (in this case, the music job market).

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

5.1 Introduction

In this chapter, summary, conclusions and recommendations are presented systematically in relation to the objectives of the study. The purpose of this study was to analyse (in terms of technical skills, management skills, and ethical values) undergraduate university music curricula course content and establish to what extent (using the Simple Matching Coefficient) it matched the job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya. This was with a view to proposing a curriculum relevance model to guide the development and implementation of music teaching and learning at university in Kenya. The selected music job markets were, music production, music ensemble performance, and music teaching. Elliot's praxial theory that proposes "Curriculum-as-practicum in action" underpinned the study. The study employed the Validating Quantitative Data Model (VQDM), which is a variant of the Triangulation Design (a type of the mixed methods design). The target population was music production managers, music ensemble performance managers, and principals of secondary schools offering music in Nairobi County. The findings of the study were based on primary data from 160 out of 172 music production managers, 132 out of 139 music ensemble performance managers, and 27 out of 27 principals of secondary schools offering music. These figures were as a result of the questionnaire response rate. The total sample was, therefore, 319 as opposed to the initial sample size of 338. These figures are as a result of the questionnaire response rate. The total sample was therefore, 493 as opposed to the initial sample size of 522.

Undergraduate university music curricula from two universities offering undergraduate music programs in Nairobi County were analysed. The main instruments of data collection were structured questionnaires (with closed and open-ended items) and document analysis checklist. Quantitative data elicited from the closed-ended questionnaire and document analysis checklist was analysed using descriptive statistics in terms of frequencies and percentages, and was presented in tabular, bar chart form. Data elicited from the open-ended items in the questionnaire was analysed qualitatively by interpreting emerging themes. The results were presented in narrative form. The qualitative data was added to quantitative data and interpreted. Finally, the resultant quantitative data elicited from structured questionnaires and document checklist were compared and analysed to establish the Simple Matching Coefficient (SMC). The research objectives were as follows:

- i. To analyse the content of music production, music ensemble performance, and music teaching in the undergraduate university curricula in Nairobi County, Kenya.
- ii. To ascertain job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya.
- iii. To determine the relevance of undergraduate university music curricula to the job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya.
- iv. To propose a curriculum relevance model to guide the development and implementation of music teaching at university in Kenya.

5.2 Summary

The summary is organised in accordance to the objectives of the study as follows: To analyse the content of music production, music ensemble performance, and music teaching in the undergraduate university curricula in Nairobi County, Kenya; to ascertain job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya; to determine the relevance of undergraduate university music curricula to the job market requirements of music production, music ensemble performance, and music teaching in Nairobi County, Kenya; propose an undergraduate university music curriculum relevance model for curricula development.

5.2.1 Analysis of the Content of Music Production, Music Ensemble Performance, and Music Teaching in the Undergraduate University Curricula in Nairobi County, Kenya

The analysis was done systematically beginning with university **X** followed by **Y** for each of the content of music production, music ensemble performance and music teaching in the undergraduate university curricula. The results on technical skills, management skills and ethical values available each curriculum course content were presented as follows:

5.2.1.1 Technical Skills, Management Skills, and Ethical Values Available in Music Production Undergraduate Curriculum Course Content

The results in Table 6 indicate that all music production technical skills were available in university **Y** music curriculum course content while university **X** had most of them except sound reinforcement skills, balancing of individual recorded tracks skills, single track and multi-track recording skills, and mastering skills. This reveals that there is still room for improvement in equipping learners with the required music production technical skills. The

results for university **X** points to a discrepancy in job market requirements. This calls for connection the ‘real’ market ‘life’ for relevance. Therefore, it is the role of universities that offer music production programmes to come up with curricula that are connected to the requirements of these music job markets.

Table 7 indicates music production management skills that were available in university **X** and **Y** music curriculum course content. It is observable that very few management skills were available in university **X** music curriculum course content while a number were available in university **Y** as follows: verbal and written communication skills, problem solving skills, team working and interpersonal skills, networking skills, problem solving skills, music industry awareness, music business skills, time management for recording work, leadership skills, legal /copyright skills, contractual rights and obligations skills, and marketing skills, planning skills, and diagnostic and analytical skills. Management skills that were not available in university **X** music curriculum course content included: team working and interpersonal skills, networking skills, problem-solving skills, negotiation skills, music business skills, session management skills, time management, accounting skills, marketing skills, and customer handling skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills. University **Y** only missed negotiation skills, time management, session management skills, accounting skills, customer-handling skills, adaptive leadership skills, and crisis management skills. These findings reveal that the management skills that are taught at the university are partly inconsistent with those required at the music production job market.

Table 8 indicates music production ethical values that were available in university **X** and **Y**. music curriculum course content. It is clear from the findings in Table 8 that all ethical values of music production job market were not available in university **X** music curriculum course content. In contrast, the findings in Table 8 reveal that most music production ethical values were available in university **Y** music curriculum. They included accountability, transparency, respect for customers, loyalty to the management, adaptability and flexibility, gender-sensitivity, diversity, integrity, and confidentiality. However, performance of ethically acceptable songs, fairness, health and safety, and privacy were not available. The results portrayed in Table 8 for university **X**, in regard to ethical values, underscores the gap encountered between the university music curricula and the music production job market. Ethical values determine cooperation and a conducive work environment without which there is minimal productivity at the work place.

5.2.1.2 Technical Skills, Management Skills, and Ethical Values Available in Music

Ensemble Performance Undergraduate Curriculum Course Content

The quantitative data obtained from the document analysis checklist was tabulated. Table 9 shows that most music ensemble performance technical skills were available in university **X** and **Y** music curricula course content. These were: music theory skills (reading and writing music), music notation using software, vocal performance skills, instrumental performance skills, dance performance skills, knowledge of varied genres of music, music arrangement skills, construction of music instruments, repair of music instruments, tuning of music instruments, deejaying skills, Information literacy and ICT skills music conducting skills, music appreciation skills, music composition skills, and music improvisation skills (vocal and instrumental).

It is notable that few technical skills were not available in the music ensemble performance curricula course content of university **X** and **Y** namely: choreography skills, repair of music instruments, and V-jaying skills. This result shows that, to a large extent, the undergraduate university music curricula course content for music ensemble performance is relevant to the job market with a small deficit. However, the implication is that a music graduate from this training background could still miss an opportunity when this is what is considered in the music ensemble performance job market. Hence, there is still need to fill the technical skill gap in this area.

As observed in Table 10 music ensemble performance management skills available in university **X** and **Y** music curriculum course content contrasted greatly. Whereas university **Y** had most of the music ensemble performance management skills required in the music job market, university **X** had minimal that included: music industry awareness, time management skills, leadership skills, legal /copyright skills, and contractual rights and obligations skills. University **Y** had: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, music industry awareness, music business skills, legal /copyright skills, contractual rights and obligations skills, accounting skills, and marketing skills. What was missing in university **Y** was: negotiation skills, time management skills, leadership skills, and customer handling skills.

The music management ensemble skills that were not available in university **X** were as follows: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, negotiation skills, music business skills, time

management skills, accounting skills, marketing skills, customer handling skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills. This deficit is very high and renders this music ensemble curricula course content non-compliant to the music ensemble job market.

The finding in Table 11 reflected that there was a sharp contrast in the availability of all music ensemble performance ethical values in university X and Y course content. University X did not have all of them as follows: accountability, transparency, respect for customers, performance of ethically acceptable songs, loyalty to the management, and adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality, and privacy. University Y had all the other ensemble performance ethical values except for performance of ethically acceptable songs, fairness, health and safety, and privacy.

These discrepancies could be attributed to the relativity of ethical value observance by different performing groups in the contemporary society in Kenya. Nevertheless, observation of ethical values is inevitable in every society that distinguishes the right and wrong practices. Songs are an embodiment of cultural, religious and political values, among others. Singing means communicating rhythmically, melodically, emotionally, morally etc. given issues that musicians interact with in society. In other words, certain standards are observed in musical performance in relation to the type of audience present. These standards, in the view of this study, should be communicated ethically or in a way that is morally acceptable despite the relativity that exists in today's society. .

5.2.1.3 Technical Skills, Management Skills, and Ethical Values Available in Music

Teaching Undergraduate Curriculum Course Content

Quantitative data elicited from the document analysis checklist revealed that a number of technical skills were available in university X music curriculum course content as depicted in Table 12. These included: music theory skills (reading and writing music), music aural skills, music performance (vocal and instrumental) skills, band music performance skills, dance and dance choreography skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of music, music composition skills, and music improvisation skills (both vocal and instrumental). However, the following skills were not available in the music curriculum document: construction and repair of African music instruments, tuning of western and African instruments, use of varied music software, Information literacy and ICT skills, and music theatre skills. The finding suggests that music

teachers at the university do not receive training in all the technical skills required in the music teaching job market. It is noticeable that inclusion of African music technical skills and the teaching of the same is not given music weight in teacher training institutions. This is contrary to the need for music teachers to be trained in a way that enables them to demonstrate competence and excellence in presentation of content. There is a need for music education in Kenya to address this issue to produce all-round music graduate teachers.

As shown in Table 13, music teaching management skills that were available in university X curriculum course content were: team working and interpersonal skills, problem solving skills, organizational skills, music industry awareness, time management skills, creativity and innovation skills, customer handling skills, planning skills, and diagnostic and analytical skills.

It is noticeable that the music teaching management skills that were missing in university X music curriculum course content were more than the ones available. These were: verbal and written communication skills, networking skills, negotiation skills, music business skills, legal /copyright skills, contractual rights and obligations skills, accounting skills, marketing skills, citizenship skills, self-efficacy skills, learning to learn skills, adaptive leadership skills, and crisis management skills. The finding indicates that music teachers are not exposed to most management skills in their course of study. This implies that music teacher may be deficient in crucial skills that enhance their managerial duties in the music teaching job market. It is not adequate to train music teachers in technical skills without giving equal weight to the management skills that enhance their administrative roles in schools. This is because music teachers are faced with a task of performing numerous administrative tasks in the music department and the school at large. It is, therefore, of great necessity to train teachers in management skills.

Table 14 depicts that no music teaching ethical values were available in university X music curriculum course content as follows: accountability, transparency, self-control, impartiality, respect for customers, performance of ethically acceptable songs, loyalty to the management, adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality and privacy. This finding shows that less attention is given to ethical values in the music teaching curriculum course content. This implies that music teachers from this kind of background may not be able demonstrate the given skills in their work environment. Ethical values equip a music teacher for global citizenry hence universities need to deliberately include them in the music curricula to enhance professional ethics.

5.2.2 Ascertaining Job Market Requirements of Music Production, Music Ensemble Performance, and Music Teaching in Nairobi County, Kenya

Research findings for each job market requirement was presented systematically as follows:

5.2.2.1 Job Market Requirements of Music Production

In regard to qualifications of music production managers, a certificate or a diploma, a bachelor's degree in music production and a basic training in music business and musicianship were necessary. It was concluded that a music production manager should be trained in studio management and equipment preparation and have good mastery of the tools. Knowledge in acoustic processors equipment and the ability to edit, mix and master music is pertinent. A music production manager is required to comprehend copyright laws. There is a need to understand various music trends and styles to appeal to the audience.

Moreover, a music production manager is required to be conversant with management skills in running a music production business. Hence, a need for good communication skills, good networking and marketing skills, a creative mind; be a good planner, manage tight schedules, be patient in career pursuit, guiding artists, working for long hours, and nurturing talent. It is clear that music producers' responsibilities vary according to the assignment at hand hence the need for multifacetedness of skills is required.

The second open-ended item was used to establish the description of different types of music personnel employed in the studio. In respect to music personnel employed in music production studio, participants described them as: music producers, marketing managers, sound designers, sound mixers, sound engineers, digital audio editors, instrument technicians, artist and Repertoire (A& R) managers, audio programmers, voice over artists, and back-up artists.

All these music personnel and their roles are significant in understanding why music production graduates should be trained widely to be able to interact with their job market area. Project based learning is suggested in order to enable the learner to enact the skills that make them relevant this field as proposed by Elliot's Praxial theory, 'real life experience'.

The third open-ended item in the structured questionnaire sought to answer the question on essential skills for music production personnel in a changing music production job market. The analysis of the qualitative data in terms of technical skills revealed themes that complemented the quantitative data as follows: understanding the functionality, handling and management of music production equipment; engaging music producers in various music production projects;

a high level of expertise is required the process of music production; training in new music production technology; knowledge in basic music theory; creativity and innovation; performance techniques; interpersonal skills; networking and marketing skills; self-discipline and hard work; training in leadership skills; training in work ethics.

The analysis of the qualitative data in terms of technical skills revealed themes that complemented the quantitative data as follows: understanding the functionality, handling and management of music production equipment; engaging music producers in various music production projects; a high level of expertise is required the process of music production; training in new music production technology; knowledge in basic music theory; performance techniques.

Results in Table 15 show that music production managers had varied responses in their requirements of technical skills in music production, but the general view indicates that all the technical skills were regarded as essential skills with each taking a score of 160(100%). The other skills were rated as either non-essential or essential but with a higher percentage on essential skills are as follows: music improvisation skills (both vocal and instrumental) 11(6.9%) and 149(93.1%), handling analogue records 15(9.4%) and 145(90.6%), music conducting skills 16(10%) and 144(90%), music scoring skills 19(11.9%) and 141(88.1%), music theory skills (reading and writing music) 20(12.5%) and 140(87.5%), music performance (vocal and instrumental) skills 23(14.4%) and 137(85.6%), music composition skills 25(15.6%) and 135(84.4%), and Information literacy and ICT skills 39(24.4%) and 121(75.6%). From the given responses, the higher percentage leans mostly on the 'essential' response while the lower percentage leans on the 'non-essential' response. The lower percentages, in preferences, could be due to the difference in the level of professional qualifications and experiences of the music production managers as evidenced in the demographic information. What stands out, however, is that technical skills are pertinent in music production job market because they enable the music producers to perform their tasks efficiently and effectively.

The results in Table 16 depict that participants considered most of the management skills essential in the music production job market with 160(100%) response. Although the rest of the management were rated with varying percentages on either 'non-essential' or 'essential', the percentage of 'essential' was higher as follows: music industry awareness 3(1.9%) or 157(98.1%), contractual rights and obligations skills 6(3.8%) or 154(96.3%), diagnostic and

analytical skills 10(6.3%) or 150(93.8%), accounting 13(8.1%) or 147(91.9%), and skills legal /copyright skills 17(10.6%) or 143(89.4%). The percentage of the management skills that were considered non-essential is minimal and this could be attributed to the participants' educational background and experience in the music production job market. It can be concluded that all the management skills are required in the music production job market.

Analysis of qualitative data elicited management themes as follows: creativity and innovation; interpersonal skills; networking and marketing skills; self-discipline and hard work; training in leadership skills. These themes complemented the quantitative data. Response from qualitative data revealed that management skills are central in the sustainability of the music production business.

The results in Table 17 indicate that almost all the ethical requirements were considered essential in the music production job market. These include accountability 160(100%), transparency 160(100%), respect for customers 160(100%), loyalty to the management 160(100%), adaptability and flexibility 160(100%), fairness 160(100%), health and safety 160(100%), gender-sensitivity 160(100%), diversity 160(100%), integrity 160(100%), confidentiality 160(100%), and privacy 160(100%).

However, some participants considered performance of ethically acceptable songs as non-essential 97(60.6%) while others termed it as essential 63(39.4%). This reflects on the relativity of music production job market in terms of what kind of music is to be produced. Perhaps the driving force is what sells in the music job market. This will enhance their ability to critically think, create and innovate in their pursuit to contribute to new developments in music production. In this respect, there is a need to update university music production curriculum in order to be relevant in the creative economy.

5.2.2.2 Job Market Requirements of Music Ensemble Performance

Qualitative data from the open-ended items described the qualifications of music ensemble managers. These varied depending on the participants level of education. Participants indicated that music ensemble performers "should have credible education background from a certified learning institution." The qualifications included a certificate, diploma or bachelor's degree in music. Majors in classical music were required to attain grade I-VIII certificates in theory and practicals from Associated Board of Royal Schools of Music (ABRSM). Those with informal education should have worked under apprenticeship to acquire skills in musicianship.

Additionally, they were expected to be conversant with the dynamics of music industry and business to be able to design plans and strategies for the performing artists to penetrate in the music job market. Other qualifications included leadership skills, proficiency in performance, able to train and conduct music ensemble performances education in music psychology, be acquainted with the dynamics of business, ability to communicate clearly, godly character

The next open ended item sought to establish the music personnel employed in a music ensemble performance. The participants indicated the following personnel: band managers, administration personnel, marketers and promoters, producers, sound technicians, varied instrumentalists, vocalists, instrumental tutors or choir directors, sound engineers, songwriters/music writers: poets, composers, visual personnel for instance, fashionistas and apparel developers, props and makeup artists, sketch illustrators or painters, graphic designers photographers, videographers or filmmakers, and instrumental repairers and tuners (technicians). It is important for the undergraduate music ensemble performance learner to understand and distinguish the varied personnel in the job market in order to function seamlessly in the music job market. As a self-employed manager it becomes easier to know the human capital required to advance the music business at hand.

The third open-ended item in the structured questionnaire sought to answer the question on essential skills for music ensemble performance personnel in a changing music ensemble performance job market. The analysis of the qualitative data elicited the following themes: listening skills, training skills for building ensemble capacity and growth, creativity, digital literacy, maintenance and management of musical instruments, scouting skills in music/A & R, training in business and marketing skills, effective communication, project management skills, people skills, ethical values.

According to the participants' responses, as shown in Table 18, the technical skills required in the music ensemble performance job market were varied. There was a high percentage of those who considered them as essential skills followed by a minimal percentage of those who considered them non-essential as follows: Vocal performance skills 125(94.7%) and 7(5.3%); V-jaying skills 122(92.4%) and 10(7.6%); Tuning of music instruments 121(91.7%) and 11(8.3%); Dance performance skills 119(90.2%) and 13(9.8%); Music arrangement skills 117(88.6%) and 15(11.4%); Instrumental performance skills 116(87.9%) and 16(12.1%); Deejaying skills 116(87.9%) and 16(12.1%); Music composition skills 115(87.1%) and 17(12.9%); Repair of music instruments 114(86.4%) and 18(13.6%); Music improvisation

skills (both vocal and instrumental) 111(84.1%) and 21(15.9%); Choreography skills 106(80.3%) and 26(19.7%); Music appreciation skills 103(78%) and 29(22%); Music conducting skills 97(73.5%) and 35(26.5%); Knowledge of varied genres of music 88(66.7%) and 44(33.3%).

Contrastingly, there were participants who considered music ensemble technical skills non-essential contrasted with those who considered them essential. Table 18 indicates those with a higher percentage on the non-essential followed by lower percentage on the essential ones as follows: Information literacy and ICT skills 107(81.1%) and 25(18.9%); Music theory skills (reading and writing music) 99(75%) and 33(25%); Music notation/scoring using varied software e.g. Sibelius 85(64.4%) and 47(35.6%); Construction of music instruments 76(57.6%) and 5(42.4%). This variation could be due to varied roles that music ensemble performance managers undertake in the music job market due to their preferences, experience or educational background. Some of them may not have gone through the formal academy set up where the given concepts were taught as elicited in the demographic data. Consequently, it is paramount for music ensemble performers to be introduced to a variety of technical skills through engagement with diverse music repertoire for their survival in the music job market.

The analysis of the qualitative data, in relation technical skills, elicited the following themes: listening skills, training skills for building ensemble capacity and growth, digital literacy maintenance and management of musical instruments. These themes validated the quantitative data and are presented in narrative form. These skills enable music ensemble performance managers to take the band thorough sessions like warm up exercises, and sight-reading exercises.

Qualitative data further expanded the quantitative data with the following themes on management skills: project management skills, people skills, scouting skills in music/A & R, training in business and marketing skills, creativity, effective communication, and problem solving and critical skills.

As evidenced in Table 19 132(100%) participants considered the following management skills essential: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, time management skills, customer handling skills, adaptive leadership skills.

The other management skills still received the highest percentage as essential followed by low percentage as non-essential as shown below: contractual rights and obligations skills 131(99.2%) and 1(0.8%), crisis management skills 131(99.2%) and 1(0.8%), planning skills 129(97.7%) and 3(2.3%), negotiation skills (with customers) 127(96.1%) and 5(3.9%), marketing skills 126(95.5%) and 6(4.5%), music business skills 125(94.7%) and 7(5.3%), music industry awareness 123(93.3%) and 9(6.8%), diagnostic and analytical skills 120(90.9%) and 12(9.1%), legal /copyright skills 105(79.5%) and 27(20.5%). However, the response on accounting skills received a high percentage on non-essential skills 80(60.6%) and a low percentage on essential skills 52(39.4%). Generally, the management skills were considered as essential in the music ensemble performance job.

Moreover, the qualitative data indicated that music ensemble performers require training in work ethics that determine effectiveness and efficiency. Music ensemble performers need training on how to observe their music business's privacy and an appreciation of diversity and sensitivity to gender and patience.

It is clear from the responses reflected in Table 20 that all the participants 132(100%) considered the following ethical requirements as essential: accountability, transparency, self-discipline, respect for customers, hard work, adherence to work rules, adherence to work rules, loyalty to the management, and adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality, and privacy. There was a very minimal variation where some thought performance of ethically acceptable songs 8(6.1%) in not essential but the majority affirmed it was essential 124(93.9%). These are skills that will enable any musician to succeed in the music job market, including the music ensemble music performers.

5.2.2.3 Job Market Requirements of Music Teaching

The first open-ended item was intended to establish music teachers' qualifications in the music job market. Most participants gave the qualifications as per Teachers' Service Commission (TSC) requirements in Kenya. The qualifications of a music teacher include a Bachelor of Education (with two subjects of specialization; one being music). In line with the specifications of the TSC regulations on registration teachers are supposed to be registered before they can teach in public or private secondary schools in Kenya. Upon registration, they are required to obtain a certificate of good conduct, relevant academic and professional certificates from a recognized institution, a copy of identity card or passport, passport photo, Kenya Revenue

Authority (KRA) pin certificate, duly filled GP 69 medical form and payment of registration fee (TSC, 2020).

In the case of peripatetic music teachers (visiting teachers) the qualifications could be a degree in Music, an equivalent in a graded exam like Associated Board of the Royal Schools of Music (ABRSM), or from a well-recognized university or music school, with papers to support this. Other qualifications include acquaintance with music pedagogy, performance skills, music technology, communication skills, intrapersonal and interpersonal skills, problems solving skills, leadership skills, and professional ethics.

The next open-ended item required participants to describe music personnel employed in the schools offering music as a subject. According to the participants, the following are the types of music personnel employed in the schools offering music as a subject: voice coach, bass guitar teacher, piano teacher, music theory teacher, orchestra teacher, percussion teacher, drums teacher, and teachers of other instruments, choir trainer and music director, and production and sound technology teacher. Further, music personnel were described as, mentors, inspirational instructors, comprehensive and creative implementers of the school curriculum.

In addition, participants stated that music personnel employed in the schools make schemes of work, plan lessons, teach music theory, music history and analysis, music aurals, music practicals, and engage learners in music projects. It can be inferred that these responsibilities require a music teacher to be widely versed in musical knowledge and diverse skills for effective execution of duties.

The third open-ended item in the structured questionnaire sought to answer the question on essential skills for music teaching personnel in a changing music teaching job market. The qualitative open-ended question sought to find out the essential skills for music teacher personnel in a changing music teaching job market. The qualitative data yielded various themes in relation to the given item that validated the need for technical skills, management skills and ethical requirements. These were: inclusion of 'outside' music practices and experiences in the music curriculum, change in music taste, digital literacy and emerging technology, training on performance of a wide range of instruments, new ways of teaching music, training music teachers in 'soft skills', and training in professional ethics. These complimented and validated the quantitative data that was elicited from the closed-ended items.

The quantitative data in Table 21 depicts participants' responses on technical skills required in music teaching job market. All the following music teaching technical skills were considered essential 27(100%): use of varied music software, information literacy and ICT skills, music theory skills (reading and writing music), music aural skills, music performance (vocal and instrumental) skills, band music performance skills, dance and dance choreography skills, music conducting skills, music scoring skills, music appreciation skills, knowledge of different types of music 27(100%), music composition skills, and music improvisation skills (both vocal and instrumental). This shows that music teachers require a wide range of technical skills to function effectively in their execution of their services to learners during tutelage.

Elliot (2005) holds that the future music teachers require immersion in diverse musical experiences that reflect the real-life or in the context they are meant to operate in. Equipping them with relevant skills empowers them to reflectively teach and strive to interact with the learners' musical experiences in creating new knowledge. Technical skills are essential in promoting self-efficacy, and multitasking ability in the teaching job market. Teachers that are well grounded in these skills are able to perform their tasks optimally, efficiently and effectively.

The technical skills that had varying weight ascribed to them, by participants, in terms of whether they were non-essential or essential are as follows: construction and repair of African music instruments 19(70.4%) or 8(29.6%) with the highest percentage on non-essential, tuning of Western and African instruments 12(44.4%) or 15(55.6%) with nearly the same percentage on non-essential and essential respectively, and music theatre skills 10(37%) or 17(63%) with more weight on the essential aspect. Despite the difference in weighting, these skills were still considered essential by some participants in the music teaching job market. It can be concluded that these skills were given these varying responses due to the differing interests and needs of principals in the different schools.

The participants' response in Table 22 shows that there was more weight, 27(100%), given to the essential management skills required in the teaching music job market. This was as follows: verbal and written communication skills, team working and interpersonal skills, networking skills, problem solving skills, organizational skills, negotiation skills, music industry awareness, time management skills, creativity and innovation skills, customer handling skills, citizenship skills, self-efficacy skills, learning to learn skills, adaptive leadership skills, planning skills, crisis management skills, and diagnostic and analytical skills.

However, the following skills had a slightly lower percentage on essential skills: music business 26(96.3%), marketing skills 25(92.6%), accounting skills 23(85.2%), contractual rights and obligations skills 23(85.2%), legal /copyright skills 21(77.8%). Nevertheless, they were still greatly required in the music teaching job market. The varied response is perhaps due to varied orientations of secondary school principals to certain management skills in music job market. Nevertheless, the evidence shows that management skills are required in the music teaching job market to a great deal. The qualitative data further expanded the quantitative results. It was evident in the participants' responses that 'soft skills' were indispensable in the preparation of a music teacher in the changing music job market.

As evidenced in Table 23, 27(100%) participants considered the ethical requirements of music teaching job market essential as follows: accountability, transparency, self-control, impartiality, respect for customers, performance of ethically acceptable songs, loyalty to the management, adaptability and flexibility, fairness, health and safety, gender-sensitivity, diversity, integrity, confidentiality, and privacy. All these findings relate to the relevant experiences music teachers need to be exposed to at the university to graduate as music job market ready work force.

5.2.3 Determining the Relevance of Undergraduate University Music Curricula to the Selected Job Market Requirements

The Simple Matching Coefficient (SMC) formula was used to determine the relevance of undergraduate university music curricula to the requirements, music production, music ensemble performance, and music teaching in Nairobi County, Kenya.

Tables 24, 25 and 26 show skills required in the music production job market against the ones identified in university **X** and **Y** music curricula course content. The SMC of university **X** music curriculum course content to the requirements of music production job market was 0.42 (42%) while the Simple Matching Distance (SMD) was 0.58 (58%). Secondly, the SMC of university music curriculum course content to the requirements of music production job market was 0.81(81%) while the SMD was 0.19 (19%). These results show that university music curricula course content of university **X** and **Y** did not match the music production job market requirements by 58% and 19% respectively.

Tables 27, 28 and 29 show skills required in the music production job market against the ones identified in university **X** and **Y** music curricula course content. The SMC of university **X**

music curricula course content to the requirements of music ensemble performance job market was 0.63(63%) the SMD was 0.37(37%).

The SMC of university **Y** music curriculum course content to the requirements of music ensemble performance job market was 0.73(73%) while the SMD was 0.27(27%). These results show that university music curricula course content of university **X** and **Y** did not match the music production job market requirements by 37% and 27% respectively.

Tables 30, 31 and 32 show the number of skills required in the music teaching job market against the ones identified in university **X** music curriculum course content. The SMC of music production job market skills and university music curricula skills for university **X** and **Y** was then computed. The SMC of university music curriculum course content to the requirements of music teaching job market was 0.37(37%) while the SMD was 0.63(63%). These results show that university music curricula course content of university **X** did not match the music teaching job market requirements by 63%. University **Y** did not have a music teaching programme.

5.2.4 Curriculum Context Relevance Model (CuCoReM)

This study established a mismatch between university music curriculum and the requirements of the selected music job markets. Based on these findings, the study developed a CuCoReM (see Figure 17). Curriculum development models serve a specific purpose of education at given times. A review of the Tyler-based curriculum development models revealed some limitations such as antiquated philosophical underpinnings to current education purposes. Reliance of Kenyan music curricula on ‘Structure-of-the discipline curriculum’ has promoted the production of theory-oriented music graduates.

The proposed CuCoReM is anchored on Elliot’s philosophy of ‘Curriculum-as-practicum in action’ which emphasises music learners’ practicality in real life. Literature based on this philosophy indicates certain types of relevance hinged on content and context as espoused in this study. In this respect, what is done and why it done (content) is crucial as pertains to its relevance in the consequent context. The guiding principles to developing a curriculum include aims, knowledge, learners, teaching-learning process, teachers, the teaching and learning context and evaluation.

The real life context (music job market) of the intended curriculum constitutes social, economic, cultural, psychological, and pedagogical dimensions in reference to praxialism. The social context provides scope for education in harmonious coexistence. The economic context connotes productivity in the music job market enhancing profitability for the musician. The cultural context relates to local aesthetics that promote cultural expression as artistic expression. The psychological context speaks to the mental and emotional stability of a nation realised in therapeutic music genres. The four contexts embedded in the music job market are interrelated and contribute to this study's formulation of CuCoReM.

Anchored on praxialism, the proposed curriculum development model draws from the contextual practice of the music job market which requires skillsmanship for emerging technology. In relation to pedagogy, a Practice-embedded-teaching (PET) approach is required to produce university music graduates with the knowledge, skill-set and ethical values that reflect the procedures and processes in the job market context. PET demands an assessment and evaluation mode that is practical oriented. Music education then becomes 'Curriculum-as-practicum in action'.

Figure 17 above represents the proposed Curriculum Context Relevance Model (CuCoReM) to guide the development and implementation of music teaching at university in Kenya. The CuCoReM structure indicates that the theory, music job market and the guiding principles of curriculum development inform the formulation of a relevant university music curriculum course content. The success of this process depends on the PET and assessment strategies employed in implementation. The CuCoReM clearly shows that there is an overlap between the practice (curricula course content, PET, and assessment strategies), the theory, and the guiding principles of curriculum development which represents a symbiotic relationship among the four components. This calls for in partnership between the university and the music job markets for incorporating new ideas in the music curricula.

CuCoReM is designed for application across all music job market roles. It is envisaged that CuCoReM will ultimately contribute to the production of music graduates that can seamlessly fit in the job market. This is because CuCoReM reflects Elliot's praxial theory that underscores a music curriculum that reflects the reality of the context in which it exists.

5.3 Conclusions

The presentation format of the conclusions includes, (i) the general conclusions and (ii) the conclusions specific to the objectives of this study. The general conclusions based on the thesis of this study are as follows:

5.3.1 General Conclusions

From the analysis of the participants' demographics in the music job market, it was evident that many musicians resort to alternative music training. This offers relevant skills for their desired music careers from local or international colleges while a number acquire their knowledge and skills through apprenticeship. The latter may not provide certification, which mostly hampers career growth for the said musicians. It is the study's proposition that universities in Kenya determine to offer relevant and focused music courses at certificate, diploma level that will enable non-formal musicians to climb the ladder in the academic realm. This can be done by strengthening university collaboration with vocational bodies like TVET.

It is evident that there is a mismatch between university music curricula for music production, music ensemble performance and music teaching and their corresponding music job markets. This mismatch necessitates universities that offer music curricula in Kenya to rethink their connection with the ever-changing music job markets. Connectivity of music education to relevant institutional ideologies will birth job-requirement-sensitive-graduates. It is prudent to consider that music learners are situated in an advancing digital space where new knowledge and skills are developed every few seconds. Musicianship and music practice, in this era, is largely dependent on new technology. Considering the emergent issues like COVID-19 and the 'waves' that ensue, there is a rising need to situate musicians in an environment of competing challenges. In this case, the new-normal is to provide services and products and most of these heavily rely on modern technology. Exposure to responsive job market music curricula will ensure that bachelor of music graduates are continually informed in the skills and knowledge that is readily required. For relevance to be enhanced in university music curricula, Myers' (2016) three pillars; creativity, diversity and integration can be applied in developing a bachelor of music degree programme. Sensitivity to the music market and consequent needs assessment is inevitable for the revision of the undergraduate university music curricula.

Elliot's (2015, 2005, 1995) eclectic praxial theory that underpins this study allows for diversity of music practices in society and, specifically, the music job market. In this respect the music curriculum course content should be derived from real life experiences (music job market) to

reflect practical learning outcomes. A university music curriculum content of this nature would be characterized by expectations of the community and market space. In this respect, the curriculum content would be government policy related, problem-based, research-based, solution providing, practical in nature, apprenticeship oriented, work-behaviour oriented, and interactive in nature thereby solving the emerging local, national, regional, and global issues. Universities in general, need to consider the viability and practicability of their programmes, in particular music programmes, to the job market. Elliot's (2005) theory of 'Curriculum-as-practicum in action' can be realized in problem-based music course content that will allow the music learners to interact with the music job market more in their apprenticeship. As espoused by one of the proponents of praxial theory, Regelski (2017), music curriculum content should be seen to be intentional or purposeful and a right and ethical way should be determined to achieve the learning outcomes. The multidimensional outlook of the praxial theory dictates the inclusivity of possible music knowledge, skills, competencies, predispositions and attitudes in the music curriculum. A praxial oriented music curriculum would, therefore, provide an opportunity for the immersion of learners in a music business environment to experience attributes that are sought after in job interviews.

In essence, the mismatch reflected in university **X** and **Y** in regard to course content and the selected music job markets namely: music production, music ensemble performance, and music teaching is as a result of weak linkage between the two entities. It is necessary for universities offering music as a subject to intensively collaborate with music industry in the development of a context sensitive music curriculum. A context sensitive music curriculum will not suffice if the course content is not inherent of problem-based learning outcomes that are reflected in the course content. A music curriculum should be viewed as an industry that crafts work ready graduates. In this regard, the content should be alive to the real life issues and contain literature that deliberately activates learners to think and act as problem-solving practitioners. As proposed by international universities like Vilnius University (2012), subject-specific knowledge and generic-specific competencies are clearly described to highlight skills and competences that qualify the product of the music curriculum to contest in the job market interview arena. The bachelor of music graduate should not only contest favourably, but also work and interact effortlessly in the music job market environment.

The preceding nature of music curriculum and the behavioural exhibitions of its product calls for deep immersion in apprenticeship. This study proposes a context sensitive music curriculum

which mirrors the music job market requirements. In regard to this, universities are mandated to develop the learners' cognitive and social capabilities to enable them to graduate as a workforce that is informed, professional and socially oriented as citizens. The crafting of a context sensitive music curriculum will require a deliberate connectedness of the university to the music job market daily activities and challenges encountered therein.

Kenya National Qualifications Authority (KNQA) and Kenya National Qualifications Framework (KNQF) (2018) provides for a collaboration opportunity with the universities in Kenya to consider global concerns and the change and transformation initiated by technology. This is a deliberate attempt to create a linkage between qualifications and the labour market, to clarify the value of qualifications to employers and learners, and to enable the nation's educational system to address its social-economic and technical challenges appropriately. With these in mind, the context sensitive music curriculum will ensure the quality, relevance, and employability of Kenya's graduates in any part of the global sphere. A context sensitive music curriculum should resonate with the vision 2030, the SGDs set standards, and other emerging issues in realizing the 21st century skills and beyond.

The specific conclusions are based on the study findings and are presented in the order of the study's objectives as follows:

5.3.2 Analysis of the Content of Music Production, Music Ensemble Performance, and Music Teaching in the Undergraduate University Curricula in Nairobi County, Kenya

The results in Table 6 indicate that all music production technical skills were available in university Y music curriculum course content while university X had most of them. It is clear that the music production technical skills of the two universities matched the music job market to a great extent. However, the results for university X points to a discrepancy in job market requirements. This calls for connection to the 'real' market 'life' for relevance. Table 7 indicates that very few management skills were available in university X music curriculum course content while a number were available in university Y. Hence, there is evidence of inconsistency of management skills taught at the university with those required in the music production job market. Table 8 indicates that all ethical values of music production job market were not available in university X music curriculum course content. In contrast, most music production ethical values were available in university Y music curriculum. The results portrayed in Table 9 for university X, in regard to ethical values, underscores the gap

encountered between the university music curricula and the music production job market. Ethical values determine cooperation and a conducive work environment without which there is minimal productivity at the work place.

Table 9 shows that most music ensemble performance technical skills were available in university **X** and **Y** music curricula course content. It is notable that few technical skills were not available in the music ensemble performance curricula course content of university **X** and **Y**. However, the implication is that a music graduate from this training background could still miss an opportunity in the music ensemble performance job market. Hence, there is still need to fill the technical skill gap in this area. As observed in Table 10 music ensemble performance management skills available in university **X** and **Y** music curriculum course content contrasted greatly. Whereas university **Y** had most of the music ensemble performance management skills required in the music job market, university **X** had minimal. This deficit is very high and renders this music ensemble curricula course content non-compliant to the music ensemble job market. The finding in Table 11 reflected that there was a sharp contrast in the availability of music ensemble performance ethical values in university **X** course content which missed all of them while **Y** had all except few. Nevertheless, observation of ethical values is inevitable so that bachelor of music ensemble performance graduates can function ethically in their work place.

As depicted in Table 12, quantitative data elicited from the document analysis checklist revealed that a number of music teaching technical skills were available in university **X** music curriculum course content except for a few. This still portrays a deficit in the training of technical skills required in the music teaching job market. There is a need for music education in Kenya to address this issue to produce all-round music graduate teachers. As shown in Table 13 a lot of music teaching management skills were missing in university **X** curriculum course content. This implies that music teacher may be deficient in crucial skills that enhance their managerial duties in the music teaching job market. Management skills are key in enhancing music teachers' administrative roles in schools. Table 14 depicts that no music teaching ethical values were available in university **X** music curriculum course content. This finding shows that less attention is given to ethical values in the music teaching curriculum course content. This implies that music teachers from this kind of background may not be able demonstrate the given skills in their work environment. Ethical values equip a music teacher for national and

global citizenry hence universities need to deliberately include them in the music curricula to enhance professional ethics.

5.3.3 Ascertaining Job Market Requirements of Music Production, Music Ensemble Performance, and Music Teaching in Nairobi County, Kenya

In regard to qualifications of music production managers, it was clear that a certificate or a diploma, a bachelor's degree in music production and a basic training in music business and musicianship were necessary. It was concluded that a music production manager should be trained in studio management and equipment preparation, have good mastery of the tools, and multifacetedness of skills for the myriad responsibilities .

Music personnel employed in the studio were: music producers, marketing managers, sound designers, sound mixers, sound engineers, digital audio editors, instrument technicians, artist and Repertoire (A& R) managers, audio programmers, voice over artists, and back-up artists. All these music personnel and their roles are significant in understanding why music production graduates should be trained widely to be able to interact with their job market area.

Essential skills for music production personnel in a changing music production job market were enumerated as: understanding the functionality, handling and management of music production equipment; engaging music producers in various music production projects; a high level of expertise is required the process of music production; training in new music production technology; knowledge in basic music theory; creativity and innovation; performance techniques; interpersonal skills; networking and marketing skills; self-discipline and hard work; training in leadership skills; training in work ethics. These represent technical, management and ethical skills required in the music production job market.

Results in Table 15 show that music production managers had varied responses in their requirements of technical skills in music production, but the general view indicates that all the technical skills were regarded as essential skills with each taking a score of 160(100%). What stands out is that technical skills are pertinent in music production job market because they enable the music producers to perform their tasks efficiently and effectively. The results in Table 16 depict that participants considered most of the management skills essential in the music production job market with 160(100%) response. The percentage of the management skills that were considered non-essential is minimal and this could be attributed to the participants' educational background and experience in the music production job market.

Response from qualitative data revealed that management skills are central in the sustainability of the music production business. The results in Table 17 indicate that almost all the ethical requirements were considered essential in the music production job market. This reflects on the relativity of music production job market in terms of what kind of music is to be produced.

The qualifications of music ensemble managers were described as a certificate, diploma or bachelor's degree in music. Majors in classical music were required to attain grade I-VIII certificates in theory and practicals from Associated Board of Royal Schools of Music (ABRSM). Those with informal education should have worked under apprenticeship to acquire skills in musicianship. Additionally, knowledge of music industry dynamics and business is required.

Music personnel employed in a music ensemble performance were described as: band managers, administration personnel, marketers and promoters, producers, sound technicians, varied instrumentalists, vocalists, instrumental tutors or choir directors, sound engineers, songwriters/music writers: poets, composers, visual personnel for instance, fashionistas and apparel developers, props and makeup artists, sketch illustrators or painters, graphic designers photographers, videographers or filmmakers, and instrumental repairers and tuners (technicians). It is important for the undergraduate music ensemble performance learner to understand and distinguish the varied personnel in the job market in order to function seamlessly in the music job market.

The essential skills for music ensemble performance personnel in a changing music ensemble performance job market were described as: listening skills, training skills for building ensemble capacity and growth, creativity, digital literacy, maintenance and management of musical instruments, scouting skills in music/A & R, training in business and marketing skills, effective communication, project management skills, people skills, ethical values.

According to the participants' responses, as shown in Table 18, the technical skills required in the music ensemble performance job market were varied with a high percentage of those who considered them as essential skills followed by a minimal percentage of those who considered some as non-essential. This variation could be due to varied roles that music ensemble performance managers undertake in the music job market due to their preferences, experience or educational background however the training is required for their survival in the music job market. As evidenced in Table 19 132(100%) participants considered management skills

essential. Table 20 shows that all the participants 132(100%) ethical requirements as essential. Moreover, the qualitative data indicated that music ensemble performers require training in work ethics that determine effectiveness and efficiency. These are skills that will enable any musician to succeed in the music ensemble music performance.

Music teachers' qualifications in the music job market were described in relation to Teachers' Service Commission (TSC) requirements in Kenya. The qualifications of a music teacher include a Bachelor of Education (with two subjects of specialization; one being music). In line with the specifications of the TSC regulations registration is mandatory after which one obtains a certificate of good conduct, relevant academic and professional certificates from a recognized institution, a copy of identity card or passport, passport photo, Kenya Revenue Authority (KRA) pin certificate, duly filled GP 69 medical form and payment of registration fee (TSC, 2020).

In the case of peripatetic music teachers (visiting teachers) the qualifications could be a degree in Music, an equivalent in a graded exam like Associated Board of the Royal Schools of Music (ABRSM), or from a well-recognized university or music school, with papers to support this. Other qualifications include acquaintance with music pedagogy, performance skills, music technology, communication skills, intrapersonal and interpersonal skills, problems solving skills, leadership skills, and professional ethics.

Music personnel employed in the schools offering music as a subject were describe as: voice coach, bass guitar teacher, piano teacher, music theory teacher, orchestra teacher, percussion teacher, drums teacher, and teachers of other instruments, choir trainer and music director, and production and sound technology teacher. Further, music personnel were described as, mentors, inspirational instructors, comprehensive and creative implementers of the school curriculum. In addition, music personnel employed in the schools make schemes of work, plan lessons, teach music theory, music history and analysis, music aurals, music practicals, and engage learners in music projects. It can be inferred that these responsibilities require a music teacher to be widely versed in musical knowledge and diverse skills for effective execution of duties.

Essential skills for music teaching personnel in a changing music teaching job market included: inclusion of 'outside' music practices and experiences in the music curriculum, change in music taste, digital literacy and emerging technology, training on performance of a wide range

of instruments, new ways of teaching music, training music teachers in ‘soft skills’, and training in professional ethics.

Table 21 depicts music teaching technical skills were considered essential 27(100%). This shows that music teachers require a wide range of technical skills to function effectively in their execution of their services to learners during tutelage. Equipping music teachers with relevant skills empowers them to reflectively teach and strive to interact with the learners’ musical experiences in creating new knowledge. Technical skills are essential in promoting self-efficacy, and multitasking ability in the teaching job market. Teachers that are well grounded in these skills are able to perform their tasks optimally, efficiently and effectively. Table 22 shows that there was more weight, 27(100%), given to the essential management skills required in the teaching music job market. However, some skills had a slightly lower percentage. The varied response is perhaps due to varied orientations of secondary school principals to certain management skills in music job market. Nevertheless, the evidence shows that management skills are required in the music teaching job market to a great deal since they are indispensable in the preparation of a music teacher in the changing music job market. As evidenced in Table 23, 27(100%) participants considered the ethical requirements of music teaching job market essential. All these findings relate to the relevant experiences music teachers need to be exposed to at the university to graduate as music job market ready work force.

5.3.4 Determining the Relevance of Undergraduate University Music Curricula to the Selected Job Market Requirements

Tables 24, 25 and 26 show skills required in the music production job market against the ones identified in university X and Y music curricula course content. These results show that university music curricula course content of university X and Y did not match the music production job market requirements by 58% and 19% respectively. Both universities portray the absence of crucial music job market requirements in their music production music curricula. While one university may be doing slightly better than the other, any minor mismatch will still render it obsolete in offering the music production programme in relation to competitiveness in the job market globally. Apart from the possibility of benchmarking among universities, there is a need for universities offering music as a subject to carry out more research on what is currently required in the music production job market to upgrade their current curricula.

Tables 27, 28 and 29 show skills required in the music ensemble performance job market against the ones identified in university X and Y music curricula course content. These results reveal that university music curricula course content of university X and Y did not match the music production job market requirements by 37% and 27% respectively. Although the mismatch is varying in percentage, university X with 37% and university Y with 27%, the fact remains that both are missing a substantial amount of pertinent music job market requirements which affect the quality of university bachelor of music graduates in this field of speciality. It should be noted that the slightest mismatch of the course content to the job market renders the product uncompetitive in the work environment. The missing component might just be what is needed to secure the job opportunity for the music performance ensemble graduate. The mismatch indicates that the music ensemble performance course content does not entirely reflect the purpose of the course and the given programme. However, the variation of mismatch percentages depict that, when considering the relevance of university music curricula to the requirements music job market, each university should be weighed separately and not cumulatively.

Tables 30, 31 and 32 show the number of skills required in the music teaching job market against the ones identified in university X music curriculum course content. These results show that university music curricula course content of university X did not match the music teaching job market requirements by 63%. This was a very high percentage of deficit implying that graduates from this music teaching curriculum are bound to be dysfunctional in their career if they do not receive further training in the required skills. University Y did not have a music teaching programme.

The study concludes that university music curricula course content does not match the requirements of music production, music ensemble performance and music teaching job markets to some extent. It is imperative that universities determine what skills are missing in the undergraduate music curriculum by partnering with the music job markets. This can be achieved through student attachments, innovation programs, symposiums, workshops, conferences, and any other initiative that promotes collaboration or a symbiotic relationship between the two. This is in line with the Elliot's praxial theory where the reality in the job market should be practicalised in the classroom. This demands that the skills that are required in the job market are fully described in the undergraduate music curricula.

5.3.5 Curriculum Context Relevance Model (CuCoReM)

The findings of the study show that there is a mismatch between university music curricula and music production, music ensemble performance and music teaching job markets. The conception of this study is that the skill mismatch is precipitated by the inability of the university to continually establish the requirements of undergraduate music curricula as required in curriculum development review practice by CUE. The provision by CUE that allows universities to review up to 30% of the existing curricula during the five years' span is an opportunity that can be utilized to consult with the industry and establish emerging music job market requirements. A review of the Tyler-based curriculum development models revealed that every model is specific to prevailing educational purposes. The reliance on these curriculum development models contributes to the schism inherent in the relationship between university music curricula course content and the requirements of selected music job markets.

This study proposes a curriculum development model anchored on Elliot's philosophy of 'Curriculum-as-practicum in action'. The guiding principles include aims, knowledge, learners, teaching-learning process, teachers, the teaching and learning context and evaluation. The CuCoReM is intended to capture relevance of the music course content by incorporating the real life context of the job market. The real life context is inclusive of the social, economic, cultural and psychological dimensions, among others. The four contexts embedded in the music job market are interrelated and informed the formulation of CuCoReM.

Anchored on praxialism, CuCoReM is intended to add value to the quality and depth of music curriculum development, teaching and learning. This study proposes a Practice-embedded-teaching (PET) approach to produce university music graduates with the knowledge, skill-set and ethical values that reflect the procedures and processes in the job market context. The PET approach coupled with apprenticeship becomes core in exposing the learner to the technological tools in the work environment. PET demands an assessment and evaluation mode that is practical oriented. Music education then becomes 'Curriculum-as-practicum in action'.

This study conceives a symbiotic relationship between university music curricula and job market requirements that will enhance relevance. The proposed CuCoReM imbibes the job market requirements in terms of skills and values embedded in the curriculum course content. It is incumbent upon universities to be keen in incorporating imminent changes in the music job market through constant interaction. This study considers technical skills, management skills and ethical values critical in producing a music-job-market-relevant graduate. The

proposed university music curriculum relevance model mirrors Elliot's praxial theory whereby a music curriculum reflects the reality of the context in which it exists (in this case, the music job market). This demands a working partnership between the music job markets and the universities to produce music graduates that can seamlessly fit in the job market. The study concludes that relevance of undergraduate university music curricula guaranteed by matching curriculum course content with the job market requirements through continual needs assessment and partnership.

5.4 Recommendations

The following recommendations are the result of the study's findings as per the objectives and conclusions drawn.

5.4.1 Policy Recommendations

The policy recommendations are highlighted in relation to the following: existing policy that needs enhancement, non-existent policies that need to be formulated, and practical interventions under specific policy considerations,

5.4.1.1 Existing Policy That Needs Enhancement

- i. The latest development of Competency Based Curriculum (CBC) affects learners from Early Childhood Development (ECD) to secondary school level who will eventually join the university. Although KICD does not directly develop university curricula, and in this case the undergraduate university music curricula, the educational reforms and the decisions made within this educational arm, directly affect university education. The university is an institution that is believed to prepare the same learners for the prospective job markets. In this regard, it is the recommendation of this study for universities to collaborate closely with KICD in incorporating CBC requirements that reflect the requirements of the current job market.
- ii. Literature review revealed that CUE plays a big role in university program development, accreditation, and quality assurance. The approval of any programme in a given university has monetary implications. According to the *Revised Service Delivery Resolved* in 2016, CUE charges over 640,000/= per academic programme in a given university. This is apart from other charges on quality audit of academic program which is also 640,000/= and collaboration among local and foreign institutions at 810, 000/=. With this in mind, it may be very difficult for universities to freely create new programmes that are relevant to the changing requirements of the

music job markets. This might explain the redundancy of specific programmes in the universities and the tendency to fix desired course titles and course content in the already existing programmes for lack of required finances to develop new ones. Ultimately, universities end up with patches of courses in the old curricula that may not necessarily produce a desired bachelor of music graduate for the job market. Therefore, CUE is advised to re-consider the accreditation charges per academic program, if market survey and development of market oriented programmes must be included in the undergraduate university music curricula. Additionally, the implementation of change in any curriculum is slowed down by the bureaucratic process undertaken by CUE as a public agency of the MoEST. University senate are not able to change or, if need be, overhaul the curriculum without consulting CUE. Moreover, a review of the university curriculum can only be done after four years. In relation to this, frequency of university curricula review can be reduced from four years as earlier established by CUE to one-year basis to capture the ever-evolving market needs. At the same time, the university senate can be given a window to consultatively (with CUE) alter the curriculum with minimal charges.

- iii. Collaboration between university and KICD on Competency Based Curriculum (CBC) is desired to facilitate the efficient advancement of the seven recommended competencies namely: Communication and Collaboration, Self-efficacy, Critical Thinking and Problem Solving, Creativity and Imagination, Citizenship, Digital Literacy, and Learning to learn. The collaboration is encouraged with similar curriculum development institutions like Technical Vocation and Training (TVET) and Curriculum Development and Assessment Council (CDACC). The skills and knowledge derived from this collaboration would enrich the development of undergraduate university music curricula.
- iv. There is also need to actively collaborate with bodies like the Kenya National Qualifications Authority (KNQA) that is interconnected with quality assurance entities like CUE, Technical Vocational Education and Training Authority (TVETA), Educational Standards and Quality Assurance Council (ESQAC) and External Quality Assurance Agencies (ETQAs). Collaboration with KNQA has the advantage of linking with the industry for instance National Industrial Training Authority (NITA), The Kenya National Chamber and Commerce Industry (KNCCI), Federation of Kenya Employers (FKE) and Central Organisation of Trade Unions (COTU). Collaboration

with these bodies would enable universities to formulate a music curriculum emanating from stakeholders' real life expectations.

5.4.1.2 Non-Existent Policies That need to be Formulated

- i. It is imperative to establish a direct link between music schools in the university and selected music job markets through internships and/or building innovation and business incubation centres within the universities to advance creative ideas born out of partnership of the two entities.
- ii. It is mandatory to create a professional body or association for music in Kenya to regulate and enhance quality education and research in music.
- iii. An inter-university music review panel should be established for bench-marking and ensuring universities develop well-researched and diversified programmes with relevant course titles and course content.
- iv. There is a need to develop other programmes like, church music, music production/sound engineering, music journalism, music performance, music and theology, music therapy, music business, music theatre, etc. for diversification.
- v. Networking with international music universities through exchange programs should be enhanced for new ideas in terms of programmes, course titles and course content, required resources etc. for national and global relevance.

5.4.1.3 Practical Interventions Under Specific Policy Considerations

- i. This study recommends trial of the Curriculum Context Relevance Model (CuCoReM) for other sectors of the music industry.
- ii. It is recommended that university music schools should revise and restructure their music curricula to accurately reflect the music production job market in Kenya for favourable competition locally and internationally.
- iii. All universities should adhere to CUE's guidelines on market survey and quality assurance by carrying out intensive research to mitigate instances of missing job market requirements in the music curricula and update it with new requirements in the job market.
- iv. It is the submission of this study that all universities offer music teaching programmes to cater for the rising need of music teachers because there is a piecemeal implementation of the CBC at the basic education level where music as a creative subject is being taught.

- v. University music schools need to revise and restructure their music curricula course titles and content to accurately reflect the stated programs and to also provide new upcoming programs to compete in a favourable manner locally and internationally.
- vi. It is necessary to empower a special music curricula panel at the university that will constantly review the curricula through research to suggest findings to the music school and work directly with CUE in ensuring quality and standards in curriculum development.
- vii. It is imperative to conduct yearly audits of the university music curricula for quality assurance and to ensure relevance to the changing music job market in order to prepare for change.
- viii. It is important to establish internship relations/contracts/collaboration with music job markets for meaningful development of knowledge, skills, competencies and attitudes desired in the music curricula.
- ix. It is prudent to establish innovation and business incubation centres for music where university learners are directly linked to the job market through their innovation and creations. and where symposiums, workshops and conferences/seminars are constantly held to acquire current information on music job markets.

5.4.2 Recommendations for Further Research

The recommendations for further research are based on the objectives and conclusions as follows:

- i. Research should be conducted to establish the relevance of undergraduate university music curricula to the requirements of other job markets like music technology, mass media, therapy, business, theatre, film, and information technology and ICT, among others, in Kenya.
- ii. The strategies used in the implementation of university music curricula content in Kenya should be investigated because a given university music curriculum content can only be realized through relevant instructional methods and approaches however attractive it can be.
- iii. Undergraduate university music curricula assessment and evaluation methods can be examined to determine their effectiveness in realizing the learning outcomes.
- iv. A research on availability of music resources in facilitating the implementation of the music curricula at the university is necessary because resources also play a big role in the implementation of undergraduate university music curricula.

- v. The relationship between music and other disciplines can be researched on to find out how this can be seamlessly incorporated in the university music curricula in Kenya. This is because the study revealed that a bachelor of music graduate requires multiple skills to be relevant in the music job market and some of them were skills beyond what music education can offer at a given time e.g. law, business studies, communication skills, accounts, etc.
- vi. It is recommended that other stakeholders of the university for example, the alumni, undergraduate students, lecturers, HODs, deans, CUE can be interviewed on the relevance of university music curricula in Kenya because this study was limited to the views of managers /practitioners in the music job market.

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APPENDICES

APPENDIX I

Music Production Managers' Questionnaire

Dear Participant,

I am Joyce M. Mochere, a PhD student at Kabarak university. The purpose of this study is to determine the relevance of undergraduate university music curricula to the requirements of selected music job markets in Nairobi County, Kenya. I have selected you in my study because of your expertise as a music producer. This questionnaire is designed to establish the requirements of music production job market in Kenya and will take approximately 15 minutes to complete. It is intended to improve on the music curricula course content offered at the university level in Kenya. Kindly respond to the given questions to the best of your knowledge. The information you give will be treated with utmost confidentiality and will be strictly used for the purpose of this study. **Kindly answer all questions in this questionnaire.** Thank you for your time in advance.

Yours sincerely,

Joyce M. Mochere.

Email Address: joysitadeshy@gmail.com

Phone No.: 0727511830

SECTION I: Biographical data.

Please tick against the appropriate choice.

a) Professional qualifications

Certificate ()

Diploma ()

Degree ()

Masters ()

Others (please specify) _____

b) How long have you worked as a music production manager?

SECTION II: Music Production Job Market Requirements

1.a) What do you consider as qualifications of a music production manager?

b) In brief, kindly describe the different types of music personnel you employ in this studio.

c) Considering the changing times music production job market exists in, advice on the skills music production personnel must be trained in.

2.a) Kindly read the following items and **tick (✓)** each of the **Technical skills** you consider either **Non-essential** or **Essential**, in the **music production job market**.

Technical Skills	Response	
	Non-essential	Essential
Recording skills		
Sound reinforcement skills		
Mixing of sound skills		
Editing of the recording		
Handling analogue records		
Handling digital records		
Balancing of individual recorded tracks skills		
Blending of music sounds skills		
Adding sound effects skills		
Adding instrumental parts to voice		
Single and multi-track recording skills		
Detecting sound changes skills		
Mastering skills		
Information literacy and ICT skills		
Music theory skills (reading and writing music)		
Music performance (vocal and instrumental) skills		
Music conducting skills		
Music scoring skills		
Music appreciation skills		
Knowledge of different types of music		
Music composition skills		
Music improvisation skills (both vocal and instrumental)		

b) Kindly read the following items and **tick (✓)** each of the **management skills** you consider **Non-essential** or **Essential**, in the **music production job market**.

Management Skills	Response	
	Non-essential	Essential
Verbal and written communication skills		
Team working and interpersonal skills		
Networking skills		
Problem solving skills		
Negotiation skills		
Music industry awareness		
Music business skills		
Time management		
Session management skills		
Leadership skills		
Legal /copyright skills		
Contractual rights and obligations skills		
Accounting skills		
Marketing skills		
Customer handling skills		
Adaptive leadership skills		
Planning skills		
Crisis management skills		
Diagnostic and Analytical skills		

c) Kindly read the following items and **tick (✓)** each of the **ethical values** you consider **Non-essential** or **Essential**, in the **music production job market**.

Ethical values	Response	
	Non-essential	Essential
Accountability		
Transparency		
Respect for customers		
Performance of ethically acceptable songs		
Loyalty to the management		
Adaptability and flexibility		
Fairness		
Health and safety		
Gender-sensitivity		
Diversity		
Integrity		
Confidentiality		
Privacy		

Thank you.

APPENDIX II

Music Ensemble/Band Performance Managers' Questionnaire

Dear Participant,

I am Joyce M. Mochere, a PhD student at Kabarak university. The purpose of this study is to determine the relevance of undergraduate university music curricula to the requirements of selected music job markets in Nairobi County, Kenya. I have selected you in my study because of your expertise as a music ensemble/band performance manager. This questionnaire is designed to establish the requirements of music ensemble/band performance job market in Kenya and will take approximately 15 minutes to complete. It is intended to improve on the music curricula course content offered at the university level in Kenya. Kindly respond to the given questions to the best of your knowledge. The information you give will be treated with utmost confidentiality and will be strictly used for the purpose of this study. **Kindly answer all questions in this questionnaire.** Thank you for your time in advance.

Yours sincerely,

Joyce M. Mochere.

Email Address: joysitadeshy@gmail.com

Phone No.: 0727511830

SECTION I: Biographical data.

Please tick against the appropriate choice.

a) Professional qualifications

Certificate ()

Diploma ()

Degree ()

Masters ()

Others (please specify) _____

b) How long have you worked as a music ensemble/band performance manager?

SECTION II: Music Ensemble/ Band Performance Job Market Requirements

- 1.a) What do you consider as qualifications of a music ensemble/band manager?
- b) In brief, kindly describe the different types of music personnel you employ in this music ensemble/band performance.
- c) Considering the changing times music ensemble job market exists in, advice on the skills music ensemble/band performance personnel must be trained in.
- 2.a) Kindly read the following items and **tick (✓)** each of the **technical skills** you consider either **Non-essential** or **Essential**, in the **music ensemble/band performance job market**.

Technical Skills	Response	
	Non-essential	Essential
Music theory skills (reading and writing music)		
Music notation/scoring using varied software e.g. Sibelius		
Vocal performance skills		
Instrumental performance skills		
Dance performance skills		
Direction of music performance		
Choreography skills		
Knowledge of varied genres of music		
Music arrangement skills		
Construction of music instruments		
Repair of music instruments		
Tuning of music instruments		
Deejaying skills		
V-jaying skills		
Information literacy and ICT skills		
Music conducting skills		
Music appreciation skills		
Music composition skills		
Music improvisation skills (both vocal and instrumental)		

b) Kindly read the following items and **tick (✓)** each of the **management skills** you consider either **Non-essential** or **Essential**, in the **music ensemble/band performance job market**.

Management Skills	Response	
	Non-essential	Essential
Verbal and written communication skills		
Team working and interpersonal skills		
Networking skills		
Problem solving skills		
Negotiation skills		
Music industry awareness		
Music business skills		
Time management skills		
Leadership skills		
Legal /copyright skills		
Contractual rights and obligations skills		
Accounting skills		
Marketing skills		
Customer handling skills		
Adaptive leadership skills		
Planning skills		
Crisis management skills		
Diagnostic and Analytical skills		

c) Kindly read the following items and **tick (✓)** each of the **Ethical values** you consider either **Non-essential** or **Essential**, in the **music ensemble/band performance job market**.

Ethical values	Response	
	Non-essential	Essential
Accountability		
Transparency		
Self-discipline		
Respect for customers		
Performance of ethically acceptable songs		
Hard work		
Recording of only approved work		
Adherence to work rules		
Loyalty to the management		
Adaptability and flexibility		
Fairness		
Health and safety		
Gender-sensitivity		
Diversity		
Integrity		
Confidentiality		
Privacy		

Thank you.

APPENDIX III

Principals of Music Secondary Schools' Questionnaire

Dear Participant,

I am Joyce M. Mochere, a PhD student at Kabarak university. The purpose of this study is to determine the relevance of undergraduate university music curricula to the requirements of selected music job markets in Nairobi County, Kenya. I have selected you in my study because of the experience of your school in training music and your experience in employing music teachers. This questionnaire is designed to establish the requirements of music teaching job market in Kenya and will take approximately 15 minutes to complete. It is intended to improve on the music curricula course content offered at the university level in Kenya. Kindly respond to the given questions to the best of your knowledge. The information you give will be treated with utmost confidentiality and will be strictly used for the purpose of this study. **Kindly answer all questions in this questionnaire.** Thank you for your time in advance.

Yours sincerely,

Joyce M. Mochere.

Email Address: joysitadeshy@gmail.com

Phone No.: 0727511830

SECTION I: Biographical data.

Please tick against the appropriate choice.

1.a) Professional qualifications

Certificate ()

Diploma ()

Degree ()

Masters ()

Others (please specify) _____

b) How long have you worked as a principal in a private music secondary school?

SECTION II: Music Teaching Job Market Requirements

- 1.a) What do you consider as qualifications of a music teacher?
 b) In brief, kindly describe the different types of music personnel you employ in this school.
 c) Considering the changing times music teaching job market exists in, advice on the skills music teacher personnel must be trained in.
- 2.a) Kindly read the following items and **tick (✓)** each of the **technical skills** you consider either **Non-essential** or **Essential**, in the **music teaching job market**.

Technical Skills	Response	
	Non-essential	Essential
Construction & repair of African music instruments		
Tuning of western and African instruments		
Use of varied music software		
Information literacy and ICT skills		
Music theory skills (reading and writing music)		
Music aural skills		
Music performance (vocal and instrumental) skills		
Band music performance skills		
Dance and dance choreography skills		
Music theatre skills		
Music conducting skills		
Music scoring skills		
Music appreciation skills		
Knowledge of different types of music		
Music composition skills		
Music improvisation skills (both vocal and instrumental)		
Research and analysis skills		

b) Kindly read the following items and **tick (✓)** each of the **management skills** you consider either **Non-essential** or **Essential**, in the **music teaching job market**

Management Skills	Response	
	Non-essential	Essential
Verbal and written communication skills		
Team working and interpersonal skills		
Networking skills		
Problem solving skills		
Planning and organizational skills		
Negotiation skills		
Music industry awareness		
Music business skills		
Time management skills		
Creative & innovative skills		
Leadership skills		
Legal /copyright skills		
Contractual rights and obligations skills		
Accounting skills		
Marketing skills		
Customer handling skills		
Citizenship skills		
Self-efficacy skills		
Learning to learn skills		
Adaptive leadership skills		
Planning skills		
Crisis management skills		
Diagnostic and Analytical skills		

c) Kindly read the following items and **tick (✓)** each of the **ethical values** you consider either **Non-essential** or **Essential**, in the **music teaching job market**.

Ethical values	Response	
	Non-essential	Essential
Accountability		
Transparency		
Self-discipline		
Self-control		
Impartiality		
Respect for customers		
Integrity		
Performance of ethically acceptable songs		
Hard work		
Adherence to work rules		
Loyalty to the management		
Adaptability and flexibility		
Fairness		
Health and safety		
Gender-sensitivity		
Diversity		
Integrity		
Confidentiality		
Privacy		

Thank you.

APPENDIX IV

University Music Curriculum Document Analysis Checklist

The aim of the document analysis checklist is to provide supplementary data. It is designed to provide comparison points of selected music job markets requirements expected in the university music curricula in Kenya. This is an attempt to improve on the music curricula offered at the university in Kenya. The university music curricula will be analysed by the researcher by considering the content for each of the selected music job markets namely: Music production job market, music ensemble performance job market, music teaching job market and church music job market. The document analysis checklists are presented progressively in the preceding order. Each of the document analysis checklists are broken down in three specific skills/requirements namely: technical skills, management skills and ethical requirements:

A tick (✓) or (✗) sign in the following tables will indicate either of the following: The skill is unavailable or the skill is available.

A. Document Analysis Checklist of Music Production Curricula Course Content:

Document Analysis Checklist of Music Production Technical Skills Curriculum Course Content

Technical skills	Availability	
	The skill is unavailable	The skill is available
Recording skills		
Sound reinforcement skills		
Mixing of sound skills		
Editing of the recording skills		
Handling analogue records		
Handling digital records		
Balancing of individual recorded tracks skills		
Blending of music sounds skills		
Adding sound effects skills		
Adding instrumental parts to voice		
Single track and multitrack recording skills		
Detecting sound changes skills		
Mastering skills		
Information literacy and ICT skills		
Music theory skills (reading and writing music)		
Music performance (vocal and instrumental) skills		

Music conducting skills		
Music scoring skills		
Music appreciation skills		
Knowledge of different types of music		
Music composition skills		
Music improvisation skills (both vocal and instrumental)		

Document Analysis Checklist of Music Production Management Skills Curriculum Course Content

Management skills	Availability	
	The skill is unavailable	The skill is available
Verbal and written communication skills		
Team working and interpersonal skills		
Networking skills		
Problem solving skills		
Negotiation skills		
Music industry awareness		
Music business skills		
Time management skills		
Session management skills		
Legal /copyright skills		
Contractual rights and obligations		
Accounting skills		
Marketing skills		
Customer handling skills		
Adaptive leadership skills		
Planning skills		
Crisis management skills		
Diagnostic and Analytical skills		

Document Analysis Checklist of Music Production Ethical Values Curriculum Course Content

Ethical values	Availability	
	The skill is unavailable	The skill is available
Accountability		
Transparency		
Respect for customers		
Performance of ethically acceptable songs		
Loyalty to the management		
Adaptability and flexibility		

Fairness		
Health and safety		
Diversity		
Integrity		
Confidentiality		
Privacy		

B. Document Analysis Checklist of Music Ensemble/Band Performance Curricula Course

Content:

Document Analysis Checklist of Music Ensemble/Band Performance Technical Skills

Curriculum Course Content

Technical skills	Availability	
	The skill is unavailable	The skill is available
Music theory skills (reading and writing music)		
Music notation using software		
Vocal performance skills		
Instrumental performance skills		
Dance performance skills		
Direction of music performance		
Choreography skills		
Knowledge of varied genres of music		
Music arrangement skills		
Construction of music instruments		
Repair of music instruments		
Tuning of music instruments		
Deejaying skills		
V-jaying skills		
Information literacy and ICT skills		
Music conducting skills		
Music appreciation skills		
Music composition skills		
Music improvisation skills (vocal and instrumental)		

Document Analysis Checklist of Music Ensemble/Band Performance Management Skills Curriculum Course Content

Management skills	Availability	
	The skill is unavailable	The skill is available
Verbal and written communication skills		
Team working and interpersonal skills		
Communication skills		
Networking skills		
Problem solving skills		
Negotiation skills (with customers)		
Music industry awareness		
Music business skills		
Time management skills		
Leadership skills		
Legal /copyright skills		
Contractual rights and obligations skills		
Accounting skills		
Marketing skills		
Customer handling skills		
Adaptive leadership skills		
Planning skills		
Crisis management skills		
Diagnostic and Analytical skills		

Document Analysis Checklist of Music Ensemble/Band Performance Ethical Values Curriculum Course Content

Ethical values	Availability	
	The skill is unavailable	The skill is available
Accountability		
Transparency		
Respect for customers		
Performance of ethically acceptable songs		
Loyalty to the management		
Adaptability and flexibility		
Fairness		
Health and safety		
Gender-sensitivity		
Diversity		
Integrity		
Confidentiality		
Privacy		

C. Document Analysis Checklist of Music Teaching Course Content:

Document Analysis Checklist of Music Teaching Technical Skills Curricula Course Content

Technical Skills	Availability	
	The skill is unavailable	The skill is available
Construction & repair of African music instruments		
Tuning of western and African instruments		
Use of varied music software		
Information literacy and ICT skills		
Music theory skills (reading and writing music)		
Music aural skills		
Music performance (vocal and instrumental) skills		
Band music and performance skills		
Dance and dance choreography skills		
Music theatre skills		
Music conducting skills		
Music scoring skills		
Music appreciation skills		
Knowledge of different types of music		
Music composition skills		
Music improvisation skills (both vocal and instrumental)		
Research and analysis skills		

Document Analysis Checklist of Music Teaching Management Skills Curricula Course Content

Management skills	Availability	
	The skill is unavailable	The skill is available
Verbal and written communication skills		
Team working and interpersonal skills		
Networking skills		
Problem solving skills		
Planning and organizational skills		
Negotiation skills		
Music industry awareness		
Music business skills		
Time management skills		
Creative & innovative skills		
Leadership skills		
Legal /copyright skills		
Contractual rights and obligations skills		
Accounting skills		

Marketing skills		
Customer handling skills		
Citizenship skills		
Self-efficacy skills		
Learning to learn skills		
Adaptive leadership skills		
Planning skills		
Crisis management skills		
Diagnostic and Analytical skills		

Document Analysis Checklist of Music Teaching Ethical Values Curricula Course

Content

Ethical values	Availability	
	The skill is unavailable	The skill is available
Accountability		
Transparency		
Self-discipline		
Self-control		
Impartiality		
Respect for customers		
Integrity		
Performance of ethically acceptable songs		
Hard work		
Adherence to work rules		
Loyalty to the management		
Adaptability and flexibility		
Fairness		
Health and safety		
Gender-sensitivity		
Diversity		
Integrity		
Confidentiality		
Privacy		

APPENDIX V

University Music Curricula Content of University X and Y

A. Bachelor of Music Technology Program of University X

Course Titles	
Theory and aural skills	Harmony and counterpoint
Notation and transcription	Composition and arrangement
Survey of western music	Exploration of studio compositional techniques
History and analysis of western music	World music traditions
Ethnomusicology	African music in Diaspora
Popular music in Africa (East & Central Africa)	Music and dance practice in East Africa
Theory of music traditions in Kenya	Art music in Kenya
General music practice	Ensemble practice
Guitar skills	Jazz harmony and improvisation
Production of musicals	Stylistic techniques in different genres
Concert production and staging	Music critique and adjudication
Music in worship	Organology and manufacture of music instruments
Music and other arts	Elements of acoustics
Music industry and professional ethics	Music and multimedia
Disc jockey (DJ) practice and performance	Studio keyboard skills
Practicum in creation and marketing of music product	Recording and sequencing techniques
Audio engineering	Music and video production
Music recording project	Research methods

B. Bachelor of Music Program of University X

Course Titles	
Theory and aural skills	Harmony and counterpoint
Notation and transcription	Composition and arrangement
Survey of western music	Exploration of studio compositional techniques
History and analysis of western music	World music traditions
History of African American music	Music of the middle East
History of native Americas	African music in Diaspora
Theory of African Music	Popular music in Africa
Popular music in Africa (East & Central Africa)	Theory of music practices in East Africa
Ethnomusicology	Music performance practices of East Africa
Music and dance practice in East Africa	Theory of music traditions in Kenya
Art music in Kenya	Music and dance traditions of Kenya
General music practice	Kenyan dance
Ensemble practice	Performance practice tuition series (piano, voice, woodwind, brass, strings)

Guitar skills	Jazz harmony and improvisation
Concert production and staging	Stylistic techniques in different genres
Music in worship	Music critique and adjudication
Music and other arts	Organology and manufacture of music instruments
Music and multimedia	Disc jockey (DJ) practice and performance
Music industry and professional ethics	Practicum in creation and marketing of music product
Music and video production	Research methods
Research project	

C. Bachelor of Music Education Programme of University X

Course Titles	
Music theory, aural skills and practicals	Harmony and counterpoint
Composition and arrangement	Advanced harmony
Survey of western music	History and analysis of western music
Theory of African music	Music and dance traditions of Africa
Theories of musical traditions of East Africa	Music and dance traditions of Kenya
Music critique and adjudication	Elements of acoustics
Music industry and professional ethics	Keyboard and harmony improvisation
Foundations of music education	Pedagogy
Music education research project	

D. Bachelor of Music programme of University Y

Course Titles	
Music theory	Music transcription and notation
Music composition	Music composition methods
Music composition project	Music criticism and evaluation
Music history of the middle ages, baroque and classical period	Music history of romantic, 20 th century and beyond
Communication skills	Information and communication technology concepts
Critical and creative thinking	Psychology of music
Music therapy	Health education
Society and culture	Music and culture
Music and community development	Ethnomusicology
Music of Africa	Music of East Africa
Music of Kenya	Popular music
Contemporary and popular music of Kenya	Analytical techniques in music
Music performance	Practical musicianship
Instrumental studies	Piano technology
Instrumental teaching methods	Instrumental performances
Orchestration and arrangement	Music performance project
Industry based learning	Professional practice
Arts administration	Creative economy

Music business	Music entrepreneurship
Music business- planning	Music business- media and technology
Music business project	Music technology
Music sequencing and recording	Music production project (stage performance)

APPENDIX VI
Letter to Employers

Kabarak University
SMPA
Private Bag- 20157
KABARAK

The Music Manager,

.....
.....
.....

Dear Sir/Madam,

RE: PERMISSION TO CONDUCT A RESEARCH IN YOUR INSTITUTION

I hereby request you to allow me to carry out a research on ‘Determining Relevance of Undergraduate University Music Curricula to the Requirements of Selected Music Job Markets in Nairobi County, Kenya.’ You are requested to respond to a questionnaire. I assure you that the information given will be solely utilized for research purposes and treated confidentially. Your co-operation will be highly appreciated.

Yours faithfully,

JOYCE M. MOCHERE

APPENDIX VII

Research Participants' Consent Letter

I, Mochere M. Joyce, hereby request you to willingly participate in my research entitled: 'Determining Relevance of Undergraduate University Music Curricula to the Requirements of Selected Music Job Markets in Nairobi County, Kenya.' The purpose of this study is to establish the requirement of the music job market Kenya with a view of proposing relevant content in the university music curricula. This information will be obtained by the use of a questionnaire with permission from participants.

Kindly note that the information obtained is meant to improve the university music curricula course content in relation to the music job market. You are hereby assured that participants will be identified by pseudonyms for anonymity and confidentiality purposes in the research report. Kindly note that you are under no obligation to participate in this research if you do not feel free to do so.

Thank you for choosing to participate and your response is highly valued.

Research Participant

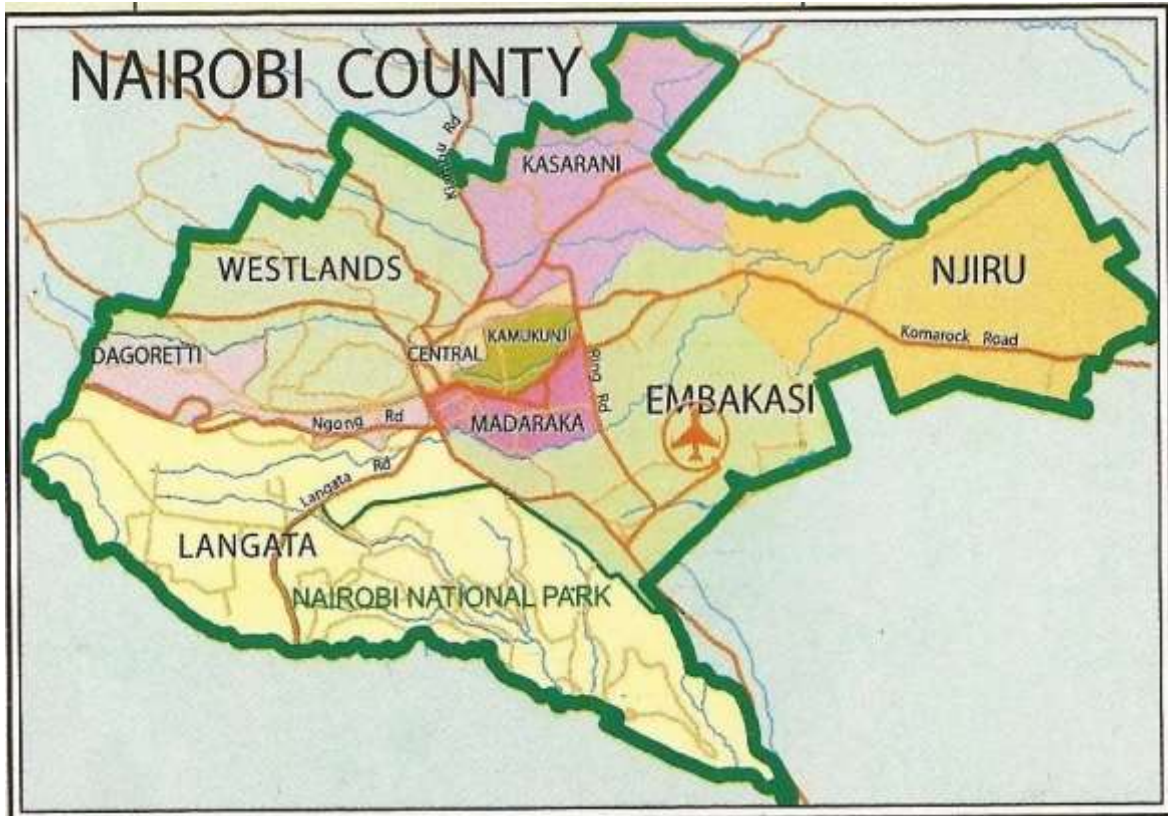
I _____ have read the above and agree to participate in this research with the understanding that:

(i) All information will be confidential (ii) I am free to withdraw at any stage should I feel not comfortable.

Signed: _____

Date: _____

APPENDIX VIII
Nairobi County Map



Source: <https://www.tuko.co.ke/261934-constituencies-nairobi-county-their-mps.html>

APPENDIX IX

Krejcie and Morgan Table 1970

Table 3.1									
<i>Table for Determining Sample Size of a Known Population</i>									
N	S	N	S	N	S	N	S	N	S
10	10	100	80	280	162	800	260	2800	338
15	14	110	86	290	165	850	265	3000	341
20	19	120	92	300	169	900	269	3500	346
25	24	130	97	320	175	950	274	4000	351
30	28	140	103	340	181	1000	278	4500	354
35	32	150	108	360	186	1100	285	5000	357
40	36	160	113	380	191	1200	291	6000	361
45	40	170	118	400	196	1300	297	7000	364
50	44	180	123	420	201	1400	302	8000	367
55	48	190	127	440	205	1500	306	9000	368
60	52	200	132	460	210	1600	310	10000	370
65	56	210	136	480	214	1700	313	15000	375
70	59	220	140	500	217	1800	317	20000	377
75	63	230	144	550	226	1900	320	30000	379
80	66	240	148	600	234	2000	322	40000	380
85	70	250	152	650	242	2200	327	50000	381
90	73	260	155	700	248	2400	331	75000	382
95	76	270	159	750	254	2600	335	100000	384

Note: N is Population Size; S is Sample Size
Source: Krejcie & Morgan, 1970

Source: <http://in-troh-spective.blogspot.com/2017/10/krejcie-and-morgan-sampling-metho.html>

APPENDIX X

Annex 1: List of Generic competences

1. Ability for abstract thinking, analysis and organisation of information
2. Ability to apply knowledge in practice
3. Ability to organise and plan
4. Knowledge of the subject area and understanding of one's own profession
5. Ability to communicate orally and in writing in the native language
6. Ability to communicate in a foreign language
7. Information and communication technology skills
8. Ability to carry out research
9. Ability to learn
10. Ability to search for, process and analyse information from a variety of sources
11. Critical and self-critical thinking
12. Ability to adapt to new situations
13. Ability to generate new ideas (creativity)
14. Ability to address problems
15. Ability to make decisions
16. Ability to participate in group work
17. Interpersonal and communication skills
18. Ability to motivate people to move toward common goals
19. Ability to communicate with people who are not experts in the professional area of an employee
20. Ability to take account of diversity and multiculturalism
21. Ability to work in an international context
22. Ability to work autonomously
23. Ability to design and manage projects
24. Attention to safety
25. Ability to take the initiative and entrepreneurship
26. Ability to act ethically (ethical obligations)
27. Ability to evaluate and maintain the quality of work (attention to quality)
28. Perseverance and determination in carrying out assignments and undertaken obligations
29. Commitment to protect the environment
30. Social responsibility and civic awareness
31. Ability to respect the principle of equal opportunities and tolerance

32. Knowledge of legislation related to professional activities

Source: Vilnius University (2012), p. 38

APPENDIX XI

Annex 2: Distribution of Generic Competences according to their Importance to the Professional Activities of a Musician

No	Bachelor	Master
1.	Ability to generate new ideas (creativity)	Ability to participate in group work
2.	Perseverance and determination in carrying out assignments and undertaken obligations	Ability to work autonomously
3.	Ability to participate in group work	Ability to evaluate and maintain the quality of work (attention to quality)
4.	Ability to evaluate and maintain the quality of work (attention to quality)	Interpersonal and communication skills
5.	Knowledge and understanding of the subject area and understanding of the profession	Knowledge and understanding of the subject area and understanding of the profession
6.	Ability to motivate people and move toward common goals	Perseverance and determination in carrying out assignments and undertaken obligations
7.	Interpersonal and communication skills	Ability to motivate people and move toward common goals
8.	Ability to adapt to new situations	Ability to generate new ideas (creativity)
9.	Ability to address problems	Ability to make decisions
10.	Ability to organise and plan	Ability to communicate orally and in writing in the native language
11.	Ability to apply knowledge in practical situations	Ability to be critical and self-critical
12.	Ability to communicate orally and in writing in the native language	Ability to apply knowledge in practical situations
13.	Ability to make decisions	Ability to communicate in a foreign language
14.	Ability to be critical and self-critical	Ability to adapt to new situations
15.	Ability to work autonomously	Ability to organise and plan
16.	Social responsibility and civic awareness	Ability to address problems
17.	Ability to communicate in a foreign language	Ability to act ethically (ethical obligations)
18.	Ability to act ethically (ethical obligations)	Information and communication technology skills
19.	Ability to respect the principle of equal opportunities and tolerance	Ability to communicate with people who are not experts in the professional area of the worker
20.	Ability to communicate with people who are not experts in the professional area of the worker	Social responsibility and civic awareness

21.	Information and communication technology skills	Ability for abstract and analytical thinking and synthesis of ideas
22.	Ability to design and manage projects	Ability to work in an international context
23.	Ability to learn	Ability to take account of diversity and multiculturalism
24.	Ability for abstract and analytical thinking and synthesis of ideas	Ability to learn
25.	Attention to safety	Ability to take the initiative and entrepreneurship
26.	Ability to take the initiative and entrepreneurship	Ability to design and manage projects
27.	Commitment to protect the environment	Ability to respect the principle of equal opportunities and tolerance
28.	Ability to work in an international context	Attention to safety
29.	Ability to take account of diversity and multiculturalism	Commitment to protect the environment
30.	Ability to search for, process and analyse information from a variety of sources	Ability to undertake research
31.	Ability to undertake research	Ability to search for, process and analyse information from a variety of sources

Source: Vilnius University (2012), p. 39-40

APPENDIX XII

Annex 3: Distribution of Subject –specific Competences according to their Importance to the Professional Activities of a Musician

No.	Bachelor	Master
1.	Capacity to master artistic and technical skills	Ability to perform professionally music of different styles, genres and forms
2.	Knowledge of the conventions of musical interpretation in different styles, genres and forms	Capacity to master artistic and technical skills
3.	Ability to perform professionally music of different styles, genres and forms	Knowledge of the conventions of musical interpretation in different styles, genres and forms
4.	Capacity to perform the repertoire publicly in various cultural and social contexts and ability to develop public performance experience	Knowledge of the music language (music theory, analysis, harmony, polyphony), composition techniques
5.	Ability to analyse, critically assess and independently master distinct artistic skills	Ability to control the body and emotions on stage
6.	Ability to control the body and emotions on stage	Ability to build up and realise concert programmes
7.	Ability to actively participate in the development of musical culture	Awareness of standards of excellence and ability to convey the distinctive artistic concept through music performance
8.	Ability to select and apply the most effective practicing and music performance techniques	Ability to choose and apply professionally various artistic concepts of music performance
9.	Ability to build up and realise concert programmes	Ability to analyse, critically assess and independently master distinct artistic skills
10.	Ability to create, articulate and communicate musical ideas in various public and social contexts	Ability to select and apply the most effective practicing and music performance techniques
11.	Knowledge of the musical language (music theory, analysis, harmony, polyphony), and understanding of composition techniques	Ability to perform solo repertoire and in various ensembles professionally and artistically
12.	Ability to effectively apply theoretical knowledge (aural capacities and knowledge of musical repertoire) in music performance practice	Ability to effectively apply theoretical knowledge (aural capacities and knowledge of musical repertoire) in music performance practice
13.	Ability to develop a distinct artistic voice	Ability to publicly perform the repertoire in various cultural and social contexts, and to develop the public performance experience
14.	Awareness of standards of excellence and ability to convey the distinctive artistic concept through music performance	Ability to develop a distinct artistic voice
15.	Ability to create opportunities for work and artistic activities	Ability to actively participate in the development of musical culture
16.	Ability to cooperate with other artists	Ability to create self-employment opportunities and art-related job opportunities
17.	Ability to understand the interrelationships between theoretical and practical studies	Ability to cooperate with other artists

18.	Ability to choose and apply professionally various artistic concepts of music performance	Possession of a large repertoire of major instrument (voice) and ensemble music ranging from early to contemporary music
19.	Possession of a large repertoire of major instrument (voice) and ensemble music ranging from early to contemporary music	Ability to create, articulate and communicate musical ideas in various public and social contexts
20.	Ability to perform solo repertoire and in various ensembles professionally and artistically	Ability to use new technologies in music learning and research processes
21.	Ability to analyse and critically assess creative processes and their role in contemporary cultural context, and music as culture in the changing context (production, distribution, consumption and reception)	Ability to assess a different demand of various audiences in music consumption and select the most effective communication forms and ways
22.	Knowledge of national and international contexts for music performance activities	Awareness of music practicing and health implications, safety and well-being of those involved in music practicing, performance and production activities
23.	Knowledge of music history within specific cultural contexts	Ability to analyse and critically assess creative processes and their role in contemporary cultural context, and music as culture in the changing context (production, distribution, consumption and reception)
24.	Ability to use new technologies in music learning and research processes	Knowledge of music history within specific cultural contexts
25.	Ability to use new technologies for development of new forms of artistic expression (where applicable)	Ability to communicate artistic ideas and artistic practice in writing, verbally and visually (where applicable)
26.	Ability to communicate artistic ideas and artistic practice in writing, verbally and visually (where applicable)	Knowledge of national and international contexts for music performance activities
27.	Awareness of music practicing and health implications, safety and well-being of those involved in music practicing, performance and production activities	Knowledge of the principles and understanding the system of art management and the legal side of artistic practice (copyright laws, patents, etc.)
28.	Knowledge of the principles and understanding the system of art management and the legal side of artistic practice (copyright laws, patents, etc.)	Ability to understand the interrelationships between theoretical and practical studies
29.	Ability to assess a different demand of various audiences in music consumption and select the most effective communication forms and ways	Ability to use new technologies for development new forms of artistic expression (where applicable)
30.	Ability to create different concepts that shape how music is created and perceived	Ability to create different concepts that shape how music is created and perceived

Source: Vilnius University (2012), p. 41-42

APPENDIX XIII

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APPENDIX XIV

Nairobi County Research Authorisation Letter



APPENDIX XV

Request Letter to Conduct Research in Nairobi County

JOYCE MUMOCHERE

P.O. BOX 7387-80500

NAIROBI

3423070

THE COUNTY DIRECTOR OF EDUCATION

NAIROBI COUNTY

RE: AUTHORITY TO CONDUCT RESEARCH IN NAIROBI COUNTY


The above matter refers.

I am PHD Research student at Kabarak University conducting research on "The Relevance of university music curricula to the requirements of selected music job markets in Kenya" for the period ending 18th February 2021.

With this letter I am kindly requesting your written permission to conduct the said research in Nairobi County which is my area of research.

Thank you in advance.

Yours faithfully,


Joyce M. Mochere (PHD Student)

ENCL:

1. Authority Letter From Kabarak University
2. National Research License

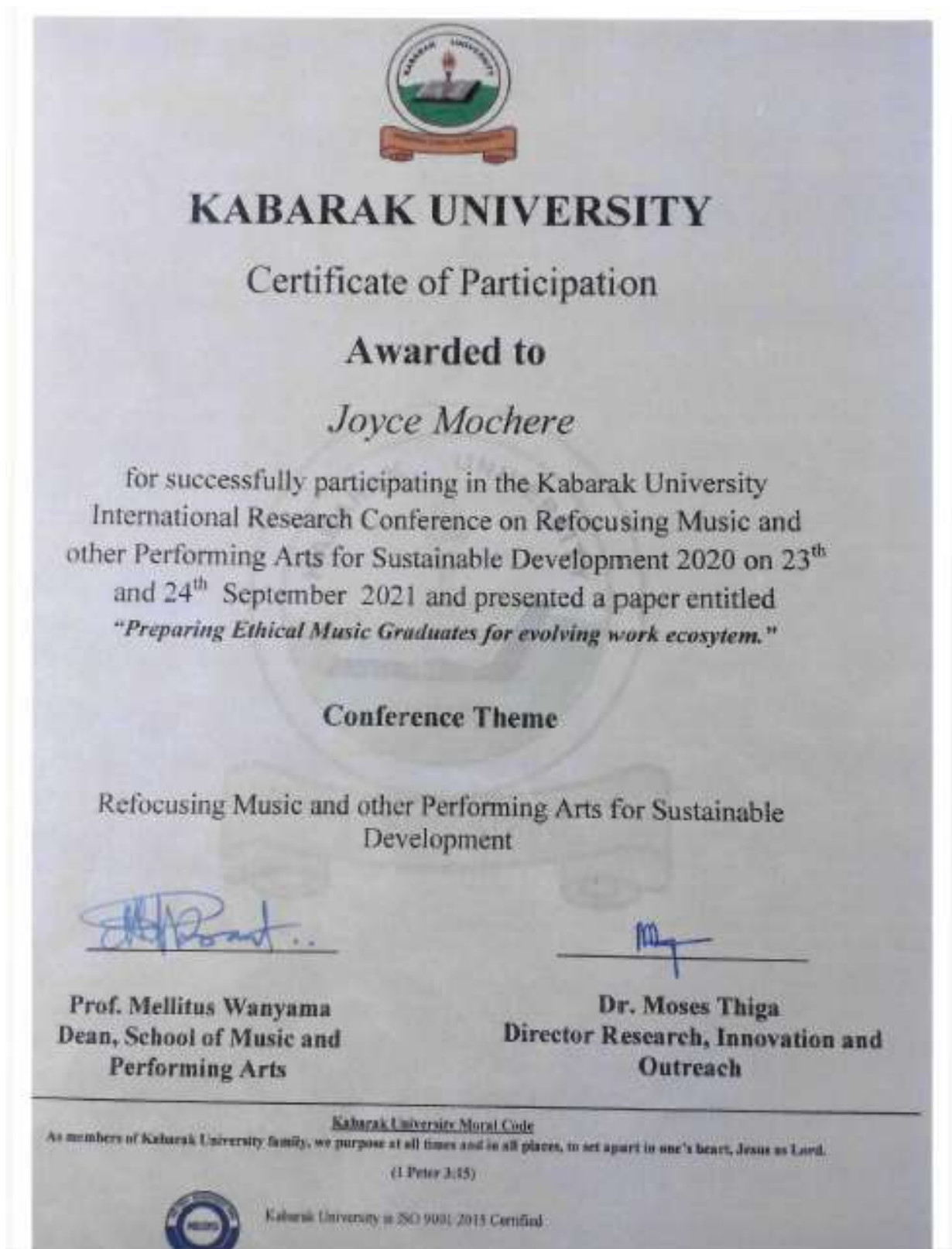
APPENDIX XIV

International Society for Music Education Conference Certificate 2022



APPENDIX XVII

Kabarak University International Conference Certificate 2021 & 2020





KABARAK UNIVERSITY

Certificate of Participation

Awarded to

Joyce M. Mochere

for successfully participating in the Kabarak University International Research Conference on Refocusing Music and other Performing Arts for Sustainable Development 2020 on 15th and 16th October 2020 and presented a paper entitled "*Relevance of University Music Curricula to the Requirements of Music Ensemble Performance Job Market in Kenya.*"

Conference Theme

Contemporary challenges and innovative prospects in Performing Arts Industry

Prof. Mellitus Wanyama
Dean, School of Music and
Performing Arts

Dr. Moses Thiga
Director Research, Innovation and
Outreach

Kabarak University Moral Code

As members of Kabarak University family, we purpose at all times and in all places, to set apart in our hearts, Jesus as Lord.

(1 Peter 3:15)



Kabarak University is ISO 9001:2015 Certified

APPENDIX XIX

List of Publications

Serial No.	Name of Author(s), Year, Title, Name of Journal, Volume No., Page No. ISSN No.
1.	Mochere, J. M., Ngala, F. B. J. A.; Wanyama, M. N. (2020). The Relevance of University Music Curricula to the Requirements of music production Job Market in Kenya. <i>Editon Cons. J. Curr. Educ. Stud.</i> , 2(1), 213-237.
2.	Mochere, J. M., Wanyama, M. N. & Ngala, F. B. J. A. (2020). The Relevance of University Music Curricula to the Requirements of Church Music Job Market in Kenya. <i>Editon Cons. J. Curr. Educ. Stud.</i> , 2(1), 250-274.
3.	Ernest P. M. & Mochere, J. M. (2019). "In Class Out of Place: The Substance of Secondary School Music Curriculum. In, <i>Music Education in Africa: Concept, Process, and Practice</i> . Edited by Emily Achieng' Akuno.
4.	Mochere, J. M. & Kibor, E. J. (2017). Christianity and Arts: Integration of Faith and Learning Music in the Contemporary Society. <i>Scholars Journal of Arts, Humanities and Social Sciences</i> , 2017. 5(9A): 1132-1142. DOI: 10.21276/sjahss.2017.5.9.7
5.	Mochere, J. M. (2016). The Future of Music Education in Kenya: Implementation of Curriculum and Instructional Teaching Strategies. <i>Journal of Education and Practice Vol. 8, No. 6, 2017</i> .
6.	Mochere, J. M. (2016). Issues Faced by Music Teachers in Implementing Music Curriculum: A case of Selected Secondary Schools in Nairobi County (Kenya). <i>International Journal of Education Learning and Development Vol. 4 Issue, 9, pp. 53-65, October 2016</i>
7.	Mochere, J. M. (2016). Factors Contributing to the Performance of Music Students in Secondary Schools in Nairobi County (Kenya). <i>British Journal of Education Vol.4, No.6, pp. 1-14. June 2016</i> .
8.	Mochere, J. M. (2016). Strategies Undertaken by Music Teachers in Implementing Music in the Classroom: A Case of Selected Secondary Schools in Nairobi County (Kenya). <i>International Journal of Music Studies Vol. 1, No. 1, pp.11-22, March 2016</i> .
9.	Mochere, J. M. (2016). Music Instructional Methods and their Impact on curriculum Implementation: A Case of Selected Secondary Schools in Nairobi County (Kenya). Eldoret: Utafiti Foundation. ISBN:978-9966-26-085-7