



1. INTRODUCTION

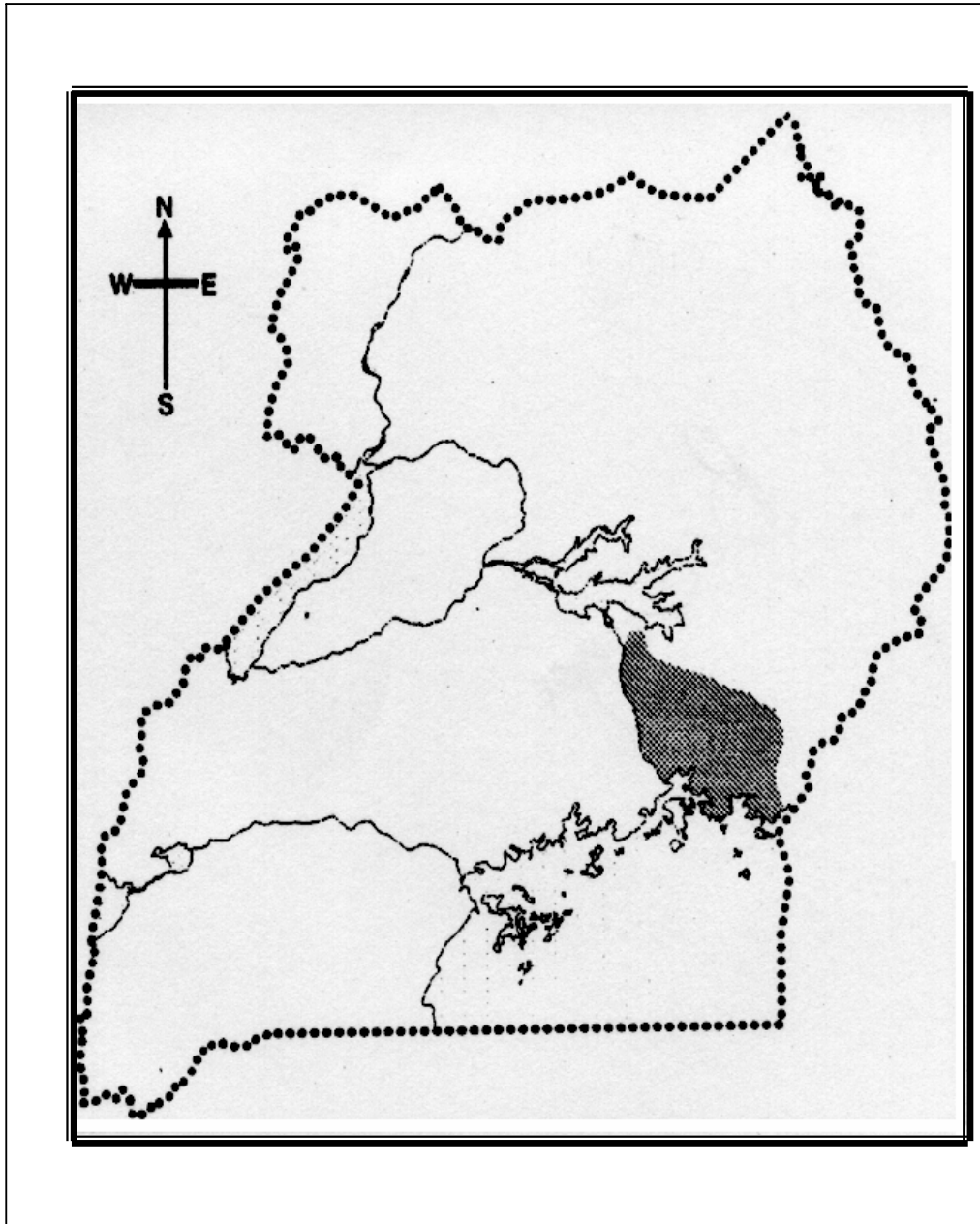
1.1 Background

Through my active involvement in Buganda's music education over the last 12 years, I have familiarised myself with challenges on Uganda's music education. I have noticed traditional music losing appeal to popular taste. European and American music have been assimilated and modified to suit native appetites. In addition, I have become aware of the demands inflicted upon music educators in trying to deliver music instruction in conditions with lack of funds, shortage of resources, inadequate instruction facilities, a shortage of adequate music educators and lack of a proper music curriculum. Modernisation and urbanisation have also influenced the music scene in Uganda to the extent that what is taught in school as compared to what is consumed in the communities outside the school are two divergent forces. Subsequently, I have decided to investigate music and musical arts education as a relevant role player in Buganda's education. I feel that music and music education can provide a culturally relevant education for Buganda and bridge the gap between 'pupils' own music and prescribed school music. 'Education in Uganda is administered by the Ministry of Education and Sports (MoES) and all districts, schools, provinces and colleges follow the same curriculum as prescribed by the Ministry of Education and Sports. However, even though I will now and then refer to the whole country and its various districts, for the purposes of this study, I will focus on music education in Buganda.

1.1.1 Historical background

Buganda is the kingdom of 52 clans of the Baganda people and the largest of the traditional kingdoms in present-day Uganda. The British forged the present country of Uganda between 1877 and 1926. Its name 'Uganda' was derived from the biggest and strongest of the kingdoms at the time, the Buganda Kingdom. Three million Baganda make up the largest Ugandan ethnic group and they represent 16.7% of the population of the country.

Figure 1 Map of Uganda showing the Buganda region



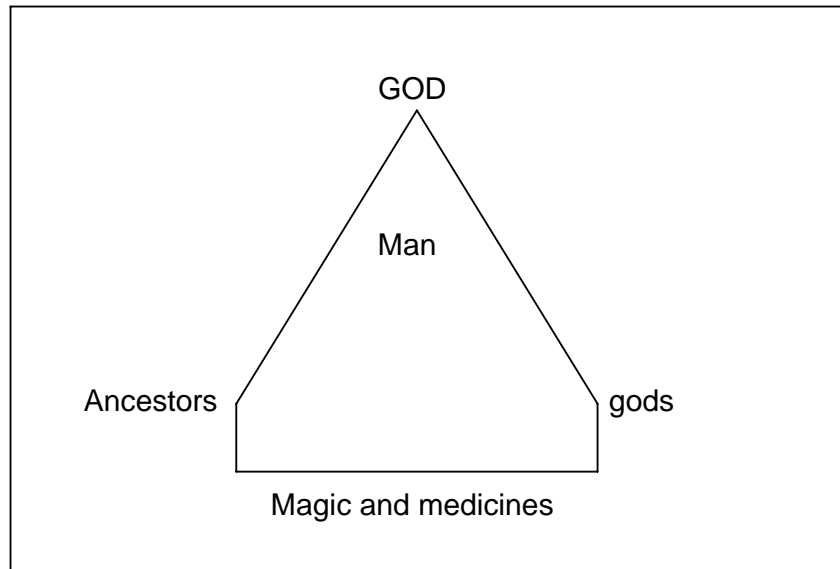
Buganda is centrally situated, more inclined to the eastern part of the country than the west, and its boundaries are marked by Lake Victoria on the south, the Victoria Nile River on the east, and Lake Kyoga on the north. Even though English and a little Swahili are spoken in Buganda, the main language spoken by the Baganda is *luganda* and it is one of the two most popular second languages in Uganda, the other one being English.

Buganda has rich and varied cultural traditions expressed mainly through music, dance, drama, visual arts and poetry. Buganda's education was founded in the period between 1877 and 1925 when Buganda was controlled by the Christian missionaries (Tiberondwa 1978: iv). The Baganda came into contact with European missionaries earlier than other tribes that include the Basoga from East Uganda, the Banyankole of West Uganda, the Langi of the North, the Bakiga of the southwest and many others. The Baganda from Buganda subsequently acquired a Western education which empowered them with the skills necessary to assist the missionaries in spreading Western education and Christianity in the country. Because Buganda is centrally located and mostly urban, Western education was easily consolidated at the expense of indigenous traditional education. The constitution of Uganda provides for freedom of religion and as such there is freedom of worship in Buganda, though Christianity is predominant. Missionary groups of several denominations are still present in Buganda and other parts of the country. They have planted new churches in both urban and rural Buganda, including the Pentecostal Church, the Episcopal Church, the Church of God, the Church of the Latter Day Saints, the United Methodist Church (UMC), the Presbyterian Church and many others.

1.2 The place of music in Buganda

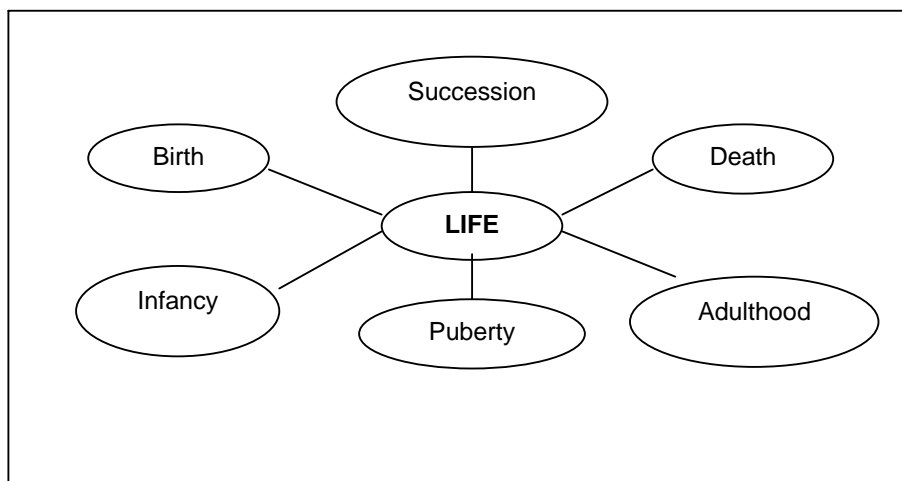
Music in Buganda, as in many other societies, is linked to religion. When connecting with the spiritual, music is usually involved, and also it is very common to use music in worshipping God. African religion can be depicted as a diagram on the next page, with God, the head of all powers situated at the top. On the other two rear sides of the diagram there exist the next two powers that are very significant in the traditional set-up of Buganda. These two powers are gods and ancestors. At the base of the diagram we find the lower two powers with which magic and traditional medicines are concerned, which are also very significant in Buganda with regard to matters of health and traditional healing. 'Man is centrally in the middle and must live with all powers that affect him in every way' (Parrinder 1967:12).

Figure 2 Relationship of man with powers surrounding him



I offer the above illustration to explain the relationship of the Baganda in relation to God. The Baganda believe that life is divided into birth, infancy, puberty, adulthood, death and succession. Each of the periods forms an important landmark in a person's life, with definite experiences in which music constitutes a central role.

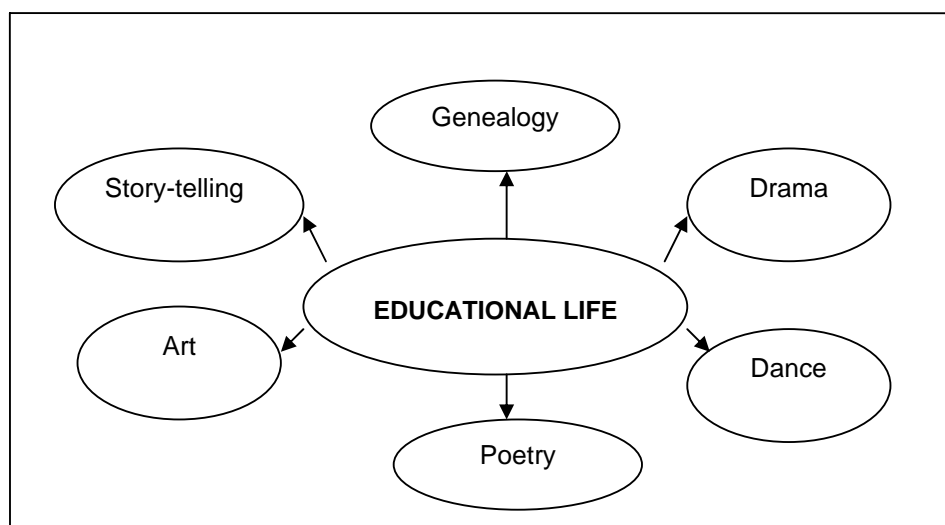
Figure 3 Life and its divisions



1.3 Traditional holistic approach to education

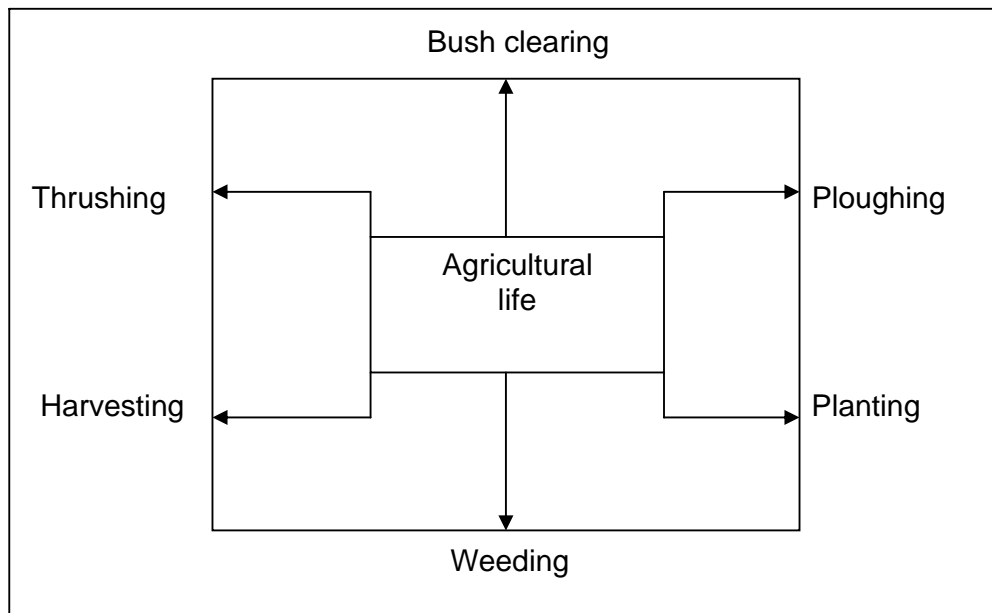
The Baganda have a concept of educating the young that involves almost every member of the clan, friends and all family members. Education in *luganda*, the local language of the Baganda, is known as *okugunjula*, which is translated in English as ‘upbringing’. Inherent in the *okugunjula* is the act of preparing, training and transforming a learner into a mature and responsible citizen. In Buganda as well as various other societies in Africa, the strength of the family is reflected in that of the entire society. It is the family that undertakes the responsibility of educating the young. Thus all members of the same generation within a clan or group of related clans may call each other brothers and sisters. Therefore, the act of preparing, training and transforming a young child into a responsible member of society was always of utmost importance to the community. A child had to be inducted into the heritage of his predecessors which is manifested in the music, poetry, art, drama, dance and stories including mythologies, legends, genealogies, proverbs and oral history of the land. Figure 3 illustrates the educational life cycle of the Baganda.

Figure 4 Buganda’s traditional educational cycle



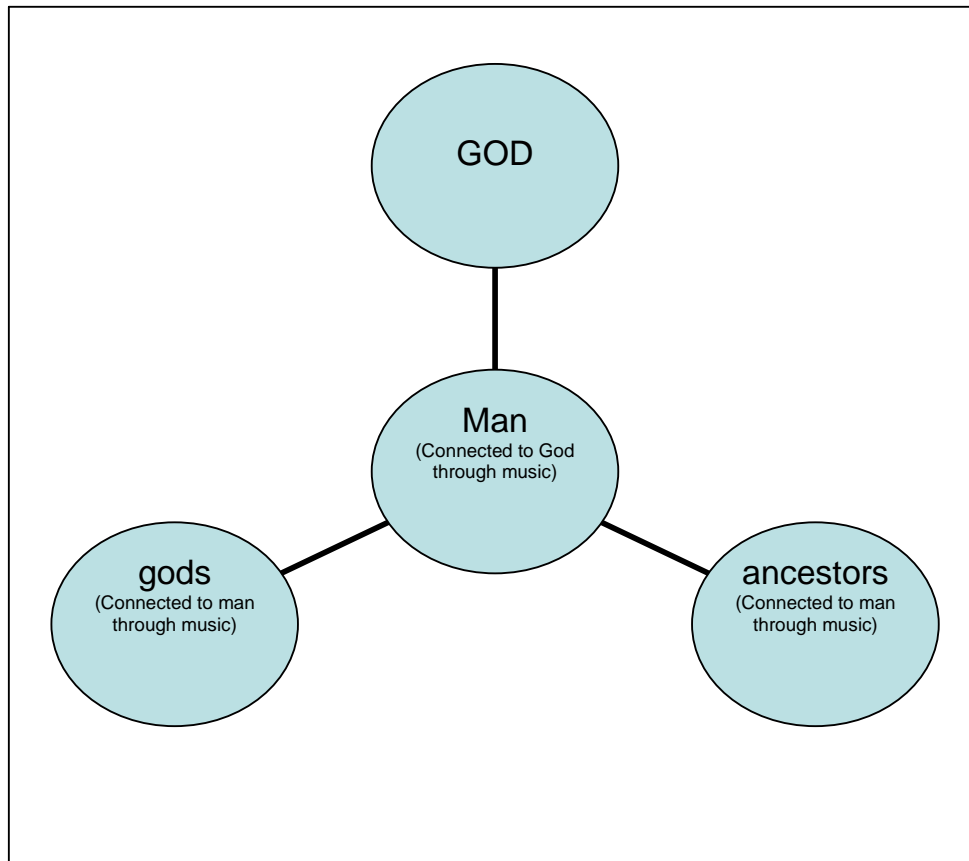
Buganda is an agricultural region and the Baganda believe that if man lives in harmony with all powers that affect his life (that is, God, gods, ancestors, magic and medicines), then one is assured of successful agricultural productivity. Man is therefore compelled to perform all rituals pertaining to agricultural activities. Figure 4 illustrates the agricultural cycle of the Baganda.

Figure 5 Agricultural cycle of the Baganda



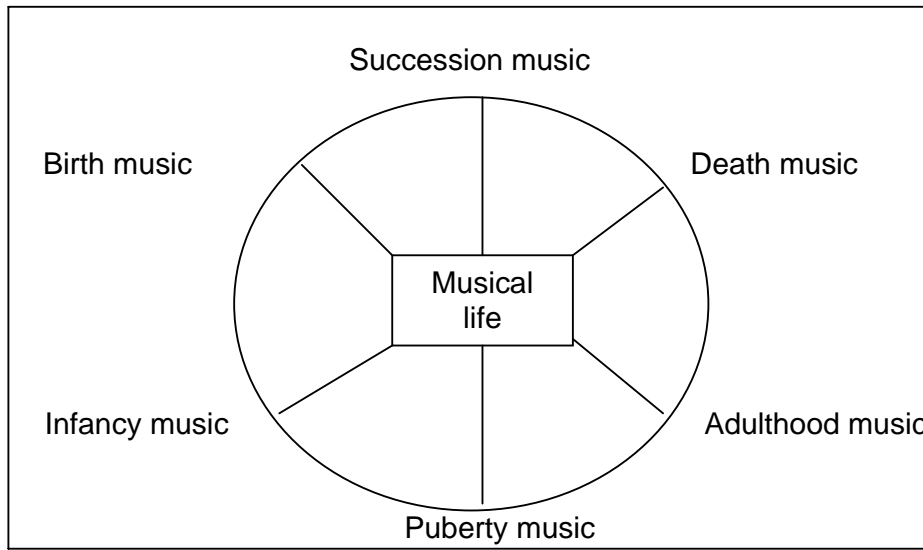
Music as part of culture has a unique role in the daily life of the Baganda. Music is central to the daily life of the people and it provides a medium between the living and the dead, and the Baganda believe that through music, the invocation of ancestral spirits is achieved. Communication between man and God, too, is mostly achieved through the medium of music. Because of its central role in the daily lives of the people, music is then treated in a holistic manner with regard to education. People sing as they work in the fields in order to make work easier and enjoyable. Music is not engaged in for the sake of it, but rather because of the moral import. Songs are taught alongside stories and choreographed in order to connect the lyrics with the moral behind them. As a result, schools in Uganda are running a program called music, dance and drama (MDD) because music is now treated holistically, even at Makerere University.

Figure 6 The role of music in the spiritual realm



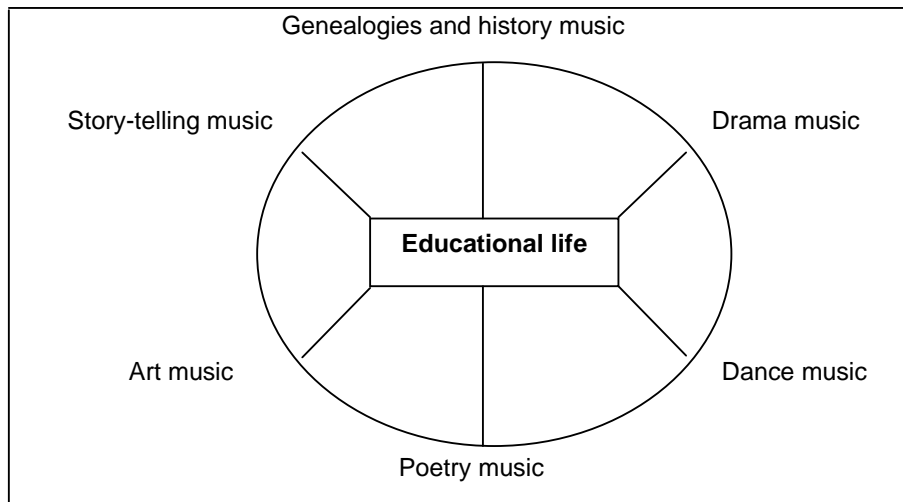
Each one of the divisions represented in figure 2 is characterised by its own appropriate music. There is music arranged chronologically for the various stages of life from birth to death. People sing at each stage to celebrate life and only once, to mourn the death of a loved one. Music for birth is sung when pregnant mothers are about to give birth and also when babies are actually born. Music for infancy includes songs sung for infants and those sung by the infants themselves. There is also music for puberty sung during and for that stage of life. When people are fully grown and are ready to get married, the Baganda rejoice in that and there is a lot of music for marriage that is sung during the three or four days of marriage ceremonies. And lastly there is music for death that is sung when people a family loses a member. This music is not for rejoicing or celebrating but rather for comforting and this is the only time when music is used for sad reasons. Therefore in the ritualisation and dramatisation of each of life's stages, music plays a main role as is indicated in figure 6 below.

Figure 7 The role of music in the life cycle of the Baganda



Music is further used to accompany oral history, story telling, speech making and various forms of poetic recitations. Genealogies, legends, proverbs and mythologies are all portrayed through music. Traditionally, the Baganda elders are known to gather the junior members of the family, sometimes around a campfire in the evening or even under a tree in the courtyard to tell, educate or teach. Teaching is then done using a story or a poem that the elder tells to the juniors and it always starts or ends with a song that is appropriate to and emphasises the moral behind it. Also, during village meetings, weddings and other cultural functions, speeches are given and during the time of giving speeches, music is played in the background or at the end of each idea. At various times, music is played at the beginning and end of the speech, but in any case it is used to emphasise and punctuate whatever is being communicated. Dewey recounts that, when nature and society manage to live in the classroom, when the forms and tools of learning are subordinated to the substance of experience, then there will be an opportunity for this identification, and culture shall be the password (Dewey, 1916:98). Therefore, telling stories, poems, speeches, proverbs, and history, using music as a medium, the young generations in Buganda used to, and some still do in the rural areas, acquire useful knowledge and education pertaining traditional and cultural issues of what is acceptable and how to live and behave in society.

Figure 8 The role of music in education



In Buganda, music plays a significant role in the holistic development of young learners: intellectually through the content and meaning, socially through interaction with others, intuitively through the experience of musical processes like the beat and mood. It also contributes to their development emotionally through cultivating a sense of enjoyment, physically through the movements of the game, culturally through multi-cultural music education and finally creatively through learning rhymes and songs where learners usually build up creative vocabularies. The same can be observed in other sub-Saharan societies. Blacking (1973) observes the following about the holistic development of Venda children:

Much of the Venda child's discovery of self, and of the spiritual self was achieved through quite systematic musical training. Children's keenness to participate in musical activities was initially ensured by the pleasure of association with neighbours and kinsfolk, and often the praise and encouragement of appreciative audiences of adults. As they grew they realised that musical experience was an important key to self-knowledge and understanding of the world. They learned how to think and how to act, how to feel and how to relate. Emotion and reason, effect and reason, effect and cognition were not separate, but integrated aspects of their social lives (Blacking 1973:47).

Furthermore, musical works play an important role in establishing, defining, delineating and preserving a sense of community and self-identity with social groups.

Buganda is unique and its identity is expressed through music as part of its culture. 'Music making and music works are some of the most fundamental ways in which people can express their cultural values and beliefs' (Elliot 1995: 197). Music as a multi-cultural phenomenon encompasses various cultures and practices where each specific practice reflects a social, cultural and ideological way of life. For example, Buganda's call and response style of singing and playing of instruments reflects the importance of community co-operation and togetherness in the society. It demonstrates the values of the community and the social co-operation above individual interests. 'African songs are group songs, not songs for individuals' (Biko 1978: 110).

Mngoma, too, notes that ensemble singing is preferred (Mngoma 1998: 430). Folk songs from the different cultures of Uganda and Africa as a whole reflect *inter alia* sociological, historical, cultural, ideological, geographical and psychological influences and meaning that are so crucial to the holistic development of members of societies.

Music education is further justified in Buganda because of its contribution to national and cultural development. Buganda and Uganda as a whole have been plagued by negative ethnocentricity as a result of colonialism. Even though Uganda gained its independence more than forty years ago, on 9 October 1962, the effects of colonialism and its influence on the country's structures is still alive and very much felt. Various structures and state organs including education are still run on Western colonial foundations. The education programs, like the music one, reflect a strong inclination towards the western approach, including its elements and concepts. A rich music program that draws on the whole, diverse cultural heritage of the country would effectively enhance national and cultural development. Thus Archambaut states that:

The individual who is to be educated is a social individual, and that society is an organic union of individuals. If we eliminate the social factor from the child, we are left with an abstraction; if we eliminate the individual factor from society, we are left with an inert and lifeless mass ... (Archambaut 1945:429).

1.4 Hindrances to music education in Buganda today

The current teaching of music in Buganda schools receives a low priority, and this passive attitude limits the process of cultural integration. I am of the opinion that music is currently one of the weakest subjects on the Ugandan syllabus. Nzewi recounts that the reality in many cases is that music is not regarded by Africans to be a subject worthy of study, yet its value in the social, emotional, physical and intellectual growth is undisputed by music educators (Nzewi 1999:79).

Secondly, there is a gap between the government policies' priorities and the need for an improvement in personal management practices with regard to music education. There has not been much progress towards the elimination of mediocrity in the training of post-primary music teachers who have been appointed and confirmed by the Education Service Commission. Students join teacher education programs with a limited musical background and experience, and consequently, low levels of confidence in their ability to teach music in primary schools. Various competent teachers still express a lack of confidence in their ability to teach music in primary schools. This can become problematic when classroom non-specialist music teachers are required to implement music in the creative Arts syllabus (Makubuya 1999:4).

Music is part of Performing Arts and Physical Education (Uganda 2000c). The annual school census exercise, conducted in March 2000 for primary school and secondary sub-sectors as part of the Education Management Information Systems (EMIS) and the Education Statistical Abstract (ESA), reports that resources are inadequate as a result of learners' enrolment (Uganda 1999 and Uganda 2000b respectively). The enrolment has risen from 2.9 million in 1996/97 to 6.8 million in 2001/02 out of which 6,027,703 are eligible for Universal Primary Education. Because of the low priority accorded to music in various schools, there is an acute problem of timetabling and inflexible scheduling and re-scheduling of music. Music is accorded very little time on school timetables and it is occasionally sacrificed at the expense of anything that has to be sneaked into the day's timetable.

Assessing the quality of Uganda's current education system and structures, Kwesiga (2002), Tamale (2002), Reinikka (2001) and Kajubi (1991b), emphasize the inadequacy of it to address the needs of the learners. According to the final report compiled as a result of a one week's seminar in African Music organised by the African Studies Program at Makerere University, various Ugandan musicians including Muyinda, Sempeke, Kakoma, Serwada and Katana feel that they have collected and taught traditional songs for years, but have not received the encouragement they deserve. Because of lack of funds and other resources, indigenous educators have instead become junior collaborators to researchers like Cook, Tracey and Kubik, in research work that they could easily manage on their own. The aim of the seminar was to crystallise a growing concern for the study of music in Uganda, to bring together the many talented Ugandan musicians and expatriates who share an interest in studying Ugandan music.

This study seeks to evaluate current music education with an aim of investigating the role of musical arts education in Buganda. Because of a lack of enough opportunities for exposure to varied forms of music in society, many students enter teacher education programs with very limited abilities and content knowledge in the area of music education.

Tiberondwa (1978) and Kasule (1993) identified a lack of content knowledge and prior experience as key factors contributing to the irrelevancy and inadequacy of music education. The present study aims at proposing certain methodological principles and systematic approaches to the teaching and learning of music that encompasses cultural integration.

Kwami (1996) reaffirms that African countries must embrace cultural integration in various forms of art. Where music making is concerned, integration embraces other significant world music cultures so that Africa will be seen as unique in its musical arts while also representing a microcosm of the major musical traditions that exist throughout the world (Kwami 1996:62).

The vision for Uganda's Ministry of Education and Sports (MoES) since 1992 has been to provide quality education and sports for all learners. Its mission remains to support, guide, co-ordinate, regulate and promote quality education and sports for national integration, individual and national development (Uganda 1992a). The same mission underlies the Education Strategic Investment Plan (Uganda 1998a:11), which reflects Uganda's current and medium term priorities in the education sector and aims for the equitable distribution of the resources available to the education sector. The current framework prioritises the following objectives:

- ✚ Ensuring Universal Primary Education (UPE), where every child is entitled to free primary education.
- ✚ Improving the quality of primary education.
- ✚ Ensuring equity of access to all levels of education.
- ✚ Forging a stronger partnership between the public and private sectors.
- ✚ Building the capacity of the ministry and the districts to provide public services and to effectively enable private services delivery (Uganda 1998a: 56).

1.5 Key concepts

To facilitate understanding of the study, key concepts and terminology may be defined as follows:

1.5.1 African perspective and concept of music

'African perspective' refers to philosophical models that are based on African concepts and aesthetics other than those that are practised in Europe and America. The African perspective addresses the holistic, integrated arts and cultural approach of musical arts education as opposed to music education based on the individual elements and concepts out of context. The African perspective addresses the oral, informal, formal and non-formal acquisition of musical arts education. Flolu describes traditional African education as being 'practical, aural-oral and informal ... listening and observation remain the key elements of acquiring the basic skills...' (Flolu in Herbst, 2005:109).

In Buganda, the concept of music does not exist in the same sense as described in the West. Music is not separated, but rather performed in integration with dance and drama in addition to other aspects of life. Musical arts including music, dance, drama, visual arts, poetry and costume, are usually integrated in performance practices but separated in instruction. They are treated in a holistic approach of simultaneous teaching and subsequent performance of African music, rather than separating them as is the Western approach. In African cultures:

the performance arts discipline of music, drama, poetry and costume arts are seldom separated in creative thinking and performance practice...in the African indigenous musical arts milieu, a competent musician is likely also to be a capable dancer, visual plastic artist, lyricist, poet and dramatic actor (Nzewi 2003:13).

Music in Buganda involves mythologies, legends, genealogies, proverbs, oral history, music, dance, drama and speech; all embodied in the same performance. When we sing, we dance, we choreograph, we act and sometimes recite poems too. Music in Buganda is organised as a social event. 'Performances take place on social occasions and the line between what is music and what is not music is often blurred by the fact that musical elements are heard and experienced in everyday life' (Mbabi-Katana1972).

1.5.2 Education

The absence of Western education in pre-colonial Africa does not mean that education did not exist. Education existed in Africa long before colonialism only that it might have been different from that which was introduced by the missionaries. For as long as man has existed, all communities have evolved their own forms of education based on the religious, social, political, economic and cultural values of that community. Therefore, education has always existed in Buganda and Uganda as a whole. People did not have to go through formal schooling in order to be educated, because there were hardly any schools. However, indigenous community-based education was always present.

Members of the community or village were charged with the responsibility of educating children in that community, regardless of whether it was their children or not. The whole process of living was a process of learning (Tiberondwa 1978:1). In an interview, Moses Serwadda, lecturer of dance at Makerere University said:

Buganda has always had its own indigenous education. Those who claim to have introduced education only refer to the missionary teachers, but we had teachers here long before missionaries arrived. Our teachers conducted traditional education here (Serwadda 1987).

Children learn correct behaviour from relatives and older family friends. Education is not something which Africans have received for the first time from the white man. Many Africans have never been to school, but still show such dignified and tactful behaviour, and reveal so much refinement in what they say and do that they well deserve to be called 'educated'. On the other hand, 'uneducated' behaviour is at times met with among people who have for years been under intensive Western influence and in schools run by Westerners (Wandira 1977:206).

The academic year in Uganda runs from January to November, and education is encouraged country-wide because it is seen as a stepping stone to success. Education is not compulsory, but in order to encourage parents to educate their children, the government established its Universal Primary Education policy. With this policy, four children from each family have free education in government-run schools.

1.5.3 Music education

Under the traditional Buganda system, music education takes the form of the socialisation and maturation of children, and of inducting them into the accumulated music, dance and drama heritage of their predecessors (Mbabi-Katana, 1972). This is done in a variety of context including informal music education, which is the life-long process by which every individual acquires and accumulates musical knowledge, skills, attitudes and insights from daily experiences and exposure to the environment.

Secondly, education in music is achieved through non-formal music education, which is a systematic education activity carried on outside the framework of the formal system, for both adults and children. Lastly, through formal music education, which is the systematic education from the first grade of primary school to the highest reaches of the university (Independent Forum on Music Education 1991, in Hauptfleisch 1997). The most common music education context in Buganda is the informal context, which happens through community musical activities through functions like marriage ceremonies, twin ceremonies, circumcision ceremonies and funeral ceremonies.

Non-formal music education is mostly delivered by indigenous village musicians orally, and in rural areas. In urbanised Buganda it is both informal and formal. 'The traditional context is the best environment for a student of African music' (Kwami 1989:24). Therefore, musical memory is extremely significant with regard to music education in both theory and practice. In addition, it is also advantageous for Africans where there are insufficient resources to be able to learn by rote and also perform without worrying about the scripts and notation most of the time.

Listening, observation and participation constitute the reciprocal dimensions in the development of musicianship, and these begin even before birth (Herbst 2005:110). Music education is the invention and establishment of musical and pedagogical environments, situations, and events for the purpose of inducing fruitful musical actions that include singing, listening to music, playing on musical instruments, being creative, moving to music and reading music (Regeleski 1981:33). Knowledge is conveyed through active involvement in the learning process.

The function of music education can be aligned with the general function of education. However, music education offers more than a heightening of the general quality of life. Music education offers an aesthetic experience to all learners. If the function of schools is to provide learners with capabilities for independent action that heighten the general quality of life, then the general function of music in schools can be no less (Peters and Miller 1982:7).

Reimer (1989), states that the definition of music education is subject to the nature and value of the subject. In his opinion, it is important to view music education philosophy as a philosophy. 'A philosophy then must be conceived of being of a time and must also give recognition to the fact that it can only provide a point of departure for practitioners of that time' (Reimer 1989:2).

What matters about music education is answered by stating the values of music education in accordance with art. Reimer's philosophy of music education can therefore be described as being:

✚ Descriptive of human nature

He elaborates that the arts may be conceived as being a means to self-understanding, 'a way by which a human's sense of nature can be explored, clarified and grasped' (Reimer 1989:25).

✚ Related to feeling and communication

If all meanings could be adequately expressed by words, the arts of painting and music would not exist. There are values and meanings that can be expressed only by immediately visible and audible qualities (Reimer 1989: 31).

✚ An aesthetically meaningful, educational experience

'The experience of music as an expressive form is the be-all and end-all of music education, for such experience is the only way of sharing music's aesthetic meaning' (Reimer 1989:69). On the other hand, Odama (1995:1) advocates that music education be not confined to the school curriculum. Its principles cover pre-school, further and higher education and all instrumental teaching. It accesses forms of intelligence other than those that are traditionally valued in education systems. It is a vehicle through which various aspects of learning will take place. In addition to contributing to greater musical understanding, music education through integration enhances the development of the education system. Music education is seen by Elliot as having four basic definitions:



- education **in** music, involving the teaching and learning of music making and music listening,
- education **about** music, involving the teaching and learning of formal knowledge about music making, music listening, music history, music theory, et cetera,
- education **for** music, involving teaching and learning as preparation for making music or becoming a performer, composer, music historian, music critic, music researcher or music teacher, and
- education **by means of** music, involving the teaching and learning of music in direct focus to goals such as accelerated learning, improvement of health, enhancing brain development, developing muscle co-ordination (Elliot 1995:12).

Elliot attaches more value to education *in music*, education *about*, *for* and *by* means of music becomes secondary. On the other hand,

Music education prevails in all cultures and finds a role in many educational systems, not because it services other activities, not because it is a kind of sensuous pleasure, but because it is a symbolic form. It is a mode of discourse as old as the human species, a medium in which ideas about others and ourselves are articulated (Swanwick 1999: 12).

For the purposes of this research, I will consider both the African concept of music education, taking into account the holistic formal and informal approaches as a means of contextualising the study, and the Western formal approach of classroom music education, because of its presence in the current school system. The African concept of education ought to be emphasised because Serwadda's response, too, summarises views of other people interviewed on the subject of traditional education. *Okusamira* was deliberate and in many cases conducted by traditional teachers in a particular manner aimed at achieving educational goals (Kyeyune 2002:57).

1.5.4 Curriculum

Curriculum comes from the Latin word 'currere' which means 'to run' (Elliot 1995:242). Thus, curriculum traditionally means a collection of courses of study, analogous to a course 'to be run' (Hauptfleisch 1997:70). It is an educational program, usually in form of a document designed as a reference to courses and topics to be dispensed as instruction to learners. A curriculum is therefore a 'plan for education' or 'a field of study' (Zais 1981:32).



1.5.5 MAT cells

The Pan African Society of Musical Arts Education (PASMAE), came up with the concept of Music Action Research Teams popularly known as MAT cells. The MAT cells were formed at the grass-root level for the purpose of collaborative sharing and learning amongst music educators on the continent of Africa. As the country coordinator for Uganda MAT cells, my cell comprising of music educators attached to various institutions is very significant in this research because of the information they have supplied through interviews and questionnaires.

1.5.6 Integration

Integration refers to weaving one or more subject areas into another. In this study, integration refers to being able to teach other subjects through music as well as being able to reach other art forms through music. In the context of this study, integration refers not only to the holistic approach of teaching a number of arts under the umbrella of music and musical arts education, but also the other general aspects of life that can be taught through the medium of musical performance. As already explained, in Buganda, music education entails dance, drama, poetry, mythologies, legends, genealogies, proverbs, oral history, nature of the universe, codes of conduct and speech.

1.5.7 Music facilities

Music facilities basically refer to venues and an available space from which music teaching and learning can take place. These facilities ought to be conducive for instruction and learning in the sense that they must be spacious in the case of performance and practice rooms, and they ought to be well furnished with the right equipment for meaningful music practice. For the purpose of this study, facilities will be limited to classrooms, music rooms, listening rooms, assembly halls, multi-purpose halls and practice rooms.



1.5.8 Resources

Resources are the teaching materials and teaching aids that are necessary for the smooth and effective delivery of the prescribed curriculum. Resources must be available in adequate quantities and accessible to learners in order for any music program to be run effectively. In the case of Buganda, the music resources in question include music instruments which are mainly traditional (that is, drums, flutes, xylophones, sticks, maracas, bowl lyres, tube-fiddles, thumb pianos, acoustic-pianos, recorders and pan flutes), cassettes and cassette players, CDs and CD players, TV sets and videos, instructor-manuals and learner work books, and chalk boards. Resources also include classrooms, teaching aids, music specific needs like manuscript paper and the like.

1.5.9 Primary school

Primary or elementary education consists of the foundational years of formal, structured education that occur during childhood. This is the part of school that caters for pupils aged between 5 to 11 years. In Buganda and Uganda as a whole, the primary school section encompasses seven levels. The seven levels range from primary one (P.1) through to primary seven (P.7). In Buganda, primary education is provided in schools where children stay in steadily advancing grades until they move on to secondary schooling. The major goals of primary school education are to achieve basic numeracy and literacy as well as establishing foundations in science, geography, history, and other social sciences (Uganda:2003).

1.5.10 Learners

Learners are the recipients of the education dispensed. In Buganda, learners include pupils and students who are taught or instructed by the teachers and other kinds of educators including lecturers. Successful music learners in an education system are graduates with enhanced musicianship who contribute positively to the lifestyle, values and knowledge of the system's environment.

Enhanced musicianship takes into account a range of capabilities including procedural music knowledge, competence, proficiency and musical artistry. Pupils are learners in the school age up to P.7 and students are those learners in post-primary education. These are secondary and high school learners as well as those who are actively attending tertiary education.

1.5.11 Environment

An education system's environment contains forces or influences that are required for reorganisation, change, adaptation and renewal. Elements in a system's environment lie outside its control but determine in how it performs. A significant element in a music education system's environment is the general education system, involving primary, tertiary and secondary forces. These contained in an education system's environment are primary forces, secondary forces and tertiary forces. Primary forces include teachers, lecturers, instructors, demonstrators, learners, parents, head teachers, principals, school directors and managers. Secondary forces include teachers' unions, learners' unions, parents' bodies, government educational bodies, government regulations and funding bodies. Tertiary forces involve politics, religion, culture, tradition, social, technology and demography.

1.5.12 Music educators

A music educator is a person who contributes towards the dispensation, transmission and development of music education in formal, informal and non-formal circumstances. Music educators need not be in a classroom or lecture room. They can be demonstrators, performers and administrators. Central to the success of the musical practicum is the music educator's own commitment to acting as a musical mentor. Music educators in Buganda, involve relatives, friends and clan members that have a positive musical influence on a child. Also, village musicians that perform on parties before village gatherings and audiences which in most cases comprise upcoming musicians. Music educators transform learners with music education needs into learners with enhanced musicianship; job creators, not job seekers.

Music educators improve the teaching and learning process by taking all curriculum commonplaces into consideration. These include orientation to the music teaching and learning situation, preparation and planning of music teaching and learning based on orientation and related to the individual teaching situations, actual teaching by thinking in action in relation to the orientation, preparation, planning and contextual demands of their own teaching situation, and evaluation of the orientation, preparation, planning and teaching. Music educators therefore include the following resource personnel:

1.5.13 General music practitioners

People involved in music instruction at universities, colleges, public schools, private schools, non-governmental organisations, community art centres and other tertiary institutions. Music practitioners need not be music educators, though their contribution advances the discipline of music education. These include head teachers, directors of study, secretaries, music demonstrators, public performers, community musicians and music promoters of all kinds.

1.5.14 Music education researchers

These are engaged in music education investigation, including university professors, undergraduate and postgraduate students. Organisations that are involved with funding music education activities, including conferences, research, education, resources, teacher training, play a part in music education research. There has not been any notable research conducted specifically for music education in Uganda. However, music educators from Buganda including Nakiryia, Isabirye, Walugembe, Emuna and myself, have taken part in general research projects of the Pan African Society for Musical Arts Education. One of these projects has led to the publications 'Musical arts in Africa, (theory, practice and education)' of 2003 edited by Herbst, A., Nzewi, M, and Agawu, K. Pretoria, and also 'Emerging Solutions in Musical Arts Education in Africa' of 2005, edited by Herbst. These are some of the attempts to coordinate musical arts education across Africa.

1.6 Origin of the study

Over more than twelve years of teaching music, I have become familiar with the challenges faced by Buganda's primary school music education and the need for a comprehensive study to address them. My involvement in Buganda's music education has been in both primary school and at the tertiary level of education. I have also been involved in a substantial amount of informal music education outside the school system. I have taught church choirs and worship teams in addition to engaging in private music instruction for learners that seek to develop performance skills on various instruments. My detailed involvement has been in the following capacities:

- ✚ Choir Director in charge of all choir activities, Kampala Pentecostal Church, (1987–2002),
- ✚ Music co-ordinator and teacher in charge of music programmes at Heritage International School, Uganda (1994–1995),
- ✚ Music co-ordinator and music teacher in charge of music programmes at Kabira International School, Uganda (1995–1997),
- ✚ Music Director for Kinderhulp: A Dutch organisation for resettling orphaned children at Children Welfare Mission Orphanage in Uganda (1996–1997),
- ✚ Music examiner and adjudicator for Kampala District Primary School Music Festivals. Uganda (1996–1999),
- ✚ Head of Music Department/music teacher for Key stage 1,2,3 and 4, Kabira International School, Uganda (1997–2003),
- ✚ Teaching Assistant at the Department of Music, Dance and Drama at Makerere University, Kampala (2000–2003),
- ✚ Music instructor at the Kampala Music School, (2000-2002),
- ✚ Member of the Accreditation Steering Committee of Kabira International School (2000-2002),
- ✚ Co-ordinator for the Education Department at MusiConnexions, Uganda (2000–2003),
- ✚ National Co-ordinator for Uganda Music Action Team Research Cells of the Pan African Society for Musical Arts Education, (2002–to date),
- ✚ Head of Music Department and Music Lecturer at Africa University Mutare, Zimbabwe, (2003-2007).

The above involvement motivated me to evaluate the future role of music education in primary schools in Buganda and to propose a way forward. Educational institutions at all levels are established here and Buganda has 25% of the country's primary schools in addition to 33% of the total schoolteachers (Kajubi 1992:322).

1.7 Research problem

Statements as to the integrated nature of the arts go side by side with reminders that the art forms have their own discrete content. It is therefore increasingly difficult for teachers to plan an integrated developmental program in any one of the art forms if continuity of the study cannot be assured. The syllabus of performing arts and physical education is outlined in chapter two (Uganda 2001). This curriculum does not progressively reflect the political, social, religious, social and ethical values of society. It is evident that a positive approach to the study of the relevant African music is yet to be embraced. In addition, the African holistic approach of teaching the musical arts is missing, with instead a separation of music from dance, drama, visual arts, and poetry. Concepts and elements of music are separated and taught out of context, and not integrated with the rest of the arts. Thus Buganda's music education has not enhanced learners' maturity and been able to put service above personal gain. The curriculum does not currently empower learners with the skills and knowledge necessary to develop individual respect for high standards and values as members of society.

The curriculum avoids the prescription of specific subject matter and a broadly based repertoire to reflect the pluralistic nature of the country's culture. It emphasises the elements of music quoted as rhythm, melody, harmony, tone colour, dynamics, texture and form, but only very general statements are made as to the outcomes to be expected at the end of each stage of learning (Kigozi 2001:97). By not promoting the appreciation of music of other cultures, the Ugandan music syllabus hinders the broadening of the minds of learners. It thus hinders the acceptance of differences in cultures.

Furthermore, teacher-training is currently almost non-existent, yet such training is profound in helping teachers to make vital decisions in delivering effective music education.

Following the educational breakdown prior to 1997, and the increase in pupil enrolment after 1997 as a result of UPE, there is a lack of relevant facilities and resources for music education. This hinders the enhancement of a high level of skills essential not only in the sphere of music education but also transferable to all spheres of life. In addition, there is a conflict between the music taught and the young people's own musical experiences outside the school system. For the purposes of this research, the young people referred to are primary school pupils, especially those in the upper primary school. The music they listen to, enjoy and subsequently perform is not at all part of the school music curriculum. They mostly listen to R&B (rhythm & blues), pop, heavy metal, indigenous rhumba and Zairwa styles and that are their 'own music' as opposed to the prescribed curriculum music. Their favourite artists include R. Kelly, Backstreet Boys, Michael Jackson, Madilu, Pepe Kale, Celine Dion, etc. Pupils continually play DVDs and CDs of their 'own music' and engage in imitating performance styles of their favourite artists.

From the survey I took at City High School, almost every pupil I spoke to knew how to perform break-dance, Michael Jackson's style of dance entertainment, but did not know how to perform the traditional *Baakisimba* dance of the Baganda, neither did they have as much knowledge about indigenous local artists like the Bakayimbira Dramactors as they did about artists like R. Kelly. The Zairwa and rhumba styles of music also appeal to the adult generation in Uganda as a whole. Pupils automatically get exposed to these styles at home because their parents continually listen to them. They are also commonly played in Kampala pubs and bars all over the country. Local bands, too, like them, and their repertoire is mostly centred on rhumba and Zairwa styles of playing. Even though the school curriculum is inclined to the western models, it does not prescribe pop, R&B and heavy metal. Therefore, the children's experiences come into conflict with the process of acquisition of knowledge offered in schools.

Pupils form their own values, attitudes and practices, which are not prescribed within the established institutions. They are more enthusiastic about pop, R&B and heavy metal. They tolerate what is prescribed in the curriculum but are not enthusiastic about it, basically because it does not connect with their taste. Therefore, their attitudes, values and tastes constitute some of the questions regarding the educational strategies and quality enhancement of music education in Buganda today. Uganda is currently faced with educational poverty and plagued by very high school enrolments, very high wastage rates, gross differences in educational opportunities amongst the rural and urban pupils and a growing rate of unemployment. Because of this kind of background, schools are hit by an acute shortage of music resources and facilities as another problem that hinders the development of music education.

1.8 Research question

To address the research problem, the following research question has been formulated:

WHAT IS THE CURRENT SITUATION OF MUSIC IN PRIMARY SCHOOLS IN BUGANDA?

In formulating the principal problem, the following sub-problems were identified:

- (a) What theoretical aspects regarding primary music education in Uganda are of interest to this research?
- (b) To what extent do learners' 'own' music and the indigenous local music scene in relation to the dispensed curriculum affect delivery of music education?
- (c) To what extent do educator's skills, training, facilities and resources affect the dispensation and delivery of music education?

1.9 Aims of the study

To address the research questions, the following aims are outlined:

- ✚ To undertake a literature search about music education in primary schools, the place of music in the curriculum, facilities and resources needed for music in schools in Uganda, other countries in Africa and in Britain and Wales.
- ✚ To investigate the traditional music practices, indigenous music practices and pupils' own music on the local scene in relation to the dispensed school music curriculum.
- ✚ To examine research findings and identify voids regarding teacher training, facilities and resources, enrolments, syllabus with regard to primary schools in Buganda.
- ✚ To describe and interpret data gathered through surveys, interviews, questionnaires completed by educators, principals and learners.
- ✚ To present conclusions and recommendations.

This study aims to investigate the existing situation of Buganda's music education in primary schools, and recommend for the implementation and effective dispensation of same so that the inherent qualities of arts will enrich the lives of the learners.

By interpreting the current music education in Buganda, it is anticipated that a contribution will be made to the improvement of teacher training facilities and resources in order to facilitate the cultural and artistic enrichment of learners.

It aims to suggest a way forward for the restructuring of music education resources and the building of capacity within the existing music education realm.

1.10 Research methodology

In carrying out this empirical study, two research designs were used. The two are ethnographic research design and phenomenological research design.

1.10.1 Ethnographic research design

Ethnography is a type of qualitative inquiry of a group in a natural setting, by collecting observational data. 'By ethnography, we mean the observation and description or representation of culture' (Barz and Cooley 1997:4). Even though ethnography is commonly employed by ethnomusicologists, it is an approach that may very well be applied by music educationists in investigating the music education of a specific society or country. For ethnomusicologists, the focus is on music culture. However, for music educationists, the focus is on transmission and acquisition, that is, teaching and learning.

Fieldwork is the observational and experimental portion of the ethnographic process, during which I engaged active musicians in order to learn more about Buganda music culture on the one hand, and the various ways of music transmission and acquisition on the other. Being from Buganda, my original knowledge as part of my upbringing, in addition to participation in music education in Buganda for more than ten years prior to this study, accords me particular insights and places me in a strong position to employ an ethnographic research design in investigating the role of musical arts education in Buganda. In addition to living with the Baganda and being able to engage with living individuals in my investigation, I had access to archival documents of Buganda culture. *Buganda n'ennono zaayo'* (translated as Buganda and its norms and traditions), relays and explains the ways of life, norms and traditions of the Baganda and it has been instrumental in verifying and highlighting various issues regarding these norms and cultures. With this design, I engaged in a type of qualitative inquiry seeking insight into the Baganda's musical culture and musical practices.

Because I am a participant-observer, and through my involvement with music and especially Buganda's music culture, I feel well positioned to comment on Buganda's musical cultures and traditions.

Chapter 3 presents an overview of cultural patterns in Baganda human behaviour, describing their music cultural perspective and the natural setting in which the Baganda are manifested.

1.10.2 Phenomenological research design

Phenomenology attempts to understand participants' perspectives and views of social realities. Phenomenology is viewed as a paradigm, a philosophy or a perspective and it is sometimes viewed as synonymous with qualitative methods or naturalistic inquiry (Patton in Ertner 1996:161). Phenomenologically, this study is conducted to understand music education from the learners' and educators' perspectives and to determine the beliefs of stakeholders and how those beliefs affect their instruction. Evidence for this study was collected through four main sources of data collection, as indicated below:

- ✚ A literature search, including archival records, publications on the subject of music education in other countries, mainly Africa-related topics, played a leading role in this study.
- ✚ Recent publications reflecting new ideas on music policy, national and international journals, magazines, internet articles, international syllabi, and other government documents.
- ✚ Questionnaires and interviews amongst music teachers, learners, parents, music administrators and school administrators, including rural and urban performing artists, were conducted.
- ✚ Personal experiences and observations were also important.



1.11 Abbreviations

Table 1 Abbreviations

A LEVEL	Advanced Level
ABRSM	Associated Board of the Royal Schools of Music
ACFODE	Action for Development
ADRA	Adventist Development and Relief Agency
AIDS	Acquired Deficiency Immune Syndrome
BNC	Botswana National Curriculum (Botswana)
CD	Compact Disc
CEP	Curriculum Enrichment Program (Ghana)
CKCC	Christ the King, Church Choir
CRTF	Curriculum Review Task Force
CSP	Cultural Studies Program
DANIDA	Danish International Development Agency
DFID	Department for International Development
ECBE	Education Commission on Basic Education
EEP	Education Enrichment Program
EMIS	Education management Information Systems
ENIR	Education for National Integration and Reform
EPRC	Education Policy Review Commission
ESA	Education Statistical Abstract
ESC	Education Service Commission
ESIP	Education Strategic Investment Plan
FAWE	Forum for African Women Educationalists
GMTA	Ghana Music Teachers' Association (Ghana)
GTZ	German Technical Co-operation
HIV	Human Immunodeficiency Syndrome
ICT	Information and Communication Technology
IPS	Integrated Production Skills
IRA	Irish Aid
ISU	International School of Uganda
ITEK	Institute of Teacher Education, Kyambogo
KADS	Kampala Dramatic Society
KISU	Kabira International School, Uganda
MAT Cells	Music Action Team Cells
MDD	Music Dance and Drama
MIE	Malawi Institute of Education (Malawi)



MoES	Ministry of Education and Sports
N	Number
NCC	Namirembe Cathedral Choir
NCDC	National Curriculum Development Centre
NRM	National Resistance Movement
NTC	National teachers' College
P.1	Primary one
P.2	Primary two
P.3	Primary three
P.4	Primary four
P.5	Primary five
P.6	Primary six
P.7	Primary seven
PAC	Primary Arts Core (Namibia)
PAPE	Performing Arts and Physical Education
PE	Physical Education
PLE	Primary Leaving Examinations
PNMC	Presidential National Music Commission (Kenya)
RE	Religious Education
RISK	Rainbow International School, Kampala
TTC	Teacher Training College
TV	Television
UACE	Uganda Advanced Certificate of Education
UCC	Uganda College of Commerce
UCE	Uganda Certificate of Education
UERP	Uganda Education reform Program
UNDP	United Nations Development Program
UNESCO	United Nations Educational Scientific and Cultural Organisation
UNICEF	United Nations International Children's Emergency Fund
UPE	Universal Primary Education
UPSC	Uganda Primary School Curriculum
USAID	United States Agency for International Development
UTC	Uganda Technical College

1.12 Terminology

There are indigenous terminologies that cannot be translated to English without distorting their meaning. This section offers translations of those words.

- ✚ *Abasamize*: Ancestral worshipers and traditional healers. *Okusamira* is ancestor worshipping.
- ✚ *Okugunjula*: Refers to education, which is translated as 'upbringing'. Inherent in the *okugunjula* is the act of preparing, training and transforming a learner into a mature and responsible citizen.
- ✚ *Zairwa*: Style of music introduced by Congolese artists from the Democratic Republic of Congo. It has strong dance rhythms and is popular in night clubs.
- ✚ *Ennanga*: A bow lyre with twelve strings.
- ✚ *Endongo*: An African harp, also referred to as *Adung* in northern Uganda. It comes in various sizes, for example, soprano, alto, tenor and bass.
- ✚ *Nyama choma* is a barbecue, and is common around drinking places in Kampala.
- ✚ *Busuuti* is the traditional Kiganda dress for women, whereas the *Kanzu* is the traditional Kiganda dress for men.
- ✚ *Muganda* is a person from Buganda and *Baganda* is the plural, meaning people from Buganda.
- ✚ *Enkwanzi*: A set of panpipes. It produces music by having air blown across the various pipes.
- ✚ *Endingidi*: This is a one-stringed instrument played by applying a bow across the string. Pitches are changed by fingering different positions on the string.
- ✚ *Ekika*: A clan which is referred to as *ekika* in Luganda is a large group of people under the same totem, with similar traditions and cultures, and which can claim a common ancestry.
- ✚ Mirlitons: Voice disguisers of traditional healers and cult members during ancestral worship.



1.13 List of interviewees

The following is the list of the interviewed persons and their educational institutions.

Table 2 Interviewed persons

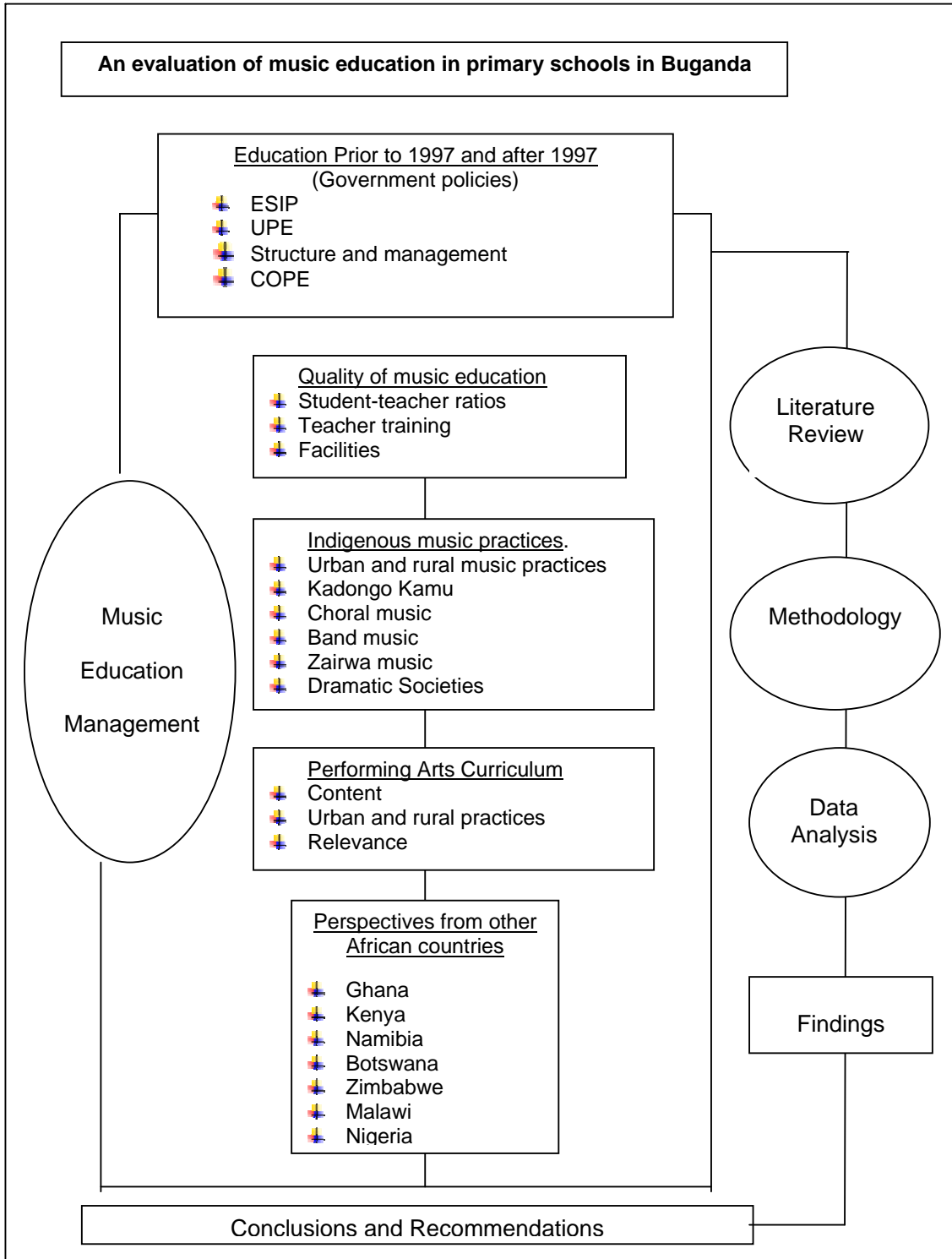
SCHOOL ADMINISTRATORS		
NAME	INSTITUTION	DATE
Robert Freeth	Kabira School	January 2003
Kiggundu Geoffrey	City High School	January 2003
McClay Kate	Montesorri International School	July 2003
Muwanga Jackie (RIP)	Matugga Primary School	November 2002
Sekiziyivu Samuel	Makerere Primary Schol	November 2002
Yiga Simon	Kampala Music School	December 2002
HEADS OF MUSIC/MUSIC TEACHERS		
Achia Abednego	Kyambogo University	June 2004
Patrick Akampurira	Kampala Parents' School	November 2002
Margaret Auma	Kabira International School	June 2003
Felistas Banda	Elise Gledhill Primary School	February 2006
Bisaso Elizabeth	Rainbow Academy School, Assistant Head of Music	March 2003
Tony Breeze	Rainbow International School, Head of Music	March 2003
Chairty Busingye	Kabira International School	January 2003
Evans Chinyama	Mutare Teachers' College, Head of Music	February 2006
John Emuna	Namugongo Children Welfare Mission School	June 2003
Miriam Fernandez	International School Uganda	March 2004
Helen Freeth	Kabira International School	January 2003
Alice Gidudu	Kampala Parents' School	November 2002
James Isabirye	Greenhill Academy, Head of Music	June 2003
James Isabirye	Greenhill Academy, Head of Music	February 2003
Jennette Ivarsson	Kabira Interational School, Assistant Hea of Music	January 2003
Denis Kabuye	Kampala Music School	December 2003
Godfrey Kabuye	Kampala Junior Academy	November 2002
Johnmary Kasujja	Lohana Academy, Head of Music	May 2003
Frank Katoola	Buganda Road Primary School, Head of Music	March 2002
David Kawenyera	Kyebando Primary School	June 2003
Fred Kiggundu	Kampala Music School	December 2003
Juliet Kimbugwe	Heritage International School	April 2003
Alex Kisitu	Frelance music teacher	December 2002



John Bosco Kiwanuka	Kyambogo University	June 2003
Prossy Kyambadde	Kampala Junior Academy	January 2003
Anthony Lam Lawot	Kyambogo University	March 2003
Tabitha Lindo	Musiconnections Uganda	November 2002
Samson Luggya	Kampala Music School	December 2002
Samson Luggya	Kissyfur Children's Centre	December 2003
Paul Lwere	Kyambogo College School	June 2003
Emmeline Mahon	Lincoln International School, Head of Music	January 2003
Paul Matovu	International School of Uganda	January 2003
Sarah Mbabazi	Kampala Music School	December 2003
Micheal Mbowa	Kampala Parents' School	November 2002
Charles Mugerwa	Freelance music teacher	December 2002
Millie Muhima	Ambrosoli International School	January 2003
Charity Mukiibi	Heritage International School	April 2003
Jackie Muwanga	Matugga Primary School	June 2003
John Mary Muzeyi	Heritage International School	April 2003
Pamela Nabwire	Kampala Junior Academy	January 2003
Pamela Nabwire	Ambrosoli International School	December 2003
Kezia Nakirya	Rainbow International School	March 2003
Margaret Nanjuki	Shimoni Demonstration School, Head of Music	May 2003
Witness Nantume	Greenhill Academy	February 2003
Robinah Nazziwa	Kyambogo University	June 2003
William Nyende	Lohana Academy	May 2003
Bosco Ogwang Ocheng	Kyambogo University	June 2003
Rita Sabiiti	Kampala Music School, assistant teacher	December 2002
Rita Sabiiti	International School of Uganda, assistant teacher	March 2004
Samuel Sekiziyivu	Makerere Primary School	June 2003
John Ssekibaala	King's College Budo	May 2003
Tawanda Chirima	Sakubva I Primary School	February 2006
Madeline Timburwa	Dangamvura Primary School	February 2006
John Bosco Walugembe	Matugga Primary School	June 2003
Daniel Walyemira	Greenhill Academy	June 2003
Sarah Wicter	Rainbow International School	March 2003
Wright Karthy	Kabira International School	January 2003
Andrew Zaake	Kyambogo Primary School	June 2003

1.14 Overview of study

Figure 9 Overview of the study



1.15 Organisation of the study

Chapter one, 'Introduction', outlines the motivation and rationale for the purpose of this research through a careful layout of the background to the research, its origin, research problem and the aims. A description of the methodology employed is given as well as an overview of the study. A background to the significance and role of music in Buganda is given.

Chapter two, 'Literature review', examines the relevant sources of information consulted during the course of this research. Key issues in the research are defined, the theoretical framework of the research is detailed, and finally a summary of the main findings is outlined.

Chapter three, 'Indigenous music practices and pupils' own music', investigates the traditional indigenous music practices for both rural and urban areas in Buganda, and the nature and kind of music that pupils identify with outside the school, in relation to the school music curriculum.

Chapter four, 'Research methodology', focuses on outlining and justifying the methods of research employed. The validity and reliability of the methods will be discussed, along with procedures involving sampling methods, data collection, capturing, editing and analysis. In addition, the chapter discusses the shortcomings and sources of error.

Chapter five, 'Data analysis', draws on a wealth of qualitative data derived from a series of observations, questionnaires, household surveys and those obtained from interviews.

Chapter six, 'Conclusion and recommendations', concludes the study with a summary of the points raised in previous chapters. The results of the study are interpreted in this chapter, relating the findings of the study to the limitations, relevance and value of the research. The findings form the basis of the conclusion and the subsequent recommendations.

1.16 Limitations to the study

This study examines and evaluates the context and practice of music education in primary schools in the Buganda district of Uganda. Buganda has towns and villages at very diverse levels of development, ranging from big urban cities like Kampala, the capital of Uganda, to very minute rural villages like *Bulemeezi*, in one of the remotest areas in the country. Because of such acute contrasts, there were various limitations to this study.

The research therefore took place with the following constraints:

- ✚ Because the research is confined to one district, the jurisdiction of the MoES, the findings can not necessarily apply to other districts countrywide.
- ✚ There is a general lack of literature on music education in Buganda and Uganda as a whole. 'For the interior of East Africa (Buganda inclusive), for example, the lack of early sources of information on music is painfully obvious' (Wachsmann 1971:94).
- ✚ The Ministry of Education and Sports (MoES), has designed a syllabus of performing arts and physical education, in which music is included. The fact that neither music nor the performing arts is a stand-alone subject area causes some inconsistencies.
- ✚ The diversity between rural and urban levels of communication and their access to facilities caused inconsistencies. The performing arts syllabus was written in English, yet many of the teachers in the rural areas speak their mother tongue, even at school.