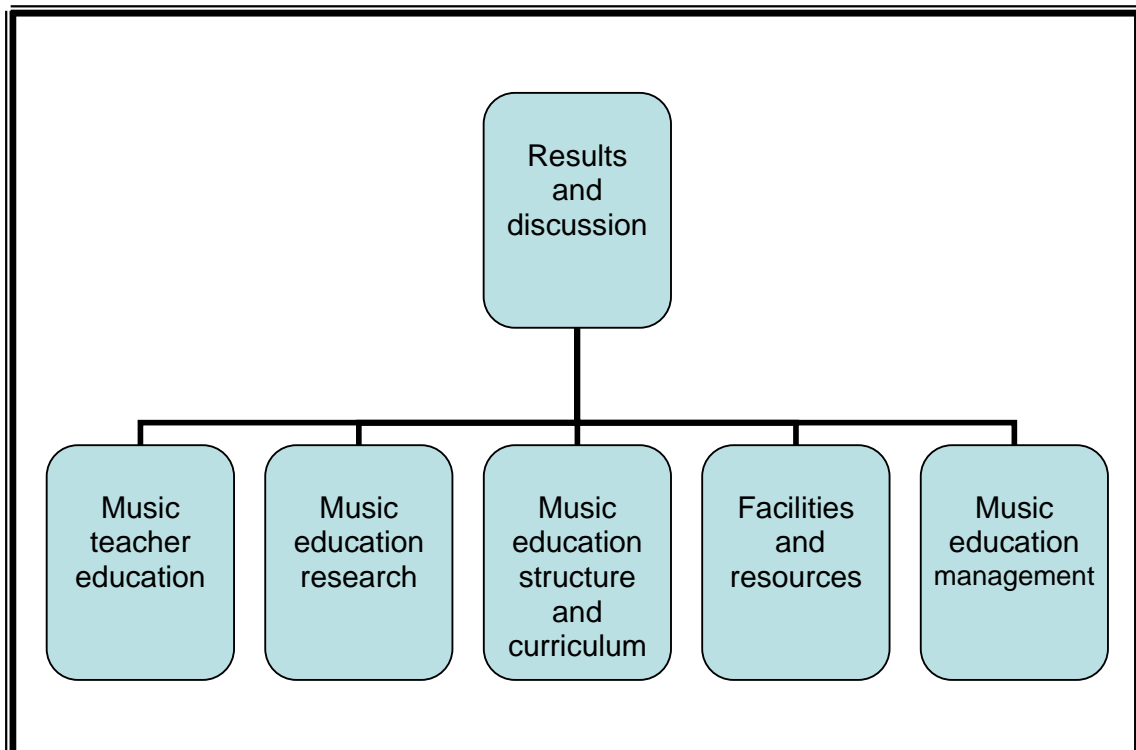


5. PRESENTATION AND DISCUSSION OF RESULTS

5.1 Introduction

Chapter four documented the design and methodology followed during my fieldwork, including issues of measurement and sample designs. Furthermore it outlined the sampling methods, data collection methods and fieldwork practice. In addition, it discussed the data capturing, data editing, data analysis and finally the shortcomings and sources of error. This chapter is about sample profiles, the presentation of results of fieldwork, the discussion of results and finally concluding interpretations.

Figure 24 Overview





5.2 Music teacher education

In considering the aims and objectives in light of Buganda's music education, we should not underscore the quality and numbers of music educators and administrators as a central role player. 6 school administrators and 64 primary music teachers (including 6 MAT cell members) participated in the survey from beginning to end. Occasionally, 6 tertiary music teachers were involved. The table below shows the number of trained music educators currently involved in music education.

Table 6 Number of trained class music teachers, 2004

Is there a sufficient number of trained music teachers to teach music?	School Administrators		Music Teachers		MAT Cell members	
	Yes	No	Yes	No	Yes	No
Primary Schools	2	4	10	48	0	6

There are very few trained teachers amongst those that do teach music in primary schools. The situation is likely to remain like that for some time because of the effects of UPE as discussed in Chapter two. The average teacher/pupil ratio is 1:136 in both rural and urban schools. Rural primary school music educators and school administrators reported class sizes of more than 60 learners. 40 schools, 20 urban schools and 20 rural schools participated in the research. Various schools in the government primary section reported class sizes of more than 75 learners in one classroom under one teacher.

Table 7 Average class size of learners in rural and urban schools

Nature of primary school	Up to 40 learners		Between 40 to 60 learners		Between 60 to 90 learners		100 learners and more	
	Count	Percentage	Count	Percentage	Count	Percentage	Count	Percentage
Rural primary School	0	0%	4	20%	9	35%	7	45%
Urban primary school	4	20%	3	15%	8	30%	5	35%

While UPE has provided opportunities for education to families that would not otherwise afford it, class sizes have increased enormously and the chances of reducing them are minimal. The situation is compounded by the fact that music is currently categorised with physical education under the syllabus of performing arts and physical education. It is becoming increasingly difficult to come across a specialist music teacher who also is proficient in delivering physical education in addition to dance and drama. It is therefore obvious that the current situation regarding trained music teachers will eliminate some of the art forms from being a part of the learning programmes in various schools, especially in the rural areas. Secondly, it implies that general teachers rather than music teachers will continue to deliver the arts presented, because the ratio of trained class music teachers to learners is not expected to change in the near future.

5.3 Survey on teacher education

In the surveys that I carried out, music educators, school administrators and MAT cell members regarded the music specialist as the most appropriate and effective music teacher in primary schools, both in rural and urban areas.

5.3.1 The quality of music educators

Surveys consisting of structured interviews on an individual and school basis were conducted by the researcher between July 2002 and January 2004. A total of 64 music educators were involved in this exercise (Addendum 1). The numbers included music teachers for both urban and rural schools in Buganda. A sample of 64 music educators in Buganda was drawn, with each one of these actively involved in class music tuition. The aim of this part of the survey was to describe the current state of teacher education in music. This information would subsequently be valuable to education planners whose goal is to improve and adapt current teacher training in order to equip teachers for the dispensation of integrated musical arts rather than the pursuance of individual arts.

From the information collected, it was found that the standard of instruction was very much affected by the quality of music teachers. In most responses, teacher education was seen to be in a crisis because of a lack adequate of initial training and a lack of in-service training that should be aimed at meeting the actual needs of music teachers.

5.3.2 Inadequacy of initial training

All primary schools in Buganda have music either as a subject or as an extra mural activity. Most schools have at least 800 pupils, which mean that they would need two or three teachers of music to cater for the whole school. The number of class music specialists that is being trained is very low, considering the number of schools that need music teachers. Furthermore, the current certificate, diploma and degree courses do not seem to provide training teachers with the adequate and necessary knowledge and skills for effective class music instruction. In various classroom cases, the teacher has to improvise whatever he or she is teaching, without referring to any policy document or syllabus. This is because the class music syllabus is perceived to require more knowledge and skills than the teacher normally possesses.

Table 8 Teachers who received training in class music education

Post-graduate Degree		First Degree		Diploma		Certificate		No qualification in music		Not answered	
2	3.1%	5	7.8%	30	46.8%	15	23.4%	7	10.93%	5	7.8%

From the tertiary qualifications possessed by the respondents (that is, certificate, diploma, first degree and further degree), the proportion of 30 of respondents who possess a diploma, 15 who possess a certificate and 10 who possess a first degree is encouraging, though not adequate. 7 of the music teachers do not have any formal qualification, and these were 5 educators who did not respond or even return the questionnaires.

Even though various music teachers received training, it is believed that the training they received is not sufficient enough for the successful delivery of the music syllabus in schools. The table below shows those teachers that received insufficient music education.

Table 9 Respondents with insufficient training in music education

Periods per music	Music teacher
Not completed the music teacher training course	8
One period per week for one year	0
One period per week for two years	7
One period per week for three years	8
Two periods per week for two years	2
Two periods per week for three years	8
Three periods per week for one years	2
Three periods per week for two years	10
Three periods per week for three years	15

Most respondents indicated that they received tertiary music education. However, they are of the view that less than three hours per week over any number of the years make effective music education in music difficult. Many respondents seem to have received insufficient tertiary class music education. The proportion of music educators who indicated that the duration of education in class music at TTC's and universities is totally inadequate, confirm this finding.

5.3.3 Teacher training models

Music education in Uganda generally, including Buganda, is founded on the segmented curriculum model in which courses are loosely connected both concurrently and consecutively. Training models at colleges and universities present professional studies, subject matter preparation and general education at the same time, without separation or dealing with one at a time.

College cases take the form of teachers' diplomas not designed specifically to train music teachers. Their programs encompass a music component because all primary teachers are responsible for music education even though some individual schools may hire a music specialist.

A consecutive model is followed at university level, where students first acquire a bachelor's degree in music and then substantiate it with a post-graduate diploma (PGD) in education. Therefore the content of music education at tertiary level seems to be inadequate. The majority of music educators in rural areas indicated that the courses they followed did not provide them with adequate knowledge and skills to teach music effectively. Urban music educators in Buganda are of the view that the current syllabus for teacher education in class music needs to be revised. Currently, the emphasis shifts from participation in active music making to the passive consumption of listening to music as the main focus and activity.

Policy makers, too, do not have the necessary musicianship for appropriate decisions with regard to the curricula and syllabi of music. This is so because of the current trends of music curricula but also because of the fact that most people in positions of authority who make the decisions in this field went through the same education system.

5.3.4 Relevance of training models

Music tuition is experiencing a problem of relevance; the content of the syllabus addresses neither the indigenous nor international needs of the learners. The time allocated to music is not enough, and teachers do not get sufficient skills to deliver all the elements of music education. Because of these and other irregularities, teachers in different schools teach different content depending on their respective strengths. The duration and content in classrooms differ from school to school, and the difference hinders the enforcement and consolidation of the syllabus amongst diverse schools. Table 10 summarizes the current status of music education, as perceived by music educators in primary schools in rural and urban settings.



Table10 Views on class music in schools

	Strongly Agree	Agree	Disagree	Strongly Disagree
The music taught differs amongst the schools.	12	38	10	4
Music taught does not address the actual needs of learners.	15	30	8	11
Time allocation for music differs amongst schools.	40	16	5	3
Music teachers have insufficient skills.	10	40	7	7

Furthermore, the syllabus does not emphatically promote traditional indigenous music. This is because the foundation stone that was laid for music education was based on Western values as a result of the British missionary work in Uganda. Secondly, there is a general negative attitude from the indigenous people towards traditional indigenous music education being taught in schools. Indigenous music is seen by many people as primitive. It is a general problem in many countries in Africa. Oehrle (1992:28) recounts that urbanized youth reacts negatively to traditional music.

Table 11 Views on music education program for training teachers

	Strongly Agree	Agree	Disagree	Strongly Disagree
The content of music education differs amongst TTC's and universities.	15	35	8	6
The content of music education does not address the actual needs of training class music teachers.	11	39	7	7
Time allocation for music education differs amongst tertiary institutions i.e. TTC's and universities.	16	39	6	3
Students who train for music education have insufficient skills at intake level.	5	40	8	11

Music teachers with only one year of training in class music do not seem to be efficient in teaching music. It is not very clear, though, if the education of teachers over a period of two or three years enables them to teach class music more effectively.

Where it was rather difficult to conduct interviews, draft questionnaires addressed to the different music educators in various institutions of learning were used. Below are areas regarded by music teachers as essential components of tertiary education in class music. Whereas most urban teachers regarded the following areas as crucial, various rural music educators insisted strongly on the exclusion of the same aspects of tertiary class music courses. These include creation/composition, music education philosophy and lesson presentation, and education media.

5.3.5 Basic essentials in teacher training programs

From the survey carried out, it shows that only about 20% of the rural teachers preferred the current syllabus for music educators, so did 40% of the urban teachers. It prescribes technical aspects like composition. However, the majority of the teachers in the rural areas do not teach composition because they were not empowered to do so. They therefore lack the necessary skills to facilitate composition.

Table 12 Areas regarded as most essential in music teacher training

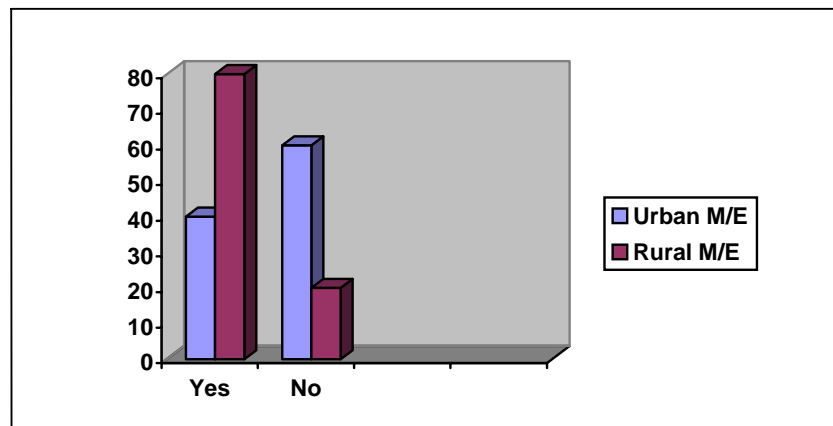
Learning area	Rural teachers out of 32	Urban teachers out of 32
Singing	25/32	25/32
Dancing	15/32	20/32
Listening	14/32	15/32
Instrumental playing	30/32	32/32
Composition /creation	15/32	20/32
Solfa Notation	10/32	15/32
Class Management	11/32	18/32
Lesson Planning	14/32	18/32

Even though composition in African societies is usually spontaneous, there is a need for its facilitation in a school setting. The main reason for neglecting composition stems from the fact that schools lack instruments that are necessary for the facilitation of composition. Most rural and urban music teachers consider singing and instrumental playing to be the most essential aspects of music teacher education. However, the teacher education program does not emphasize the acquisition of instrumental skills, due to a lack of resources and a proper budget to support the program. The graph below shows the percentage of rural and urban music teachers for and against the revision of the current syllabus.

Table 13 For and against revising the teacher education program

Do you think the teacher education program must be revised?	Urban		Rural	
	Yes	No	Yes	No
	40%	60%	80%	20%

Figure 25 Chart representing results in table 13



From the graph above, most rural and urban teachers preferred the revision of the teacher education program, to make it easier to work with in seeking to meet the musical needs of learners. The majority of the rural teachers were keener about it because they seem to struggle a lot more with accessing even the simplest teaching resources to deliver the music curriculum.

5.4 The music teacher

The music teachers are presented with a lack of music-making experiences, of adequate training and of an appropriate musical background. They focus largely on the ‘elements’ of music, thereby dwelling on the verbal and factual content of it rather than the practicability of it. Out of ignorance, teachers believe that they should teach a lot of theory in order to “really” teach music. They ignore the power of music-making of the learners’ natural disposition, which is so crucial in developing the musical skills. Respondents voted largely in favour of music teacher education in singing, dancing and instrumental playing. They felt that if they were empowered in these practical areas, they would be competent enough to foster music-making amongst their learners. Other areas regarded by music educators as the most important included class management, lesson planning, notation and listening.

Table 14 Most effective class music teacher

(58 primary teachers, 6 MAT cell members, 6 tertiary music educators, 6 school administrators)

Who would teach music most effectively in primary schools? (N=64)	Class music specialist	General classroom teacher	Music demonstrators
Primary music teachers	67.24 %	18.96%	13.79%
Tertiary music educators	83.33%	16.66%	0
School administrators	100%	34%	0
MAT cell members	100%	29%	0

Although the respondents regard specialist music teachers as the most effective music teachers, it is currently common for class teachers and demonstrators to teach music in schools. One of the reasons is because there is a lack of sufficient music specialists. Significant proportions of tertiary music educators and primary music teachers, including MAT cell participants and school administrators, are of the opinion that only a few of the general primary music teachers of class music are proficient. Their opinions are backed up by the fact that there are hardly any qualified practicing music teachers on the ground as most music teachers are not even trained.

There is a risk of learning programmes with insufficient depth in music education because a substantial amount of teachers cannot successfully implement such programmes.

5.4.1 Professional development

Music teachers and general teachers in primary schools are professionally developed through in-service training courses and upgrading. In-service training is crucial, since a large proportion of the teachers currently providing music tuition seems to be under-qualified or even completely unqualified. Information collected through the survey indicates that continued education and skills are not sufficient and not effective in producing music teachers of the quality demanded by the music education profession. The table below confirms that most teachers were not aware of any in-service education opportunities, which means that in-service training does not regularly occur.

Table 15 In-service training for music teachers

Have you been exposed to, or are you aware of, any in-service education opportunities for music teachers in your school or elsewhere?								
N=64	Urban teachers		Rural teachers		Teacher trainers		International School teachers	
Yes	2	3.2%	0	0%	2	3.2%	4	6.25%
No	28	43.8%	24	37.5%	4	6.25%	0	0%

Training that has been received by some music teachers has come from music conferences and workshops that have been accessed through two major music organizations. The International Society for Music Education (ISME) and the Pan African Society for Musical Arts Education (PASMAE) accorded the MAT cell leaders an opportunity to attend the PASMAE conference in 2003, in Kisumu, Kenya. I was offered the opportunity as a music educator and MAT cell coordinator from Uganda to attend the ISME conferences in Norway and in Spain in 2002 and 2004 respectively. I recently attended another ISME Conference in Kuala Lumpur, Malaysia in July 2006.

5.5 Technology in music education

Even though the majority of schools in Buganda lack the appropriate media equipment as depicted in the survey conducted, music teachers must be aware of the developments and advancement of music education technology across the world. Primary school music education is the most appropriate stage to pioneer small-scale changes in the use of music technology. Therefore, primary music educators should assume a more active role in directing the future course of new music technology.

From the survey conducted amongst music teacher trainers, training teachers and practicing music educators, music education technology does not seem to be integrated into teacher education courses at all. Apart from the Kabira International School and the Lincoln International School of Uganda, none of the other schools had any computers assigned to music departments. This study recognizes the impact of technology upon music and the necessity for music education to keep up with it. More than 90% of the music educators are not computer literate and have no easy access to computers. The table below shows the level of computer literacy and technological interaction amongst the various music educators.

Table 16 ICT and computer literacy amongst music teachers

N=64	Teacher trainers		Training teachers		Rural music teachers		Urban Music teachers	
Have you got access to a CD player and other sound equipment in your school?	6	9.4%	2	3.1%	0	0%	3	4.7%
Are you computer literate and aware about music ICT?	1	1.6%	2	3.1%	0	0%	4	6.2%
Have you got easy access to computers at your school?	1	1.6%	1	1.6%	0	0%	2	3.1%

Regardless of the above statistics, all respondents strongly affirmed that ICT is an important and necessary for the improvement and development of music education as a discipline.

The value of 82.8% of inaccessibility to CD players and sound equipment among music educators is extremely significant. The survey confirms that only 17.2% of the total respondents have access to CD players and sound systems and only 4.25% have access to a computer. It is therefore not surprising that only 9.4 % are aware of music ICT. All 64 respondents feel that ICT in music education is important. Since the music educators have strongly indicated their need for ICT and the general application of music technology, the crisis of computer illiteracy must be attended to in order to pave the way for the adoption of computer media in music education. Music technology should not only be added on to other aspects of music education, but must be integrated effectively into music education. Integrating technology into music education will mean redesigning teacher education programs and increasing the budget for resource allocation for music education and teacher training. Resources needed would include simple electronic keyboards with midi-interfaces, computers with the right software, recording equipment (for example tape recorders) and simple playback equipment. This will also mean that the Ministry of Power and Energy resources will have to ensure that all schools have access to electricity in order to be able to enjoy computer-assisted education.

5.6 Training of teacher trainers

This study acknowledges the role of the teacher trainers in music teacher education. The majority of respondents in Buganda have never attended a refresher course or any other form of training since their graduation as teacher trainers. Because of this stagnation, the method of instruction and the whole system of education has not been successful in trying to move away from Western ideologies to an African or indigenous approaches. According to the survey, the music teacher trainers who were trained by the missionaries are the ones in charge currently, and are still training other teachers in the same old missionary way. This has a knock on effect on the pupils who are always eager to see some modern approaches to the way they are taught.

Teacher educators would be able to structure appropriately Africa centered in-service training programs for training teachers and also those already in the field, only if the trainers themselves are well equipped and accomplished in this area. In addition, they should be in a position to engage in instructional design and curriculum development to suit the needs of the African learners. With training teachers, music educators will be empowered to create curricula based on valid principles for integrating issues pertaining to Buganda and Uganda. They will also be able to communicate the values of music education to teacher education institutions so that the relevant areas of music will be included in their curricula. The table below indicates the perceived need for in-service education for teacher trainers.

Table 17 Need for in-service education for teacher trainers

Is it necessary for lecturers at colleges and universities to have in-service training? (N=64)	Tertiary music educators	Primary teachers	School administrators
Not completed	0	4	0
Yes	4	50	6

From the table above, the majority of music educators, including school administrators, acknowledges the need for lecturers to have in-service training.

5.7 General and specialized music education

None of the degree and diploma programs offers any specialized opportunities in general or even performance education. With the case of Kampala, the capital, it is musicians that are trained under the Associated Board of the Royal Schools of Music (ABRSM) program who have the opportunity of following a specialized instrumental and vocal performance program. ABRSM, a British examining body, caters for western instruments and in only two styles, namely western classical and jazz music.

Various talented musicians end up getting attracted to western instruments because that is what they know with regard to individual musical training. They therefore enroll or apply for scholarships to Kampala Music School, (KMS) in Wandegaya, a Kampala suburb, to get training, mostly on the piano or guitar. After the completion of their Grade 8 of ABRSM, most will feel competent enough to join a band down town, look for a part time job as a church pianist or even start teaching one or two pupils part time. This does not happen with regard to our indigenous music, for even the KMS does not offer indigenous traditional music training on either instruments or even theory. KMS has contributed substantially to training young musicians. However, it has contributed nothing towards the preservation and promotion of indigenous Ugandan music. Rather it has increased the awareness amongst musicians of Western classical and jazz music through lessons and recitals.

5.8 Facilities and resources

97% of the 64 music educators indicated that their schools lack facilities in class music. Even though the rest had facilities, they were not adequate. Policy makers and administrators as a whole do not view music as one of the priority subjects, and, as such, schools do not supply the music teachers with sufficient facilities in order to effectively deliver the music curriculum. Apart from the usual facilities, there is a general lack of teaching materials for class music tuition. Most schools rely on whoever is responsible for teaching music to come up with creative ways of instruction without any teaching media. Rural schools account for 37% of the UPE schools; even though they are under the UPE scheme, they remain the most disadvantaged schools because of their locations. They are often small, on the same compound as the local church, or on a farm. They usually have just over ten, or even less teaching staff members. The school community is usually at the mercy of the church or the farm owner on whose land it is situated. The absence of adequate music education facilities is acute, especially in the rural settlement areas that are densely populated.

The lack of physical facilities in these areas, coupled with the inability of school administrators and teachers to maintain existing facilities, accounts for the poor performance of rural schools as compared to urban schools. This exerts undue pressure on the teacher. There is also a poor use of class music apparatus, especially in government schools. Even though there are drums in every school, there is a general lack of other percussion instruments, both tuned and untuned.

Because of this, class music is not effectively taught in any of the schools in the Buganda region. The small proportion of respondents able to appreciate and evaluate music properly is responsible for the shortcomings in music education implementation. In many cases, teachers are willing to teach some songs from other cultures as well as those from Buganda, but they find themselves in a situation where they cannot access the appropriate resources. This has not helped a situation where the same old songs are sung over and over again in almost in all schools. The school repertoire has stagnated, and prevents learners from coming into contact with music styles of other cultures, and developing awareness, understanding and a tolerance of these cultures.

Most schools in Buganda lack adequate facilities for music education, which include music rooms, music instruments, music books, sound equipment, cassette tapes, CDs, and a regular electricity supply.

As already seen in Chapter 3, in the earlier days, both melodic and rhythmic instruments were always accessible and ensembles in Buganda consisted of instruments that included *amadinda* (xylophones), *endingidi* (tube fiddle), *ennanga* (harp), *endongo* (lyre) and *engoma* (drums). They came in sets of various sizes. However, these instruments are today not easily available in schools, and most learners do not get the opportunity to learn to play them, though there are usually one or two people in the school who are able to play one or more of them.

According to the survey that was conducted on facilities for music education, there was only a handful of schools with just basic facilities in place for music education. Four of all the participating teachers are International School teachers and have access to all the facilities that they need, including big and well-equipped music rooms.

Table 18 Schools with music rooms

Do you have a music room to teach music at your school? (N=64)	Yes		No	
	Primary school teachers	20	33.3%	40
International schools	4	100%	0	0%

The table indicates that 33.3% of the schools in Buganda have music rooms, and only in urban schools. Music teachers are always prepared to deliver music lessons in ordinary classrooms and sometimes outside on the lawn or under a tree. The situation is not likely to change soon, as the priority for basic amenities lies more on facilities such as toilets, water and electricity supply.

5.8.1 Basic instruments in schools

An average school in Buganda has instruments that include a set of drums from Buganda (that is, *empuunyi*, *engalabi*, *nnamunjoloba*, *baakisimba*), shakers and ankle bells of all sizes (*endege*, *ensaasi*) and a set of xylophone (*amadinda*). Some schools have other instruments like the lyre (*entongooli*), African harp (that is, *adungu*) and the tube fiddle (*endingidi*). Schools usually do not have enough instruments for all the pupils in the classroom to have one to themselves. Furthermore, those schools that have instruments find it extremely difficult to maintain the instruments. Repairing and servicing of musical instruments is very expensive for an average public school in Buganda. 50% of the teachers expressed concern over the expense involved in replacing drum skins that are worn out. The table below shows the number of schools that have the basic instruments for class music instruction.



Table 19 Schools with access to basic music instruments

Instruments	Urban schools	Rural schools
<i>Engoma</i>	81%	45%
<i>Ensaasi</i>	80%	51%
<i>Amadinda</i>	46%	3%
<i>Entongooli</i>	6%	1%
<i>Endingidi</i>	25%	3%
<i>Adungu</i>	9%	2%
<i>Endege</i>	40%	3%
<i>Enkwanzi</i>	9%	3%

5.8.2 Teaching materials and media equipment

There is a great need for basic teaching media and teaching materials, including the following:

- ✚ Cassette players
- ✚ Audio equipment (that is, cassettes, CDs for teaching and listening)
- ✚ Visual equipment (that is, TV/videos equipment)
- ✚ Song books/sheet music
- ✚ Chalkboards

Table 20 indicates a scarcity of teaching materials as well as media equipment. It shows how the various teachers of both rural and urban schools responded to whether or not they have access to teaching media and other materials.

Table 20 Quantity of music resources available in schools

In my school I have access to:	Urban Schools	Rural Schools	International Schools
Song books	4%	0%	25%
Audio equipment	10%	0%	100%
Visual apparatus	10%	0%	100%
Chalkboards	100%	100%	100%

The above table indicates that a great need for teaching media and resources exists in all schools in Buganda except in international schools, which seem to be very well equipped. The table also shows that the rural schools are in a very sorry state with regard to resources and teaching media. Apart from having one blackboard per school in the rural schools, there is nothing else available for music delivery. According to the analysis above, music teachers in rural and urban schools mostly rely on the blackboard for the delivery of music lessons. There is only 1 audio and 1 video set per 10 urban schools and just 1 songbook per 25 urban schools. Music education in Buganda thus faces a significant challenge of finding appropriate ways of achieving its objective with such limited resources. It still has to be seen whether the recommendation by the ESIP framework (Uganda, 2003) that the government make available funds for the development of UPE, including the resources needed, would benefit music education in Buganda in the medium term.

5.9 Music curriculum implementation

The nature and quality of music educators in Buganda threatens the successful implementation of the curriculum. According to the survey carried out, various schools and teachers use their discretion to carry out music lessons and related programs in different ways for their convenience. The survey depicts a very poor implementation of the curriculum in the sense that in various cases it is not progressively delivered, yet at other times it is not at all referred to by those teachers that find it too difficult to implement. When asked how he implements the curriculum at Buganda Road Primary School, in an interview, Katoola had this to say:

I have never used the curriculum because I find it unfriendly and I can not stick to it. Most of what I teach pupils here is based on my musical knowledge acquired while I was still at Lubiri Secondary School.

In my personal interview with Kazibwe, a teacher at Kampala Junior Academy, it was further confirmed as follows:



- Q. How do you find the music curriculum with your group of learners here at Kampala Junior Academy?
- A. I don't have it and I don't use it. The reason I don't use it is because I think it is a very difficult and I would never be successful teaching music by the book.

The time allocation is in most cases misused as a result of poor timetable administration, and very often, music periods are used for non-music activities. Whenever there are any lessons to cancel for any reason, it is in most cases music that is sacrificed at the expense of other impromptu arrangements. The table below depicts how music periods are implemented in schools.

Table 21 Implementation of music time-table

N=64	Yes		No	
Do music periods take place as scheduled?	39	60.9375%	25	39.0625%
Do music periods take place on a regular basis?	46	71.875%	19	29.6875%
Are class music periods sometimes used for non-music activities?	54	84.375%	10	15.624%

The table above shows that more than 84% of the music periods are sometimes used for non-music activities. The implementation of the curriculum and syllabus is further affected by the lack of skills and resource materials as already ascertained earlier in this chapter.

Table 22 Implementation of the syllabus

How do you implement the music syllabus?		
N=64	Music teachers	
I follow the syllabus strictly	0	0%
I do not use any syllabus	30	45.6%
I use some parts of the syllabus	4	8.8%
I do not know about the syllabus	30	45.6%

The music curriculum as outlined in Chapter Two under the syllabus of performing arts and physical education is not as implemented as it ought to be. The syllabus does not provide for a wide spectrum of subfields in terms of music from other cultures and various ethnic styles. While the scope of MDD focussing on Buganda and classical music is impressive, the scope heightens a possible danger of abandoning a logical sequence for in-depth music content, omitting other styles and musical cultures.

As ascertained in Chapter Two, learning programmes have no fixed format, though they include learning outcomes and assessment guidelines. Even though they include specific learning content, tasks and a few activities, a range of support materials and advice on teaching approaches is missing. It is therefore imperative that learning programmes have the potential to be much broader in conception and less prescriptive than they currently are. Music education is currently concerned with Western classical and jazz music and just a little traditional indigenous and multi-cultural music. I feel that learning programmes must complement at all times the multicultural experience to a sufficient extent, with musical challenges based on true musical principles. There seems to be a degree of support for the various types of styles of other cultures, though some teachers are of the view that it is not paramount for primary school learners to engage in music of other cultures.

5.10 Multiculturalism

There is no doubt that multiculturalism as a social ideal promotes musical exchange among various groups in order to enrich all, without manipulation but respecting and preserving the uniqueness of each. Kwami highlights the importance of multiculturalism, seeing music education as an area in which the skills and background of all learners can be valued equally:

A comprehensive education program needs to recognize that deviations do not equate with inferiority and that diversity can contribute to a rich and more meaningful tapestry of life and experiences (Kwami, 1996:61).

A process of enculturation or incorporation of the music learning processes and performing activities of other cultures is what Kwami emphasizes above. However, music teachers and training teachers lack what it takes to implement multi-culturalism in schools. Floyd recounts that teaching multiculturalism might engender insecurity and a lack of confidence amongst music teachers and that teachers must be interested in it themselves before they can share it with learners.

We should be aware of; have experience of; know music from other cultures in the first instance because this will enrich, widen and transfer our own individual cultural make-up. It needs to affect us first; anything that does not, may lead to disinterest at best, and create or reinforce negative attitudes which could spill out into the community beyond school at worst (Floyd, 1996c:30).

Because multicultural music education is not part of the training program for prospective teachers, teachers indicated that they do not even know and will not bother to be creative with regard to it. However, some teachers who feel obliged politically, socially and morally, occasionally try it out. We all know that teaching multicultural music out of a sense of political, social or even moral responsibility is not good enough. Multicultural music needs justifying musically like any other. Teacher education programs ought to prepare prospective music educators for the ever growing perception of music as a global phenomenon (Nsibambi 1969:26). The biggest problem experienced by most music educators in Buganda is finding ways to introduce new music into the existing classroom situation. Teaching and learning with a strong hands-on and practical musical component, must be balanced with a respect for cultural origins of the music in order for pupils to perceive the music from within, in terms of its structure and logic, and of the place in society from which it originates. However, most music educators in Buganda feel inadequate in areas outside the realm of western classical music. At the moment, music programs that are not directed at teacher education, for example, the MDD program at Makerere University, has a significant number of music styles offered, though western classical music is still dominant. The table below indicates respondents who regard multicultural music as important to them.



Table 23 Importance of multicultural music education

Number of respondents = 64				
Is music of other cultures important to you?	Urban school teachers %	Rural school teachers %	Intl school teachers %	School Administrators %
Agree	97	81	99	83

Even though western art music and Ugandan traditional indigenous music are well represented at Makerere University and other colleges of education, there is a general lack of knowledge of musics from a more global perspective. This, in addition to the nature of syllabi, contributes to the lack in depth of multicultural music education in primary schools. The table below indicates how a large proportion of respondents regard the exposure of multicultural music in the primary school syllabus.

Table 24 Necessity to expose learners to multicultural music

Is it necessary to teach learners music of other cultures?	Urban school teachers %	Rural school teachers %	International school teachers %	School Administrators %
Agree	90	67	99	60
Disagree	10	20	0	25
Don't know	0	13	1	15

5.11 Other styles of musics in teacher training programs

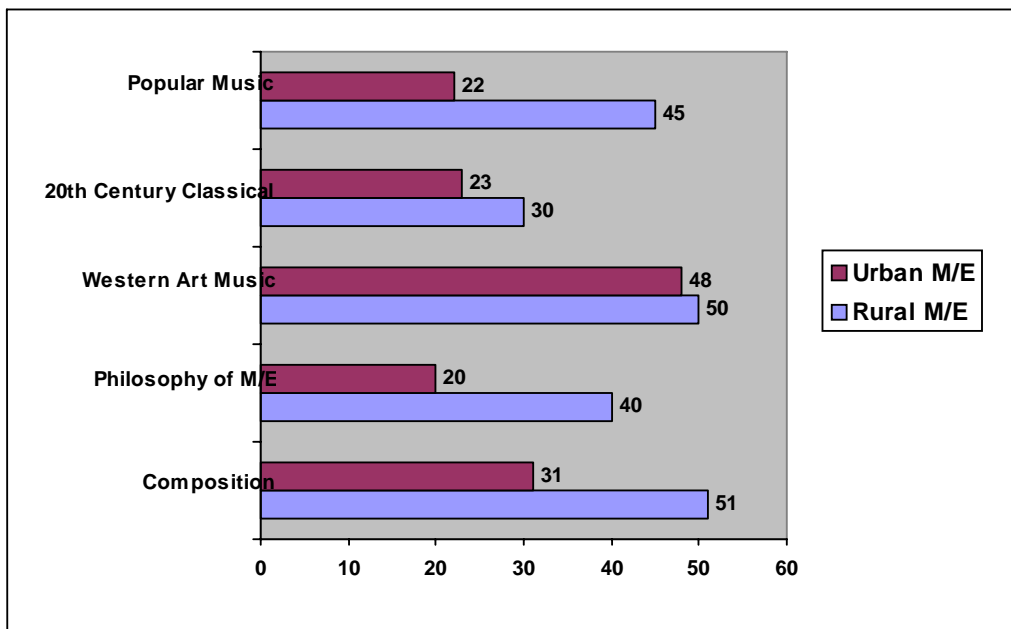
More than 50% of the prescribed music content is western and has very little multi-culturalism outside the Western. It is not crucial for learners in Buganda to memorize and analyze the Western, without knowledge of indigenous traditional music.

Alongside the Western, the curriculum should emphasize the indigenous styles of music that can also be used in the context of the pupils themselves. 48% of the rural teachers and 50% of the urban teachers are in favor of Western art music. 22% of the rural and 45% of the urban teachers regard 20th century classical music as an essential part of tertiary education in class music. Table 25 below shows respondents' views on various music styles as an essential part of tertiary class music education.

Table 25 Aspects regarded as most essential for music teacher training

How essential are the following aspects of music as part of the teacher training program?		
N=64	Urban	Rural
Pop music	22%	45%
20 th Century classical music	22%	30%
Western art music	48%	50%
Philosophy of music education	20%	40%
Composition	31%	61%

Figure 26 Chart representing results in table 25



5.12 ‘Own’ versus school-music experiences

The young generation is the largest consumer of music in Buganda and their interest in music is to a large extent bound up with lifestyle, fashion and different sorts of ideals. New music groups are formed every now and then by the music industry and they are readily exposed to the public all over the world through wide-spread marketing. These music groups come with music genres that appeal to the young generation. Currently, there are a few music genres and styles exposed to learners in Kampala which are also in conflict with the prescribed music taught at school. Most of these Western musical styles are accessed by pupils through TV, radio, DVD and the internet. The traditional music programs that are taught at school do not appeal to most of the pupils. Several of the learners that are not geared towards conventional music instruction and traditional music styles do not volunteer to take part in the school ensemble. However, they may already be proficient in dancing and singing in basic rock, pop or even jazz styles. They generally play and sing by ear, often mimicking recordings and performance styles of their favourite artists like Shakira, Michael Jackson, Elton John, etc. without the aid of a school music teacher. Some teachers strongly believe that popular music has no place in the classroom, yet popular music is just an umbrella phrase covering diverse styles. It amounts to any music that the young people perceive as separating them from adults, especially their parents. When asked what kind of music he enjoys, Ssenoga, a nine-year-old pupil at Kampala Junior academy had this to say:

- Q. Do you do music at school?
A. Yes, we do.
Q. What kind of music do you really like?
A. I don't like the music that my music teacher knows, it's boring. I and my friends prefer to listen to Shakira.

When interviewed, Muhweezi too had this to say:

- Q. Do you like singing?
A. Yes, but I prefer to listen and dance.
Q. What is your favourite dance songs
A. Me and my mum like R. Kelly's songs and when we listen we dance also

The above pupils were both from urban schools. The following interview with Kirabo yielded the following information:

- Q. Kiki kyosinga okunyumirwa mu ssomero?
(What do you enjoy most in school?)
- A. Nynumirwa nnyo okuyimba n'okuzina.
(I enjoy singing and dancing)
- Q. Nyimba ki ezikunyumira?
(What songs do you enjoy most?)
- A. Byetuyimba mu ssomero ssi byebisinga okunyumila. Nnyumirwa nnyo enyimba za Michael Jackson, eza Mary Mary ne R. Kelly.
(What we learn at school is not my best songs. I enjoy most songs by Michael Jackson, eza Mary Mary ne R. Kelly)

The question is whether popular music is a controversial issue for music educators or whether classical music is better for the teaching of elements of music than the popular music that they presumably already know.

Kuzmich (1991) answers the question this way. 'All music is made up of the same elements, including melody, rhythm, harmony, form, timbre, and dynamics'. He adds that 'different kinds of music make use of those elements in different ways, but, with a few exceptions, any music can be used to teach any of the elements' (Kuzmich, 1991:50).

Over 70% of the pupils indicated that popular music is the style that pupils actively engage in, and enjoy, the most. Therefore, teachers should begin with the music that pupils enjoy, know and value. Pupils must be convinced that the music they learn is worthy of their time. Unfortunately, teachers in Buganda are yet to meet students where they are, and lead them from there at. Isabirye (2003) points out that the inclusion of popular music in his classroom has been one of his best outcomes in terms of getting learners respond by actively engaging in creating and performing music. He adds 'Michael Jackson's *Heal the World* is a masterpiece worth studying ... likewise; Lou Bega's *Mambo No. 5* is quickly achieving that same standard status' (personal interview with Isabirye, July, 2003).

There are various approaches to employing popular music in the classroom, for example, getting pupils' attention through popular music examples before moving on to other styles. Furthermore, pupils that enjoy popular music mimic the performance styles of music stars, especially those with weird styles of dancing. The pupils' own music is always characterised by dancing and movement of some sort. Choreography is another way of introducing pupils to music and movement, and is a great way to learn. The table below shows the response of pupils in P.5 and P.7 (aged 9-12) of Kabira International School and City Parents Primary School with regard to their favourite music style.

Table 26 Favourite music styles for pupils aged 9 – 11

N=180	Kiryagonja Primary School (N=60)		City Primary School (N=60)		Greenhill Academy (N=60)	
Pop	18	30%	14	23.33%	15	25%
Western Classical	0	0%	2	3.33%	4	6.66%
Rumba/Congolese	12	20%	14	23.33%	15	25%
Traditional Folk	8	13.33%	20	33.33%	14	23.33%
Gospel	4	6.66%	8	13.33%	8	13.33%
Kadongo Kamu	18	30%	2	3.33%	4	6.66%

According to the results in the table above, the largest percentage of the young people's preference is in pop (78.33%), traditional folk (69.99%) and Rumba (68.33%) styles of music. Not allowing pupils to make use of all their experiences, restricts their capacity and thereby their receptivity to teaching (Dewey 1916:13). From another investigation that I conducted regarding pupils' musical experiences and interactions outside the school situation, 63% of the pupils confirmed that music is their main leisure interest.

- Q. What do you do at home when you are not at school?
A. At home I always listen to music and watch DVDs. On Saturday and Sunday we go to swim at Kabira Club.

Pupils from the rural schools too, spend a substantial amount of time in musical activities away from school. Several of them live near small trading centres or towns where there is a make-shift movie-house or disco-hall.



- Q. Ki kyosinga okukola nga toli ku ssomero?
(*What do you fancy doing away from school?*).
- A. Kuvuga ggaali, kugenda mu kifaananyi, n'okuzina.
(*Riding a bicycle, watching a movie and dancing*)
- Q. Nyimba kika ki gyozinirako?
(*What kind of music do you dance to?*)
- A. Emabega wa kaduuka ka soda waliwo kiggunda bulijjo.
(*Behind the kiosk near my home there is always a disco*)

They engage in it to relax, pass the time and enjoy themselves. Pupils' musical experience is categorised in terms of sociocultural and emotional depots of experience.

Stalhammar (2000) describes socio-cultural depots of experience as those experiences deriving from contexts providing a certain degree of theoretical and practical competence such as music schools, associations, the church, one's own music-making, family music-making, music-making with friends, listening to the radio and CDs, watching TV and videos and attending concerts. He describes emotional depots of experience as those that comprise experience which, on the basis of certain elements of the sociocultural depot, derive from personal experiences which could create a preparedness regarding coming situations (Stalhammar 2000:36). From the description above, therefore, emotional experiences, which can be recalled and perceived anew, with the aid of insight and imagination, can become a model for future situations. The socio-cultural and emotional depots of experiences contribute strongly to explaining the pupils' experiences and attitude to music in Buganda's urban and rural settings respectively. A ten year old pupil, Jason, had this to say in another personal interview:

- Q. You have so much talent and know how to sing a lot of songs, play many instruments and you also recognise music pieces of great musicians like Mozart, Bach, Beethoven, Kenny G, Nat King Cole and Dave Coz. Does your music teacher at school teach you all these?
- A. No, I learn about this music at home because I have the CDs and I listen. At school we don't play any instruments but I do practice piano, saxophone, recorder and guitar at home.

The transverse depot of experience reflects the manner in which pupils experience music and the manner in which they interact with the world around them. However, it has been very difficult to take into account. The National Curriculum Development Committee is yet to consider this aspect and make provision for it in the school teaching curriculum. It is the depot closely associated with artistic performance and the experience of the arts.

5.13 Music as a classroom subject

50% of the schools in Buganda that offer music do not offer it as a classroom subject but rather as an extra-curricula activity after school hours. This is mostly so with rural primary schools because they lack the facilities and specialist music instructors. In most schools, music is offered as a competitive, rather than as a shared experience. The amount of time that is allocated for music on the school timetable is a good indicator of the level of provision for music in that particular school. In the survey, 69% of the respondents indicated that the time allocation for music is insufficient in primary school especially because music is a non-examinable subject. Below is the analysis of respondents' views on their experiences of music as classroom subject.

Table 27 Music as a subject

No=64	Yes		No	
Music is offered as a subject	20	31.25%	44	68.75%
Periods take place as schedules on the timetable	15	23.4375%	49	76.5625%
There is sufficient time allocation for music	17	26.5625%	47	73.4375%
Music is more than just singing	30	46.875%	34	53.125%
Music is offered more than once a week	30	46.875%	34	53.125%

The time scheduled for music on the timetable does not seem to be enough as indicated by the 73% of the respondents. More than 76% of the respondents from both rural and urban schools agreed that the prescribed class music periods do not actually take place as scheduled.

More than 53% of all the participating schools do not consider music to be more than just singing. However, the majority of the schools have music only once a week. Even though music is offered more than once in some schools, in most cases the time allocated to it is not sufficient. The table below reflects the time allocated to music per week.

Table 30 Periods allocated to music per week

N=64	Once a week		Twice a week	
	Up to 30 minutes	0	0%	34
Between 30 to 45 minutes	0	0%	25	39.0625%
Up to 60 minutes	5	7.8125%	0	0%

The table above shows that even though some schools have a 45 minute-music lesson twice a week, the majority of schools offer music lessons up to only two 30 minute-lessons twice each week.

5.14 Specialists and general class teachers

Music instruction in Buganda can be viewed in two ways. The first one is from the point of view of the quality of music teachers, and secondly, the ratio of pupils taking music per teacher.

As already ascertained from the previous chapters, music teachers, both specialist and general classroom teachers, are not proficient enough. Others are not even trained at all, though they still teach as self-styled teachers. They therefore, can not simply raise and effectively uphold good music education standards, especially from the instruction point of view. 85% of the respondents regard class music specialists as the most effective music instructors for both rural and urban schools. However, from the survey, 98% of ordinary classroom teachers teach music in primary schools; and while music specialists are trained to teach music, the ordinary classroom teacher does not usually possess any of the skills necessary to implement the music syllabus effectively.

5.15 Class sizes and the teacher/pupil ratios

Because general classroom teachers lack skills in class music, there is a problem of the teacher support structures being ineffective. This is especially so with regard to the role of music co-coordinators and heads of department. Because of the lack of sufficient trained music teachers in Buganda, most schools have adopted the idea of combining various classes for music tuition. Groups of 100 pupils and more appear in a single music lesson in various schools in Buganda. According to the survey, the teacher/pupil ratio is 1: 136 for both rural and urban schools. The result is that classes are too big to consolidate the concepts being taught. Furthermore, although music appears on the curriculum and timetables of many primary schools, it does not actually take place in nearly half or more of the schools. This is partly because of the lack of qualified music educators and the mismanagement of school timetables. As a result, music education is not adequately delivered to most learners. This is also due to the fact that there is an acute shortage of facilities. The proportion of qualified teachers as opposed to unqualified also affects the instruction of music. There is an overwhelming number of untrained music teachers as well as ordinary teachers in both primary and secondary schools in Buganda who are, however, actively involved in music teaching of some sort.

5.16 Teaching Environment

The teaching environment in schools in Buganda has come a long way; however, it is still not very conducive for learning. As already ascertained earlier in this chapter, the majority of the respondents confirmed that they do not have proper music rooms to teach from. In various schools, music is taught in the normal classroom, which is usually full of desks, chairs and with no space for movement and instrumentation or for any kind of ensemble practice. Music lessons are mainly conducted outside under a shade of some sort, mainly a tree if it is not raining. Other times music lessons are skipped if they have to be conducted outside and it is raining.

This offers enough space, however the disadvantage is that it becomes very difficult and very cumbersome always to move music equipment back and forth. In many schools, this has led to a lot of breakages, and instruments going out of tune. During the wet season, schools under this kind of arrangement have found it very difficult to continue with their music program. It is increasingly difficult to provide effective music instruction by teachers with insufficient music skills and operating in inadequate teaching environments.

The situation of teaching environment would have been better if music educators and administrators attached more importance to the discipline. From personal interviews conducted, many teachers do not attach as much importance to music education as they do to disciplines like science, geography and history. School administrators and music educators have been slow to recognize the importance of music in schools. I agree with van Dyke that music teaching gains a strong foothold when the educational authorities claim to be serious about holistic teaching and about giving opportunities to the whole child to the fullest potential (Van Dyke, 2000:48).

5.17 Music administration

Even though there are school administrators, heads of music departments, band leaders and choir directors, there is still no co-ordinated structure of music educators and music education. However, some music educators in Buganda, including myself, are members of the International Society for Music Education (ISME) and the Pan African Society for Musical Arts Education (PASMAE). According to the survey conducted, most music teachers and education institutions implement music education in the way they think is best, thus undermining the existence of policy documents like music curricula and the syllabi. There is no association of music educators that would enrich music education through systemised strategic planning. A local music educators' association is necessary in order to collectively plan, guide and produce teaching material but this too is difficult to achieve in a community where the resources and funding are non-existent.

If the management subsystem works correctly, it thinks continuously about the relationships between the overall objective and the components. It justifies each planning step in terms of the overall objective and stipulates explicitly the steps it will take should its initial plans fail (Churchman 1968:8).

An association would also help in planning musical events annually that include workshops, conferences, concerts and research activities that would be beneficial to music educators, the community and, most important, to the survival of the discipline of music education.

5.18 Summary of results

Music education in Buganda is currently being offered under the umbrella of performing arts and physical education and it faces a crisis of being overshadowed by the 'performing arts' and physical education. The surveys show clearly that the discipline of music education is lacking in so many areas ranging from:

- ✚ inadequacy of music teachers,
- ✚ inappropriate training for music teachers,
- ✚ irrelevancy of content in the music curriculum,
- ✚ lack of music facilities in almost all schools except international schools,
- ✚ lack of professional development for music teachers,
- ✚ inadequacy of music education resources,
- ✚ lack of sufficient musical instruments,
- ✚ lack of new research and research facilities in music education which would help teachers engage in school-based research,
- ✚ lack of technological integration into music education,
- ✚ lack of funding,
- ✚ poor music education management.

Deficiencies in the above areas of music education hinder the preparation of teachers to play creative roles in curriculum development. They also stand in the way of connecting music education with other areas of knowledge without organising music programs on non-music principles. There is a lack of application of ICT in music education as a way of integrating music and technology. This hinders learners' opportunities to explore various ways of manipulating music using music software and technology.



It also reduces opportunities to especially manipulate music as a way of enhancing compositional and creative skills amongst pupils. The inappropriateness of teacher training frustrates the absolute goal of having teachers acquire knowledge, skills, dispositions and norms of teaching music. Lack of research opportunities interferes with the sustainability of programs based on research principles. It promotes focus on problems of which research could provide solutions. Enormous class sizes make it hard for organised musical activities. Below is a summary of the main findings.

Figure 27 Summary of main findings

