



6

CONCLUSION AND RECOMMENDATIONS

6.1 Summary of the main points

Although research had been done on Ugandan music in the past, little attention has been given specifically to the music education of Uganda learners and facilitators of learning. In order to address and meet both the traditional and the universal needs of teachers and learners in the elementary school, the researcher sought to determine the minimum requirements needed to establish a balanced and internationally comparable music education program that will enhance music preservation and its integration with drama, visual arts and dance in Uganda. Stemming from the gathered information, this study will motivate the necessity for related teacher education and training in the field of music, as well as suggest a way forward for the re-structuring of music education resources and the building of capacity within the existing music education realm.

6.1.1 Procedures of the study

- ✚ Literature study, which included recent relevant publications of music education world wide as well as of African countries specifically.
- ✚ The study and evaluation of policy documents worldwide, and of their significance in structuring a music curriculum in Uganda.
- ✚ Questionnaires to teachers and music administrators that determined what has been taught in the past and how it was transmitted.
- ✚ Interviews with learners, providers of learning, music performers and the community to determine the needs of music education.
- ✚ The archiving of data obtained through these questionnaires and interviews.
- ✚ The statistical refinement and interpretation of data obtained through questionnaires and interviews.

Chapter one outlined the motivation and rationale for the research, which was done through a careful layout of the background to the research, research origin, research problem and the aims of the study. A brief description of the research methodology employed was hinted as well as the overview of the study. Music was seen as one of the various subjects or areas of study prescribed under the PAPE syllabus in the National Curriculum (Uganda 2000). Music education was defined as the invention and establishment of musical and pedagogical environments, situations, and events for the purpose of inducing fruitful musical actions also commonly referred to as skills. The skills include singing, listening to music, playing on musical instruments, being creative, moving to music and reading music. A research question was formulated on the basis that a perceived problem existed in the delivery of music education under the PAPE syllabus of the MoES. Chapter two supported this argument by examining the relevant sources of information consulted during the course of this research. In this chapter, key issues in this research were defined, the theoretical framework of the research was detailed and finally a summary of the main findings was outlined. A number of research studies in music education and music as whole have been consulted, and from these, the current status of music education was ascertained. Also, an overview of music and musical arts perspectives from other African countries, Britain and the Wales was laid out. Chapter three gave an account of the indigenous musical practices of the Baganda. It outlined Buganda's rich and varied traditions of music including the court music of the *Kabaka* of Buganda in the *Lubiri*. Others were the *Kadongo Kamu*, *Zairwa*, fusion, choral styles in Buganda, the operation of the dramatic societies, band music and pupils' own music. Chapter four laid out the methodology applied for carrying out this research. The methodology used for the primary data that has been gathered through empirical study was mainly based on surveys including questionnaires, interviews and literature reviews. Through these, the current situation of music education in primary schools in Buganda has been investigated and quantified, basing its focus on music education stakeholders that include music teachers, school administrators and MAT cell members, and learners to a less extent. Chapter five presents and discusses the results of this research with reference to the research question and the subsequent sub-questions.

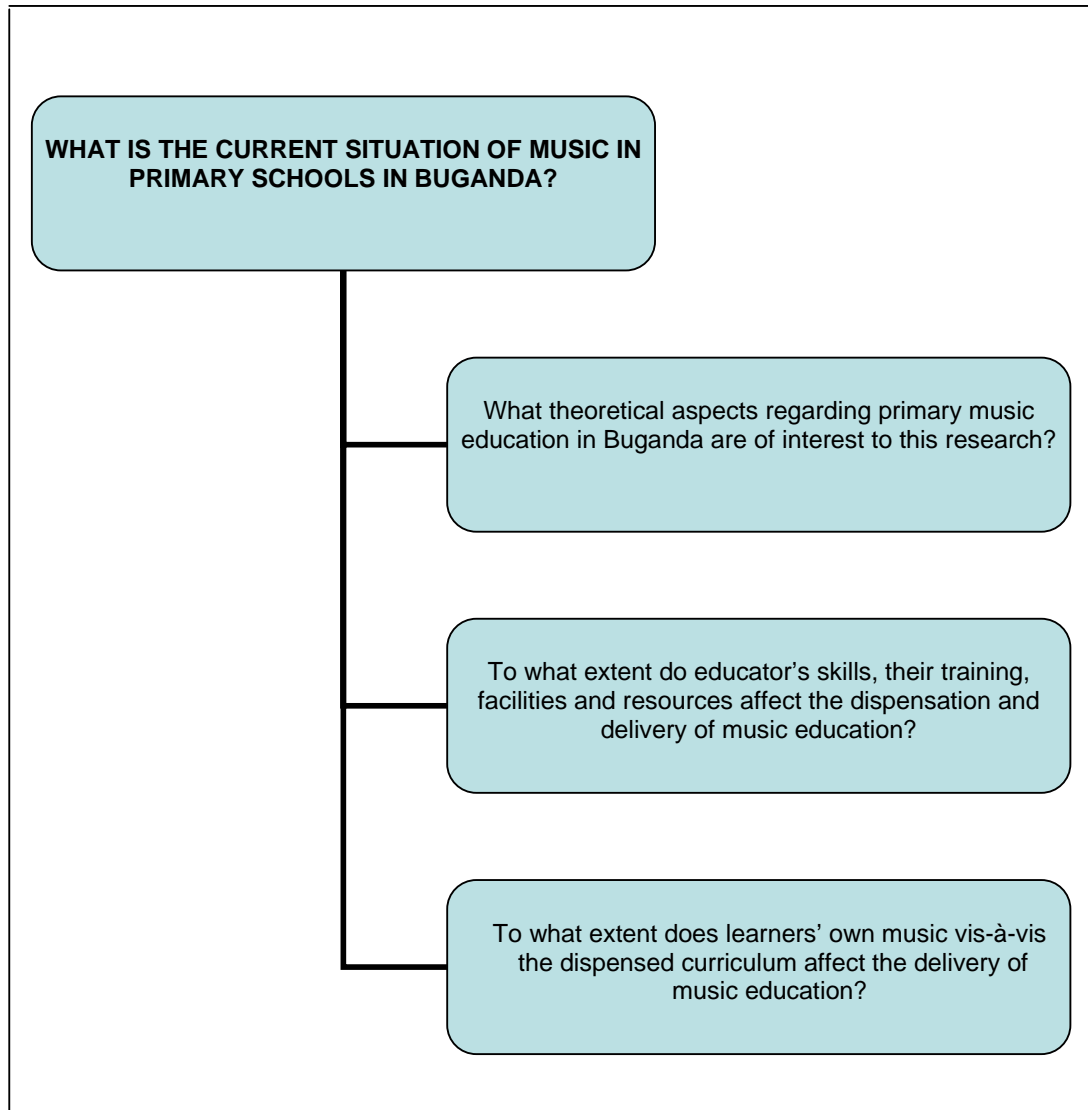
6.2 Conclusions and recommendations

Many beliefs and principles are identified as underlying Buganda's music education. There is no doubt that music education is an important part of general education as depicted from the fact that it is an ongoing process right from birth throughout life, in the formal, non-formal and informal realms of education. The distinction between formal, non-formal and informal music education has not been explored by music educators, neither has the MoES come up with strategies of the same with the view of formulating different ways in which music can be learnt. As it appears currently, music education revolves around various practices and resources that are unevenly shared throughout the country, including teachers and facilities at all levels. This research recognizes that if there are going to be any changes in music education, those changes must be complemented with changes in funding strategies for education as a whole. No matter how good and relevant the new syllabuses may be, they cannot be implemented unless resources in under-privileged schools are brought in line with those in privileged schools and all together beefed up under the MoES. The current rationale for music education in Buganda and Uganda as a whole is based on Western principles and approaches. However, a true African rationale cannot be based on Western concepts of education and must reflect appropriate philosophical models that fit Buganda in an African context. In this regard, closer links should be forged between formal and non-formal music education platforms in addition to fostering an equal redistribution of music educators amongst schools. Furthermore, music education in Buganda as a whole must define its role and nature within the 21st Century. I feel that the current music practices must essentially change with regard to structure and character. While the structure and nature of music education in Buganda is largely determined by the general education system prescribed and administered by the MoES, music administrators and music educators can play a significant role in manipulating the face of music education. This could be achieved through involvement in policy making, budget allocation and administration, and the general management of music education at all levels.

6.2.1 Interpretation of results

In order to answer the research question, the interpretation of results is discussed using each research sub-question.

Figure 28 Delineation of the research question



Sub-question (a)

What theoretical aspects regarding primary music education in Buganda are of interest to this research?

The theoretical aspects that are of interest to this research were identified mostly as government policies on education. These included the Education Strategic Investment Plan (ESIP), Universal Primary Education (UPE), Uganda Primary School Curriculum (UPSC), Uganda Syllabus of Primary Education (USPE), Education Policy Review Commission (EPRC), Education Statistical Abstract (ESA), and Complimentary Opportunity for Primary Education (COPE).

It is ascertained that, theoretically, the mission of the MoES through the ESIP policy (Uganda 1998b), is to support, guide, co-ordinate, regulate and promote quality education and sports for national integration, and individual and national development. It reflects the current and medium term priorities in the education sector and aims at the equitable distribution of the resources available to the sector. The ESIP is therefore consistent with the broader published national development policies that include ensuring Universal Primary Education, improving the quality of primary education, ensuring equity of access to all levels of education, and forging a stronger partnership between the public and private sectors. Although the government is committed to improving the quality of primary education as is stipulated in the ESIP policy document, findings of this research reveal that the overall quality of education has deteriorated. The ESIP envisioned a 50% increase in expenditure on primary schools but because of the persistent high levels of inflation, funds have ceased to be adequate. Music education in particular has been extremely affected. There is a lack of seasoned music educators because of the inadequacy in training and training facilities, inadequate resources and music instruments, a lack of music budget and a general negative attitude towards music as a subject amongst not only the public but music educators too.

As seen in Chapter two, the primary school curriculum consists of ten subject areas published in two volumes. Music education is presented along with physical education under the syllabus of performing arts and physical education. Because of the macro-level curriculum design in various African countries, music education has a choice with regard to being a part of arts education; however, I feel that including music under physical education risks the use of non-artistic principles to organize the program to give an impression of unity. There is also a possible danger of neglecting specific perception reaction experiences at the expense of a generalized and disembodied 'appreciation of the arts'. Findings show that most music teachers are more comfortable with music as a stand-alone subject and have no skills whatsoever in sports education even though they handle other areas.

UPE has achieved various goals over the years, which include an increase in enrolment rates, provision of education for all and the special challenges of providing education to children with disabilities. It has also registered increased funding for primary schools through ESIP, reduced illiteracy levels, increased supply of building and instructional materials to schools, and increased awareness of the educational needs of children with disabilities, (for example the need for sign language development). On the other hand, the introduction of UPE and the subsequent enormous enrolments of learners into the primary section compounded the problem of meagre resources as well as that of extremely big class sizes. The UPE program is therefore short-sighted in that it does not address the destination of the influx of primary leavers in relation to their academic progression, to either secondary schools or technical colleges. Presently, classrooms are so congested that some lessons are conducted under trees. This uncertainty interferes with the continuity of music education by jeopardizing opportunities for those who would have pursued music education as a profession. The abolition of tuition and PTA fees led to the deterioration, of the quality of music education provided. This is because the government's educational expenditure is not able to rise sufficiently to offset both the abolition of PTA fees and the consequent expansion of student enrolments. 45% of the schools have class sizes of more than 100 pupils under one teacher, but with no instruments.

The teacher/pupil ratios rose from 1:36 in 1996 to 1:70 in 1997, and currently the teacher/pupil ratio is 1:136 across the whole district of Buganda, for both rural and urban schools. Because of UPE that entitles free education at the primary level, music education is everyone's right and each individual should be able to freely access it at any government-sponsored primary school. However, there exists a multitude of schools that do not offer music education as result of a lack of resources and teachers to deliver it.

Sub-question (b)

To what extent do educator's skills, their training, facilities and resources affect the dispensation and delivery of music education?

There is a shortage of music educators in Buganda due to insufficient initial training, irrelevant training models and a lack of professional development. The level of qualifications for most educators is substandard. Only 57.8% of all music educators possess teaching qualifications of either a diploma or above. Of these, just over 3.1% have a post-graduate qualification in music education, 7.8% possess a first degree in teaching music and 46.8% are diploma holders. The remaining 42.2% are either certificate holders or they did not complete their training programs which means that they do not possess any qualifications at all. This constitutes a crisis. This situation is not about to change in the next few years because of insufficient funding for music education as well as lack of well-qualified teacher trainers. Results show that 87.5% of all the music educators have never received any in-service training on their jobs as teachers. They are not exposed to any new material, neither do they access new ways of knowledge transmission and acquisition. Furthermore, models for teacher education have been designed specifically with the general teacher in mind. Music educators who come through these conditions have no skills and confidence to adapt the syllabus and general curriculum in which music education is prescribed. Having no specialized music education programs in the country poses the threat of continuing to settle for mediocrity, even at a district level, including Buganda.

There is a poor implementation of class music because the syllabus is perceived to require more knowledge than the teacher possesses. The skills level of teachers in Buganda is very low, and this worsens the position of the subject in the curriculum because it is never delivered the way it is prescribed. The status of music educators greatly influences the dispensation and delivery of music education in Buganda.

There are almost no educational multimedia used in schools in Buganda. Only 17% of the music teachers are computer literate, 10% of these are aware of music ICT and only 6% have access to computers. Facilities and resources are scarce in schools, to the extent that most schools have no proper teaching space for music. It is common for music lessons to be conducted under trees, especially in rural settings. Conditions in the urban areas are by far the best; however there are just over 33% of all schools that have music rooms. Schools lack multimedia equipment including basic audio and visual electronic equipment like cassette players, CD players, televisions sets, and video decks. This greatly affects the instruction and delivery of music education in the sense that there is limited educational media at hand. Most pupils have no access to music excerpts recorded on cassettes or CDs, nor can they watch any performances on videos. Music educators cannot effectively implement the role of broadening learners' experiences and acquainting them of the different music practices. There are no listening and practice rooms available for learners. 100% of the schools have a blackboard, which is either stationary or mobile. Because of a lack of instructional media, various teachers rely on a mobile blackboard to teach music. The blackboard is the only form of media that matched the number of schools surveyed.

Therefore, music education in Buganda faces a significant challenge of accessing appropriate ways of achieving its objectives with such limited resources. Having lessons are conducted under a tree and the mobile blackboard as the most reliable form of media, constitutes a crisis. Instruments too are scarce due to the fact that the original purchases wear out without regular servicing and maintenance.

Because of a lack of instruments and adequate skills to effectively deliver instrumental education, the most pervasive way to teach music in Buganda is still through traditional singing. This approach is reflected not only in school practice but in teacher education too, where singing is the most common course for future music teachers. In quantifying the lack of resources, this research has identified funding as the major hindrance to equipping music departments. More than 80% of the music educators confirmed that they have no budget allocated for music departments at their respective schools. It is therefore very difficult for music teachers to implement music education and deliver music projects without any form of funding. According to the survey, about 9% (6 out of 64) of the respondents indicated having an allocated budget for music. Just over 6% were teachers in the four international schools in Kampala, i.e. Kabira International School Uganda (KISU), International School of Uganda (ISU), Rainbow International School of Kampala (RISK) and Ecole Français.

Sub-question (c)

To what extent does learners' own music versus the dispensed curriculum affect the delivery of music education?

Because pupils in urban Buganda and some rural areas have their 'own' music and musical encounters outside the school environment, accessed through various communication media including radio stations, TVs, video recordings, films, theatres, movie houses, dance halls and open live shows, they continually practice it through listening, singing along and even dancing along in certain instances. Findings show that because pupils' own musical experiences are popular, they conflict with the formal process of music education. Pupils develop negative attitudes towards formal musical instruction and the teacher sometimes, and form their own values, their own attitudes and their own practice away from the classroom. The depot of experience that reflects the manner in which pupils experience music, and that in which they interact with the world around has been very difficult to take into account by the MoES.

6.3 Limitations to this research

This research is in the context of music education practices in elementary schools in Buganda. And even though the research is originally pioneered by me, I did not go through every district and school to collect data individually. Therefore investigations done through questionnaires might be inaccurate, limited, or have some omissions.

6.4 Summary

In conclusion therefore, this research has ascertained the following:

- ✚ the existing curriculum is not suitable for arts education within the African context,
- ✚ the values, aims, objectives and assumptions of the existing curricula are not attuned in with the learners' demands,
- ✚ arts education is housed under physical education and not recognised as an integral part of school education,
- ✚ resources and equipment for the delivery of music education are not at all available in most schools,
- ✚ music education development is not taking place through transparent processes, and therefore some schools are better equipped than others,
- ✚ teacher training models are short of equipping prospective teachers with the necessary skills to cater for the needs of pupils,
- ✚ because of UPE, class sizes are enormous and cannot be adequately handled by one music teacher as it currently is on the ground.

6.5 Recommendations

Because music education provides learners with the key to a unique and crucial source of life values, now and for the future, learners should be given the opportunity develop musical potential to the highest level possible. Music education should reflect an international flavour and a spectrum of opportunities for general and specialised music education. I suggest the following recommendations:

- ✚ Music education in Buganda has the potential for a high level of learner inputs. However, if its quality is to be improved, teacher training must be redesigned in order to allow prospective teachers to acquire skills for the successful implementation of the curriculum.
- ✚ Because the majority of schools in Buganda lack suitable facilities, equipment and resources to deliver music education, ways must be found in the medium term to effectively achieve music education goals without relying on technology (for example, homemade instruments).
- ✚ The PAPE syllabus should be redesigned in the sense that education will aim to provide every child with the opportunity to take possession of his musical heritage and to be equipped to preserve and further it. The music content and subsequent instruction should be geared towards educating learners in order for them to be able to play a significant role as musically literate people.

6.5.1 Music teacher education

In order to have an integrated and relevant system of music education, the MoES should recognise that the future of the music education discipline lies in the development of music educators. The MoES should then ensure financial assistance towards the development of practising music educators. In addition, music teacher-training programs should be redesigned to:

- ✚ empower prospective teachers with the knowledge, skills, dispositions and norms of the discipline of teaching,
- ✚ connect with other areas of knowledge without organising music programs on non-musical principles,
- ✚ prepare teachers to play a generative-creative role in curriculum development and continuous delivery,
- ✚ expose training teachers to diverse ethnic and music traditions across the continent of Africa,
- ✚ prepare training teachers to engage in school-based research in order to enhance the effectiveness, usefulness and relevance of the teaching and learning of music, and
- ✚ provide pre-service and in-service teacher education programs with a school based component.

6.5.2 Curriculum

The music curriculum should be designed to accommodate the following.

- ✚ Provide for music education that reflects the diversity of musics practised in the country, while allowing flexibility of content across the continent of Africa and the West. The mission of music education through the curriculum should be emphasised as that of enabling learners to achieve self growth, self knowledge, and musical enjoyment.
- ✚ Pupils should be given an opportunity to receive compulsory music education in all schools up to the end of compulsory schooling (that is P.7 at age 11). Music teachers should then advocate for sufficient timetable allocations for music.

- ✚ Music administrators and educators to play a generative role in curriculum development.
- ✚ Provide for highly interactive curriculum evaluation and curriculum development. The evaluation should be extended to cover issues including teachers, resources and community expectations.
- ✚ Provide for specialisation in various musical practices encompassing a wide range of multi-cultural music education and allowing the learners an opportunity for general, specialised, exploratory and enriching music education in formal and non-formal settings.
- ✚ Since music is considered to be a part of the arts, it should not be placed in a weaker position than the other arts subjects, and as such it should be designed in the curriculum to enable learners to demonstrate individual as well as group musicianship in meeting authentic music challenges within diverse music practices.
- ✚ The MoES should ensure a balanced recruitment and selection flow of music teachers in the general classroom context not only in Buganda but across all regions in the country. Teachers should be occasionally shuffled in order to reflect and contribute to ones cultural identities and experiences in relation to others. This would enrich the part of the curriculum that deals with inter-personal and multi-cultural tolerance, and respect for similarities and differences amongst both teachers and learners and people of different age-groups, religions and cultural traditions.
- ✚ Licensed music teachers providing music in a general classroom context should have permanent appointments as a way of ensuring their job protection. In addition, they should be eligible for merits and promotion and music teacher positions should also be advertised regularly in order to promote interest in the subject.

- ✚ The MoES should design a curriculum model for music education that reflects the diversity of music practised in various parts of Africa.

6.5.3 Research

This study acknowledges the fact that there has not been enough research conducted in the area of music education. In order for music education to match the standard comparable to other countries in the region, the MoES should put a plan in place to provide for the following:

- ✚ Studies linking up with research in other areas related to music education, where music educators would get involved in order to investigate results from those areas of research that hold promise for music education applications.
- ✚ Studies in music education that would contribute to an articulated national agenda for research in the field of music. The focus should be on significant problems and issues of music education for which research can provide some answers. Involving teachers and teacher educators in such studies will empower them to become agents in the improvement of their own practice and will enhance the effectiveness, usefulness and relevance of the teaching and learning of music.
- ✚ The MoES should seek for affiliate status with reputable international music organisations, including Pasmae and ISME, in order to help music educators access the benefits of such associations. Through these associations, educators will have access to international music conferences and new research in various areas of music education. In addition, they will be able to build capacity through networking with various other educators internationally. Finally, they will have the opportunity to write and submit articles to international journals through these organisations, and subsequently publish as a result of international exposure.

- ✚ The MoES should steer valuable education research conducted by stakeholders who value the benefits and the significant contribution of music education research such that it is accorded equal footing with research into other subject areas.
- ✚ This study suggests a need for in-depth research as an on-going process in order to ensure the survival, continuity and dispensation of appropriate music education. Furthermore, research projects should be designed to develop resources and methodologies. The MoES should ensure that whatever research is conducted, it strengthens its relationship with the actual practice of music education.
- ✚ In addition to writing good quality accounts of their research, ethnomusicologists should make quality recordings and archive them in order for other interested people to use them for educational purposes, research and otherwise.
- ✚ Tokumaru's concept of 'fieldback' emphasises feeding back of the results of one's research to those who were researched. It is more than appropriate for countries and regions like Uganda, where resources are so scarce (Tokumaru, 1977). There are various other recordings in private archives of foreign scholars (like those of Peter Cooke, Andrew Cooke, Gerhard Kubik, Hugh Tracy and Andrew Tracy) which should be copied and returned to Uganda if funding is available to establish such an archive.

6.5.4 Funding and resources

- ✚ Schools on district level should organise money generating projects through music performances in order to secure resources. In addition, a policy should be developed by the MoES on the development, selection, procurement, distribution and utilisation of resources. The MoES should access music instruments and other necessary resources and offer them to individual schools at subsidised prices.

- ✚ In addition to working towards funding and subsidising the development of music education resources and facilities, the government through the MoES should finance the training for teachers as well as steer the establishment of a national development program for music education.

6.5.5 Community

The study ascertained that the public looks down upon music education as a discipline. In order to establish music education as a relevant and significant role player in education, the following must be reached:

- ✚ Stakeholders must accept accountability for the character of our current and future music education. In addition, they must advocate for a policy specific to music education at the national advisory bodies on education, for example ESIP.
- ✚ MoES must ensure representation on the National Bureau of Standards for PAPE, and establish a standards generating body for music. If a high standard is ensured, the community will have no problem identifying with music rather than looking down upon it.
- ✚ The government, through the MoES, should emphasise the significance and relevance of music education in addressing important community and social issues.

6.5.6 Teacher training

The government, through the MoES, should provide for continuing education and basic in-service training. In addition, the MoES should introduce revised teacher education programs that are Africa sensitive and cater properly for the needs of learners. Training teachers should be exposed to diverse teaching and learning styles. Furthermore, teacher trainers should also be exposed to training and refresher courses on a regular basis.

6.5.7 Perspectives from other countries

In a bid to develop and integrate the curriculum of music, the MoES must endeavour to put in place a program of music that resonates with those of other countries in the region. This will mean emphasising the component of Africanicity in the music curriculum that does not only address Ugandan music but musics of other African countries as well.

6.5.8 Sensitisation and pupils' own music

- ✚ The MoES should instigate programs to promote a positive attitude towards music education amongst all stakeholders including school principals, teachers, learners and the general public
- ✚ In order to enrich the music curriculum, this study suggests that in addition to what is already being prescribed in the music curriculum; music that appeals to the young generation must be incorporated into the curriculum as a way of spurring interest as well as integrating various musical styles to the learners.

6.5.9 General recommendations

There may be areas that might not have been addressed in this study, though mentioned at various points in the thesis, for example arts and crafts, and visual arts and poetry. And there might be other aspects that have not been delineated. It could be useful if material in such music-related fields could be synchronised and compiled for use in light of this study.

This research was carried out specifically in and for the Buganda region, to address music education needs for learners in schools around Buganda. It would be interesting if further research could show the extent to which recommendations in this research could be used in other regions of the country (e.g. *Busoga, Ankole, Soroti, Arua, Kumi,*) with different traditions and cultural heritage.

6.6 Conditions of success

In order to have meaningful progress, the following factors are critical to the success of an integrated and relevant music education program.

6.6.1 Earlier initiatives

The MoES must build on the strength of earlier initiatives by ESIP, UPE, and the efforts of the National Curriculum Advisory Council. In addition, a coalition of existing structures that involve representatives from all music stakeholders must be established.

6.6.2 Resources

The MoES must provide sufficient resources to ensure a smooth functioning and well coordinated structure for the music education program at all levels. Educators must facilitate and encourage pupils to make home-made resources if they are prepared to walk an extra mile of creativity with regard to resources in areas where the schools cannot afford to purchase them.

6.6.3 Leadership and commitment

The MoES must ensure strong leadership by providing close supervision in the various regions, to carry out the responsibility for establishing and managing the program. Furthermore, commitment of all music education stakeholders to a common objective is paramount.

6.6.4 Cooperation and meaningful collaboration

Cooperation and collaboration among various stakeholders is crucial and it should transcend traditional, religious and ethnic boundaries with regard to music practices whether in schools, community centres, theatres or even churches.