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An evaluation of Music Education **in** Elementary Schools in Buganda:
a way forward

by

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Summary

Music education in Buganda, and indeed Uganda as a whole, must re-define its role and nature by essentially changing its structure and character. Currently it is not adequate and relevant enough to cater for the real needs of the learners. This document entails the research undertaken to evaluate music education in elementary schools in Buganda, its historical developments, current status and a possible way forward. In ascertaining and gathering data for this empirical study, ethnographic as well as phenomenological methods were employed. Evidence was collected through literature search, recent publications, questionnaires, interviews, personal experiences and observations.

Music at primary level of education in Uganda is categorised under the syllabus of Performing Arts and Physical Education (PAPE). This has become extremely problematic when classroom teachers and specialist teachers are required to implement the music component of PAPE. With the above in mind, a research question was formulated on the basis that a perceived problem existed in the dispensation and delivery of music education in schools in Buganda.

The study evaluates the existing government policies on primary education that include the Education Strategic Investment Plan (ESIP), Universal Primary Education, 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). In addition, the study analyses the education structure as well as the PAPE syllabus in relation to learners' own music outside the prescribed school curriculum, teacher training programs and the available resources. Finally a comparative analysis of music and the arts education of various countries and the African perspectives was carried out.

Findings reveal that the mission of the MoES through the ESIP is to support, guide, co-ordinate, regulate and promote quality education and sports for national integration, individual and national development. It further indicates that UPE was adopted to address the principle of equity as regards the education access amongst households, without exacerbating the gap between the rich and the poor. The study acknowledges that even though some educators have high qualifications, generally music is perceived as an area in which teachers have a low level of teaching efficacy as a result of inadequate training, lack of music resources and the irrelevance of the music content. The learners' response to music as a classroom subject is influenced by their own music outside the school.

The results presented in this research offer crucial insights for music education, its future role, nature and character. It is evident that among others, the insufficient funding, limited content knowledge and lack of resources remain key factors that inhibit the development of music education in Buganda. The study culminates into recommendations that offer direction and vision for music education. The recommendations set out in this research should enable the music education discipline to survive and transform itself into an autonomous key player in the education dispensation.

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TABLE OF CONTENTS

2 LITERATURE REVIEW:

ADDENDA

LIST OF FIGURES

LIST OF TABLES

1. INTRODUCTION

1.1 Background

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

1.1.1 Historical background

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

Figure 1   **Map of Uganda showing the Buganda region**
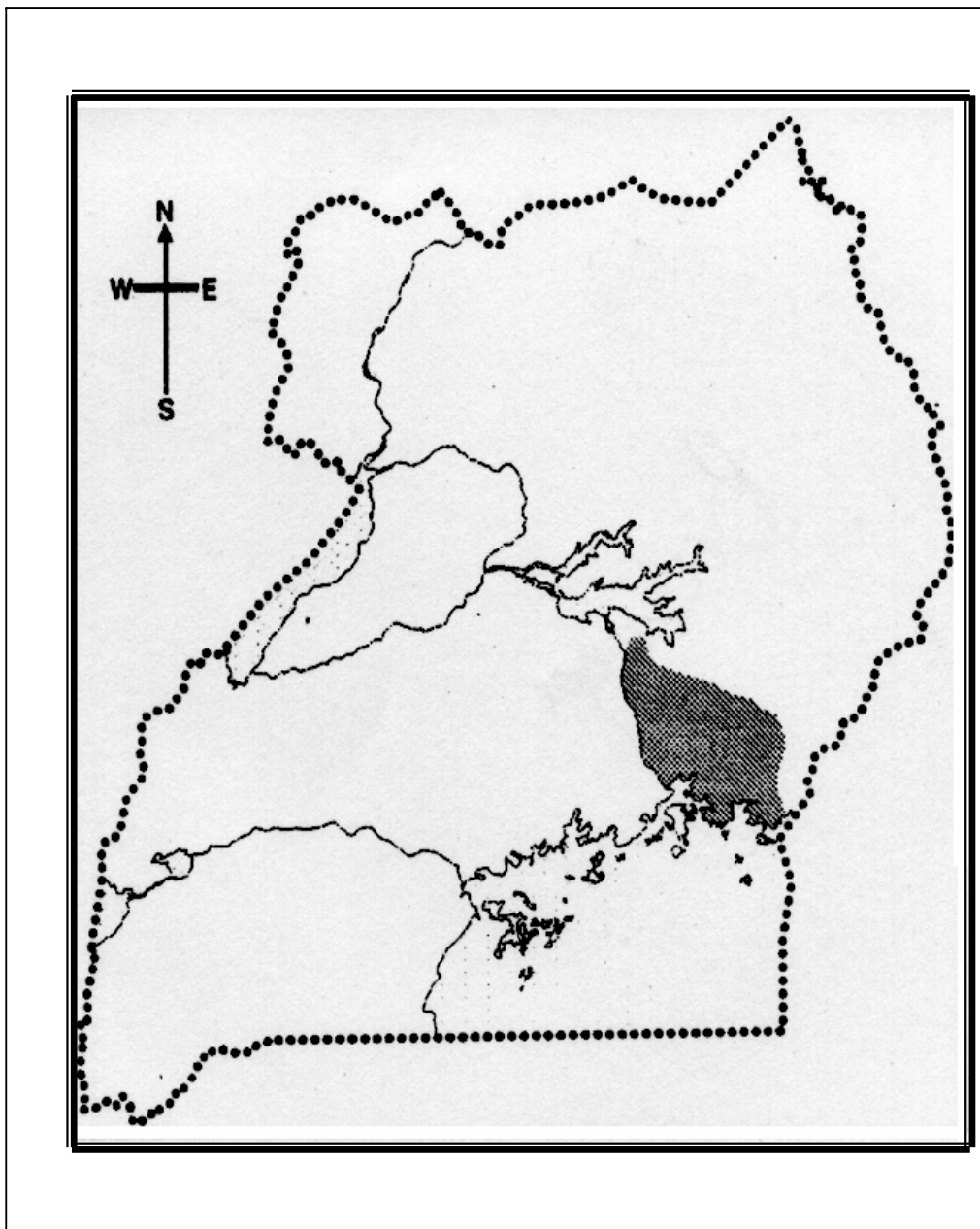
Buganda is centrally situated, more inclined to the eastern part of the country than the west, and its boundaries are marked by Lake Victoria on the south, the Victoria Nile River on the east, and Lake Kyoga on the north. Even though English and a little Swahili are spoken in Buganda, the main language spoken by the Baganda is *luganda* and it is one of the two most popular second languages in Uganda, the other one being English.

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

1.2 The place of music in Buganda

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

Figure 2   Relationship of man with powers surrounding him
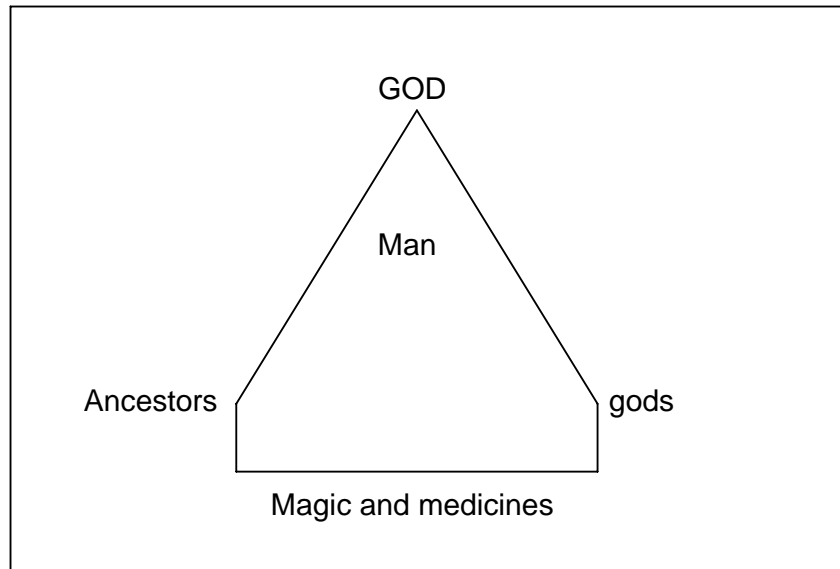
I offer the above illustration to explain the relationship of the Baganda in relation to God. The Baganda believe that life is divided into birth, infancy, puberty, adulthood, death and succession. Each of the periods forms an important landmark in a person's life, with definite experiences in which music constitutes a central role.

Figure 3   Life and its divisions
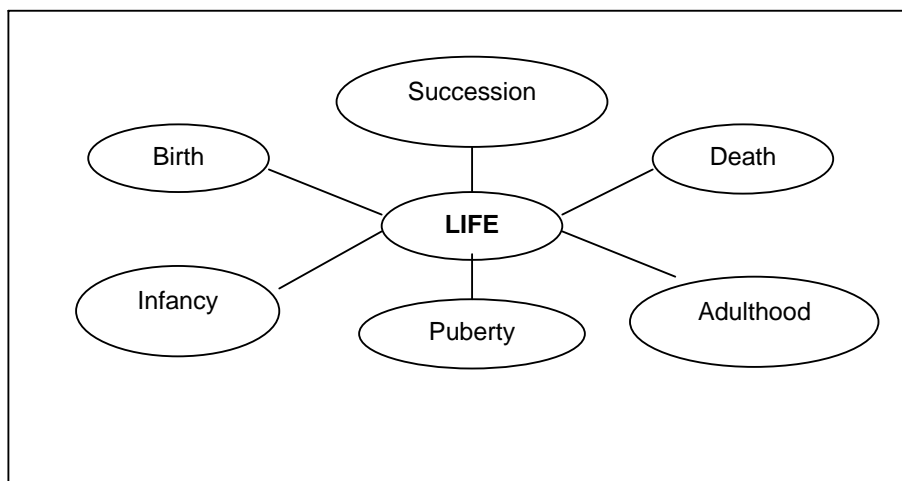
1.3 Traditional holistic approach to education

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

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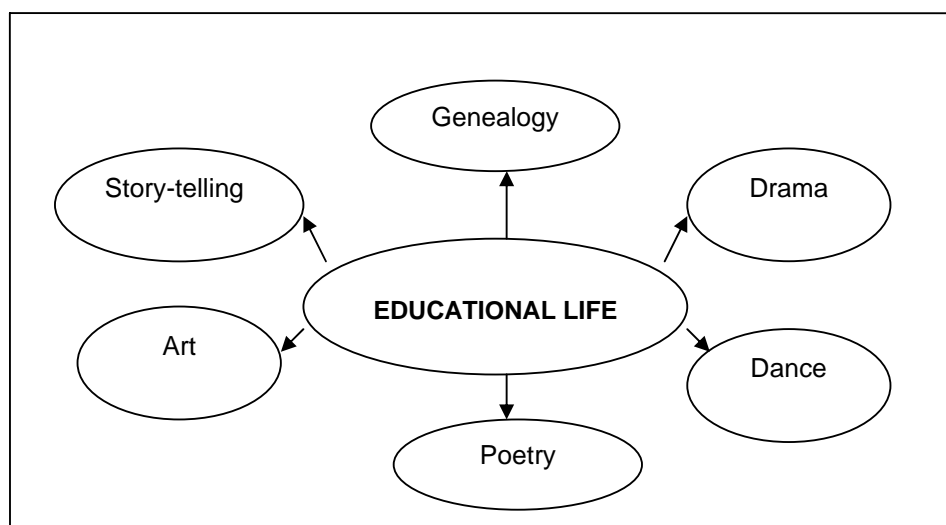
Buganda is an agricultural region and the Baganda believe that if man lives in harmony with all powers that affect his life (that is, God, gods, ancestors, magic and medicines), then one is assured of successful agricultural productivity. Man is therefore compelled to perform all rituals pertaining to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

Figure 5   Agricultural cycle of the Baganda

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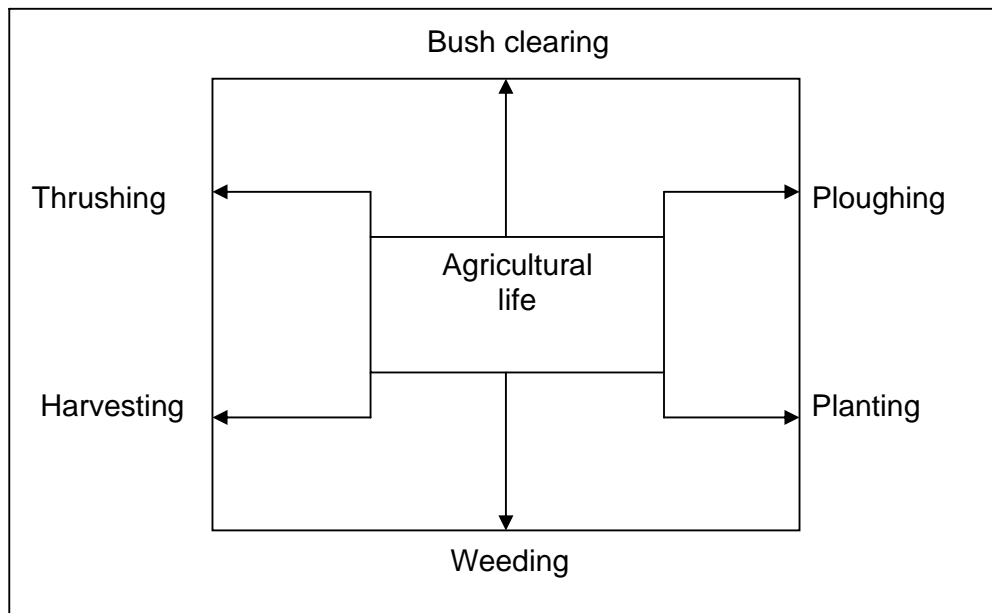
Music as part of culture has a unique role in the daily life of the Baganda. Music is central to the daily life of the people and it provides a medium between the living and the dead, and the Baganda believe that through music, the invocation of ancestral spirits is achieved. Communication between man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

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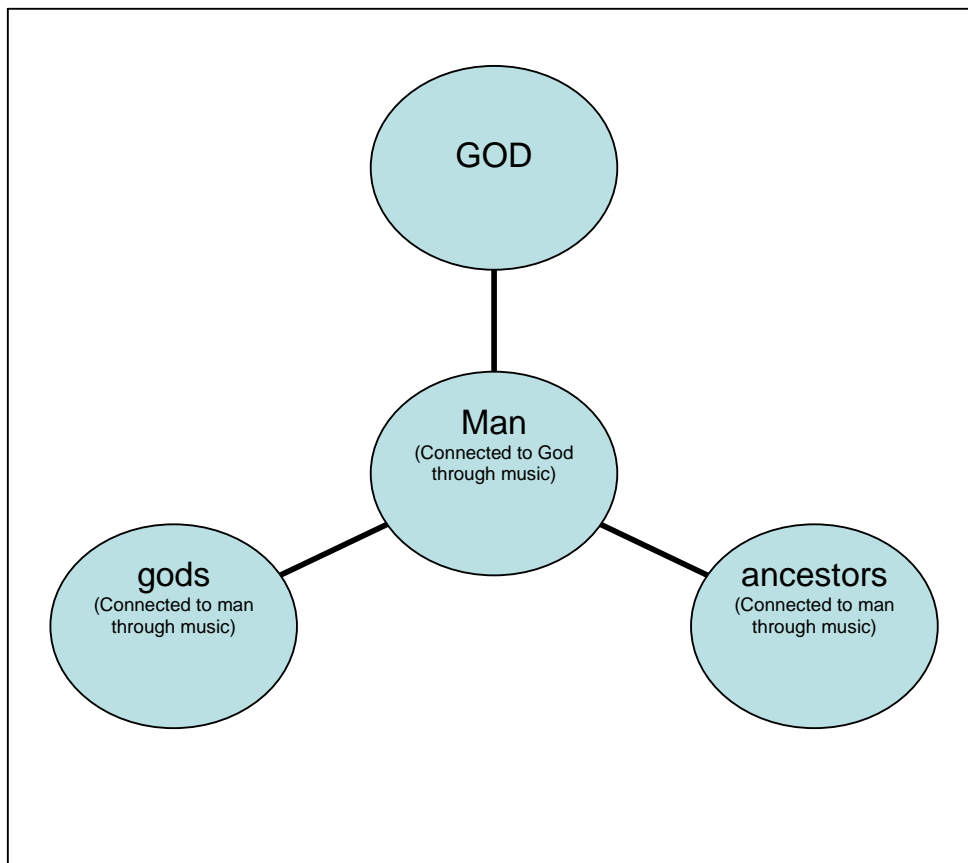
Each one of the divisions represented in figure 2 is characterised by its own appropriate music. There is music arranged chronologically for the various stages of life from birth to death. People sing at each stage to celebrate life and only once, to mourn the death of a loved one. Music for birth is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

Figure 7   The role of music in the life cycle of the Baganda
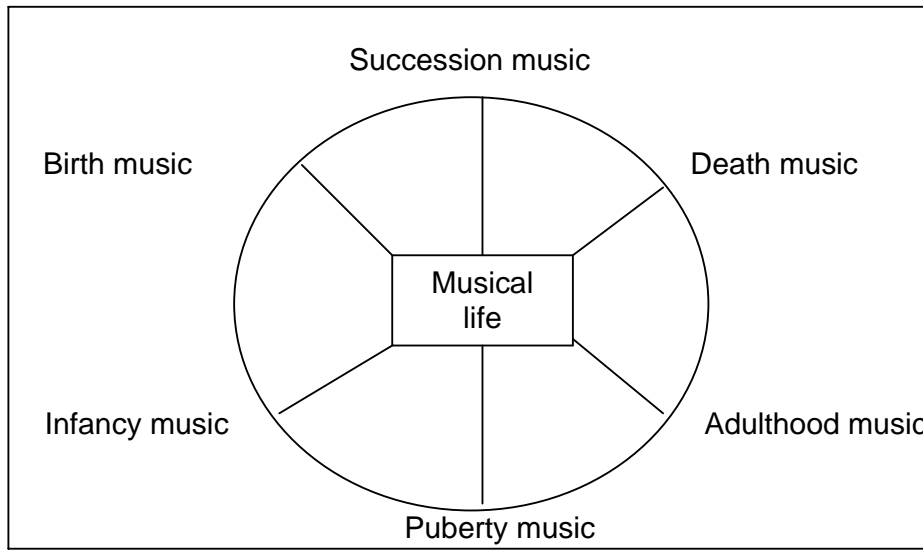
Music is further used to accompany oral history, story telling, speech making and various forms of poetic recitations. Genealogies, legends, proverbs and mythologies are all portrayed through music. Traditionally, the Baganda elders are known to gather the junior members of the family, sometimes around a campfire in the evening or even under a tree in the courtyard to tell, educate or teach. Teaching is then done using a story or a poem that the elder tells to the juniors and it always starts or ends with a song that is appropriate to and emphasises the moral behind it. Also, during village meetings, weddings and other cultural functions, speeches are given and during the time of giving speeches, music is played in the background or at the end of each idea. At various times, music is played at the beginning and end of the speech, but in any case it is used to emphasise and punctuate whatever is being communicated. Dewey recounts that, when nature and society manage to live in the classroom, when the forms and tools of learning are subordinated to the substance of experience, then there will be an opportunity for this identification, and culture shall be the password (Dewey, 1916:98). Therefore, telling stories, poems, speeches, proverbs, and history, using music as a medium, the young generations in Buganda used to, and some still do in the rural areas, acquire useful knowledge and education pertaining traditional and cultural issues of what is acceptable and how to live and behave in society.

Figure 8   The role of music in education

Genealogies and history music

Story-telling music   Drama music

Educational life

Art music   Dance music

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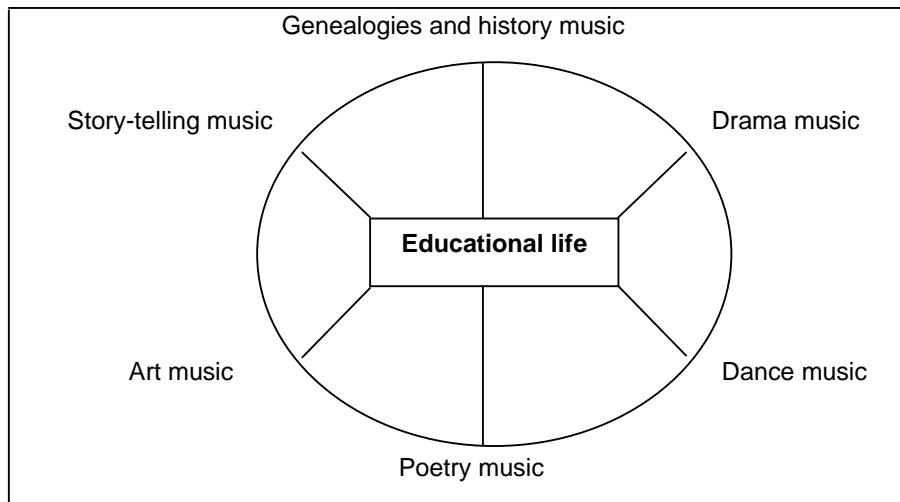
In Buganda, music plays a significant role in the holistic development of young learners: intellectually through the content and meaning, socially through interaction with others, intuitively through the experience of musical processes like the beat and mood. It also contributes to their development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

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

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

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

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

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

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

1.4　　　　　Hindrances to music education in Buganda today

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

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

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

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

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

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

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

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

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

1.5   Key concepts

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

1.5.1   African perspective and concept of music

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

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

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

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

1.5.2   Education

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

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

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

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

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

1.5.3   Music education

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

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

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

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

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

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

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

+ Descriptive of human nature

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

+ Related to feeling and communication

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

+ An aesthetically meaningful, educational experience

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

- 🞣 education **in** music, involving the teaching and learning of music making and music listening,

- 🞣 education **about** music, involving the teaching and learning of formal knowledge about music making, music listening, music history, music theory, et cetera,

- 🞣 education **for** music, involving teaching and learning as preparation for making music or becoming a performer, composer, music historian, music critic, music researcher or music teacher, and

- 🞣 education **by means of** music, involving the teaching and learning of music in direct focus to goals such as accelerated learning, improvement of health, enhancing brain development, developing muscle co-ordination (Elliot 1995:12).

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

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

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

1.5.4   Curriculum

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

1.5.5   MAT cells

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

1.5.6   Integration

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

1.5.7   Music facilities

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

1.5.8 Resources

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

1.5.9 Primary school

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

1.5.10 Learners

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

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

1.5.11 Environment

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

1.5.12 Music educators

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

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

1.5.13 General music practitioners

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

1.5.14 Music education researchers

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

1.6   Origin of the study

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

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

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

1.7   Research problem

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

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

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

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

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

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

1.8 Research question

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

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

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

(a) What theoretical aspects regarding primary music education in Uganda are of interest to this research?

(b) To what extent do learners' 'own' music and the indigenous local music scene in relation to the dispensed curriculum affect delivery of music education?

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

1.9 Aims of the study

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

- To undertake a literature search about music education in primary schools, the place of music in the curriculum, facilities and resources needed for music in schools in Uganda, other countries in Africa and in Britain and Wales.

- To investigate the traditional music practices, indigenous music practices and pupils' own music on the local scene in relation to the dispensed school music curriculum.

- To examine research findings and identify voids regarding teacher training, facilities and resources, enrolments, syllabus with regard to primary schools in Buganda.

- To describe and interpret data gathered through surveys, interviews, questionnaires completed by educators, principals and learners.

- To present conclusions and recommendations.

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

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

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

1.10   Research methodology

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

1.10.1   Ethnographic research design

Ethnography is a type of qualitative inquiry of a group in a natural setting, by collecting observational data. 'By ethnography, we mean the observation and description or representation of culture' (Barz and Cooley1997:4). Even though ethnography is commonly employed by ethnomusicologists, it is an approach that may very well be applied by music educationists in investigating the music education of a specific society or country. For ethnomusicologists, the focus is on music culture. However, for music educationists, the focus is on transmission and acquisition, that is, teaching and learning.

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

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

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

1.10.2 Phenomenological research design

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

- A literature search, including archival records, publications on the subject of music education in other countries, mainly Africa-related topics, played a leading role in this study.

- Recent publications reflecting new ideas on music policy, national and international journals, magazines, internet articles, international syllabi, and other government documents.

- Questionnaires and interviews amongst music teachers, learners, parents, music administrators and school administrators, including rural and urban performing artists, were conducted.

- Personal experiences and observations were also important.

1.11 Abbreviations

Table 1 **Abbreviations**

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

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

1.12 Terminology

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

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

1.13   List of interviewees

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

Table 2   Interviewed persons

SCHOOL ADMINISTRATORS		
NAME	**INSTITUTION**	**DATE**
Robert Freeth	Kabira School	January 2003
Kiggundu Geoffrey	City High School	January 2003
McClay Kate	Montesorri International School	July 2003
Muwanga Jackie (RIP)	Matugga Primary School	November 2002
Sekiziyivu Samuel	Makerere Primary Schol	November 2002
Yiga Simon	Kampala Music School	December 2002
HEADS OF MUSIC/MUSIC TEACHERS		
Achia Abednego	Kyambogo University	June 2004
Patrick Akampurira	Kampala Parents' School	November 2002
Margaret Auma	Kabira International School	June 2003
Felistas Banda	Elise Gledhill Primary School	February 2006
Bisaso Elizabeth	Rainbow Academy School, Assistant Head of Music	March 2003
Tony Breeze	Rainbow International School, Head of Music	March 2003
Chairty Busingye	Kabira International School	January 2003
Evans Chinyama	Mutare Teachers' College, Head of Music	February 2006
John Emuna	Namugongo Children Welfare Mission School	June 2003
Miriam Ferndezande	International School Uganda	March2004
Helen Freeth	Kabira International School	January 2003
Alice Gidudu	Kampala Parents' School	November 2002
James Isabirye	Greenhill Academy, Head of Music	June 2003
James Isabirye	Greenhill Academy, Head of Music	February 2003
Jennette Ivarsson	Kabira Interational School, Assistant Hea of Music	January 2003
Denis Kabuye	Kampala Music School	December 2003
Godfrey Kabuye	Kampala Junior Academy	November 2002
Johnmary Kasujja	Lohana Academy, Head of Music	May 2003
Frank Katoola	Buganda Road Primary School, Head of Music	March 2002
David Kawenyera	Kyebando Primary School	June 2003
Fred Kiggundu	Kampala Music School	December 2003
Juliet Kimbugwe	Heritage International School	April 2003
Alex Kisitu	Frelance music teacher	December 2002

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

1.14   Overview of study

Figure 9   Overview of the study

An evaluation of music education in primary schools in Buganda

Education Prior to 1997 and after 1997
(Government policies)
- ESIP
- UPE
- Structure and management
- COPE

Quality of music education
- Student-teacher ratios
- Teacher training
- Facilities

Indigenous music practices.
- Urban and rural music practices
- Kadongo Kamu
- Choral music
- Band music
- Zairwa music
- Dramatic Societies

Music
Education
Management

Performing Arts Curriculum
- Content
- Urban and rural practices
- Relevance

Perspectives from other
African countries

- Ghana
- Kenya
- Namibia
- Botswana
- Zimbabwe
- Malawi
- Nigeria

Literature Review

Methodology

Data Analysis

Findings

Conclusions and Recommendations

1.15   Organisation of the study

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

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

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

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

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

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

1.16   Limitations to the study

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

The research therefore took place with the following constraints:

+ Because the research is confined to one district, the jurisdiction of the MoES, the findings can not necessarily apply to other districts countrywide.

+ There is a general lack of literature on music education in Buganda and Uganda as a whole. 'For the interior of East Africa (Buganda inclusive), for example, the lack of early sources of information on music is painfully obvious' (Wachsmann 1971:94).

+ The Ministry of Education and Sports (MoES), has designed a syllabus of performing arts and physical education, in which music is included. The fact that neither music nor the performing arts is a stand-alone subject area causes some inconsistencies.

+ The diversity between rural and urban levels of communication and their access to facilities caused inconsistencies. The performing arts syllabus was written in English, yet many of the teachers in the rural areas speak their mother tongue, even at school.

2. LITERATURE REVIEW: policy and curricula

2.1   Introduction

Chapter one outlined the motivation and rationale for engaging in this research. This 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 given as well as an overview of the study. The significance and role of music in Buganda, too, was outlined. The purpose of this chapter is to review the existing scholarship or available body of knowledge in order to ascertain how other scholars have investigated, theorised and conceptualised issues, and what they have found empirically, what instruments they have used, and to what effect (Mouton 2004:87). The focus of this chapter, therefore, is on various sources of information and the accumulated scholarship regarding the study under six major headings as follows, each of which will be explained in detail later on in this chapter:

- **Primary education before and after 1997**

In 1997, President Museveni pledged to provide free primary education. Until that time, education had been a low and declining priority for the government.

- **Education related policies**

Various government policies affect education in Uganda. These include the Education Policy Review Commission (EPRC) of 1989, the Universal Primary Education (UPE) initiative of 1997, Education Strategic Investment Plan (ESIP) of 1998, Education Statistical Abstract (ESA) of 1996, National Strategy for Girls Education in Uganda (NSGEU) of 1999, Complimentary Opportunity for Primary Education (COPE) of 1995 and the Basic Education Child Care and Adolescent Development (BECCAD) of 1996, Teacher Development Management System (TDMS) of 1998 and Kabaka's Education Fund (KEF) of 1955.

- **International organisations in education**

International organisations play a vital role in developing education in Uganda and determining its nature and success by way of providing funding, especially for rural schools. They also provide scholastic materials like blackboards, books and computers, and they put in place the necessary infrastructure and services like boreholes and roads where they are lacking. The most prominent of the international organisations that play a major role in education include: the United Nations Development Program (UNDP), Action for Development (ACFODE), Danish International Development Agency (DANIDA), German Technical Co-operation (GTZ), Irish Aid (IRA), Forum for African Women Educationalists (FAWE), Department of International Development (DFID), United Nations Educational Scientific and Cultural Organisation (UNESCO) Action Aid, Adventist Development and Relief Agency (ADRA), United Nations International Children's Emergency Fund (UNICEF).

- **Education structure and administration**

Uganda's education structure is of two years of pre-primary, seven years of primary education, four years of lower secondary education or Ordinary Level, and finally two years of upper secondary education or Advanced Level. It is from there that one joins tertiary/higher education.

- **Curriculum: performing arts and physical education**

The national curriculum comes in two volumes, one and two. Volume One encompasses English, Integrated Science, Mathematics, Social Sciences, Social Studies and Agriculture. Volume two encompasses Integrated Production Skills, Kiswahili and Local languages, Performing Arts and Physical Education (PAPE) and Religious Studies.

For the purposes of this study, we shall concentrate on the syllabus of Performing Arts and Physical Education found in Volume Two of the curriculum.

- **Perspectives from other countries**

For comparative analyses of what other countries are doing with regard to arts education in the region, the following countries and their arts education have been examined: Kenya, Namibia, Ghana, Nigeria, Botswana, and Malawi. Furthermore, the National Curriculum of Britain and Wales is analysed in this document as a model with regard to integration and arts enrichment.

Figure 10   Approaches to scholarship review
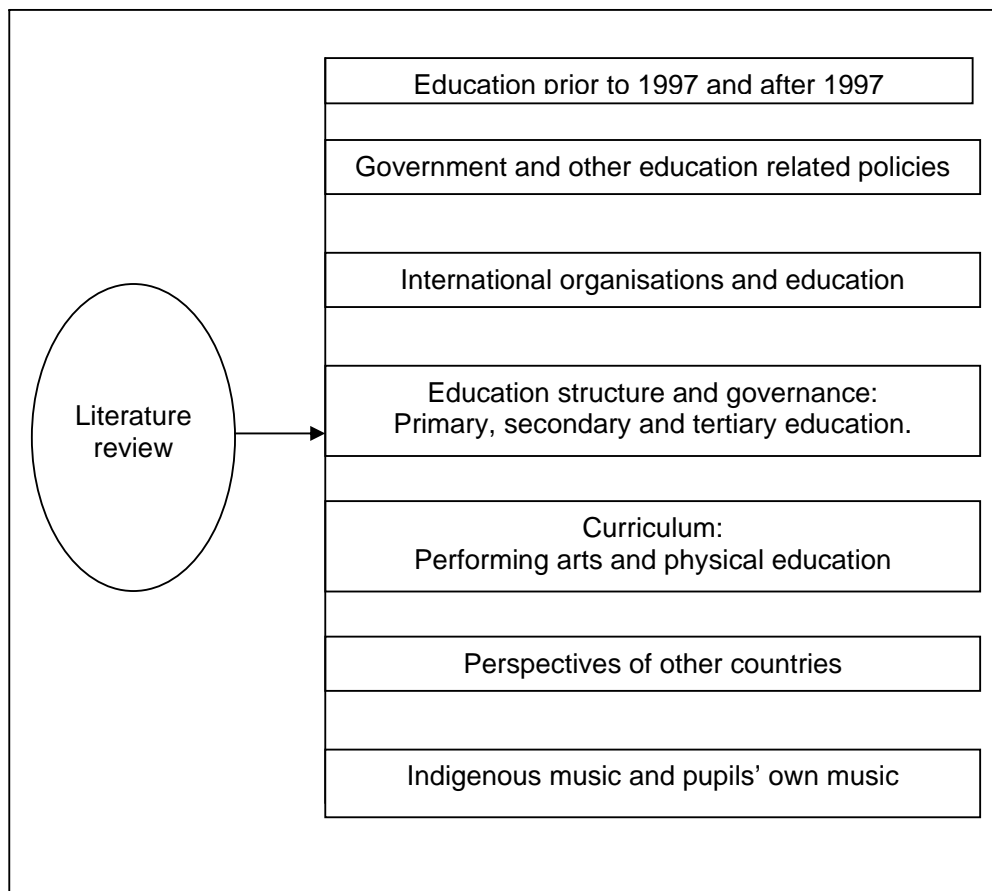
Lastly, a close investigation of music education and the related arts in seven other countries will be made. For the purposes of this study I will draw parallels in Ghana, Kenya, Botswana, Zimbabwe, Malawi, Zambia and Namibia. In the following section, the above six mentioned approaches will now be explained in detail.

2.2   Primary education prior to 1997

In Uganda, primary education is the basic minimum package of learning, which has to be available to every child. It aims at developing the quality of life of the learners so that they will serve society properly according to their roles and responsibilities as good citizens (Uganda 2001: vii). Primary education caters for school goers between the ages of 6 to 11 years and runs from P1 (6 years) to P7 (11 years).

2.2.1   Objectives of primary education before 1997

In order to provide practical mechanisms for fulfilling the national aims and objectives of primary education articulated in both the Government White Paper (Uganda 1992b) and the Report of the Curriculum Review Task Force (Uganda 1993) the following aims and objectives are set:

- 'to enable individuals to acquire functional, permanent and developmental literacy, numeracy and basic communication skills in English, Kiswahili and one local language,

- to develop and maintain sound mental and physical health among learners,

- to instil values of living and working co-operatively with other people and caring for others in the community,

- to develop and cherish the cultural, moral and spiritual values of life and appreciate the richness that lies in our varied and diverse cultures and values,

- to promote understanding and appreciation for the protection and utilisation of the natural environment, using scientific and technological knowledge and skills,

- to develop an understanding of one's rights and civic responsibilities and duties for the purpose of positive and responsible participation in civic matters,

- to develop a sense of patriotism, nationalism and national unity in diversity,

- to develop pre-requisites for continuing education,

- to acquire a variety of practical skills for enabling one to make a living in a multi-skilled manner,

- to develop an appreciation for the dignity of work and for making a living by one's honest effort,

- to equip the learner with the knowledge, skills and values of responsible parenthood,

- to develop skills in management of time and finance and respect for private and public property,

- to develop the ability to use a problem-solving approach in various life situations, and

- to develop discipline and good manners'.

(Uganda 1993)

The above aims and objectives provide a frame of reference for presentation and discussion of the findings in Chapter 5. They form the basis for recommendations and also for defining the vision for a revised syllabus and curriculum referred to in Chapter 6.

2.3 Government policies

There are various policy documents that relate to education in Uganda. However, for the purpose of this study I will discuss the Education Strategic Investment Plan, ESIP (Uganda 1998a) and Universal Primary Education, UPE (Uganda 1997).

The National Resistance Movement (NRM) government took power in 1987 and up to 1997; education in Uganda was accessible to only the minority rich. The education census of 1996 reveals that, at that time, 10% of primary school institutions and 24% of secondary schools were privately owned (Kwesiga 2002:85). As a result of the social strife that included worsened terms of trade, a huge public debt and the decline in value of the shilling over other currencies, the financing of education both by the state and individual parents suffered a heavy blow. Resources were lacking in many institutions and were dilapidated in schools where they were still accessible.

Unattractive salaries intensified a critical shortage of teachers at all levels and there were also many untrained and unlicensed teachers in schools (Kajubi 1992:298).

> The main income sources for government aided schools were PTA levies collected from parents by the school, central government transfers and PTA contributions for teacher salaries, government funding for capital expenditures and capitation grants and retained tuition fees (Reinikka and Collier 2001:350).

Table 2 below illustrates the recurrent budget allocation of education between 1991 and 1997. The figures that are quoted in millions of Uganda shillings reflect how much education was under funded before the introduction of UPE. This explains the inadequacy and sometimes total lack of resources and the unattractive teachers' salaries.

Table 3   Recurrent budget allocation of education, 1991 to 1997

Year	U Shs. in millions	Index
1991	19,202	100
1992	30,002	156
1993	24,569	128
1994	32,258	168
1995	51,891	270
1996	49,027	255
1997	68,081	355

(Reinikka and Collier 2001: 349)

At that point the exchange rate was 1 USD to Ushs. 1200. Teacher salaries were always the largest item, consistent with the finding that public spending choices tend to favour teacher salaries over their actual contribution in producing educational outputs (Pritchett & Deon 1997:23).

Table 4   Summary of school income data, 1991 to 1995

Income (in millions of U Shs.)	1991	1992	1993	1994	1995
Capitation grants	4.2	15.8	58.0	60.9	58.3
Other govt. funding	73.8	62.5	73.6	118.7	147.1
Total Govt. contribution	291.9	293.0	512.9	928.2	1,120.0
Tuition collected	55.4	96.8	116.6	136.2	141.3
Tuition retained by schools	2.2	7.4	10.6	23.7	50.3
PTA levies	591.1	609.6	775.2	934.9	1,032.7
PTA Salary payments	125.8	134.1	196.0	300.7	475.9
Total parent contribution	772.3	840.5	1,087.8	1,371.8	1,649.9

(Pritchett & Deon 1997:24)

Based on the inherited anachronistic colonial system of education and a lack of sufficient funding, no fundamental transformation occurred over the years in relating education to the social and cultural realities of Uganda. Education, then, did not succeed in promoting a sense of national unity, economic development, self-reliance, social justice and equity, scientific and technological literacy, cultural values and a sense of mutual responsibility (Kajubi 1991:322). These discrepancies led to uncoordinated responses to social and political demands from time to time, widespread disparities in the quality of schools and education in general and between the products of the system and the needs of society. Before the introduction of free UPE in 1997, official data indicates that primary school enrolments in government schools were almost stagnant for 10 years. See table 1 below:

Table 5   Enrolment data from government schools, 1987 to 1997

Year	Number of schools	Number of teachers	Number of pupils (millions)
1987	7,627	72,970	2.31
1988	7,905	75,551	2.42
1989	7,684	81,418	2.53
1990	7,667	81,590	2.28
1991	8,046	78,259	2.54
1992	8,325	86,821	2.56

1993	8,430	91,905	2.67
1994	8,442	81,043	2.60
1995	8,531	-	2.64
1996	-	82,600	2.74
1997	10,000	98,700	5.30

(Uganda 1997:347)

In 1992, the integrated household survey recorded an average gross primary enrolment of slightly more than 90% while net enrolment (proportion of children between 6 and 12 years of age enrolled in school) was 67%. This implied much higher enrolment figures than those officially reported, with the gross primary enrolment ratio being estimated at 93% compared with an official figure of 73% (World Bank 1996). In Buganda schools in the Mukono and Kampala districts, a large increase in enrolments followed UPE. There was an increase of 110% in rural schools and 30% in urban schools. The increment in the influx of school-goers has resulted into larger classes in terms of the number of pupils in each class.

2.3.1 Education after 1997

The response to the UPE initiative of 1997 was enormous, leading to a doubling of officially recorded primary school enrolments. The government's modest funding increase was insufficient to meet demand. UPE increased enrolments from 2.7 million to 5.3 million pupils, based on a nationwide headcount in 1997, revealing a high private demand for education (Uganda 1997). The biggest increase was in primary one (P1). It was because of these challenges that the NRM government set up the Education Policy Review Commission (EPRC) in July 1997 to review, appraise and suggest improvements in the current system of education at all levels. The Education Policy Review Commission came up with the Education Strategic Investment Program (ESIP) in order to improve the quality of education as well as look into ways of making it accessible to all Ugandans from the grassroots. Subsequently, the first four children in every household were allowed access to free primary education.

2.3.2   Education Strategic Investment Program (ESIP)

The vision for the NRM government through the Ministry of Education and Sports since 1992 has been to provide quality education and sports for all learners. Its mission remains to support, guide, co-ordinate, regulate and promote quality education and sports for national integration, individual and national development.

The same mission to support, guide, co-ordinate, regulate and promote quality education and sports for national integration, and individual and national development, underlies the Education Strategic Investment Plan, ESIP (Uganda 1998a:10). It reflects Uganda's 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 Government White Paper (Uganda 1998a:11) and also with the broader published development policies as listed below.

The Education Strategic Investment Plan framework (Uganda 1998a:12) prioritised the following policy objectives:

- Ensuring Universal Primary Education (UPE),
- Improving the quality of primary education,
- Ensuring equity of access to all levels of education,
- Forging a stronger partnership between the public and private sectors.

2.3.3   Universal Primary Education (UPE)

As a result of the need for building the country's socio-economic development on a sound education system, the National Resistance Movement government, upon the recommendation of the Education Policy Review Commission, decided to launch a major education reform project. Under this project the Universal Primary Education (Uganda 1997) initiative was introduced. In practice, UPE is not universal, but has a realistic tendency towards universality.

Under this programme, the government commits itself to providing free primary education to a maximum of four children per family. In order to comply with the country's constitutional requirements of affirmative action in favour of marginalised groups, two of every four must be female if a family has children of both sexes. In addition, if a family has a child with a disability, that child must be granted highest priority in enrolment under this program.

In launching the program, the government was conscious of the financial implications of the scheme and the need to provide basic quality education. The overwhelming response nationwide posed challenges concerning staffing, teaching and educational materials. In various parts of central Uganda, the response was so high that some classes were conducted under trees. In urban centres, government-aided schools had equally overwhelming enrolment figures, which have raised questions about the quality of education.

It has been increasingly difficult to absorb the growing number of primary school leavers, thus undermining the UPE program and the broader national goals like the elimination of poverty (Munene, 1997). UPE is a key factor in the restructuring of education in Uganda, and is a means to provide for maximum literacy in the country (Kajubi, 1991a). It is viewed as an answer to the problem that has faced most families, of whether their children will ever go to school. The Universal Primary Education program is only applicable to government-owned schools. UPE has an impact on the school system in many ways, including the improvement of the quality of teaching and learning in that decisions are made at the point of implementation (Bitamazire 1990).

Although UPE addresses the principle of equity as regards education access amongst households, in many cases it has exacerbated the gap between the rich and the poor. The response to UPE led to the doubling of primary enrolments, which meant insufficient resources. According to the World Bank (1988) country study on the 'The challenge of growth and poverty reduction', the Education Strategic Investment Plan ESIP (Uganda, 1998b) was launched to deal with the enrolment versus resources crisis.

2.3.3.1   Effects of UPE

The main concern about UPE was the deterioration in the quality of education provided. In the short term, government educational expenditure did not rise sufficiently to offset the abolition of PTA fees and the consequent expansion of student numbers. Exploratory evidence is provided in Chapter 4 by a study of various primary schools in the *Mukono* and *Kampala* districts in 2003. The effects of UPE are both negative and positive. For the purposes of this study, I will refer to the major four effects. These are enrolment, public spending, secondary education access and improvement in female access to education.

✚   Enrolment

Both under-aged and over-aged children joined P1 in 1997, producing a large cohort of 2.1 million children. Because the number of children of primary school age had increased along with high population growth, net primary enrolment rates subsequently fell. The net enrolment rate among the lowest expenditure quintile was only 46%, and 59% for the second quintile, compared to 81% of the highest quintile. High dropout and repetition rates were also common (World Bank 1996). An increase in educational enrolments especially among disadvantaged children was desirable. The goal was for the educational expansion to increase the productivity of workers and, eventually, to foster economic growth.

✚   Public spending

With the introduction of UPE, the ESIP envisioned a 50% increase in expenditure on primary schools (Ndeezi, 2000:1). The policy was for government to subsidise school fees at 50% for primary education, but because of the persistent high levels of inflation, the stipulated funds have long ceased to be adequate (Elwana, 2001:1). The total budgetary allocation for recurrent expenditure on education almost tripled in real terms from 1991 to 1995. Because of lack of teachers, additional teachers were hired directly by schools and funded by the Parent – Teacher Associations (PTA).

A PTA is set up by the parents of the school in order to create for themselves an opportunity to get directly involved in the running of the school. These associations play a very important role in the financing and development of education. PTAs, which exist in almost every school in Uganda, were originally intended to be school welfare associations, concerned with ensuring a healthy relationship between teachers and parents. Lately, PTAs have become the major financing bodies of schools, and have taken on a crucial role in the development of the education system, raising and managing a bigger percentage of school funds. They are at the core of helping to improve teachers' earnings and hiring extra teachers that the government has not provided for, as the need arises (Ruhweza et al, 2000:1). This means that some teachers are not on the central government payroll. Parents and the general community through the PTA are known to meet a substantial amount of school expenses including government-aided educational institutions.

Secondary education access

Children from households with poorly educated parents, children from extremely poor families and children from certain regions such as the rural northern areas were less likely to attend school, but are now able to because of the UPE initiatives. However, such children have not been able to access secondary education. After the free UPE, their parents have not been able to afford their education at the secondary level, where it is not free. So, each year UPE produces a backlog of primary school leavers that cannot be placed in secondary schools, even if they have passed with flying colours.

Female access to education

In 1990, women only formed 38% of the total labour force, and this percentage was declining due to structural adjustment programs, related retrenchment policies, general economic decline and low levels of education (Kwesiga 2002:34). Because of UPE initiatives and the constitutional requirement of UPE with regard to affirmative action, girls' access to education throughout the education system has increased.

However, despite the introduction of UPE and the subsequent rise in girls' enrolment in schools, the overall percentage of females enrolled in primary schools is still lower than that of boys (Munene 1997:13). Females account for 47% of total enrolment in primary school, 32% at secondary level, 35% in the universities and 13% in the polytechnics. This is because girls drop out at a much higher rate than boys do. While the gender gap in enrolment between boys and girls is only 1.1% in primary one, by P.7 it reaches 15.7%. As a result of the prevalent rate of girl dropouts, many schools are designing programmes not only to attract girls, but to also keep them until they complete their studies.

> We have a personal development curriculum, which teaches self-awareness and communication skills and integrates matters of sex, AIDS, infatuation and use of contraceptives (Konde-Lule, Tumwesigye & Lubanga 1997).

2.3.3.2   General achievements of UPE

UPE as a policy for improving and developing education has had various positive achievements:

- 'An increase in enrolment rates
- The challenge of providing education for all and the special challenges of providing education to children with disabilities
- Increased funding for primary schools
- Reduced illiteracy levels
- Increased supply of building and instructional materials to schools
- Increased awareness of the educational needs of children with disabilities e.g. the need for sign language development'

(Uganda, 1997)

2.3.3.4   Challenges of UPE

In addition to the achievements of UPE, there have been various challenges as a result of the nature of this policy:

The policy emphasises the mainstream in all categories of children. However, deaf children are not yet benefiting much from the scheme. Emphasis is on day schools. Children with visual and physical disabilities are still finding it difficult to travel for long distances to and from school on a daily basis.

Furthermore, mobility aids including crutches, wheel chairs and white canes are not provided for in the program. Special education teachers in areas such as deaf education, sign language, visual and mental impairments are inadequate or non-existent in most primary schools. Classrooms are extremely congested, to the extent that some lessons are conducted under trees.

The program is short-sighted in that it does not address the destination of the influx of primary leavers in relation to their academic progress, either to secondary schools or technical colleges. The current teacher/pupil ratio of 1:136 in both urban and rural is not conducive to effective learning. Children with disabilities and those needing special attention simply get swallowed up in the congested classrooms. The passive and sometimes negative attitude of various teachers towards children with disabilities is a hindrance to the success of UPE.

UPE is run on donor funds. Donors often set conditions that may not be in the interest of the UPE program (Ndeezi 2000).

2.3.4   Education policies specific to Buganda

Because this study was carried out in Buganda, it is imperative to examine some of the educational policies that are specific to Buganda. Because of its own government and parliament headed by the Kabaka, Buganda itself subsequently plans what takes place in Buganda including education. The Kabaka Education Fund is one of the polices formulated to develop and advance education for the Baganda. Even though, it is not an enormous fund, once every year the Kabaka Education Fund benefits one or two pupils.

2.3.4.1   Kabaka Education Fund (KEF)

The KEF was first established in 1955 during the reign of Sir Edward Muteesa II, the Kabaka of Buganda and first President of Uganda, with the aim of assisting bright, needy learners in the Kingdom of Buganda to attain education in light of ever-rising educational costs, increasing numbers of school-going children and a degenerating school infrastructure. In the mid-1960s, the fund ceased to exist due to the political atmosphere. Upon the restoration of cultural institutions in Uganda in 1993, the education situation aroused the interest of Ssabasajja Kabaka M. Mutebi II. KEF was re-launched on 26 July 1998. Buganda considers women and children a pillar to society and their education crucial to the community. KEF supports children that have lost parents to HIV/AIDS and left with responsibility of their siblings at a lower age. Buganda has registered a total of one thousand beneficiaries of KEF. The mission statement of the Kabaka Educational Fund is that it was established to improve the quality of life of people of Buganda in particular, and Uganda as a whole, through high quality education that is accessible to all and relevant to the needs of society (Buganda 2000).

- **Aims and objectives**

  - to promote high quality education, accessible to all and relevant to the needs of society,
  - to promote education of the girl-child, an area of serious concern to development in the country,
  - to assist children in Buganda and Uganda as a whole to learn, accept and respect their culture by helping them through various education support schemes,
  - to accentuate the Luganda language as a medium of instruction in pre-primary and elementary primary schools and as a study subject at subsequent higher levels, The Luganda language should be further promoted as a means of conveyance of Buganda culture and tradition (Buganda, 2000).

Based on the preceding aims, KFF has the following objectives**:**

- to accord assistance to Buganda's disadvantaged but gifted children through scholarships,
- to invigorate the spirit and actively involve the people of Buganda in the realisation of education for all,
- to enable [learners] in Buganda to take relevant subjects and courses,
- to identify relevant needs of society by influencing policy in reviewing school curriculum development,
- to assist schools in promoting quality education through the provision of qualified personnel, instructional materials and logistics.

The KEF has had a positive impact in schools in Buganda and as well as on individual persons. Some beneficiaries of the KEF have gone on to pursue music education to teach in schools in Buganda. The KEF funding has been extended to particular schools that have identified a need in a certain area. An example of such schools is the Matugga Primary School, which benefited with a donation of a full set of the Kiganda drums.

2.3.5   International and national NGOs in music education in Buganda

Education policies in Uganda have been influenced by international development agencies and donor-country programs for example UNDP, USAID, DANIDA, and DFID. These agencies pour a substantial amount of money into education and research in education, HIV/AIDS and gender issues. UNDP has sponsored numerous research projects in the education sector in Uganda in order to identify areas that need strengthening, accessing new knowledge in the field of education, and to see how gender is affected by the current educational system and structure.

> …a cursory analysis of Uganda's gender profile demonstrates widening gender disparities: a dichotomy between women and men as regards access to productive resources, poverty levels, education, employment opportunities and participation in the political process (UNDP, Uganda Human Development Report 1997:4).

The report reaffirms the contribution of the United Nations Development Program (UNDP) in Uganda's education through research among other conduits. Action for Development (ACFODE), an indigenous NGO, supports Uganda's education through training programs in both urban and rural areas. Currently, both male and female pupils are incorporated in the programme, entitled Family Life Education (FLE). ACFODE conducts seminars and workshops that are education related. They especially run workshops and seminars that are geared towards the bringing about a fundamental change in gender awareness across the country.

On the other hand, information on reproductive health and rights is becoming more available through sensitisation and funding engineered by the United Nations Fund for Population Activities (UNFPA) whose offices are right in Kampala. The organisation funds counselling services, treatment of sexually transmitted diseases (STDs), sensitisation on HIV and AIDS and information on contraception. UNFPA has also continued to provide recreation facilities for boys and girls from primary school age and upwards. AMREF runs similar projects in the rural areas, and both organisations incorporate outreach programs to a few schools in and around Kampala. UNICEF and UNESCO have directly taken part in building rural schools in Uganda. They are, in addition, committed to providing educational materials to ensure equal opportunities for both rural and urban pupils. On the whole, the general issues that the international organisations and NGOs emphasise in their bid to support education in Uganda include:

- Expansion of school facilities
- Increased salaries for teachers
- Teacher in-service training
- More adult classes with an emphasis on women
- Provision for more materials
- Sensitisation of parents

2.4   Structure and administration of primary education

In a bid to restructure the education system, the government of Uganda adopted a decentralisation policy across the whole country. Prior to that, in 1993, public funds came from the central government, which played a prime role in controlling all budget allocations for the sector. Following decentralisation, the district authorities and the district and urban councils gradually gained control of the funds provided by the central government for primary education. Currently the MoES controls only about a quarter of the total spending on primary education. Furthermore, because of decentralisation, local Resident District Commissioners (RDC's) and District Education Officers (DEO's) are the focus of the implementation of the educational programs and are responsible for ensuring their success at the village level (Elwana 2001:42). One of the steps taken towards the decentralisation process was to give educational autonomy to provinces and local governments across the whole country. The dynamics of decentralisation and its contradictions with regard to the rationales have been put together by Weiler (Hoopers, 2002:25). He defines decentralisation as a means to ensure a wider representation of legitimate interests in education. He points out three core rationales that lie behind decentralisation reform initiatives. These include a redistribution impulse arising from demands for power sharing, an efficiency rationale that seeks more efficient deployment and management resources, and a culture of learning imperative that focuses on the decentralisation of educational content.

Decentralisation is about ceding or transfer of power from central government to sub-national entities, e.g. regional and local authorities which have some spatial or geographical jurisdiction (Katsiaouni 2003: 3). It is therefore a process of dispersing decision-making closer to the point of service

> Decentralisation of education has helped to take into account the interests of parents and other community stakeholders. As a result, decentralisation has had a positive impact in improving the quality of teaching and learning in the various districts. This is more so because decisions are made at the level where they are implemented (Hoopers, 2002:25).

Fullan (1991:96) argues that decentralisation is problematic as individual schools lack the capacity to manage change. He points out the following as problems of school-based models of empowerment:

- inadequate time, training and technical assistance,
- difficulties to stimulate consideration and adaptation of inconvenient changes, unresolved issues involving administration,
- reluctance of administrators to give up traditional prerogatives, and
- restrictions posed by school-based and state, and by contracts and agreements with teacher unions (Fullan 1991:96).

The standard of capitation grant is a good proxy for exploring the impact of decentralisation on the flow of public funds to schools (Reinikka 2001:362). Decentralisation of resources and services is a democratic approach to ensuring access of the same to all communities and individual schools. The prime objective of this approach is to provide equitable access of good education to every child, including the disadvantaged.

The decentralisation policy ensures basic provision for resources and staffing and allows for individual schools to collect fees from pupils in order to meet their running costs. Buildings, teachers and mobile blackboards are examples of resources provided by the government.

Tindall (1993:16) points out that one of the prerequisites for a good learning programme is a satisfactory building in which children have plenty of space to learn and explore, and where adequate playing equipment can be set out. Where there are few resources and little expertise, the results can be catastrophic, even within a decentralised approach. No matter how good the teaching may be, if the resources are poor or worse still, if there are no resources at all, learners will end up not having the best education and in most cases they will not learn.

Onyango (1985:76) affirms that unfavourable teaching and learning conditions, coupled with the government's failure to address these conditions, are largely the reason for the difficulties of both students and teachers to be committed to their work.

Orton recounts that it is the teacher who plays the most important part, and not the teaching materials, the classroom or the syllabus (Orton, 1994: 43). Regardless of various opinions, decentralisation attempts to eradicate problems associated with inadequate human and material resources across the board, while promoting community involvement in democratic forms of governance. It results in a wider distribution of power being shifted from a central authority to lower levels.

Nzimande (2002) states that decentralisation increases democracy by shifting power closer to the people, increases efficiency by cutting bureaucracy, and increases available resources through the greater use of local resources (Nzimande 2002). However, this has not always been the case with regard to Buganda's rural schools as opposed to the urban schools. Decentralisation in Buganda has brought about an acute imbalance in the resources available to schools.

By virtue of their location in urban centres, urban schools have ended up benefiting from most of the available resources, and any new resources that have been introduced. On the other hand, rural schools have in most cases been too far away to have quick and sure access to all the resources.

Even with decentralisation, music education has not benefited. This is because most music teachers are not ready to be decentralised. They prefer to stay in urban centres, thereby creating an acute shortage of teachers in rural schools.

2.4.1 Education outputs and their environments

Successful outputs from an education system affect the lifestyle, values and knowledge in the system's environment, in a positive manner. On the other hand, unsuccessful outputs from an education system include learners who fail or drop out, faculty members who do not receive tenure and learners who graduate but are unable to find jobs (Hauptfleisch 1997:185).

Van Schalkwyk (1995:41) presents three models for analysing and ordering the various factors in an education system's environment. These are primary, secondary and tertiary forces. For the purposes of this study, we shall concentrate on the primary forces. The primary forces include teachers, parents, learners, and managers.

The government, through the MoES, centrally governs the education system. The Minister of Education is the highest education official. He has two assistant ministers with the portfolios of Minister of State for secondary education and Minister of State for primary education. These supervise the inspectors of schools who are responsible for the various districts.

Parents contribute towards the running of schools through the PTAs. The management of the school is entirely the responsibility of the head teacher under the direction of boards of governors or management committees (Kajubi 2001:324). Currently, the PTAs are the biggest funding associations for schools and have taken on a crucial role in the development and running of schools. Even though the PTAs' contributions meet almost all recurrent and capital costs of running schools, theirs is only partial management. Despite their energy and success, there is a considerable public concern that some PTA dues are not easily affordable by various parents. On such occasions, the MoES has had to intervene and make appropriate decisions. Pre-primary education is mostly in the hands of private investors, and it is only available to 5% of the 2 to 5 year-olds.

The formal education system consists of seven years of primary education, four years of secondary education and two years of advanced-level education. After seven years of primary education, students undertake a Primary Leaving Examination (PLE). Those who continue into secondary education have four years studying for O-level examinations, provided by the Uganda National Examinations Board (UNEB). A further two years are available for study towards A-level examinations also provided by the UNEB (Ruweza et al, 2000:1).

Figure 11   Structure of Uganda's education system
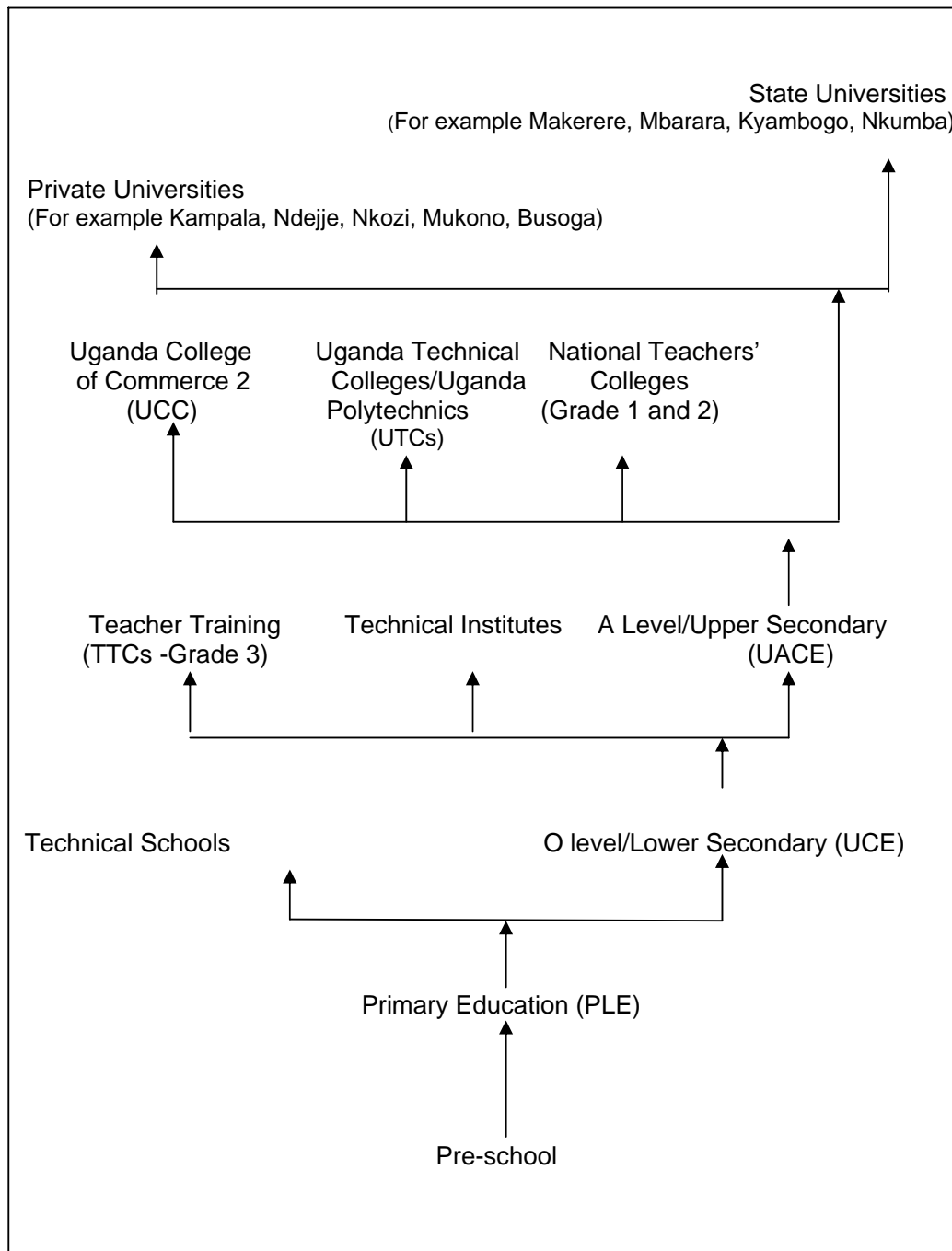
From the above education structure, music is taught all through the various levels right from pre-school to university level. While it is compulsory at the lower end of the structure in pre-school and primary school, it is optional at the higher levels of education.

2.5   Uganda primary school curriculum

The Uganda education reform program is being guided and inspired by three key measures taken by the government. These include:

- the report of the education policy review commission entitled Education for National Integration and Reform, issued in 1989 (Uganda 1989b).

- the Government White Paper on Education (Uganda 1992b) addressing the recommendations in the report, and thirdly,

- the report of the curriculum review task force issued by the Ministry of Education and Sports (Uganda 1993).

With guidance and a mandate from the above measures, the MoES, through the National Curriculum Development Centre (NCDC), reviewed the curriculum in 1999. The curriculum became effective in January 2000 in all primary schools operating under the Uganda formal Primary Education System. It consists of ten subject areas published in two volumes.

Volume one contains the syllabi for five subjects namely:

- English Language
- Integrated Science
- Mathematics
- Social Studies
- Agriculture

Volume two which is presented as a key complementary document to volume one, contains the syllabi for the following subject areas:

- Integrated Production Skills (IPS)
- Kiswahili
- Local Languages
- Performing Arts and Physical Education (PAPE)
- Religious Education

All of the above learning areas have been introduced in phases. English Language, Integrated Science, Mathematics and Social Studies, have been in force since the inception of the curriculum in January 2000. Agriculture, Performing Arts and Physical Education and Religious Education were introduced in January 2001. Production Skills which is a project within the Curriculum is about emphasising the practical skills side of the arts in organising and actual performance during productions. It was adopted in January 2002, while the syllabi for local languages and Kiswahili was introduced in the education system in January 2003.

2.5.1   PAPE syllabus and the ultimate goal of understanding

Education should be geared towards instilling understanding in the lives of learners. Gardner (1993:207) emphasises four elements in a curriculum and education system:

- 'the ultimate goal of education should be geared towards understanding,
- assessment should stress the cultivation of performances of understanding in context,
- there should be recognition of the existence of individual strengths,
- there should be a commitment to mobilise these strengths productively in the education of each child' (Gardner 1983:207).

Understanding involves a mastery of the productive practices in a domain or discipline, coupled with the capacity to adopt different stances toward the work (Gardner 1983:239). Education should seek to inculcate and not to cover everything. The main components for understanding are expressed standards, credible curricula, supportive and co-operative environments, and committed and quality teaching. Performances of understanding needed for the arts, according to Gardner's proposal, are that learners

> … should be able to create at least simple works in relevant genres. They should understand and appreciate the qualities of works from their and other cultures, and relate these to their own lives and concerns even as they bring those personal agendas to any work that they themselves create or appreciate (Gardner 1983:190)

The primary school performing arts and physical education syllabus of Uganda resonates with Gardner's proposals for curriculum elements. It has been designed by the education officers in consultation with a cross section of teachers on the ground, in view of the broad aims and objectives of primary education as stated in the government White Paper on education of 1992 and the Education Policy Review Commission of 1989, Article 13, namely:

- to promote understanding and appreciation of the value of national unity, patriotism and cultural heritage, with due consideration of international relations and beneficial interdependence;

- to inculcate moral, ethical and spiritual values in the individual to develop self-discipline, integrity, tolerance and human fellowship, and Article 69, which states; to develop cultural, moral and spiritual values of life.

<div align="right">(Uganda 2000c)</div>

The syllabus of performing arts and physical education in Uganda presents the content of education in the fields of music, dance, drama and physical education at the primary school level. The subject area of performing arts and physical education includes fields of learning which take advantage of the learner's capacity to:

- develop his own body strengths and reactions in various performances of aesthetic and physical activity;
- acquire skills necessary for the presentation of aesthetic, cultural, entertaining and physical prowess;
- develop practices and fitness skills that improve the efficiency of the body in maintaining good health, and;
- gain exposure to highly rewarding occupational fields that are acknowledged world-wide (Uganda 2000c).

The syllabus for performing arts and physical education is presented in two parts: Part I deals with the performing arts aspect. The performing arts highlighted in part I include music, dance and drama. On the other hand, Part II deals with physical education (PE). The concepts that are taught are arranged under the following skills: singing, instrumental work, listening, movement, drama, reading and writing. By putting music and physical education together, it was hoped that the two would be integrated since they both involve a substantial amount of movement. Music involves a lot of dancing while physical education involves a lot of exercising.

2.5.2   The place of the performing arts in the school curriculum

Performing arts (including music) in the curriculum deepen the understanding of what good music is and what it takes to produce it.

> All, regardless of race or class or economic status, are entitled to a fair chance and to the tools for developing their individual powers of mind and spirit (and aesthetic sensitivity) to the utmost. This promise means that all children, by virtue of their own efforts, completely guided, can hope to attain the mature and informed judgement needed to secure gainful employment, and to manage their own lives, thereby serving not only their own interests but also the progress of society itself (Leonard 1990:5).

The above quotation refers to the *uomo universale,* that is, the education and development of the intellectual, the emotional and the spiritual. Music as part of the performing arts ministers to all three in the individual (Parker 1996).

Performing arts experiences are growing experiences and not competing experiences. Because these experiences are growing experiences, it must be understood that the developing and continuing interest in the performing arts' place in the curriculum poses no threat to the total education program; rather it enhances and reinforces it. Therefore, it is on the basis of the statements outlined below that music, dance and drama have been incorporated into the primary school curriculum.

- Performing arts forms a significant part of our cultural heritage. Through our own music, dance and drama, our habits and customs are reflected and our national character expressed.
- Music, dance and drama are satisfying media for self-expression, whether through performing, composing or any combination of these activities.
- Music, dance and drama fulfil deep emotional needs and cater for a variety of moods.
- Music, dance and drama contribute towards the enrichment of life in the home, the school and the community, providing recreation in people's leisure hours.
- Music, dance and drama contribute towards the physical, spiritual and intellectual part of one's life.
- Music, dance and drama, as media of instruction, contribute towards the enrichment of approaches in education.

(Uganda 2000c:399).

76

According to the Uganda primary school curriculum of the Ministry of Education and Sports, the general and main aim of performing arts teaching is to foster enthusiasm and love for these arts (Uganda 2001:398).

Reimer suggests that by being part of an inclusive arts education, music education can benefit in the following ways:

- **Philosophically**: any claim made for the value of music in education can be made equally validly by every other art.
- **Politically**: the arts as a unified field rise above the special interest category.
- **Psychologically**: music educators' image of themselves would deepen and broaden when they understand themselves to be linked to forces that transcend them.
- **Practically**: music education will gain more curriculum time per week if the demands of music educators are not seen to be unreasonable and selfish.
- **Professionally**: music educators' contribution to the quality of young peoples' lives can be magnified and can learn much from other arts.

(Reimer 1989:227)

2.5.3 The value of music education within the PAPE syllabus

It is imperative that music education in Buganda benefits the society especially politically and professionally, by being a part of a performing arts education. Because of the macro-level curriculum design in various African countries, music education does not have any choice with regard to being apart of the arts education. The disadvantages of music as part of performing arts education can be seen as outlined below. Any arts education program must avoid the dangers of:

- Sub-merging the character of each individual art by focusing exclusively on family likeness;
- Assuming that surface similarities among the arts show up underlying unities when in fact they usually do not,
- Neglecting specific perception reaction experiences in favour of a generalised, disembodied "appreciation of the arts", and
- Using non-artistic principles to organise the program to give an impression of unity.

(Reimer 1989:230)

2.5.4 The multi-cultural aspect of the PAPE syllabus

The concept of multiculturalism is about accepting and experiencing different musics from various styles and cultures (Kigozi 2003). The music section of the syllabus is built on the dual concept of assimilation and insular multiculturalism. An assimilationist music curriculum is identifiable by its exclusive concern with the major musical styles of the Western classical tradition (Elliot 1989:11).

Figure 12   Assimilation curriculum
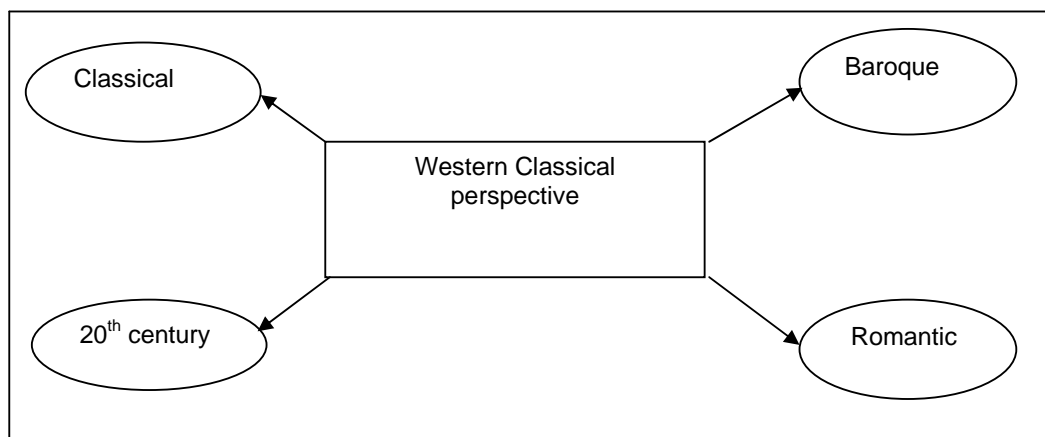
(Elliot 1989:11)

The concept of **insular multiculturalism** is illustrated by a music curriculum built on one or two minority musics according to the nature of the local community (Elliot 1989: 11). An example is the illustration below:

Figure 13   Insular multi-culturalism
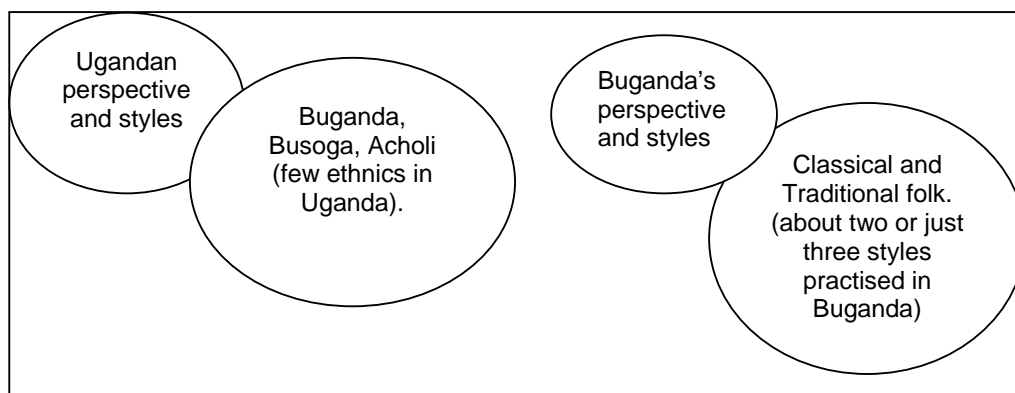
The insular multiculturalism illustration below indicates that even though Uganda has various ethnics, it is the music styles of the minority three (Buganda, Busoga and Acholi) that is emphasised. Also, the two styles of music in the performing arts syllabus are traditional Ugandan music and Western classical music.

2.5.5   Attainment targets

The following are extracts from the music section from the syllabus of the performing arts and physical education, showing what is expected of learners to achieve by the end of various levels.

2.5.5.1   Lower primary

Primary 1-4	At the end of this level the learner should be able to:
	♣ enjoy taking active part in musical experiences both in and out of class,
	♣ perform a comprehensive repertoire of songs of musical value
	♣ listen to a wide variety of music with understanding and enjoyment;
	♣ play musical instruments;
	♣ show some understanding of musical language;
	♣ exhibit creativity through movement and musical composition;
	♣ demonstrate that he/she lives in dramatic experiences.

(Uganda, 2000c: 398)

2.5.5.2   Upper primary

Primary 5-7	At the end of this level the learner should be able to:
	♣ show the desire and enthusiasm for music, dance and drama that will help to prepare for examinations and urge him/her to continue music, dance and drama education in special groups in the community, out of school and beyond the primary level;
	♣ grasp concepts, address issues and solve problems through dramatic experiences.

(Uganda, 2000c: 398)

The syllabus prescribes a lot of generalised activity and leaves much discretion to the music teacher to decide what kind of music has to be used in order to reach the targets. Teachers will find themselves in a position to use traditional Ugandan music all the time because that is what they know.

2.6 Specific objectives and content of the performing arts

For the purposes of this research I will analyse the objectives and content at the entry point, that is, P1, and the final year, P7.

2.6.1 Primary one (P1)

In P1 school music in Buganda, children are taught skills including singing, listening, instrumental playing, movement and drama.

♣ Singing

Singing at this level is done by rote and sing-along approach, and it is during these times that children are engaged in movement. The general objective is to enable the learner to acquire skills of performing a comprehensive repertoire of songs of musical value, as well as get introduced to the idea of motor coordination of moving to the beat of the song while singing it.

Specific objectives	Content
By the end of this aspect, the learner should be able to: a) sing a good variety of simple songs learnt by imitation. b) add to singing appropriate activities from other aspects. .	♣ Simple poems and nursery rhymes from oral tradition and written source ♣ Simple traditional songs about creatures (e.g. insects, animals, birds), for occasions (e.g. greetings, lullabies) and play and counting songs. ♣ Simple action songs about agricultural activities and domestic activities. ♣ Religious songs for different occasions (e.g. morning, evening, thanksgiving, grace before meals and festivals)

(Uganda, 2000c: 404)

♣ Instrumental work

Instrumental work at this level is done by rote and the objectives are to acquire knowledge of simple instruments including naming, classification and handling. Children are introduced to a percussion band.

Specific objectives	Content
By the end of this aspect, the learner should be able to: a) Classify all the collected instruments of the percussion band b) Name all instruments Play guided rhythms on the percussion band instruments to accompany songs	♣ Making of the following: Rhythm sticks' seed pods, drums, gourds, rattles, wood blocks, reed rattles, bamboo stumps, gongs, rhythm stones, bean sacks, wrist bells, ankle bells, etc ♣ Playing the following un-tuned instruments: Rhythm sticks' seed pods, drums, gourds, rattles, wood blocks, reed rattles, bamboo stumps, gongs, rhythm stones, bean sacks, wrist bells, ankle bells plus castanets and triangles

(Uganda, 2000c: 405)

♣ Listening

Listening at this level is done concurrently with dancing or movement and occasionally with percussion instrumental playing as a way of accompanying the songs on the record. The general objective is to enable learners to develop the capacity to listen, understand and enjoy music.

Specific objectives	Content
By the end of this aspect, the learner should be able to: a) respond to the volume of music, b) respond to the speed of music, c) respond to the flow of music using interpretative body movements	♣ Expression ♣ Volume ♣ Speed ♣ Flow

(Uganda, 2000c: 406)

♣ Movement

The general objective is to enable a leaner to explore a variety of body movements.

Specific objective	Content
By the end of this aspect the learner should be able to: respond to the music either performed by the learners or provided by the teacher	**Response to music** Body movements, for example walking, swaying, running, tapping, hopping, marching, jumping, brushing and galloping.

(Uganda, 2000c: 406)

♣ Drama

The general objectives are to enable the learners to understand themselves and the world in which they live, through dramatic experiences, and to enable learners to extend their use of language through drama.

Specific objectives	Content
By the end of this aspect, the learner should be able to: a) exhibit discovery of his/her own strength; b) perform trust and support exercises with confidence; c) perform commitment-building exercises with ease; d) perform free flowing activities in a variety of body postures and positions; e) perform a variety of relaxation exercises f) enter a given character and perform a particular role. g) make prescribed dramatic movements accompanied by music.	1. Dramatic playing a) Exercises to develop strength (in pairs) e.g. lifting each other, pushing each other, grab and escape. b) Exercises to develop trust and support for one another (in larger groups) e.g. a group supporting one falling, one learner relaxing supported by others. c) Exercises to develop commitment, e.g. several learners holding one by the limbs and swinging. d) Free flowing activities individually, e.g. sitting on the floor and spinning around, lying on the floor and spin on the stomach. Then in pairs, e.g. cockfight, wheelbarrow. 2. Dramatisation of everyday situations e.g. preparing for school, a shop keeper, caring for a baby, health and hygiene, preparing and serving a meal. 3. Nursery rhymes, songs and poems e.g. lullabies, counting songs

(Uganda, 2000c:407)

2.6.2 Primary seven (P7)

In P7 school music in Buganda, learners are taught skills including singing, listening, instrumental playing, movement and drama. Even though it is not an examinable subject at P.7, pupils are engaged in music festivals where schools compete against each other at district level. Pupils that have not got an opportunity to learn the above-mentioned musical skills will do it when they engage in the annual music festivals. However, whether or not this happens, the syllabus provides for those skills to be taught wherever possible.

Singing

Singing at this level is mostly done through rote and sometimes by note reading. The general objective is to enable the learner to develop the ability to perform a comprehensive repertoire of songs of musical value.

Specific objective	Content
By the end of this aspect, the learner should be able to: a) Sing traditional folk songs, rounds, compositions, religious songs and spirituals appropriately. b) Identify and state the messages in the songs.	1. Traditional folk songs a) that were taught n P.5 and also sung in P.6 and now in P.7. b) Love songs c) For occasions and festivals e.g. circumcision, wedding, marriage, worship. d) Those from other lands which include songs expressing more mature emotions 2. Rounds 3. New topical songs 4. Religious songs 5. Spirituals These should be sung in unison or in four part harmony [upon the discretion of the teacher]

(Uganda, 2000c: 438)

Instrumental work

The general objective is to enable the learners develop skills of making and playing musical instruments.

Specific objective	Content
By the end of this aspect, the learner should be able to: 1. Produce well finished instruments. 2. Produce skilful performances using the learnt instruments.	1. Making Instruments of one's choice. 2. Playing All instruments introduced or made earlier.

(Uganda, 2000c: 439)

Movement

The objective is to enable learners explore a variety of body movements.

Specific objective	Content
By the end of this aspect, the learner should be able to perform the introduced dances skilfully.	♦ Folk dances from Uganda ♦ Folk dances from other lands ♦ Creative dance

(Uganda, 2000c: 440)

Drama

The objectives are to enable learners to grasp concepts, address issues and solve problems through dramatic experiences. Pupils are expected to get stimulation to observe, describe, read, draw and write dramatic experiences in addition to acting.

Specific objective	Content
By the end of this aspect, the learner should be able to: 🔹 Narrate a story dramatically and to stage it. 🔹 Assemble a dramatic script developed through improvisation and write it down logically. 🔹 Read a drama script and act from it.	 🔹 Story telling 🔹 Script work (writing). 🔹 Reading and acting from written scripts.

(Uganda, 2000c: 441)

Listening

The objectives are to enable the learner to enjoy taking part in listening experiences to understand a wide variety of music. Through listening, pupils are expected to develop an inner appreciation of a variety of music styles that may not be necessarily their usual style.

Specific objectives	Content
By the end of this aspect, learners should be able to: 🔹 recognise and describe different arrangements of sections in the music listened to as: responsorial, binary, ternary, rondo 🔹 recognise and describe theme and variation form.	Form/Design analysis 🔹 More listening for binary, ternary and rondo forms 🔹 Introduction of theme and variation form

(Uganda, 2000c: 440)

Reading and writing

The general objectives are to enable the learners to improve their knowledge of musical language, and to enable the learner to explore his/her ability in musical composition. Pupils are expected to sight sing simple melodies in solfa notation and staff notation, and to be able to listen to short melodies and notate them using.

By the end of this aspect, the learner should be able to:	1. **Solfa notation** Music reading in:
1. a) sing a song accurately in the minor mode	a) minor mode with the chromatic "se"
b) identify songs listened to or performed in major and minor modes	b) compound duple Time
c) sing songs in compound duple time accurately.	2. **Staff notation**
	a) Music reading in Compound Duple Time
2. a) perform rhythm patterns in compound duple time accurately	b) Finding the key-notes
d) locate a key-note of a given key in the learnt keys CGFD and B flat.	c) The Bass Clef
	3. **Music writing**
e) read music in the Bass Clef.	a) Dictated rhythmic patterns in sol-fa and staff notation.
3. a) write from dictation, short rhythmic patterns based on the learnt notes.	b) Providing tunes to set rhythmic patterns.
b) write tunes to set rhythm patterns.	

(Uganda, 2000c: 442)

2.6.3 Relevance of the prescribed music curriculum

Music is under the PAPE syllabus as one of the three performing arts: music, dance and drama (Uganda 2001). Because the arts have their own individual discrete content, it is difficult for teachers to plan an integrated developmental program if continuity of the study cannot be assured (Stowasser, 1993). There is no prescription of specific subject matter in the syllabus as it emphasises a broadly based repertoire in order to reflect the culture of the people. It refers to the elements of music quoted as rhythm, melody, harmony, tone colour, dynamics, texture and form, but only very general statements are made as to the outcomes to be expected at the end of each level. In the absence of direct advice and counselling, insecure music teachers are liable to regard such suggestions as 'safe' and to adopt them uncritically. Thus teacher training, both pre and in-service, is profoundly necessary in aiding teachers with regard to delivering the curricula. Thus Byamungu poses the following questions:

> When you are an African child and you go to school, what do you learn after the initial alphabet? When you have known to read and write, which books are you given to read? What is the final aim of the fascinating stories you are made to summarize for the exam? … What is the initial aim of the project of education? Is there any correlation between what is learnt at school and what life demands? … Is the thematic choice, thrust and goal of the African academy relevant to the conditions of the African? (Byamungu 2002: 15).

2.7   Technology and research in education

The National Information and Communications Technology Policy focuses on three areas as follows: information as a resource for development, mechanisms for accessing information, ICT as an industry, including e-business, software development and manufacturing (Uganda 2002). This shows that something is being done about ICT in the education sector. Even though it has not taken root, there is hope that

> ICT has been identified as one of the rapidly growing areas that have the potential to 'leap frog' Uganda to benefit from the globalised economy. (John Nasasira, Uganda's Minister of Works, Housing and Communications, 2002).

Technology in schools is taking root, though in most, it is still inaccessible.

2.7.1   ICT by SchoolNet Uganda

SchoolNet Uganda is an outgrowth of what used to be World Links for Development (WorLD) programme in Uganda. The effort began in 1996 with the School-to-School Initiative (STSI), focusing on empowering students to develop basic computer skills. Three secondary schools (Gayaza High School, Namilyango College and Mengo Senior Secondary School) received the hardware and software for training and establishing connections. These schools were within a radius of 10–15 km from Kampala and were chosen in accordance with the following criteria:

- Existence of telecommunications infrastructure;

- Existence of a burglar-proofed room;

- Opportunity for long-term self-sustainability;

- Interest of the local community; and

- Capacity to innovate.

SchoolNet Uganda is currently piloting very small aperture terminals (VSATs) in ten rural areas. It organizes training programmes and workshops for the professional development of teachers in the application of ICT.

The WorLD programme has conducted two evaluations of the SchoolNet project and in the last evaluation conducted in 2000; the student to computer ratio in Ugandan WorLD schools was 70:1, which was below the average ratios in Africa and in other WorLD programme countries.

- Although training workshops were held for teachers and administrators, primarily by World Bank staff, there was little variety in the training support received by the teachers;

- Informal teacher-to-teacher training was reported to be occurring in the schools, but fewer than 25 per cent of the teachers reported having received informal training. (Ruhweza et al, 2000:8).

The ShoolNet project is a very good initiative for the development of ICT in schools that would also benefit schools in Buganda; however, it only caters for secondary schools at the moment, and not primary schools.

2.7.1.1   Integration of technology in the curriculum

The NCDC is currently implementing a pilot curriculum-net project in primary and secondary school curriculum via computer based tools and communication networks. This project is a research and experience–gaining exercise to test the economic, technical and operational feasibility of ICTs as teaching and learning support mechanisms in the core subject areas of the educational system (Ruhweza, et al 2000:1).

However, because music is not one of the core subject areas in Uganda's educational system, it does not benefit from the curriculum-net project.

When interviewed about integrating technology in the curriculum, Kawenyera, one of the trained music teachers and currently teaching at Kyebando High School, had this to say:

Interviewer	:	Do you use any Information Technology in delivering some of your music lessons?
Kawenyera	:	We have been told a lot about integrating technology into our existing curriculum and we are all struggling with it. There are various issues to address in order for us to have meaningful and successful integration
Interviewer	:	What are some of the issues that need to be addressed at your school in order for you to have meaningful integration?
Kawenyera	:	We need the applicable technology, we need training of how to use it, we need it to be incorporated in the curriculum, and so many others.

Sometimes it has been very difficult to integrate technology in schools that were built so many years ago under colonial times.

2.7.1.2   Influences on the use of ICT for music education

All key players must be committed and willing to adapt to what it takes to enhance the integration of ICT in education. Key players in the use of ICT are the learners, the clients and consumers of education. Teachers, as education authorities and facilitators of learners, are key players too, responsible for adapting the teaching styles and developing a working understanding between the methods of delivery and what they deliver. Administrators as decision makers and referees are key players too, who in most cases are looking out for results. Finally, the support staff as key players form the core of technological use in student registration and data management. In the case of Buganda, most teachers and administrators are not committed to changing from the traditional ways of delivery to ICT because of the following:

🔸   The fear of the unknown

Teachers are not ready to venture into technological realms because they do not want to confront what they do not know as depicted from Kawenyera's responses.

᛭   Availability

Even though the NCDC is currently implementing a pilot curriculumnet project in primary schools, the project has only reached a few schools so far, most of which are secondary schools in and around Kampala. Computers are still not available to teachers for use for instructional media in many primary schools. In a personal interview with Tafangenyasha, he said:

> Often ICT is not easily and readily available to teachers, administrators and support staff because of budgetary constraints. You find excuses of 'I don't have money, so I can't buy a laptop'.

᛭   Reliability

The problem of reliability is another hindrance to technological integration in the curriculum. The unreliable electricity supply causes power cuts every now and then, and creates anxieties with regard to the use of technology. Where computers are available, teachers are afraid of using them in addition to other equipment like CDs, cassette players, overhead projectors, and sound systems just in case of power fluctuations and power cuts in the middle of a presentation or a performance.

2.7.1.3   Challenge of ICT for music education

The challenge facing music education currently is the effect of the rapid advancement of computer technology. Technology in this study does not only refer to computers but looks beyond. Music technology includes audio visual aids and tools such as books, systems of musical transmission aural-oral, mental and other mnemonic aids, indigenous African, even stories, language and literature – and other aspects of science, the arts and culture (Herbst & Tracy, 2003). Schools in rural areas in Buganda have no electricity. Even though batteries can, to a certain extent, substitute for electric power, not many of the schools can keep up with the necessary purchases of batteries. Music recording and listening, therefore, is not always easy. In addition, CD players and cassette players are not always available in all rural and urban schools.

In the urban schools that do have a computer, diskettes are difficult to acquire consistently. Even where diskettes are accessible, the quality is not good enough and newer forms of recording and preserving data (e.g. flash discs) are too expensive for schools to acquire (Kimuli 2002:3).

With regard to microphones and the sound equipment that is needed for performances, only a few private schools, especially international ones, can afford to equip their performance and assembly halls with such amenities.

In an age where music field trips to the Uganda Museum and the National Theatre to see live traditional resident musicians and instruments are proving too expensive (Sempeke, Jr. 1999:1), it is paramount to have TV sets and videos as substitutes. However, this has not been easy, either. In the urban areas where electricity is available, music education is struggling to keep pace with music technology. Access to the internet for information and communication is still difficult, too.

Mpungu (in a personal interview with Mpungu) asserts that music teachers ought to keep up with new knowledge in the field of music education. However, this is hard without the internet. They can not adequately access knew knowledge; neither can they effectively keep in touch with other music professionals around the world without the internet.

Because the performance dimension of the school program must be expanded to welcome modern technology and the age of music electronics, music educators should assume leadership in advising manufacturers and dealers in electronic music equipment on the specific needs of music education (Grant and Kohut 1992: 36, 64). This study acknowledges the need for music educators to keep up with the technological advancement that is sweeping across the globe.

Williams (1992:30) states that music educators can ensure the long term relevance of music education as a profession by making computer technology an integral part of music teacher education.

2.7.2   Research

Research studies on Ugandan music have been carried out by ethnomusicologists and anthropologists including Kyagambiddwa (1956), Wachsmann (1953), Makubuya (1995, 2000), Kasamba (1993) and Nannyonga (1995, 2001), focussing on traditional music and musical instruments of Baganda. There is no trace of music education research conducted on problems and issues of music delivery in Buganda. This study supports the integration of research in teacher training programs right from undergraduate teacher education level. Research in music education and teacher education work together in achieving objectives that are usually defined by philosophies, aims and objectives of music education.

In a personal interview with Kizza, he noted that issues concerning teacher education in research include preparing teachers to become effective school-based researchers, (Kizza, 2000).

Kajubi (2001) believes that the survival of music education is more at risk today than ever before. Music educators must engage in a scientific form of seeking for answers to questions not yet answered and those as yet unasked.

Mpungu notes that music education research directed at teacher education concerns is still minimal. Research should be used to evaluate teacher education programs in music (personal interview with Mpungu).

Currently, music research in Uganda is conducted in the form of post-graduate studies at higher institutions of education, and is mostly descriptive in nature. Studies describe issues such as programs, syllabuses, methodologies, curricula and assessment methods. As part of his post-graduate studies at Makerere University, Kamuntu (2002) has pioneered research investigating music education at high school level. However, there is no other such research that has been done that is aimed at primary school music education.

2.7.3   Theory, factual elements and concepts

With regard to presenting music from the theoretical point of view, various scholars are of the view that music is a medium of communication outside language. So why should educators assume that learners would perceive music better through elements in a verbally expressed mode? One of the big issues in schools in Buganda today is the fact that various music teachers are keen and find it easier to present music theory lessons than any other concepts. Because teachers are not competent enough to present the music elements and concepts through practical activities, it has made many of the teachers more handicapped with regard to delivering music practically. It has also precipitated the lack of liveliness and activity based music education in schools.

Hardy, et al (1999:377) asserts that the factual learning about elements and concepts of music ignores the power of music to '… stimulate emotions, accelerate the pulse, cure the course of asthma … or calm the infant'. Respondents argued that the factual learning about elements and concepts of music is good; however, it takes music out of its context and makes it completely a mind matter. '… learners' initial experience with music should be dominated by sounds: sounds of their own singing and playing…' (Peery & Peery 1987:167). This implies that music education should focus on an experience-oriented approach, with practical concepts of music as expressed in music-making activities.

Dargie (1998) points out that the process occurs through the ability of people to learn music through certain heightened skills, including the ability to listen, high awareness of rhythms, greatly developed links between the hearing of music and feelings reflected in the body of the learner.

Mbedha (1998), stresses that a practical-based approach will ensure more effective music experience and learning beyond the presentation of abstract knowledge.

2.8 Perspectives from other African countries

African ethnics have distinct cultures that are expressed through their respective music. Africa has its own African traditional music which is usually spontaneous and acquired orally. Because of the oral tradition, education departments across have put little emphasis on appraising, funding and advancing traditional African music on the assumption that, since it is orally transmitted, resources should not be geared towards it. The current generation too, prefers to identify with the upbeat Western and Zairwa styles. They continually imitate these styles at the expense of African traditional styles.

> There is very little African traditional music practiced in schools and communities, especially urban. The current indigenous music in the region of East Africa is founded on foreign principles, and while the lyric is indigenous, the beats and instrumentation is entirely foreign (Kigozi 2003).

Because of the popularity of the Western and Zairwa styles, local musicians have adopted these and they compose their music in local languages using styles like Zairwa, rap, R&B, pop and the like. Various music programs across the continent of Africa have a strong component of Western art music as opposed to an emphasis on the African traditional music. Mensah recounts that:

> Students of African music should begin to reckon seriously with the music that takes its genesis from this century. The growing amount of listening time and growing proportion of young lovers of this music lead to the conclusion that it is the African music of the present and future (Mensah 1980:172).

Even though Ugandan traditional music is practised in schools in Buganda, the current music education under performing arts education in Uganda is strongly inclined towards Western principles and concepts of education and aesthetics as practised in England and America. The African rationale cannot be based on these concepts, and must reflect the new philosophical models that fit the context of Africa, in this case Buganda and Uganda as a whole.

2.8.1 Malawi

Malawi has legitimised the instruction of music in schools. Music is embraced in the National Curriculum and is taught through standard 1 to standard 8. The focus is on skills including singing, movement, instrumentation and composition (form, rhythm and melody). Malawi's motivation is the belief that music is a vehicle of expression, transmits and preserves Malawi culture, provides enjoyment, encourages creativity and imagination, can be a source of income, promotes social development and helps to reinforce learning in other subject areas (Malawi 1991).

Figure 14   Structure of the music curriculum of Malawi (Adapted from Klopper, 2004).

Music
It is a vehicle for self-expression; it transmits and preserves culture; it provides enjoyment; it can be a source of income; it encourages creativity and imagination; it promotes social development and helps to reinforce learning in other subjects.

Stipulated *objectives and topics* for each stage in the primary school standard 1-8

Suggested *teaching and learning experiences* provided

Singing

Dance

Musical instruments

Rhythm

Form

Melody

Suggested **formative pupil assessment** guidelines: emphasis placed on the pupil's achievement of objectives.

2.8.2   Botswana

The Botswana National Curriculum embraces music as one of the subject areas taught in schools. Music is treated as an optional subject in the country's education program, though it is seen as one that provides students with the opportunity to develop their innate music abilities. The major aim of music education in Botswana is to contribute to the preservation and transmission of the cultural heritage of Botswana (Botswana 2000:1).

Figure 15   Structure of the music program of Botswana
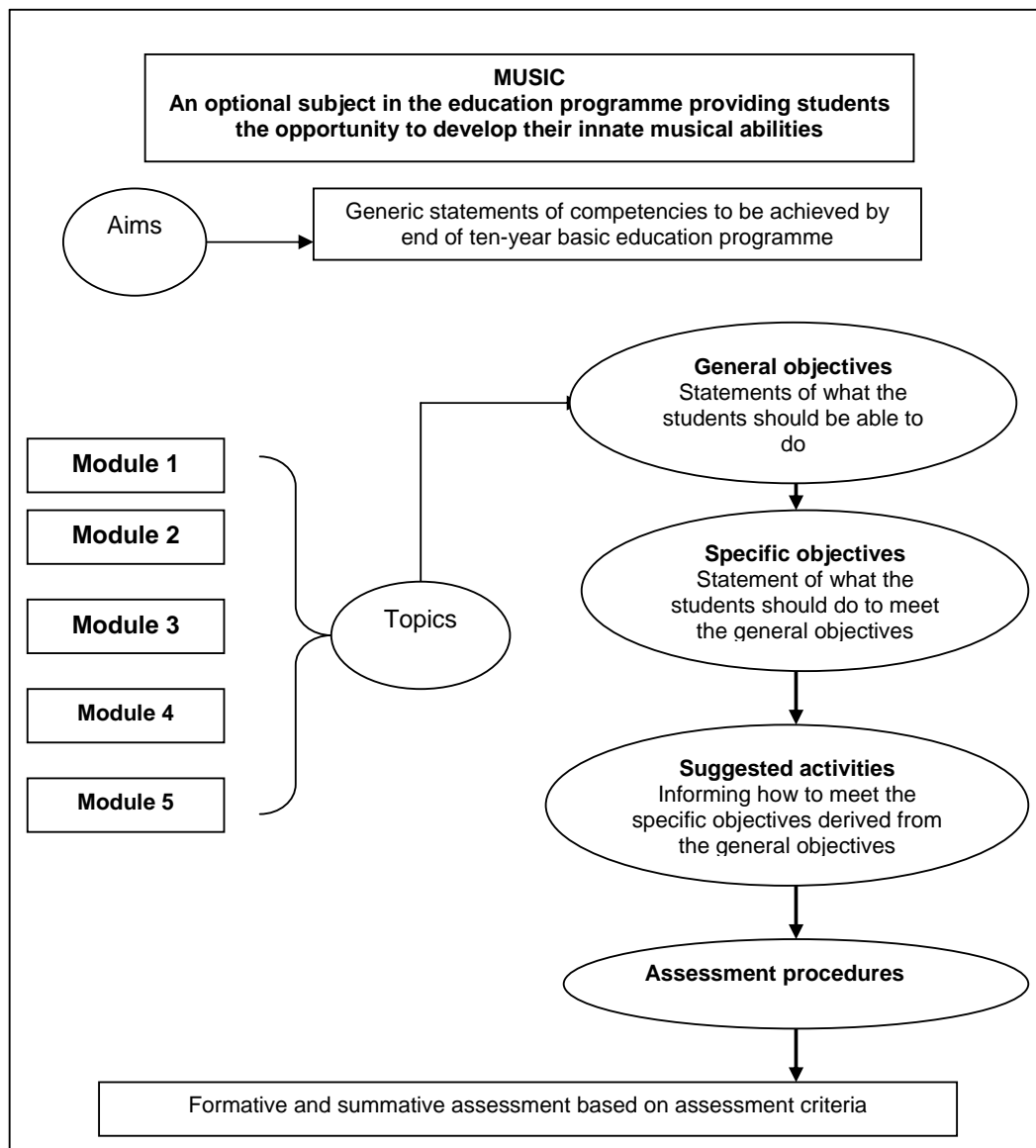
2.8.3 Namibia

Namibia provides access to music education under its Primary Arts Core (PAC), a broad and general arts program that also embraces other arts subjects. According to the Ministry of Basic Education and Culture of Namibia, (Namibia 1999) the Primary Arts Core is dispensed for all learners in the primary school section and refers to the development of basic knowledge and skills common to all schools in Namibia. The Primary Arts Core program offers an integrated arts approach to the teaching and learning of the arts that include music, dance, drama and visual arts. The figure below is an illustration of the Primary Arts Core of Namibia.

Figure 16   Structure of the Primary Arts Core program of Namibia
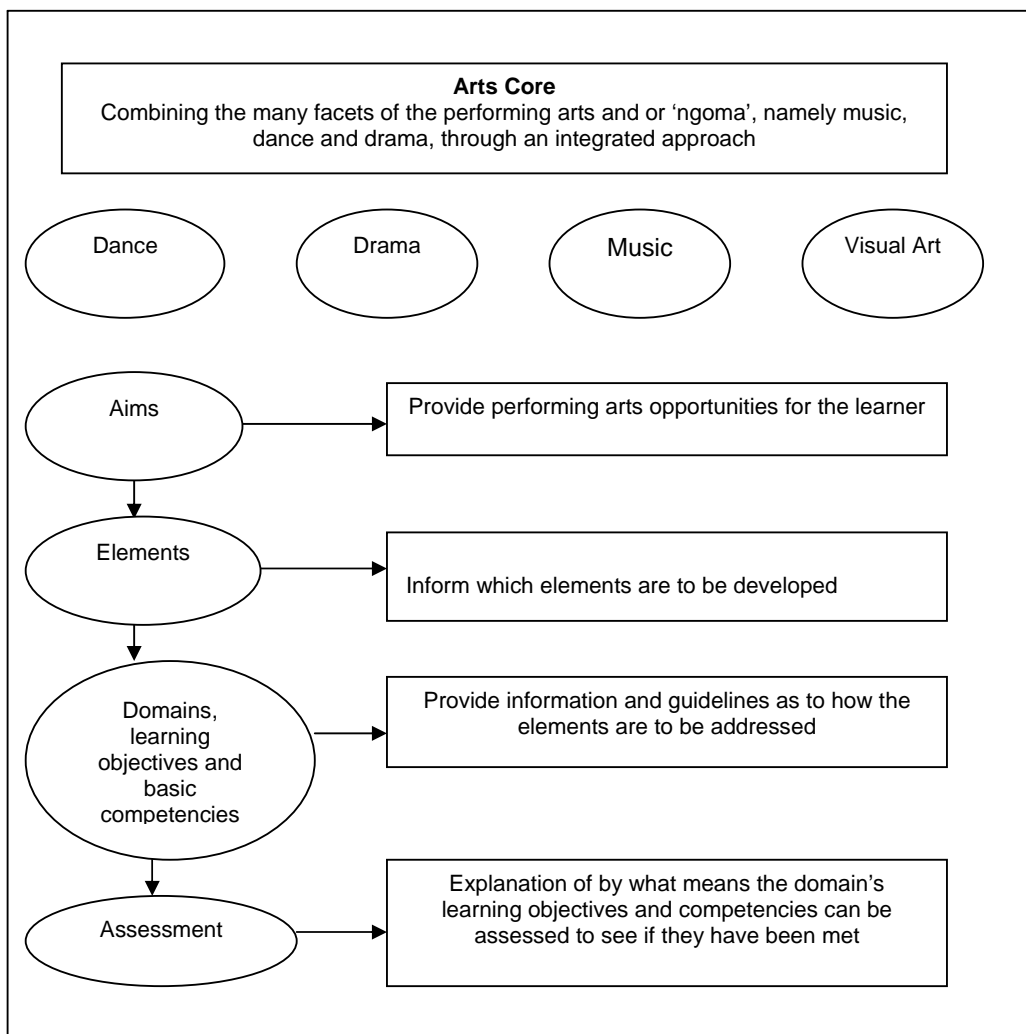
Adapted from Klopper, 2004

2.8.4 Ghana

Ghana has a wealth of musical traditions and music is an integral part of life in many societies in Ghana. However, in 1966 the music program in Ghana like in many African countries did not resonate with societal needs. Nketia said:

> Since music is practised as an integral part of social life, there is a danger that musical activities in the classroom, an artificially created musical situation, may be unrelated to the experience in society (Nketia 1966:231).

He advocated for a review of the curriculum in Africa with knowledge of the psychology of African music (1966:240). By 1982, various schools started offering indigenous Ghanaian music as part of their educational program; however, it was based on the Western approach as a result of the missionary educational foundations that prevail in the country. Akrofi pointed out that

> …the instructional approach to school music in Ghana has been that of transmission of specific information which is as a result of over-reliance on Western classical music and the British examination syllabuses (Akrofi as quoted by Oerhle, 1991).

In 1985, the Ministry of Education introduced an enrichment programme to encourage African music in schools. According to the Report of the Education Commission on Basic Education (Oerhle, 1991), the content and methods of education in Ghana had to be adapted to suit local needs. Consequently, the Cultural Studies Program of Ghana, which was developed in 1987 for primary and junior schools, considers music, dance, drama and folklore as basic components of Ghanaian culture. In 1987 the West African Exam Council, O level, also included the study of African music and Afro-American music (Oerhle, 1988).

Music in schools is therefore integrated in, and transacted under, the cultural studies program. In the mid 1990s, music education stakeholders launched a campaign for a positive approach towards African music, especially indigenous Ghanaian music, for consolidation in schools.

'There is an ever mounting pressure for schools to be more Ghanaian in character, music education must focus on music as an aspect of national culture' (Flolu 1996).

Figure 17   Cultural enrichment program of Ghana
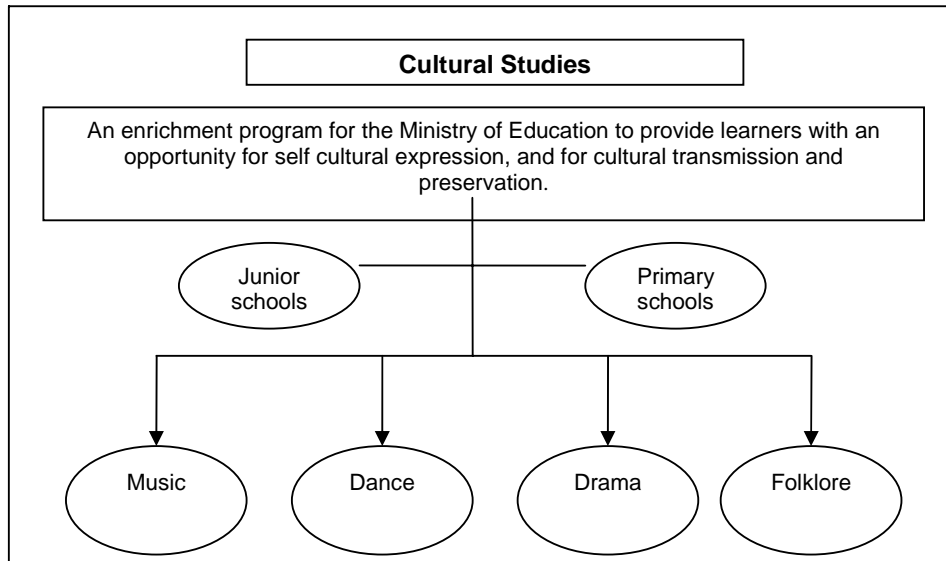
Currently music, dance, drama and folklore are part of a holistic musical arts program that is taking root in the Ghanaian school system.

2.8.5 Great Britain and Wales

The National Curriculum of Britain and Wales, based on knowledge, skills and understanding, runs across the three key stages of education. Even though it is not as holistic as the African approach to musical arts education, it is rich and interlinked in a progressive manner. Having worked with the National Curriculum of Britain and Wales for eight years, I chose to examine it as a model for its enrichment that Uganda can draw from, as we deal with our African approach of music and musical arts education. I especially find the National Curriculum of Britain and Wales interesting concerning the progression it gives the learner with regard to knowledge, skills and understanding right from the primary level of education through to secondary level. There follows an overview of the National Curriculum of Britain and Wales, following from Key Stage 1 through Key Stage 3.

Figure 18   Music in the National Curriculum of Britain and Wales.

The National Curriculum of Britain and Wales

Programs of study based on knowledge, skills and understanding

3 stages of school in Great Britain and Wales on which the curriculum is based.

Key stage 1
Yr. 1 –Yr. 2

Key stage 2.
Yr. 3 –Yr. 6

Key stage 3
Yr. 7- Yr. 10

Art and design
Pupils learn knowledge, skills and understanding through:
- Exploring a range of practical activities
- Employing a range of materials and processes
- Investigating different kinds of art, craft and design
- Working independently but collaboratively both individually and in groups

Music Pupils learn knowledge, skills and understanding through:
- A range of musical activities based on creating, performing and appraising
- Working independently but collaboratively both individually and in groups
- Employing a range of musical and non-musical starting points
Working with music from various cultures and of different times

Attainment targets
These vary according to the various eight levels
Level 1   Level 2
Level 3   Level 4
Level 5   Level 6
Level 7   Level 8

Attainment targets
These vary according to the various eight levels
Level 1   Level 2
Level 3   Level 4
Level 5   Level 6
Level 7   Level 8

(Adapted from Klopper, 2004)

2.8.6   Zimbabwe, Nigeria and Kenya

Other countries, including Zimbabwe, Nigeria and Kenya, are still working on the legitimising and consolidating of indigenous music education in their countries' systems of education. According to Chinyama (personal interview, 2005), Zimbabwe is a unique case, with an upsurge of interest in traditional music. However, up until three years ago there was no music prescribed for primary school education. It is there now.

Nigeria follows a separate subject curriculum design, though music in the Nigerian educational system is not well ranked and is one of the weakest subjects in the curriculum. This has been so because the emphasis in music has been greatly placed on Western music (Hauptfleisch 1997:106). Okafor (1991: 61-67) observes that the government and the examination bodies have no radically new and positive approach to the study of music, and so do not include relevant music in Nigeria's public education. Okafor advocates for music to be made a compulsory subject in its own right.

Kenya, on the other hand, has a separate music curriculum design, and music education is not administered under the umbrella of arts education. The Presidential National Music Commission of 1984 proposed the enhancement of traditional music in the education curriculum, saying that:

+ the music syllabi should emphasise the theory and practice of traditional African music with the full awareness that there is a great deal of cross-cultural interaction;
+ music teachers of noteworthy talents should be commissioned immediately to write [music education content of African music] for music teaching;
+ traditional musicians should be made use of, in schools; and
+ music and other cultural subjects in schools must be examinable in the same way as any other subject.

(Kenya 1984)

The report of the Presidential National Music Commission states that the education syllabus of Kenya should emphasise the theory and practice of traditional music, which is relevant to the child's environment.

Following the above recommendations by the Presidential National Music Commission, the revised music syllabus of 1992 reflects the intention to actively involve the learner in living cultures through a process of assimilation (Floyd 1996b:200). However, Kenya's Ministry of Education still needs to fully promote the education of indigenous music in schools. Akuno warns that:

> The exclusion of music from the formal education system, including its use in the classroom, has resulted in the development of a generation of Kenyans that does not know its music (Akuno, 1995:45).

Therefore even though traditional music and dance is an integral part of life of many Kenyan societies, it still needs to be considered an essential element in the education curriculum of Kenya's Ministry of Education.

2.9 African philosophy

A central tenet of the philosophy usually presented is that music education is primarily aesthetic education (Reimer 1970:110). Effective aesthetic education requires aesthetic and pedagogical insights and expertise far beyond the casual, amateur-musician level, for what is being dealt with in aesthetic education is among the highest values of society – the values of artistic significance and the significance of human experience. However, the African music education philosophy reaches far beyond aesthetic education as outlined above. This section can do little to sketch the broad outlines perceived as the shape of African philosophy of music education. To deal with all the particulars would be impossible in the present context, but the direction those particulars need to take can be shown. African music is re-enforced by African ways of thinking that inform African ways of being and functioning in the world (Primos 2003:302).

African music must therefore be taught in context and through methods that are specific to Africa, rather than borrow the Western approach for educating the Africans about Africa. Nzewi (1999:72) warns that:

… to introduce Africans to modern music learning and appreciation of European music thoughts, contents, practices and pedagogy is a radical, de-culturing process. It continues to produce the crises of cultural inferiority, mental inadequacy, and pervasive, perverse cultural-human identity characterising the modern African person in modern social, political, educational and cultural pursuits (Nzewi 1999:72).

We cannot talk of African Philosophy and not address the issue of content that is being delivered as music education across the continent of Africa. Africa-sensitive music education must breed curricula of music that are relevant and focus on teaching about Africa in Africa. The absence of a comprehensive African relevance in the curriculum which is taught in Africa for African students as recipients of such content detrimental to African scientists and the leaders of tomorrow (Masoga, 2002:5).

2. 10 Conclusion

The African philosophy must take into account the issue of relevance in order for the curriculum to provoke the potential of African learners. This will also enhance our potential as Africans to solve our own problems through observational and analytical capacities. Masoga asserts that there is a need to find a correlation between what is learnt at school and its ability to transform society into a better place. Otherwise the time spent at school will be wasted (Masoga 2002:6). There has to be a direct relationship between what is learnt at school and cultural, social, community and economic development. There is a need to review curricula, ascertain relevance and deal with gaps that must be filled in order to answer the call for education to serve current times and needs (Kyeyune 2002:46). African music education cannot be effectively delivered through Western approaches and methods of delivery. I agree with Flolu on the fact that village musicians are the best teachers of African music. The traditional context too, is the best environment for learners of African music (Flolu: 2005) African music co-exists with dance, drama, visual arts and subsequently it must be treated as such in music education.

3. LITERATURE REVIEW:
Indigenous and pupils' Own Music

3.1 Introduction

To understand how the Baganda relate to the phenomenon of music, the teaching and teaching structures in which they are involved, it is crucial to obtain a true picture of how they perceive music. Interviews and observations are reliable methodological approaches through which this can be achieved; however even more so are the explanations, associations and the delineation of the development process. It is crucial too, to understand the structural contexts in which the Baganda find themselves now and previously. This chapter focuses on the cultural outlook, framework factors, cultural heritage, current indigenous practices for pupils and the wider community, environment and ideologies of teaching music in Buganda.

Buganda's rich and varied traditions of music and dance have received very little attention from scholars for the past twenty five years. This was mainly because of the political turmoil that the country went through from 1971 to 1985, the time of the military government of Idi Amin and subsequently Godfrey Binaisa, Paulo Muwanga, Brigadier Tito Okello Lutwa and Milton Obote. The political scene during these times deterred international scholars from visiting Buganda and Uganda as a whole, in addition to preventing local scholars returning fresh from the West with their PhDs, from fulfilling their dreams of carrying out research into their own traditions. Several talented Ugandans who found the means to get formal musical training overseas were compelled to stay overseas where they could earn a lot more through giving workshops and courses. Examples of such people are Sam Kasule in the UK, Godfrey Mpungu in Germany, Ssempeke Junior in Sweden, Samuel Kyobe and Samite Mulondo in USA, Samuel Kimuli in the UK, David Sebulime and Patrick Kabanda both in the USA.

3.2 Local and indigenous music practices in Buganda

During the reign of Idi Amin in 1970s, the economic situation in Uganda worsened. Ugandans reverted to a subsistence economy. Rural musicians could hardly afford small commodities like batteries for a transistor radio, which initially could be heard in nearly one of every five houses in places like *Kasalirwe*, my rural home, in the east of Kampala. The influence of the popular music ideology of the West was minimized because many people could not afford a radio from which to access Western music (Kasule & Cooke,1999). Occasionally, music and dance would be performed during important rituals and affairs of life, like weddings, birth rites, funeral ceremonies and in churches and schools. The times of political insecurity and the absence of Western music influences were fruitful in that traditional forms of music-making were strengthened. Local groups continued to operate since their activities were occasionally recruited by various governments to disseminate political messages. The Heartbeat of Africa was used by the government up to 1980, the Dancing Cranes were used during Obote's second regime, and the Ngaali Ensembles were engaged by the National Resistance Movement. The Ngaali Ensemble, which began with students and lecturers of Makerere University Department of Music, Dance and Drama in collaboration with the cultural section of the NRM Secretariat, aimed to represent Uganda through dramatized music and dance.

3.2.1 The Kiganda orchestra

Semi-professional instrumental groups have enlarged their instrumental ensembles to include more instruments from neighboring societies (Kasule & Cooke, 1999). Large instrumental ensembles for public performances in Buganda include drums, xylophones, tube fiddles, panpipes, and lamellophones. The diversification of instrumentation was initiated by the former National Ensemble under the direction of Evaristo Muyinda, a distinguished muganda musician.

This kind of ensemble, which was later referred to as a 'Kiganda orchestra', is very common in Uganda and a lot bigger now. It is modeled on the Western ensemble, with groups of instruments providing contrasted tone colours. The instruments in the orchestra are currently tube fiddles, lyres, flutes, panpipes, and a zither, contrasting sounds with xylophones, drums, and rattles. Even though it is a 'Kiganda orchestra', the composition of members is ethnically mixed, with the Baganda and the *Basoga* forming the majority. The Department of Music, Dance and Drama of Makerere University adopted a similar instrumental combination for their productions including 'Mother Uganda' by the late Rose Mbowa and People's Theatre performances. The ethnically blended ensemble serves as a symbol of what most Ugandans would wish for '… a harmonious existence with all Ugandans playing together like musicians' (Kasule 1993:206).

3.2.2 Ancestral worship

In addition to using music for entertainment and livelihood, the Baganda use their music for spiritual and healing purposes. For many of the rural inhabitants, Christianity is perceived to provide inadequate health support. The breakdown in the national health infrastructure in the face of a tremendous rise in ill-health enhanced the activities of traditional healers. Their work is rooted in the framework of ancestral worship and spirit appeasement, and demands the use of mediums and various types of trance (Kasule & Cooke 1999:10). In Buganda, music and dance are vital and at the core of ancestral worship. Since traditional culture and traditional beliefs work hand in hand, there are ancestral cults whose leaders subsequently assume the role of guardianship of traditional culture and extend their patronage to local performing groups. The ancestral cults, also known as *abasamize* in *Luganda,* the local language of the Baganda, usually have two drummers, a xylophone, and a chorus of cult members wielding large calabash rattles and singing in mirltons. They have a large membership and are well organized on a national basis in the association called The Uganda Traditional Healers and Cultural Association.

3.2.3 Buganda court music

During the 19th Century, Buganda was the most powerful among the kingdoms in the Lake Victoria region and, as elsewhere in the region as well as among other kingdoms in many parts of Africa. Court and ceremonial music in Buganda developed at an early stage because the number and size of musical ensembles patronized by a ruler was an index of his power. For many years, various *Kabakas* had appropriated a number of musical styles and musical instruments for their own use at the palace commonly referred to as *olubiri*. In 1950s and 1960s, *Mengo* palace, the home of *Kabaka* Mutesa II, was a veritable Mecca for musicians and dancers (Kasule & Cooke 1999:11). In addition to the drums, various other instruments were kept in the court.

Court music in Buganda included the following ensembles which fulfilled their roles within the *Kabaka's* palace.

- *Abalere ba Kabaka* (The King's Flautists)
- *Entamiivu za Kabaka* (The King's Xylophone Ensemble)
- *Amakondeere* (Horn Ensemble)

(Kubik 1994:51).

The above ensembles fulfilled their functions independently of each other. At this time, the most striking of the instruments used in the palaces were the two xylophones, the large 27 key *akadinda* and the smaller 12 key *entala* or *amadinda.* The ensemble *abalere ba Kabaka,* received considerable attention from Western scholars above the others.

3.2.3.1   *Amadinda* and *akadinda*

For the purposes of this study, I will comment on the xylophone playing of *akadinda* and *amadinda* that is central in court music. There are basically two kinds of xylophones in Buganda, the *akadinda* and the *amadinda,* the 17-key xylophone and the 12-key xylophone respectively. The xylophone keys are made of wood and they are struck at their extremities. The *amadinda* is usually played by three musicians, whereas the *akadinda* is played by five musicians. They are both tuned to a pentatonic scale.

Figure 19   Performance on *amadinda* (12-key xylophone)

Scale transcribed as:
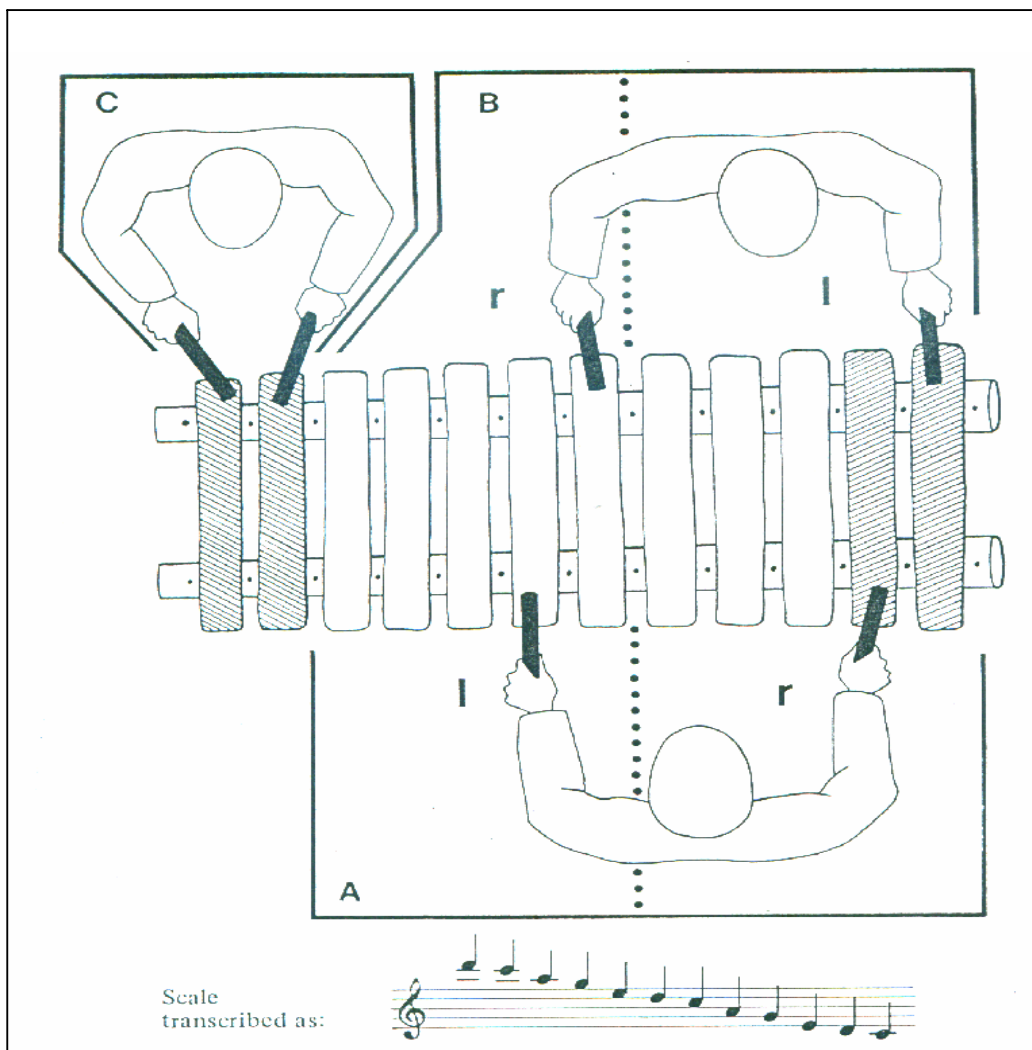
(Kubik, 1994:60)

Player A stands for *omunazi,* B stands for *omwawuzi* and C stands for *omukoonezi*. The above positions and playing areas on the *amadinda* are the same for all compositions. Musicians can exchange seats, thus A can sit in B's place and vice – versa. C can sit next to A if he is to play his patterns left or right with hands reversed. Playing simultaneously on the same instrument is identical for the two xylophone styles. It is an interlocking way of playing, where A and B, opposite each other strike the same keys at different intervals and alternately, one being in the act of striking and the other at the end of the stroke. The patterns of players A and B players consist of a series of equal-spaced notes that fall in between one another, combining like cog wheels.

Figure 20   Performance on *akadinda* (17-key xylophone).
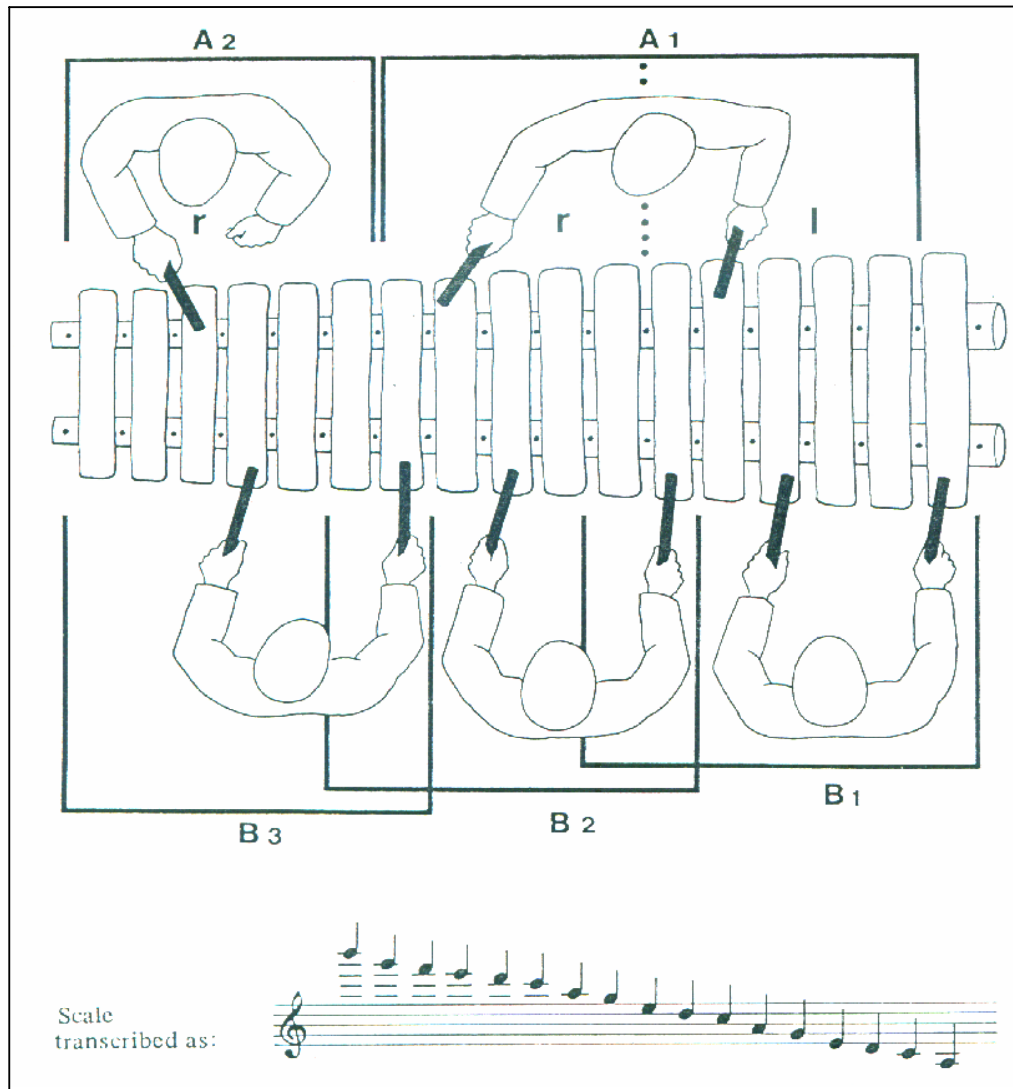
On the *akadinda,* the positions and playing areas of the five musicians is as indicated above. A1 and A2 are referred to as *abanazi* while B1, B2 and B3 are called *abawuzi.* The *akadinda* music requires triple interlocking with the *abawuzi* inserting two notes between the strokes of the *abanazi.* The tuning for both the *amadinda* and the *akadinda* is pentatonic as shown on the scales above. The *akadinda* has a wider range which expands upwards with the high notes. Measurements have been made with excellent equipment, which resulted in vibration numbers coming on average close to the ideal of an equidistant pentatonic scale (Kubik, 1994).

Notable musicians in the field of indigenous Buganda music include Evaristo Muyinda, a xylophone expert; Albert Sempeke, a traditional musician and versatile harpist; and Sulaiti Kalungi, a Muganda master drummer.

Buganda's court music ceased in 1966 when Milton Obote, Uganda's Prime Minister, dissolved the Buganda Kingdom amidst political problems. However, in 1993, with the agreement of President Museveni and the NRM government, Ronald Mutebi was installed as the 36th Kabaka of Buganda. Palace musical traditions have not been revived, however, and knowledge of the unique court repertoire and unique playing techniques now rests with a small number of musicians within the Buganda region in and around Kampala.

3.2.4 Choral music

Kampala is a cosmopolitan city and attracts a number of expatriates from Europe, America, Asia and other African countries. Foreigners as well local people engage in music making and performances that include choral music and band music both secular and sacred. Choral activities centre on church choirs in and around the city, where the repertoire is built on western foundations. Some of the notable church choirs in the region include the Namirembe Cathedral Choir (NCC) and Christ the King Church Choir (CKCC). The NCC, in which I sang for 17 years, is a male choir whose objectives are both sacred and musical. The choir engages in full time Christian outreach programs at the cathedral and in the wider community and in addition, seeks to develop confident competent and skilled musicians who value music in their lives and believe that music can have a positive effect on the lives of others. NCC recruits young boys (with an average age of 8) directly from Mengo Primary School, a missionary primary school, and they are trained through all the voice groups and choir ranks. In a bid to promote music and spur enthusiasm amongst the boys, the choir provides, as an incentive, school fees for the choir boys for the rest of their primary education. NCC is the breeding ground for prominent choral directors, organists, pianists and other calibres of musician all around the city.

CKCC shares the same mission as the NCC, except in that it recruits members from anywhere at any stage in life and does not give incentives of the same nature. Its composition is mainly of working class men and women who have a love for singing. The choir ministers mainly at Christ the King Church in the centre of Kampala. Apart from church choirs, there are homogeneous choirs including Kampala Singers, Nyonza singers, and the Eschatos Brides. The Kampala Singers comprise both foreigners (especially expatriates) and local members who know how to read and sing music in four parts as a result of the work of expatriate missionary teachers. The choir performs oratorios and other local works and puts on major performances twice a year, during the Easter and Christmas seasons. The Nyonza singers comprise civil servants and various professionals who perform a mixture of indigenous Kiganda music, folk dances, Afro-American spirituals and other songs based on Western styles. And finally, there are the Eschatos Brides, an acapella singing group comprised of purely Baganda members. Their repertoire is based on sacred music of the Christian faith. None of the above-mentioned homogenous groups has a home base or church from where to operate from. However, they put on their performances in public venues and churches in Kampala, including Makerere University Main Hall, St. Francis and St. Augustine Chapels of Makerere University, the Sheraton Hotel in Kampala, National Theatre, Namirembe Cathedral and Rubaga Cathedral.

3.2.5 Indigenous Dramatic Societies

Because of the rapid growth of a lively tradition of popular theatre in which music, dance and drama play a central role, there are various dramatic societies that have sprung up in Kampala. These include the *Bakayimbira Dramactors*, the Kampala Amateur Dramatic Society (KADS), and the Ebonies. These societies engage full time dramatists, most of whom are products of Makerere University's department of Music, Dance and Drama. In addition to these, they also have a music crew that plays music which goes along with the plays. Music is also played live on stage and it very well punctuates the performance from beginning to end.

They perform fully integrated musical plays, with a holistic approach, and they pull massive audiences in and around Kampala because of their entertainment value to the community. Their performances are plays full of music and dance, usually based on real life situations. The Ebonies are a dramatic group with a peculiar brand of music, and even though they have a strong church background, their repertoire is extremely topical and blends with music, dance and drama. Because their music relies heavily on western musical forms and instruments such as electric keyboards, synthesizers and guitars, the Ebonies' repertoire lacks an indigenous traditional flavour.

3.2.6 Band music

Night life in Kampala is very lively and people stay out as late as 11.00 p.m. during the week and up to 3.00 a.m. to 4.00 a.m. on weekends, as long as there is beer, *nyama choma,* and the music is booming. While the young generation goes out to dance in modern night clubs to Western dance music played by the famous DJs in *Ange Noire* and the Silk Club, the older folk prefer to converge at places like *Club Obligato*, 'Pork Talk' in *Nakulabye*, 'Half London' in *Kansanga, 'Wndegeya', 'Bwaise'* and *'Kireka'*. Here they drink and eat *nyama choma* as they chat away with friends and watch the live bands play. There are many live bands of all sizes in Kampala. They range from trios to huge bands that even have up to eight *queen dancers*. Bars and nightclubs in Kampala host a variety of bands that play mostly *'Zairwa'* styles of music, which very much appeals to many in the local community. The nightclub scene is dominated by bands like the Afrigo Band and the KADS band, playing Rumba and Zairwa styles of dance music. The Afrigo Band is composed of musicians from various backgrounds including Zairwa musicians as well as local Baganda members. Their styles reflect very well their diverse backgrounds. This, together with the lively beat, topical and humorous lyrics, accounts for their popularity (Kasule & Cooke 1999:12). Even though the expatriate community loves band music, and sometimes one would see a few white people in Afrigo performances, they mostly prefer other styles of live music like jazz, blues and western pop music.

MusiConnexions Jazz was formed 6 years ago to bridge the gaps between the various styles. It is a quintet of two singers, a pianist, a bassist and a guitarist. The MC Jazz as it is popularly known, plays live jazz and blues styles, weaving in the indigenous local styles as well as some Western pop music. In addition to being the resident band at Nile Hotel in the heart of Kampala, MC Jazz is occasionally engaged by diplomatic missions to entertain at their high profile cocktail parties in celebration of their national days, farewell parties, Christmas parties, Caledonian dinner parties, inauguration of embassies, and other special days and celebrations.

3.2.7   *Kadongo Kamu*

Kadongo Kamu is the local indigenous style of music that is very important on Kampala's music scene. Music in this style is readily available everywhere in the country because it is affordable by the vast majority of the people. The style was initiated by one performer playing his single string instrument and accompanying himself as he sang during Radio Uganda's annual talent festival. Kadongo Kamu, which means one small instrument, in Luganda, has developed into the most influential and popular music genre within Buganda and beyond. Kadongo Kamu has been enlarged into a full band with instruments including a steel-stringed folk guitar, Kiganda traditional drums, a bass guitar, a western drum kit, traditional stringed instruments including a tube fiddle, lyre and *Adung*. The style combines the traditional Kiganda musical styles with Western popular styles to form a unique and entertaining indigenous style. It usually comprises a solo or duet of a man and a woman narrating a story in music, based on real life situations in Buganda. The performances are always in Luganda, the local language, and the costumes are the indigenous traditional dress, which is the *kanzu* for the men and a *busuuti* for the women. Because the *Kadongo Kamu* troupe varies between one and five performers, it allows for mobility and illustrates the interaction amongst travelling musicians. *Kadongo Kamu* musicians are known to take their performances out into the community. They perform in trading centres, streets, slums around Kampala, schools and in abandoned bars where no other performers would easily venture.

Having sprung up during difficult times of political insecurity, *Kadongo Kamu* groups are economically equipped with appropriate props and instruments and can vacate a venue within just minutes in case of any problems. *Kadongo Kamu* has hit the recording industry in Kampala more than any other styles, and the music is readily available on audio cassettes (but not on CDs), which is what is affordable to most consumers. Because of their topical and social issues as relayed in their repertoire, and by their comedy and hyperbole as portrayed on stage, *Kadongo Kamu* has become more popular than any other musical genre in Uganda today.

3.2.8 Fusion

Resemblances and differences between African and Western music, both traditional and new, have prompted musicians to marry the two and to create a style currently known as the 'fusion'. The growing amount of listening time and the growing proportion of lovers of this music lead to the conclusion that it is the African music of the future. Another sign of the growing importance of 'new African music' is the proportion of press coverage given to it in African countries. For example, Kampala's New Vision devotes a page every day to current musical entertainment, in addition to adding lists of the Top Ten in African and Western pop music. Nairobi's '*Daily Nation'* and Harare's *'The Herald'*, devote a page in Saturday's issue to the same theme, and important features and articles on this page are invariably about new pop music and pop bands. Because of that, local musicians adopt western styles and fuse them with the indigenous. The forces behind this development include urbanisation, change agents including the church, schools, and Western technology. The effects of these developments are difficult to ignore in any study of music in sub-Saharan Africa. The fusion has been greatly advanced by various local musicians that have fled the country in search for greener pastures and are currently living abroad. Musicians living abroad and are actively involved in music making, take common Ugandan music and edit it to suit the market where they are. At the moment there is a massive misrepresentation of Uganda's music abroad at the popular end of the music market.

In the process, they are compelled to employ various other Western instruments, rhythms and beats and forms of performance. The late Philly Bongoley Lutaaya, who contributed a lot to the Ugandan music scene, lived in Sweden, and his music had a strong inclination towards Western forms. However, having died of AIDS, his music was, and still is, very appropriate in sensitizing the masses, especially the young generation, about the dangers of HIV and AIDS. Samite Mulondo and Godfrey Oryema are two musicians who have also engaged in such enterprises. Living abroad in the USA, both musicians have taken Ugandan music and fused it with Western styles. Such productions are unattractive projects to Ugandans at home though they are very attractive to the foreign market. Samite plays to full houses in the USA. However, on his CD liner notes, he points out that:

> At first I was somewhat hesitant to let people from other parts of the world with different musical backgrounds have any input into my music. Fearful that my original ideas would get swallowed up or lost, I was surprised to find the final interpretation of my music was much richer, enhanced by the multi-cultural elements each player brought to my Ugandan material (Samite 1992: CD 65008).

This has become the kind of music that represents Buganda and Uganda overseas. Lutaya's music, based on traditional folk tales, was edited and played with a heavy beat aimed at attracting the young generation to listen to the message on HIV and AIDS. There are various musicians at home in Kampala that are into fusion. They play and record indigenous Ugandan music in Western pop styles, including R&B, pop, rap and jive. Garufalo illustrates that Uganda is to some extent experiencing cultural imperialism (Garofalo 1993).

3.3   Pupils' own music

Developments of the twenty-first century indicate that stake holders of African music should begin to reckon seriously with the music that is created in this century. The Western-type modern school has introduced new tastes to African young people; new ways of viewing their world, and techniques of implementing newly adopted ideas.

The first thing that young people do, as soon as they can afford it, is to acquire records with the latest African hits and pop music from the Western world. In many parts of Africa, a young person's first homemade toys include musical instruments, among which are: the guitar, banjo, while the snare and bass drums also occur frequently. This twenty-first century manifestation of interest is as a result of the influence of Western pop music in Africa. Subsequently, musical syncretism is taking place in Buganda as a result of many radio stations in competition with the official state radio station, popularly known as Radio Uganda. There are more than ten new radio stations that broadcast Western music in various styles. These radio stations include Radio Buganda, commonly known as CBS or Central Broadcasting Station, Top Radio, Sanyu Radio, Capital Radio, Radio One, Power FM, Radio West and many more. Because of the ever-increasing influx of electronic goods in Kampala, including CD players and CDs, DVD players and DVDs, TV sets, video players and videos, and the absence of a policy on cultural protection, more and more Ugandans are being subjected to the attractions of the music of the West. Erlmann recounts that music in Uganda has been much influenced by the West and their electronics industries such as Sony and others. He says, 'we can no longer talk about music of … [the] African village without taking into consideration the corporate strategies of Sony, USA domestic policy and the price of oil' (Erlmann 1993:4). Buganda's increasing access to Western musical traditions has led to a proliferation of styles rather than an enrichment and consolidation of our indigenous musical traditions. As in most parts of the world, pupils in Buganda and at all education levels separate the taught school music from their own music. The Following are some of the interviews I conducted amongst school children:

Interview with Kagimu, a P.6 pupil at City High School in Kampala.

Interviewer: What kind of music do you really enjoy?

Kagimu: I like my home music better than at school, because at school we do not sing songs of R. Kelly. We only dance and play drums.

Interviewer: Do you enjoy R. Kelly more than your music at school?

Kagimu: Yes.

Interview with Matovu, a P.7 pupil at Matugga Primary School in June 2003.

Interviewer: *Onyumilwa eby'okuyimba*? (Do you enjoy music?)
Matovu: *Yye mbinyumirwa* (Yes I do).
Interviewer: *Ki kyosinga okunyumilwa?* (What do you enjoy most in music?)
Matovu: *Okuba engoma n'okuzina, naye bwenva ku somero ne nenda ku kaduuka ka soda wali endongo eyamaanyi. Eyo yesinga okunyumila.* (I like playing the drum and dancing, after school I go to the trading centre where there is heavy metal music playing, that I enjoy most).

Interview with Jason, a former pupil of Kampala Junior Academy in May 2005.

Interviewer: I know you love music, what is your favourite style of music?
Jason: I like all good music but I prefer to play the piano and saxophone.
Interviewer: Why do you prefer to play the piano and saxophone?
Jason: Because it is interesting and I see most singers also use piano and the saxophone and guitar. I like the saxophone because of Kenny G.

It was clear that what is taught at school is not exactly what they enjoy most in terms of music. They enjoy pop, Zairwa, R&B, Jazz and several other styles outside the school's music theory. In most cases, as ascertained from interviews, adults are not continuing to play the instruments they studied as students in school and they are not listening to the classical music they may have heard in their music classrooms.

Whatever has been and is being taught in schools as music, it has not been resonant with learners' musical tastes as is what they consume outside the school environment. This implies that the system of education is not adequate for the actual musical needs of the learners. Most respondents indicate that the music studied in schools is not exactly needed in adult life, as a result of the conflict between school music and what the community consumes. When adults who have attended many years of school cannot apply their classroom learning to situations outside of the classroom, the educational system has failed.

3.4   Summary

Would applying popular music in the school curriculum eradicate the disconnect that exists between music that is learned at school and what is consumed outside it? Pupils in Buganda prefer popular music, the music that they access outside the school environment. Popular music is the only style of music that various pupils admit to liking. This is because it is the only kind of music they have learned to like as the only kind of music they have been exposed to in depth. Music that pupils encounter when they are growing up, be it in the form of active or receptive participation, accumulates to form a depot of experience. Currently, pupils in Uganda are more acquainted with R&B, Zairwa, rock and pop music than with any other style of music including the traditional folk and Western styles that are prescribed in the curricula.

The socio-cultural contexts, in which the encounters with music occur, cause different emotions associated with the particular type of music in question (Stalhammer 2000:38). This leads to the emotional depot of experience, representing the transverse aspect. In music teaching and learning in Buganda, there is a conflict between the schools' didactic intentions and the pupils' own considerable capital of experience.

Pupils choose what they want to play and also the methods of their music making (Nsibambi 1969:24). Therefore, didactic orientation, choice of method and choice of material have a decisive effect on what the form and structure of the teaching should be. Pupils are not comprehensively prepared to face their musical environments, and their musical expertise is not adequately developed by teachers in order for them to evaluate and enjoy many kinds of music styles. If pupils are to achieve goals in music and be able to evaluate it for themselves as they develop into adulthood, they should be exposed to objectivity when they are young. However, the Ministry of Education and Sports has certainly not attuned the teaching, its content and its level of progression to pupils' longitudinal depot of experience.

Because music is linked to the person and to the interaction with the world around us, young people judge it directly on the basis of their own experience and practical everyday knowledge. When their own experience comes into conflict with the formal process of knowledge offered by the school, it is understandable that they will begin to form their own values, their own attitudes, and their own practices. These are values, attitudes and practice, which are not to be found within the established institutions.

Most ethnomusicologists and other music practitioners appreciate the fact that change is inevitable within any given culture. Music traditions never stagnate, because musicians are creative; they have imaginations and are inspired by novel ideas. Currently, musicians in Buganda have resorted to enriching their musical palettes with anything they can get hold of, especially in taking advantage of any new technology that comes onto the market. This has been the greatest reason for the support of 'fusion'. The younger generations, and professional Ugandan musicians abroad, like the 'fusion' because of its contemporary rhythms and synthesised instruments. However, apart from attempts to teach bi-musicality within the state education systems, there has been no attempt to completely institutionalise traditional music making and the fusion which one sometimes finds in Europe and America.

It is clear that Buganda has many rich and varied musical traditions that are still not properly researched. There seems to be a lot more room for international alliances in musical training, as well as in research in music and music education in Buganda.

4. RESEARCH METHODOLOGY

4.1 Introduction

The two previous chapters provided various sources of information regarding the investigation and compilation of data. Key issues were defined and a summary of the findings was given. The focus of this chapter will be on defining the research perspective by presenting the research design and methodology. The research question will be defined in terms of paradigm, purpose, techniques and context. Measurement of reliability and validity with regard to the effectiveness of music education, the current state of primary school music instruction, resources and staffing are also discussed. In addition, procedures involving sampling methods, data collection and capturing are analyzed. The chapter concludes with the discussion of the shortcomings and sources of error in survey, design and methodology.

4.2 Design and methodology

Research designs are plans that guide the arrangement of conditions for the collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure (Smith:1981). A research design therefore provides a chronological plan that specifies the way that the research is executed in order to address the research question. A research design must be dynamic in plan with regard to the practical implications that eventually influence the findings. Cohen et al (2000:73) state that the setting up of research is a balancing act, for it requires the harmonizing of planned possibilities with workable, coherent practice, and the resolution of the differences between idealism and reality. According to Durrheim (2002), research design may be viewed as a process consisting of four stages as follows:

Stage 1   defining the research question
Stage 2   designing the research

| Stage 3 | implementing or executing the research including data collection and analysis |
| Stage 4 | writing up the research report |

(Durrheim 2002:30)

Mouton presents a typology of research designs that illustrates two major types of study, namely empirical study and non-empirical study. According to Mouton, empirical studies are observational or experimental rather than theoretical, whereas non-empirical studies are based on theory (Mouton 2004:57).

This study is a result of the observation that music education in Buganda has a low priority and faces a danger of total decline. The research therefore seeks to collect data under real-life study conditions on a larger scale than was hitherto possible, and from a wider variety of perspectives (Miller and Dingwall 1997), in order to evaluate the delivery of music education in primary schools in Buganda. This will also be achieved by identifying the factors that affect its current status through the quantification and qualification of primary data collected. Primary data for this research is what I collected through personal interviews, questionnaires and in my personal experiences in the area of music education in Buganda for the last eleven years. Statistics from the Statistical Data Abstract of the MoES were of paramount importance in qualifying this study as an empirical one. Surveys need to be comprehensive in order to achieve qualified findings. Reimer proposes that the planning of a survey needs clarification in the following areas:

- research questions to which answers need to be provided
- a conceptual framework of the survey, specifying the concepts to be used and explored,
- operationalising of the research questions (for example, into hypotheses),
- instruments to be used for data collection, for example, to chart or measure background characteristics of the sample, academic achievements and behaviour,
- sampling strategies and subgroups within the sample,
- data collection practicalities and conduct (for example, permissions, funding, ethical, considerations, response rates),

- data preparation (for example, coding, data entry for computer analysis, checking and verification),

- data analysis (for example, statistical processes, construction of variables and factor analysis, inferential statistics),

- reporting of findings (answering the research questions).

<div align="right">(Reimer 1992:154)</div>

4.3   Defining the research question

In defining research questions, four dimensions are suggested by Durrheim (2002: 33). The dimensions in question include:

- the theoretical *paradigm* informing the research

- the *purpose* of the research

- the *context* or situation within which the research is carried out, and

- the research *techniques* employed to collect and analyse data

The outcomes of the above dimensions must be synchronized effectively in order to ensure the validity of the research findings. The following is an illustration of the four dimensions of research decisions:

Figure 21   Dimensions of design decisions
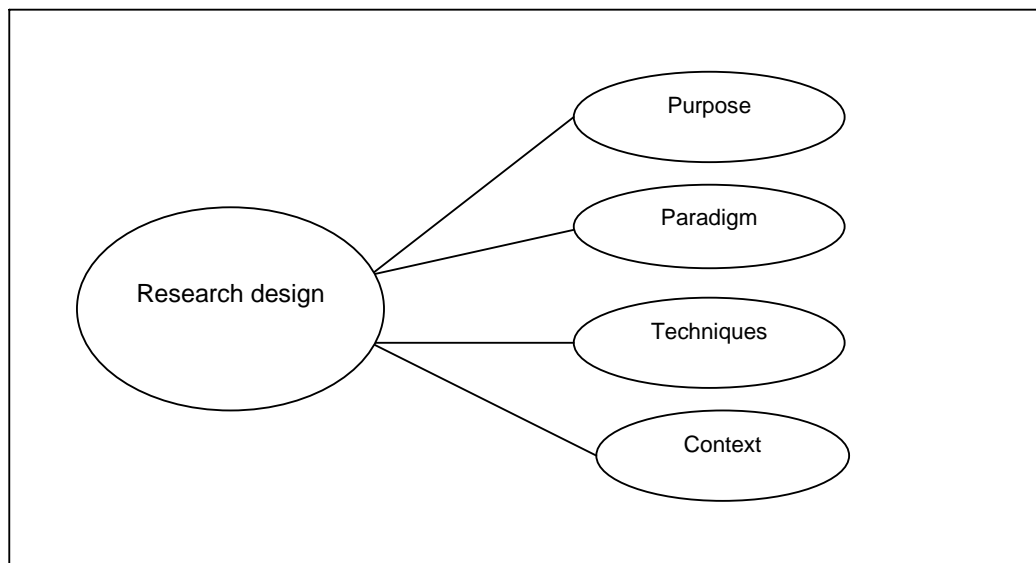
4.3.1 Paradigm

As Klopper (2004) states, paradigms are systems of interrelated ontological, epistemological and methodological assumptions. They act as a perspective that provides a rationale for the research and commit the researcher to particular methods of data collection, observation and interpretation.

Positivism is my position in this study. It involves a definite opinion of social scientists as analysts and interpreters of their subject matter. Positivism may be characterised by claims that science provides one with the clearest possible ideal of knowledge. According to Cohen, methodological procedures of natural science may be directly applied to the social sciences. Positivism therefore implies a particular stance or position concerning the social scientist as an observer of social reality. The end product of investigations by social scientists can be formulated in terms parallel to those of natural science (Cohen et al 2000:9).

4.3.2 Purpose

In determining the purpose of this research, it is necessary to establish the type of this research first. Durrheim suggests three ways of distinguishing types of research, as follows:

- exploratory, descriptive and explanatory research,
- applied and basic research,
- quantitative and qualitative research (Durrheim 2002: 34).

Qualitative research revolves around the collection of data through observations, interviews, and surveys. Data is recorded and analysed through identifying and categorising themes. Quantitative research is the exploration of traits and situations from which numerical data can be obtained (Charles 1995:21). Qualitative research therefore is that which explores traits of individuals and settings that cannot easily be described numerically. It allows for selected issues to be studied in depth, as well as for openness and detail.

The study is empirical in nature because it seeks to attain primary data that are statistically modelled in order to describe findings. Since this research seeks to collect data examining the quantity and quality using statistical numerical data, the approach is therefore both quantitative and qualitative.

Furthermore, because this study is based on a dichotomy of empirical investigations already discussed in chapter 2, it is empirical in nature.

4.3.3 Techniques

This section deals with how the research was implemented. The techniques employed to execute the study can be explained under the following:

- sampling,
- data collection, and
- data analysis.

4.3.3.1 Sampling

Sampling revolves around representativeness, which is achieved through randomly drawing samples (Durrheim 2002:44). The sample area must be determined by practical constraints and must be representative enough to allow for such interference. The sample drawn for this study was Buganda, the central district of Uganda. This original sample allowed for access to a cross section of primary schools both privately and government owned. Subsequently, it involved those schools that are not, and those that are under the Universal Primary Education program. The participants in the research included learners, school administrators, music teachers and training music teachers, who effectively aided the statistical and quantitative analysis of the study.

The main instruments employed in the research were questionnaires to music teachers, interviews of music teachers, pupils and school administrators and observations of music lessons and lectures in various institutions in Buganda. In addition, various general and policy documents were searched.

4.3.3.2   Data collection

Data may be gathered by a variety of data collection methods. Mouton presents a typology of data collection methods as follows:

- **Classifications of data collection methods**

In collecting data, the following methods were used:

🞣   Observation

At various times while observing the teachers delivering music lessons, at both rural and urban schools, experimental and controlled recordings were carried out. In addition, systematic field observations were done especially with regard to live music performances of school pupils, choirs and bands. And, as a music teacher myself, participant observation was always present.

🞣   Interviewing

I designed and passed out structured, self-administered questionnaires for teachers, training teachers and administrators to fill in and return. In addition, structured telephone interviewing was done, semi-structured focus group interviewing was carried out on the school pupils and MAT cell members, and also free attitude interviewing methods were employed on free-lance music teachers, music performers and other forms of musicians, both within and out of the country.

🞣   Selecting and analysing texts

A substantial amount of comparative analysis was carried out and subsequently the textual analysis that involved content analysis, textual criticism and textual exegesis was carried out too. In addition, discourse analysis, conversation analysis and ethnomethodology were carried out. And lastly, historical and narrative analysis was used.

The typology of this research, that is, the type of data both numeric and textual, was collected in each case. Data was gathered through observation, interviewing and selecting and analysing texts. As already ascertained, systematic field observation as well as participant observation methods were employed. In addition, structured telephone interviewing and self administered questionnaires were used. Finally, textual analysis, discourse analysis and historical analysis were also employed as a way of collecting data for this study. In gathering information pertaining to this study, the following common errors occurred as a result of non-response, refusal to participate, social desirability effects evaluation apprehension and demand characteristics, though not to such a degree as to affect the overall research findings.

- Non-response

There are participants who did not respond to requests made because of the unreliable mail and postal surveys including questionnaires. Others just did not create the time to respond.

- Refusal to participate

A cross-section of prospective respondents refused to participate because of "oversurveying" of certain schools and the untimely interviewing times that they said infringed on their privacy. This happened with those respondents that were far from the urban centres where public transport is usually a problem.

- Social desirability effects

A few respondents told me what they thought I would like to hear rather than what the facts were on the ground. Stern points out that subjects might say what they feel they should believe, or what they feel will please the interviewer. They would be trying to impress whoever is evaluating their IQ scores or some level of competency (Stern 1979: 65).

4.3.3.3 Data analysis

All fieldwork culminates in the analysis and interpretation of some set of data, be it quantitative survey data, experimental recordings, historical and literary texts, qualitative transcripts or discursive data.

> Analysis involves breaking up the data into manageable themes, patterns, trends and relationships. The main aim of the analysis is to understand the various constitutive elements of one's data through an inspection of the relationships between concepts, constructs or variables, and to see whether there are any patterns or trends that can be identified or isolated, or to establish themes in the data (Mouton 2001:108).

A variety of statistical analyses was employed to make sense of the data. This was done through both univariate and bivariate distribution percentage tables and graphs, all of which will be described later in this chapter.

4.3.4 Context

The context under which this research is viewed is the evaluation of music education in primary schools in Buganda. Education reform, universal primary education, pupils' own music, resources for music education, education decentralisation and education management were discussed in chapter two in order to ascertain the historical and current status of music education under the performing arts and physical education program in Buganda.

Furthermore, the logistical aspect of music education in primary schools in Buganda including scholastic resources, teacher training, school buildings and music equipment was hinted at in the earlier chapters.

In addition, the music practices that prevail currently in Buganda that include traditional indigenous music practices for example, Kadongo Kamu, Zairwa, choral music, band music, the Kiganda Orchestra, Dramatic Societies and fusion, were all discussed.

4.4 Fieldwork and data gathering plan

This section deals with the research process, tools and research procedures employed in executing the research design. In describing the methodology employed in detailing the data gathering plan, I adopted the format of Vithal and Jansen (1997:48) for figure 22 as follows:

Figure 22   Data gathering plan

Questions	Data gathering plan
Why was data collected?	- To ascertain the status of music education in primary schools in Buganda. - To ascertain the problems that infringe on the delivery of music education in primary schools in Buganda.
What was the research strategy?	- Surveys including questionnaires, interviews, observation, analysis of texts/documents - Analyses of documents including government policies like UPE, ESIP, UPSC and UERP. - Analysis of relevant sources with regard to qualitative and quantitative research in social sciences.
Who and **what** were the data sources?	- Questionnaires and interviews were conducted amongst teachers, principals and learners in government and private primary schools in Buganda. - Interviews with education administrators at the Ministry of Education and Sports (MoES). - Internet sites relevant to this research. - Books, newspapers, magazines. - MAT cell members of Uganda, centrally located in Buganda.
How many sources of data were accessed?	Questionnaires were filled in by 103 participants, who were mainly principals and teachers. Interviews were conducted amongst 25 individual participants as follows: **Rural settings** ❖ three teachers from South Buganda ❖ three teachers from East Buganda ❖ six teachers from Central Buganda ❖ three members of the MoES ❖ three teachers from West Buganda ❖ three educators from North Buganda ❖ four school principals randomly selected Free interaction amongst 7 MAT Cell members of the Kampala MAT cell in Buganda. Internet sites Systematic observation as participant observer in classrooms. Email and telephone communications with music educators across the country.

How was the data gathered/collected?	**Observation** 🔸 This was done through the participant observation method. 🔸 Also recordings were made. 🔸 Systematic field observations were carried out in various schools in Buganda. **Interviews** 🔸 Structured questionnaires were employed. 🔸 Structured telephone interviews were carried out. 🔸 Semi-structured focus MAT cell interviewing. 🔸 Free attitude interviewing methods were employed as well. **Textual analysis** 🔸 Content analysis of policy documents including the UPE, ESIP, UPSC and UERP.
Justification for this method of data collection.	**Observations** Observations helped a great deal in substantiating information gathered through literature surveys and textural analysis. Recordings helped in allowing repeated and comparative observations without having to reassemble the participants, that is, teachers, pupils and performing groups. **Interviews** Interviews and questionnaires provided me with the most up-to-date information regarding what is happening on the ground in terms of music instruction. MAT cell members were instrumental in providing current information on the nature of the schools, pupils, resources and the general attitude and feeling of both learners and school administrators about music as a subject. **Textural analysis** This played a tremendous role in providing information with regard to what has been documented about music education in the past, including training and resources.

In collecting data, one must employ a variety of ways in order to capture reliable and valid information. As in the table above, the most commonly used methods of data collection are questionnaires, personal interviews and observation including participant observation. In order to determine the validity and reliability of the data, which subsequently determines the value and nature of the research; it is paramount that one uses appropriate data gathering techniques. This research outlines three most important data collection techniques, which are questionnaires, personal interviews and observations.

4.4.1 **Advantages of questionnaires in data collection** (adapted from van Vuuren and Maree, 2002:281)

- It is the cheapest form of survey and can be disseminated to a very wide spectrum of participants, both geographically and categorically, without spending more than just the postage, or by sending as an email attachment.

- Secondly, the fact that respondents are usually anonymous in completing the forms, promotes confidentiality. In so doing, participants are willing to provide 'real answers' to 'real questions'. That is, controversial and sensitive questions are treated like any other question without the participant being worried about repercussions.

- Respondents can read the questionnaire over and over again before they embark on completing it.

4.4.2 **Disadvantages of questionnaires in data collection** (adapted from van Vuuren and Maree, 2002:281)

- Since questionnaires are filled in individually and in absentia of the researcher, respondents might face the difficulty of not understanding fully what the questions require. In situations like these, respondents will not have any clarification from anyone since the researcher is not present.

- Instruments that are too long: The length of a questionnaire usually has a directly negative impact on the respondents and subsequent quality of the responses.

- Questionnaires with sensitive and threatening questions including those about private behaviour and income may lead to non-refusal to participate.

🔸 With questionnaires, there is usually a sizeable number of participants that will not respond or return questionnaires. This reduces the sample.

My success in data collection depended a lot on how much I documented accurately and in how much detail. I developed a code book in which almost every aspect of the survey was recorded. Furthermore, success also depends on how the questionnaires are administered before, during and after completion. According to Fielder (1995:8), there are usually four ways of administering questionnaires, which include a one-to-one approach, group approach, a semi-supervised approach, and an unsupervised approach.

Figure 23   Data collection approaches

The table outlines the above approaches, advantages and disadvantages:

Approach	Advantages	Disadvantages
One-to-one	🔸 Interviewer available to answer questions. 🔸 Maximizes confidentiality. 🔸 Provides in-depth data in answering questions	Very costly to carry out.
Group	🔸 Simultaneous administration to all respondents. 🔸 Consistent instructions. 🔸 Monitoring of communication between respondents. 🔸 Ensures completion by respondents	Not practical with the general public and scattered respondents.
Semi-supervised	🔸 Administrator can answer questions. 🔸 Monitoring of communication between respondents. 🔸 Ensures completion by respondents.	Inconsistency arising from supervised and unsupervised periods.
Unsupervised	🔸 Respondents feel free from working 'under pressure' of being supervised. 🔸 Free flowing information is obtained. 🔸 Works well with larger samples.	No control over respondents. No clarification in case of anxieties.

(Adapted from Bourque and Fielder, 1995:8)

This study depended on interviews, both individual and group, as the main methods of data collection. Oppenheim (1992:32) cites two main types of interviews. These are exploratory and standardized interviews. The purpose of exploratory interviews is heuristic in nature and aimed at developing ideas and research hypotheses more than gathering data. On the other hand, standardized interviews are typically conducted for the purpose of collecting data. With this research, standardized interviews were employed because the research question was in place and so was the sample drawn.

4.4.3 Advantages of interviews in data collection

Interviews, too, were employed as a form of data collection, and below are the advantages of having carried out interviews:

- A substantial amount of information was accessed through semi-structured interviews. This is because, in most cases, one question or answer led to another which is not usually the case with questionnaires, where the questions are pre-set and cannot be altered.

- Respondents ended up getting as much clarification as they needed during the entire process of interviews in order to understand and answer the questions to the best of their knowledge.

- Personal interviews were the most appropriate means of data collection for this research, especially in rural areas. This was because in rural areas the majority of the population experiences low levels of literacy in addition to the lack of facilities like telephones, postal services and emails.

- Unlike with questionnaires, interviews turned out to be a more certain way of ensuring response. I or another interviewer was always present with the respondents, which was not the case with questionnaires that were just sent out and waited to be filled and sent back.

4.4.4 Disadvantages of interviews in data collection

Some of the disadvantages of the interviews are that the interviewer may bias the respondents if he or she has certain personal characteristics, such as perceived affiliation, race and gender effects (Mouton 2001:106). Furthermore, a biased interviewer causes a research selectivity effect because of the many methods that involve choices on the part of the researcher about which data to observe or select and which one to leave out (Stern, 1979:73).

Following is what was experienced during the interviewing process:

- Interviews were more expensive to organize, especially in terms of accessing respondents and paying the interviewers. Because the sample was wide, interviewers had to travel long distances, which proved to be difficult in terms of cost and availability of reliable transport.

- Refusal to participate because of oversurveying of certain schools and teachers, and untimely interviewing times, in case of rural areas where we relied on unreliable public transport most of the times.

- Social desirability effects did not help much in building up concrete data. This is when the respondents decided to say what they felt would please the interviewer rather than what they actually believed.

In conducting interviews for this research, I sent out a letter to schools and heads of schools ahead of the planned interview dates. These helped a great deal in getting respondents prepared for the interviews and also in minimizing various other hindrances. For this research, questions were made simple and short. No references were made to specific individuals. Reference was made to issues under the following categories that had been pre-determined prior interviewing:

- Institutions, training facilities, music instruments, educational materials, perceptions of students,

- Quality of teachers, teacher training models, school curriculum and the place of music in school and hours of music instruction per week.

I used descriptive statistics because of the above-mentioned methods. And because of the same methods, I collected standardized data, generated numerical data, and reached a fairly wide sample that encompassed both rural and urban corners of the province. As a result of the ethnographic method used in this research, of focussing on transmission and acquisition of music, that is, teaching and learning, I accessed both descriptive and explanatory information. By coming into direct contact with most of the participants, especially music teachers, I was able to visit various schools and saw qualitatively and quantitatively, the facilities they use in delivering music education that I describe in this research. In addition, I employed a phenomenological approach to understand the participants' perspectives and views of social realities. Here, I sought to perceive music education from learners' and educators' perspectives and to determine the beliefs of stakeholders and how those beliefs affect the delivery of music education. Most responses were descriptive in nature and it is these that gave me motivation for using descriptive statistics of data collected through questionnaires and interviews. Following the completion of each interview, I documented the data.

This documentation process helped to immerse me in the data and to reflect about what the interviewees were saying and how they were saying it. Each written document was read several times while listening to audio tapes in some instances or looking at a filled-in questionnaire to ensure accuracy of the documented data and to come to a better overall understanding of each participants experience and views. The process of re-reading and documentation prompted additional questions for a subsequent interview.

4.5　　Data analysis and interpretation

Fieldwork or data documentation culminates in data analysis and interpretation, be it quantitative survey data, experimental recordings, historical and literary texts, qualitative transcripts or discursive data. Analysis involves breaking up the data into manageable themes, patterns, trends and relationships (Mouton 2001:108). This is done in order to understand the various constitutive elements of data through an inspection of the relationships between concepts, constructs or variables. Furthermore, it helps in ascertaining whether there are any patterns or trends that can be identified or isolated, or to establish themes in the data.

Interpretation involves the synthesising of data into larger coherent wholes (Mouton 2001:109). It is about interpreting and explaining observations by formulating hypotheses or theories that account for observed patterns and trends in the data. In interpreting data, we relate results and findings to existing frameworks to ascertain whether these are supported by the new interpretation. There are two types of data analysis, namely descriptive data analysis and inferential data analysis. Descriptive data analysis describes data through the investigation and distribution of scores on each variable. It determines whether the scores on the different variables relate to each other. Inferential data analysis deals with empirical proof, enabling the researcher to make conclusions on populations from the sample data of empirical evidence. Both these approaches were employed in this research and they resulted in the presentation of tabulations, tables and the use of statistical graphs. Qualitative analysis involves three processes namely describing the phenomena, classifying it and seeing how the concepts interconnect.

The initial stage in qualitative analysis is to develop a description of the phenomenon. Denzin (1978) refers to this as 'thick' description. If 'thin' description merely states 'facts', a 'thick' description includes information about the context of an act, the intentions and meanings that organize action, and its subsequent evolution (Denzin, 1978).

By employing the phenomenological approach as well as the ethnographic method, thorough descriptive and explanatory information of the context and intentions was accessed and documented in the previous chapters. This was done in order to determine the beliefs of stakeholders and how those beliefs affect the delivery of music education.

The second process in qualitative data analysis is classification, without which, there would be no way of knowing what it is that we are analyzing, neither would there be meaningful comparisons between different kinds of data. Therefore, classifying the data is an integral part of the qualitative analysis. Throughout the entire process of qualitative data analysis I kept a diary and recorded reflective notes the data. After the transcriptions, line by line I categorized the data into analytical units under descriptive words, or category names. Subsequently, I created a hierarchical category system where I organized the different categories into levels or hierarchies out of which a typology was developed (see figure 24 & figure 27).

Alvin Toffler (Coveney & Highfield, 1991) recount that, many times we dissect data that we often forget how to put the pieces back together again. In this thesis, this problem does not arise because description and classification are not ends in themselves but serve an overriding purpose that produces an account for analysis. For this reason, I made connections among the building blocks of concepts of my analysis. I offered tablature and graphic representation as useful tools in analyzing concepts and their connections. Also, I employed diagramming as a process of making a sketch to clarify the relationship between the categories and processes.

4.5.1 Sources of error in capturing, documentation, analysis and interpretation of data

Errors occur when data is documented and captured manually from questionnaires, transcripts and psychological tests.

Incomplete data documentation and insufficient information about response rates may occur (Neumann, 1997). In order to minimize errors, I kept complete information on each interview conducted and extensive field notes of observations and other forms of data collection as suggested by Burgess (1982). Post-coding becomes a problem to open questions in dealing with questionnaires and semi-structured interviews. This usually occurs when there is a difference in interpretation as a result of more than one post-coder working with the data. Post-coding schemata need to meet the criterion of mutual exclusiveness so as to avoid any overlap in classification categories. In order to avoid these errors I personally handled the post-coding alone, so that there was only one interpretation (Babbie 1998:23). Missing values may occur as a result of incomplete questionnaires during data capturing. This discrepancy was eradicated through administering the questionnaires at the time of filling them in where possible. Supervision was ensured through the one-to-one approach, group approach and semi-supervised approach as already indicated earlier in this chapter. Consulting Clark (1992) and Newton and Rudestan (2001) provided various other ways to avoid too many missing values.

4.6 Summary

Chapter one noted that the method employed in dealing with the research question was a survey, quantitative in nature, because of its aim of providing a broad overview with regard to a representative sample of a wide range of population. This chapter has outlined the difference between research design and research methodology. It has substantiated the use of questionnaires, surveys and personal interviews. Finally, data validation procedures were carried out. Validation checks were applied that involved reliability analyses of questionnaires responses and item analyses. Validity and reliability has been ensured in this chapter as a result of outlining the research design and methodology in addition to measures. Having achieved that, the study will now focus on the execution and presentation of the main research.

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
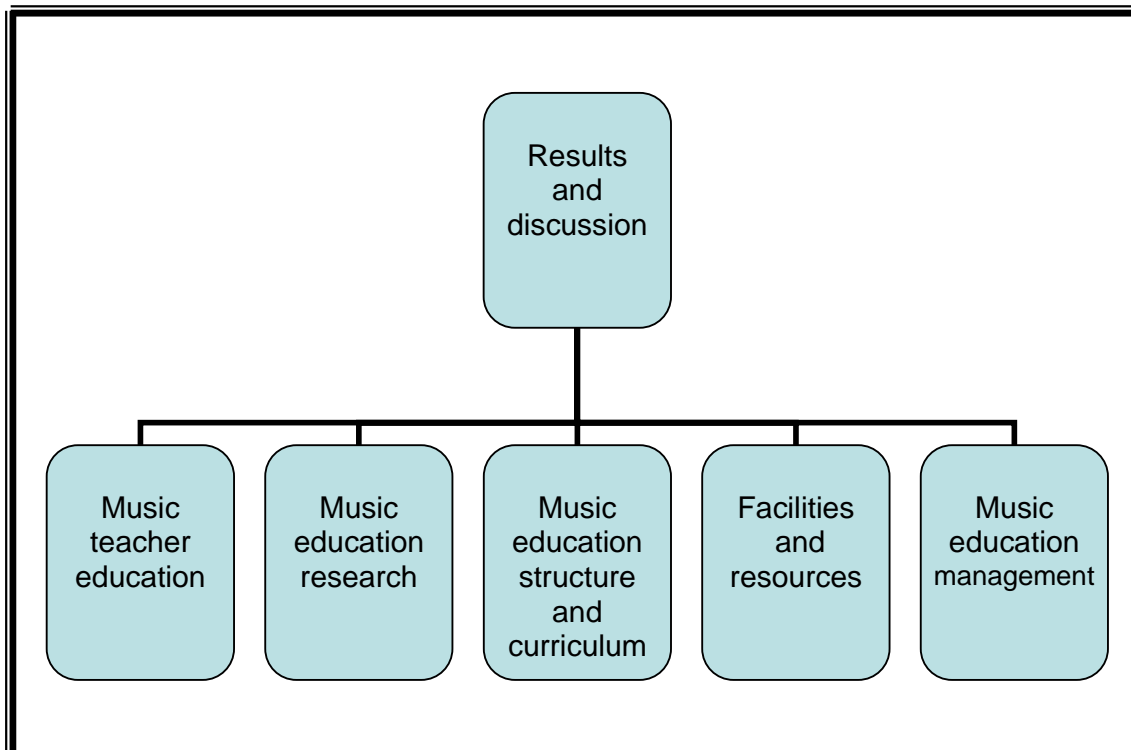
5.2 Music teacher education

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	
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

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

Figure 25   Chart representing results in table 13
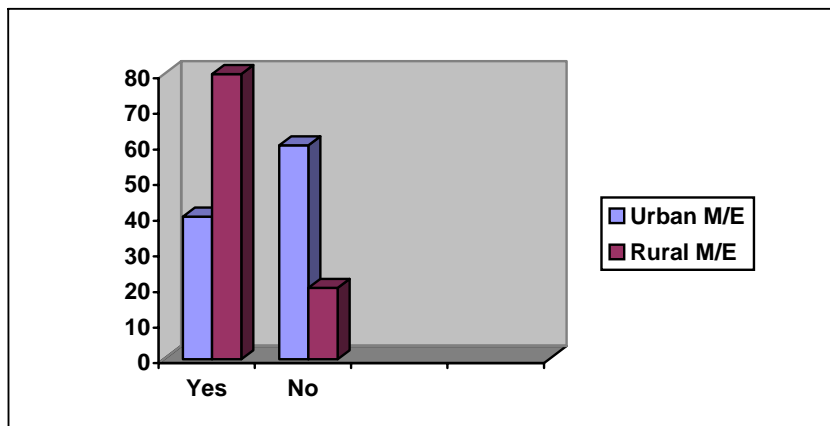
From the graph above, most rural and urban teachers preferred the revision of the teacher education program, to make it easier to work with in seeking to meet the musical needs of learners. The majority of the rural teachers were keener about it because they seem to struggle a lot more with accessing 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 Wandegeya, 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	66.6%
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
Engoma	81%	45%
Ensaasi	80%	51%
Amadinda	46%	3%
Entongooli	6%	1%
Endingidi	25%	3%
Adungu	9%	2%
Endege	40%	3%
Enkwanzi	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%
20th 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
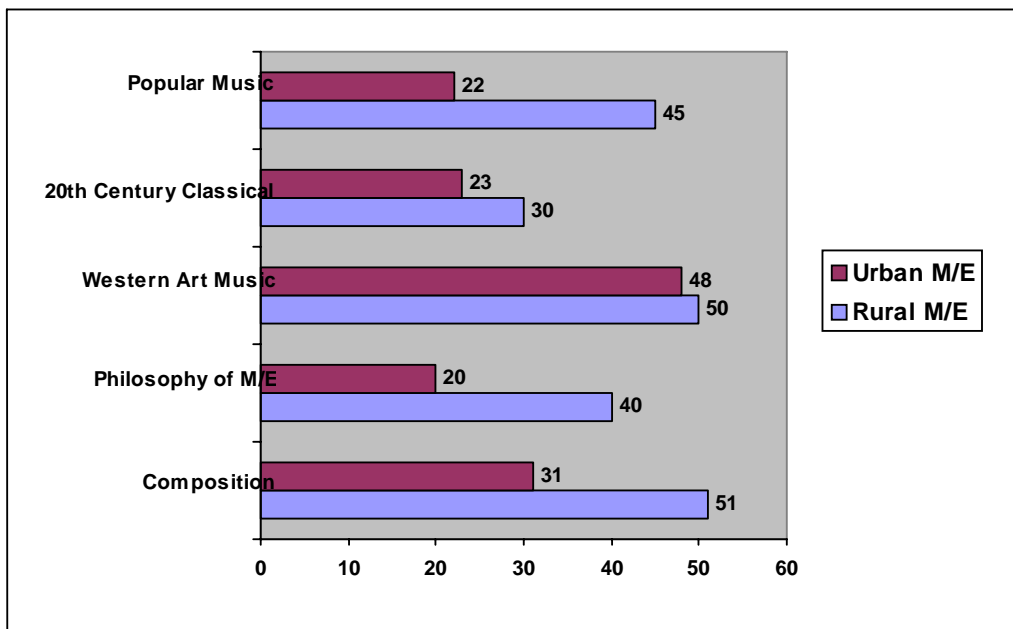
5.12 'Own' versus school-music experiences

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

161

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 okunnyumila. Nnyumirwa nnyo enyimba za Michael Jackson, eza Mary Mary ne R. Kelly.
> (What we learn at schoolm 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	53.125%
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

TEACHER TRAINING

- Educators have very limited training in music
- There is no specialisation on instruments, it is all general

PUPILS' OWN MUSIC

- Emotional, social and transverse depots of experience
- International music industry
- cultural affinity and identity
- Own values, attitudes and practice

RESEARCH

- There is hardly any research conducted in music education
- Students introduced to research only at graduate levels of tertiary education**.**

FUNDING

- No budgets for most music departments

MUSIC EDUCATION

TIMETABLE

- Little time for music
- Misuse of music periods

To what extent do educators' training, experience and skill, resources and facilities, and pupils own music affect the dispensation and delivery of music education in Buganda?

FACILITIES AND RESOURCES

- Hardly any instruments in schools
- No sound equipment in schools
- No adequate teaching space

CURRICULUM CONTENT

- Not relevant
- Too much theoretical factual elements and concepts
- Lacks adequate practical work
- Not enough traditional music
- Western art music oriented
- Lacks adequate exposure to multiculturalism

MANAGEMENT AND ADMINISTRATION

- No coordinated structure of music education
- No collective control of music education delivery in light of curriculum
- No association for systematic music administration and strategic events planning and management.

ICT
- Educators are not aware of new technological advancement in music education, they have no access to computers and midi-interfaces, there is no adequate media equipment and there is a lack of technological integration.

SIZES AND RATIOS

- Extremely big class sizes
- Very high teacher/pupil ratios

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

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

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

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

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

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. I 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.

Addenda

Addendum 1

List of respondents to questionnaires and their respective institutions

NAME	INSTITUTION ATTACHED TO	DESIGNATION
Achia Abednego	Kyambogo University	Teacher trainer trainer
Akampurira Patrick	Kampala Parents' School	Music tecaher
Auma Margaret	Kabira International School	Music teacher
Bisasso Elizabeth	Rainbow International School	Music teacher
Breese Tony	Rainbow International School	Music teacher
Gidudu Alice	Kampala Parents' School	Music teacher
Isabirye James	Greenhill Academy	Music teacher
Kabuye Godfrey	Kampala Junior Academy	Music teacher
Kimbugwe Juliet	Heritage International School	Music teacher
Kiwanuka John Bosco	Kyambogo University	Music teacher trainer
Kyambadde Prossy	Kampala Junior Academy	Music teacher
Lawot Anthony Lam	Kyambogo University	Music teacher trainer
Lindo Tabitha	Musiconnections	Music teacher
Lugya Samson	Kampala Music School	Music teacher
Lwere Paul	Kyambogo College School	Music teacher
Mahon Emmeline	Lincoln International School	Music teacher
Mbowa Micheal	Kampala Parents' School	Music teacher
Mukiibi Charity	Heritage International School	Music teacher
Muzeyi John Mary	Heritage International School	Music teacher
Nabwire Pamela	Kampala Junior Academy	Music teacher
Nantume Teddy Witness	Greenhill Academy	Music teacher
Nazziwa Robinah	Kyambogo University	Music teacher trainer
Ogwang Bosco Ocheng	Kyambogo University	Music teacher trainer
Rita Sabiiti	Kampala Music School	Music teacher
Ssekibaala Musoke John	King's College Budo	Music teacher
Walyemira Daniel	Greenhill Academy	Music teacher
Wicter Sarah	Rainbow International School	Music teacher
Johnmary Kasujja	Lohana Academy	Music tecaher
Kezia Nakirya	Rainbow International School	Music teacher
William Nyende	Lohana Academy	Music teacher
John Bosco Walugembe	Matugga Primary School	Music teacher
Margaret Nanjuki	Shimoni Demonstration School	Music teacher
James Isabirye	Greenhill Academy	Music teacher

Mugerwa Charles		Music teacher
Alex Kisitu		Music teacher
John Emuna	Namugongo C. W. M School	Music teacher
Katoola Frank	Buganda Road Primary School	Music teacher
David Kawenyera	Kyebando Primary School	Music teacher
Rob Freeth	Kabira International School	Music teacher
Helen Freeth	Kabira International School	Music teacher
Karthy Wright	Kabira International School	Music teacher
Torny Breeze	Rainbow International School	Music teacher
Samuel Sekiziyivu	Makerere Primary School	Music teacher
Chris Tafangenyasha	Africa University	Music teacher trainer
Evans Chinyama	Mutare Teachers' College	Music teacher trainer
Madeline Timburwa	Dangamvura Primary School	Music teacher
Tawanda Chirima	Sakubva I Primary School	Music teacher
Felistas Banda	Elise Gledhill Primary School	Music teacher
Lino Piloto	Africa University	Music teacher trainer
Samson Luggya	Kampala Music School	Music teacher
Adolu Otojoka	Maseno University	Music teacher trainer
Elizabeth Bisaso	Rainbow Secondary School	Music teacher
Denis Kabuye	Kampala Music School	Music teacher
Fred Kiggundu	Kampala Music School	Music teacher
Mbabazi	Kampala Music School	Music teacher
Simon Yiga	Kampala Music School	Music teacher
Miriam Ferndezande	International School Uganda	Music teacher
Ruta Sabiiti	International School of Uganda	Music teacher
Pamela Nabwire	Ambrosoli Academy	Music teacher
Samson Luggya	Kissyfur Children's Centre	Music teacher
Paul Matovu	International School of Uganda	Music teacher
Busingye	Kabira International School	Music teacher
Jackie Muwanga	Matugga Primary School	Music teacher
Andrew Zaake	Kyambogo Primary School	Music teacher

Addendum 2

Principal Informed Consent Letter

Contact details of study leader
Dr. H.M. Potgieter
Tel: 012-420 4186
Email: potgiet@postino.up.ac.za

University of Pretoria

Date _____

Department of Music
School of the Arts
Faculty of Humanities
University of Pretoria

Researcher	:	Mr. B. S. Kigozi
Department	:	Music
Student No.	:	20214686
Address	:	P.O. Box 33113
		Kampala, UGANDA.
Tel.	:	(256) 75 690828
Title	:	**AN EVALUATION OF MUSIC EDUCATION IN ELEMENTARY SCHOOLS IN BUGANDA: A WAY FORWARD**

I, _____, give permission that my responses in this research interviews may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the development of music in Uganda.

Participants name _____

B. S. Kigozi, researcher _____

Addendum 3

Teacher Informed Consent Letter

Contact details of study leader
Dr. H.M. Potgieter
Tel: 012-420 4186
Email: potgiet@postino.up.ac.za

University of Pretoria

Date _____

Department of Music
School of the Arts
Faculty of Humanities
University of Pretoria

Researcher	:	Mr. B. S. Kigozi
Department	:	Music
Student No.	:	20214686
Address	:	P.O. Box 33113
		Kampala, UGANDA.
Tel.	:	(256) 75 690828
Title	:	**AN EVALUATION OF MUSIC EDUCATION IN PRIMARY SCHOOLS IN BUGANDA: A WAY FORWARD**

I, _____, give permission that my responses in this research interviews may be used for the purpose of research and education. I am fully aware of the nature of the research and acknowledge that I may withdraw at any time and that my participation in this research is voluntary. All efforts to protect privacy, anonymity and confidentiality will be adhered to. I understand that this research is for the development of music in Uganda.

Participants name _____

B. S. Kigozi, researcher _____

Addendum 4

Schools that participated in the research

	Urban	Rural
1	Mengo Primary School	Matugga Primary School
2	Kitante Primary School	Kiryagonja Primary School
3	Nakasero Primary School	Luwero Primary school
4	City Parents School	Kyengera Primary School
5	Kampala Parents School	Kasubi Primary School
6	Kampala Junior Academy	Natete Pimary School
7	Makerere Primary School	Namugongo Primary School
8	Buganda Road Primary School	Kawempe Muslim Primary School
9	Shimoni Demonstration School	Nnalinya Lwantale Primary School
10	Lohana Academy	Bombo Primary School
11	Agha Khan Primary School	Kyabando Primary School
12	Green Hill Academy	Gayaza Primary School
13	Hillside Academy School	Natete Primary School
14	Rainbow International School	Kitagobwa Primary School
15	Kabira International School	Entebbe Primary School
16	Sir Appolo Kaggwa Primary School	Entebbe Parents' School
17	Summit View Primary	Mutundwe Primary School
18	Kabojja Primary School	Budo Junior School
19	Old Kampala Primary School	Kawaala Primary School
20	Nsambya St. Peter's Primary School	Kamuli Primary School

Addendum 5

Questionnaire for music teachers and training teachers

Thank you for your willingness to participate in this research project. Would you please provide your name, name of your current institution and your current address. This information could make valuable contribution to the research. I, on the other hand would be willing to share the outcomes of the data after the completion of this research if requested by participants. Should you wish to complete this form anonymously, you are welcome to do so.

A.   Personal profile

Name	
Address	
Telephone	
Email	
signature	

B.   Professional data

i)   Institutions worked for:

Present institution(s)	Years	Age group taught
1.		
2.		
3.		
4.		
Previous institution(s)		
1.		
2.		
3.		
4		

iii)   What influenced your decision to become a music teacher?

_____

_____

_____

_____
_____

iv)   What is your training in the field of music education?

Qualifications	Institution	Years
1.		
2.		
3.		
4.		

v)   Briefly outline your musical background

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

v)   Name and describe any music role models who played a significant role in your life and influenced the choice of your profession.

_____
_____
_____
_____
_____
_____

vi)   To what extent do the non-musical influences (e.g. religion, culture) play a role in your choice of profession?

_____
_____
_____
_____
_____
_____

C. **Academic**

i)   What is your present designation and duties at your current institution?

_____
_____
_____
_____
_____
_____
_____

ii)   What areas do you currently teach?

Music	Dance	Drama	Visual arts	Musical arts	Music, dance & drama

iii)   For how many years have you been a music teacher?

_____
_____

iv)   How long have you been in your present position?

_____
_____

v)   How familiar are you with standard based education? (tick as appropriate).

Not familiar	Familiar	Very familiar

D. **Resources**

Do you have music room in your school? If not where do you conduct your music lessons from?

_____
_____
_____

_____

_____

Do you have music instruments at your school? If so, what instruments do you have? If not, why is that so?

_____

_____

_____

_____

_____

Has your school got a budget for music, musical arts? If so, how sufficient is that in terms of developing the discipline of music or musical arts?

_____

_____

_____

_____

_____

If you have access to the following, tick as appropriate

	Yes	**No**
Song books		
Audio equipment		
Visual apparatus		
Chalkboards		

E.   Music Curriculum and syllabus

	Yes		No	
Do music periods take place as scheduled?				
Do music periods take place on a regular basis?				
Are class music periods sometimes used for non-music activities?				

How do you implement the music syllabus?

	Yes	No
I follow the syllabus strictly		
I do not use any syllabus		

I use some parts of the syllabus		
I do not know about the syllabus		

Does the music syllabus at your institution address the needs of learners? Explain.

_____

_____

_____

Tick as appropriate

Is it necessary to teach children music of other cultures?	
Agree	
Disagree	
Don't know	

Tick as appropriate

	Strongly Agree	Agree	Disagree	Strongly Disagree
The music taught differs amongst the schools				
Music taught dos not address the actual needs of learners.				
Time allocation for music differs amongst schools.				
Music teachers have insufficient skills.				

F.   Assessment

i)   How familiar are you with authentic assessment concepts (assessing student learning through real life tasks and situations)?

Not familiar	Familiar	Very familiar

ii)   What types of assessment do you use? (Check all that apply)

Objective		Projects	
Formal observation		Performance tasks	
Informal observation		Performance shows	
Portfolio		Students conferences	
Extended writings		Other (specify)	

iii)   Tick as appropriate.

	Strongly disagree	disagree	Neutral	Agree	Strongly agree
Music and musical arts can be assessed through objective measures					
Music and musical arts can be assessed subjectively					
A combination of objective and subjective measures should be used when assessing pupil achievement					
Music and musical arts can be assessed based on curricula standards					
Students should be actively involved in their own assessment					
Assessment should be linked to instruction					

G.   Music teacher training

Tick as appropriate

	Strongly Agree	Agree	Disagree	Strongly Disagree
The content of music education differs amongst the tertiary, that is, TTC's and universities.				
The content of music education does not address the actual needs of training class music teachers.				
Time allocation for music education differs amongst tertiary institutions i.e. TTC's and universities.				
Students who train for music education have insufficient skills at intake level.				

Tick as appropriate

What areas do you regard most essential in music teacher training?

Singing	
Dancing	
Listening	
Instrumental playing	
Solfa Notation	
Class Management	
Lesson Planning	

For and against revising the teacher education program

	Urban		Rural	
	Yes	No	Yes	No
Do you think the teacher education program must be revised?				

Music teacher

Who would teach music most effectively in primary schools?	Class music specialist	General classroom teacher	Music demonstrators
Primary music teachers			
Tertiary music educators			
School administrators			
MAT cell members			

H.   Information and Communication Technology

Have you been exposed to or are you aware of any in-service education opportunities for music teachers in your school or elsewhere?

_____

_____

_____

_____

	Teacher trainers		Training teachers		Rural music teachers		Urban Music teachers	
	Yes	No	Yes	No	Yes	No	Yes	No
Have you got access to a CD player and other sound equipment in your school?								
Are you computer literate and aware about music ICT?								
Have you got easy access to computers at your school?								
How important is ICT according to you?	Very Important			Not very important				

Are 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						

I.   Training for teacher trainers

Is it necessary for lecturers at colleges and universities to have in-service training?	Tertiary music educators	Primary teachers	School administrators
Yes			
No			

Do you have musical instruments at your school? If so, name them.

_____

_____

_____

_____

Is music of other cultures important to you as a training music teacher?

_____

_____

_____

_____

How essential are the following aspects of music as part of the teacher training program?

	Very essential	Essential	Not essential
Pop music			
20th Century classical music			
Western art music			
Philosophy of music education			
Composition			

J.   Music as a subject

	Yes	**No**
Music is offered as a subject		
Periods take place as schedules on the timetable		
There is sufficient time allocation for music		
Music is more than just singing		
Music is offered more than once a week		

How many periods are allocated to music per week in your school?

	Once a week	Twice a week
Up to 30 minutes		
Between 30 to 45 minutes		
Up to 60 minutes		

Addendum   6

Learners' Questionnaire for pupils in:

a)   *Kiryagonja Primary School*

b)   *City Primary School*

c)   *Greenhill Academy*

1.   What music styles do you enjoy most? Study the table below and tick appropriately:

	Enjoyable	Very enjoyable	Most enjoyable
Western Classical			
Rhumba			
Traditional Folk			
Gospel			
Kadongo Kamu			
Pop			
Soul			
Rhythm and Blues			

2.   What is your favourite instrument? _____

3.   What instrument do you play at school? _____

4.   What kind of music do you listen to at home? _____

5.   Who is your favourite singer or musician? _____

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