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**DICHOTOMY OF HIGH PIANO STUDENT ENROLMENT
COMPARED TO LOW RETENTION OF PROFICIENT PIANISTS
OF WAKISO AND KAMPALA DISTRICTS IN UGANDA**

BY

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Declaration

This Study is my original work and has not been presented for a degree in any other University.

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Dedication

I dedicate this work to my family, Daddy Mr. Daniel Kyobe, Mummy Mrs. Aidah Nandyose (late), Brother Douglas Kyobe and Sister Justine Nakkazi.

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Abbreviations and Acronyms

ABRSM Associated Board of the Royal Schools of Music

KMS Kampala Music School

MoES Ministry of Education and Sports

NCC Namirembe Cathedral Church

NCDC National Curriculum Development Centre

UNEB Uganda National Examinations Board

KCM Kenya Conservatoire of Music

Operational Definition of Terms

In the context of this study, the following definitions will be applied as they are defined below.

Amateur Pianists: Pianists who have not yet acquired professional proficiency in performance.

Formal Piano Education: Refers to the type of prescribed piano skills which students obtain from qualified piano teachers when they join music schools.

Informal education: Refers to the kind of music teaching which students attain before joining music schools to get formal education.

Instructor: Practical teacher for piano.

Learning Process: A systematic period in which knowledge is acquired.

Performance: A public, live music presentation.

Professional Performer: Confirming to the highest, most proficient level of presentation.

Repertoire: A collection of items for a music presentation.

Traditional Teaching: The conventional method of teaching piano.

Abstract

The study examined piano performance in Uganda, with specific reference to enrolment and retention of proficient pianists. The report makes the submission that regardless of the high student enrolment in various music schools and centres today, only a small number of proficient pianists manage to stay in the field of performance as professional pianists who depend on their performance for careers. The study established why such an insignificant number of Ugandan pianists venture into the world of piano scholarship and performance. The study was guided by the following objectives: to establish factors influencing the students' training in piano; to ascertain factors that influence students either to continue or not to continue as practicing pianists and to establish hindrances which students encounter during training that prevent them from getting prepared for the demands of the job market. The study followed the "Constructivism" of learning theory by Glasersfeld (2012) that deals with the way people create meaning of the world through a series of individual constructs. The study estimated a target population of 139 respondents (music students and teachers). Nevertheless, it considered 65 informants after realizing that not all music students pursue piano as their main instrument. A non-probabilistic sampling technique was applied to purposively select a sample size of 44 respondents for the study. This included 11 piano instructors (teachers) and 33 piano students (current and dropout students). The data was collected using questionnaires (open and close ended), interviews (face to face) and focus group discussions. Subsequently, the gathered data was analysed using the qualitative approach to data analysis where the findings were presented using codes, tables, figures and charts where applicable. The data was analyzed using the descriptive statistics where figures and percentages were employed. The study established that the students' learning process was challenged by various factors such as lack of enough time for piano lessons and practices, the gaps in the syllabi and inadequacy of facilities for piano lessons. In addition, the study realized that teachers had not concretely engaged parents and school authorities into the teaching process which affected the instruction and learning process by creating vacuum in the training procedure. As a way of enhancing the training procedure of pianists and their retention into the field of performance, the study was to avail different insights to piano students, teachers and policy makers. The study made the following recommendations; there is a need to revisit the NCDC syllabus, the government through the Ministry of Education and Sports (MoES) should make a policy that instructs school authorities to provide equal time and treatment for music as other subjects and there is need for only qualified piano teachers to handle piano teaching for proper skill development.

Chapter One

1.0 Introduction

The purpose of this study was to examine the factors pertaining to piano training and retention in Uganda. Uganda is one of the East African countries and music (piano in particular) is offered in schools as part of core curriculum. Beyond music examinations in high schools, some students venture into piano performance as part of career option. While in other countries this option (professional piano performance) has long history, in Uganda this is a relatively young development and yet there are considerable numbers of students choosing this rather demanding performance option. The study subsequently investigated the role of existing music education syllabi in training performers in general, but specific to piano performers. The study also aimed at determining the availability, accessibility and utility of resources plus other factors that may have enhanced this performing art in an attempt to establish the challenges faced by piano students while in school and after school.

1.1 Background to the Study

In Uganda's piano performance history, before year 2002, piano students had to travel to the Kenya Conservatoire of Music (KCM) to sit for piano examinations due to lack of substantive music centres in Uganda. A remarkable increase in the number of piano students in Uganda was in 2002 when 89 students of differing grades sat and passed the Associated Board of the Royal Schools of Music (ABRSM) piano examinations at Kampala Music School (KMS, 2002). This greatly boosted the Western music industry, but before it was Namirembe Cathedral Church (NCC) that used to train a recognizable number of musicians in Uganda (Ssekibaala, 2012).

Piano playing is a long time tradition whereby pianists begin their studies when they are still young (Furbeck, 2009). In terms of performance record, pianists work through the ranks from personal places to public limelight performance, within orchestras and other performance environments. Following historical trends of pianists in Uganda, Ssekibaala (2012) observes that Eriya Paulo Lwasampijja Kaizi was the first Ugandan to learn and play the piano in Namirembe Cathedral Church during worship services in 1954 before Eriya Paulo

Lwasampijja Kaizi left for United Kingdom for further studies in music. Ever since that time, Namirembe has trained a number of pianists, although the number of professional pianists appear to be minimal in Uganda.

The study was conducted at a time when pianists in Uganda were regarded as endowed persons with a unique talent (KMS, 2000). Through entertainment, pianists engage audiences. During festive seasons especially Christmas and Easter, practicing pianists are on demand, which consequently hikes their charges per session played. Uganda could find a challenge staying without practicing pianists because of their significant role in churches, schools and the entire entertainment industry.

In Uganda, piano students learn piano by undertaking diverse syllabi such as Associated Board of the Royal Schools of Music (ABRSM) and the National Curriculum Development Centre (NCDC). The most universal syllabus however being the ABRSM that prepares piano students in practical skills and it appears to be producing more pianists. The NCDC is the second syllabus where students are trained in various music skills such as piano skills, music theory and music appreciation. The latter syllabus prepares students for their national music examinations that are administered by Uganda National Examinations Board (UNEB) while the former syllabus only trains students in their music practical skills. Nevertheless, Kamuntu (2003) observed that there are also piano students that excelled by undertaking both (ABRSM & NCDC) syllabi.

A number of pianists learn to play piano for personal reasons (gratification) and ambitions of sharing piano music with other people around them through concerts. Some of the practicing pianists such as Paul Luggya, Fred Kiggundu and Ivan Kiuwa from Uganda mastered the piano under difficult circumstances such as lack of role model instructors and practicing on unturned pianos (D. Katimbo, personal communication, March 3, 2013). However, the initial observation noted that the number of students that enrol into piano lessons is bigger than the retained pianists in Wakiso and Kampala districts.

1.2 Statement of the Problem

There appeared to be a huge gap between the high enrolment and the small retention rate of pianists which prompted the study to examine the training process of pianists in Wakiso and Kampala districts. It was noted in Kampala Music School Newsletter No.3 (2002), that 89 students sat and passed the examinations in 2002. It was against that background that the study proposed to inquire about the cause of the huge gap between enrolment and retention of pianists. The study was conducted eleven years after the said ABRSM examinations had been taken. The puzzling question was that why Wakiso and Kampala districts were still facing the challenge of retention of pianists in the profession of practicing pianists? If the 89 students had continued in the field of practicing pianists, the region would not have such a small number (not more than 10) of practicing pianists. This was the anomalous situation the study investigated. If the gap between the high student enrolment and the low retention rate of practicing pianists is not addressed, it threatens to affect schools, churches and the entire entertainment industry in Wakiso and Kampala districts and Uganda at large.

1.3 Research Questions

The study was guided by the following questions:

- (a) What factors influence the students' training in piano?
- (b) What factors influence students to continue or not to continue as practicing pianists?
- (c) What hindrances do students encounter that prevent them from getting prepared for the demands of the job market?

1.4 Objectives of the Study

The study was guided by the following objectives:

- (a) To establish factors influencing the students' training in piano.
- (b) To ascertain factors that influence students either to continue or not to continue as practicing pianists.
- (c) To establish hindrances which students encounter during training that prevent them from getting prepared for the demands of the job market.

1.5 Research Assumption

The study's assumption was that the training process of piano students contributes to their performance excellence and retention.

1.6 Significance of the Study

To piano students, the study acts as a prior sensitization that provides the content in the available piano syllabi in Wakiso and Kampala districts. Thereafter, students could appropriately choose the syllabi to opt for to realize their performance objectives. To academicians, the study elaborates on what the ABRSM and NCDC syllabi entail which would consequently place them in a better position to adequately prepare for students. To policymakers, it avails them the requirements of the music syllabi which enables them adequately and appropriately plan for students and teachers. On a whole, the study enhances the training procedure of pianists and retention basing on the findings.

1.7 Justification of the Study

A number of candidates had studied and sat for examination but only a few of them had stayed in the field of piano performance (KMS – Newsletter, 2002). It was upon this background that the study got inspired to evaluate the training process of pianists up to grade 8, so as to establish what caused the gap between student enrolment and preservation of pianists. Furthermore, the study examined the dynamics involved in the instruction process. For long-term better results and building of a stable instruction procedure of pianists, the problem needed to be addressed immediately not to discourage the aspirant students.

1.8 Scope of the Study

The study was conducted among piano students of up to grade 8 and their teachers because these were credible in Kampala and Wakiso districts. The study chose Kampala and Wakiso districts as the area of study since it was where many of the schools that taught music were situated. More so, Kampala district was preferred as Kampala Music School and Namirembe Cathedral Church that had traditionally been the source of training pianists were located. Additionally, Wakiso district was selected because various schools such as Kings College

Budo and Tenda Talents Magnet School that were significant to the study were situated. However, Gayaza High School and Mengo Senior School were selected for the reason that they teach classroom music following the NCDC syllabus.

1.9 Limitations of the Study

The study was challenged by the limited literature concerning piano training in Uganda and therefore depended on internet and library sources for more information. In addition, the study experienced the challenge of meeting some of the outstanding pianists due to their busy schedules, which resulted into a few of them (pianists) postponing the meetings on the interview days, however, the study adhered to their schedules in order to obtain information from them.

In addition, the study faced the problem of lack of enough money which to some extent hindered the smooth running of the study. For instance, some respondents' contacts were not easy to access, but the interviewer moved to the different stations to access them instead of wasting more money on calling other people to find their contacts. For those informants the study failed to access were replaced by other respondents.

Chapter Two

2.0 Review of Related Literature

For the purpose of this study, the review of related literature was classified into the following: factors that influence the students' piano education, hindrances students encounter that prevent them from getting prepared for the demands of the job market, theoretical and conceptual frame work. This order was followed to help the study to organize its inquiry and final research report.

2.1 Factors that Influenced the Students' Training in Piano

Initial observation established that the most recognized music education syllabi in Uganda as far as piano instruction is concerned are: the Associated Board of the Royal Schools of Music (ABRSM) and the National Curriculum Development Centre (NCDC). The former syllabus focuses on preparing students in their practical skills. The students attend lessons where instructors teach them practical skills and aural skills in preparation for scheduled ABRSM examinations that usually take place in the month of June every year. Kamuntu (2003) affirms that under the NCDC syllabus students are supposed to sit for three (3) papers (practicals, aural skills and theory) at ordinary level and four (4) papers (practicals, aural skills, theory and literature) at advanced level. This implies that students should be trained in various musical skills in order to be ready for the national examinations set by the Uganda National Examinations Board (UNEB). However, the study wished to find out which of these syllabi (ABRSM & NCDC) focuses on the professional training of the pianists other than merely preparing students to pass given grades because the foundation the student obtains influences their future as a pianist.

A certified teacher should always be prepared to teach in public schools, interact with children, and engage in the instruction of younger students and to impart knowledge as outlined in the curriculum adopted by the school board (Peters & Miller, 1982). The study examined the teachers' qualifications in piano performance because it established that the teacher's expertise impacts on the student's ability. On the same, Cain (2003) argues that the Teacher Training Agency, the government agency set up to oversee teacher education, has

defined the task of teaching in a series of government documents, which list the standards which trainees must achieve in order to qualify as a teacher.

More so, the Office of Standards in Education (OFSTED) also published regular information on music education in secondary schools, informed by their program of inspector (Bray, 2000). The study concurred with the authors' views and support of the policymakers and in the same light checked the extent to which the Ugandan government has supported teachers as a way of enhancing their teaching abilities to ensure teachers' competence in the country. Subsequently, the study analyzed whether the Ugandan government supports piano students in any way.

Similarly, Wafula (2008) identifies that as much as the education system provides for teachers' training, there are teachers who get trained yet not talented to handle certain music skills especially the practical ones. On this, the study added that it is possible for someone to be a music teacher, trained to teach theory of music yet not able to play an instrument. The study consequently scrutinized how such teachers without playing abilities conduct piano lessons that require a lot of demonstrations for students' proper understanding of the skills. It is declared that teachers are usually faced with the challenge of conceptualizing the dynamic and inclusive post-modern music curricula (Veblen & Beynon, 2003). Thus, the absence of practical skills amongst music teachers has been scrutinized by various scholars as exemplified above and it was a critical call that needed to be addressed for the improvement of piano teaching in Uganda.

Hoffer (1993) posits that any music teacher has the concession and task of imparting 'aesthetic sensitivity' to his students. In the same way, Akuno (2005) discusses teachers' training as being able to make pupils aware of, discover and exploit their musical ability through providing them with chances of making music. In conformity with the afore mentioned scholars, the study regarded teachers' training as a key factor as far as piano teaching is concerned. However, the study specifically examined the role played by teachers' training in executing their task as piano instructors.

In addition, Wanjala (1991) contends that a teacher who exhibits the characteristics of dullness and reserved mood may certainly not teach pupils with enthusiasm needed in music, especially in expressive idioms like singing. A teacher who instils fear through his projective and aggressive comments on the other hand is bound to cause gradual withdrawal of pupils

from active participation in music. This is apparently so because the pupils' freedom to express their own ideas, feelings and experiences becomes inhibited by the rather unfriendly impression given by the teacher. The study thus looked at how the teachers' attitude impacts the students' interest in piano. Unlike Wanjala (ibid), the study focussed less on the said teachers' mood swings, and focused more on their overall ability to influence students either positively or negatively, so as to establish the overall causes for the completion/dropout rates of piano students. The study however compared Wanjala's findings with the study's results before reaching to an analytical conclusion.

2.2 Hindrances which Students Encountered

Biographical and background study of several world renown pianists such as Lang (2009) followed the trend of professionalism during and after high school studies. Initial observation too indicated that a good number of the current generation of Ugandan pianists such as Samuel Kimuli, Ivan Kiuwua and Micaih Mukiibi left Uganda to study overseas and had not returned for their professional engagements.

The music teacher as a community-relations agent should keep the administration, faculty, students, parents, and the entire community informed about the objectives, activities, and scope of the music programme (Bessom, Tatarunis & Forcucci, 1980). The study concurs with Bessom et al. (1980), Akuno (2005), Hoffer (1993), Veblen and Beynon (2003) assertions on teacher training being a determinant factor of teachers' ability. The study thus, examined how teacher training programmes in Uganda had enhanced their execution of their responsibility as piano instructors in attempt to bridge the gap between enrolment and the retention rate. In particular, the study assessed the role teachers play in building students' professionalism for example, providing them avenues to perform in public as a way of building their professional career.

Sennyonjo (1993) focused on the method of teaching as a factor affecting the academic performance of music in secondary schools by giving an example of sight reading which is greatly ignored and yet it is essential in teaching music. The study concurred with Sennyonjo's (1993) observation; most schools do not teach and practice sight reading in time. Various schools remember to go through it only when they are going for examinations

or competitions, which do not allow students to adequately practice it to mastery level. However, the study looked sight playing as a hindrance that affects the students not only at school but also after school because it is more of a compulsory competence for piano playing. The study therefore checked whether teachers' abilities in musical aspects such as sight-reading and improvisation have an impact on students' training hand in hand with their retention in the field of piano playing.

A number of studies have been conducted primarily focusing on the instructional materials used in teaching piano students (Stephens, Adams D., Adams K. Brewer & Read, 1995, Zeigler, Ostromencki & Rancho, 2012, Chilliwack, 2012). Stephens, et al. (1995) note that resources are one of the five stages in the planning process for the delivery of the music curriculum. In conformity with this study, they also highlight the importance of establishing the available resources such as teachers, time, space, equipment, and pupils that are required to deliver the curriculum. Zeigler et al. (2012) too note that the following should be considered for children to learn: an acoustical piano is mandatory for the beginning student; there must be adequate lighting, ventilation, and a solid secure seat specifically designed for piano, and the piano should be in tune. In the same spirit, the study examined the availability and state of instructional materials in the different schools for the reason that the two factors determines the students' mastery of the piano skills in preparation for the demands of the job market. Chilliwack (2012) on the issue of teaching materials advises that piano students must have an instrument to practice on at home if they are to progress. Subsequently, the study inspected whether piano students had pianos to practice on at home because piano playing as an art requires one to spend more time on the instrument, which time might not be able to get at school only. In addition, the condition of the pianos was investigated to find out whether it had any effect on the quality of students produced and stay in the field of professional performance.

Similarly, Nkalubo (1991) identified that economic status, personality, academic achievement, motivation, quality of school, and school location as factors that affect academic performances in selected Ugandan secondary schools. Furthermore, the study investigated how school administrations supported piano learning in their respective schools. Accessing of instruments exposes pupils to practical demonstration which can be a useful

way of enriching their musical experiences. Pupils in this respect need to be given theoretical knowledge that is supported by practical experience to avoid boredom and to create interesting learning atmosphere for appreciating music in total (Wanjala, 1991). In the same way, Kiwuwa (2007) pointed out that accessibility of music scores such as the sonatas made them favourite with amateur pianists, but he is sure that few amateurs would dispense them with such technical dexterity and mastery, best displayed in the shifting textures and harmonies. While Stephens et al. (1995), Zeigler et al. (2012), Chilliwack (2012), Nkalubo (1991), Wanjala (1991) and Kiwuwa (2007) observe the significance of availability and accessibility of facilities, in addition the study established the level at which students utilize them.

Chang (2007) looks at age as one of the important factors that determine the rate at which one could learn piano. For instance, the right age to learn piano would be above 4 years for children and before 35 years for adults. The author explains further that this is when students are able to control the instrument, have developed finger muscles that can press piano keys, and they are also able to concentrate for a given period of time. Zeigler et al. (2012) and Lefler (2012) too argue that there are varying opinions as to when a child should 'officially' start lessons. However, they note that the younger the child is, the more involved the parents will have to be actively helping out with practice. On the other hand, Furbeck (2009) contends that there is no right or wrong time for children to have piano lessons. The study established what could be the right age for learning piano since age on several occasions turns out to be a determinant factor of the rate and level at which students learn and master the skills.

In addition, Irwin (1982) contends that anyone can learn to play a keyboard instrument with some skill but the amount of skill one develops depends on the time one spends practicing and one's ability to coordinate ears, eyes, arms, hands, fingers and later, feet which takes us back to the issue of age that to a certain extent guides the discipline which is also a key factor to success in piano playing. The study concurred with the authors' assertion that age is a significant factor as far as piano training is concerned. However, it was to establish whether piano teachers in Uganda also consider age noteworthy.

Selecting the right repertoire for the right student is another crucial factor in piano playing in a sense that the student enjoys difficult pieces that are within their skill levels. Livingston (2003) observed that teachers discover their success by assigning materials and adjusting their expectations to guarantee success. The study in the same stratum had to identify whether repertoire selection is equally considered important in their career as piano instructors. Consequently, the study had to scrutinize whether the repertoire impacts the students' success or failure in Wakiso and Kampala districts.

2.3 Theoretical Framework

The study was guided by the “Constructivism” of learning theory, which has been utilized by a number of scholars in the field of education, among who are Glasersfeld (2012), Bednar, Cunningham, Duffy and Perry (as quoted in Bruner, Vygotsky & Feuerstein, 2013). Constructivism deals with the way people create meaning of the world through a series of individual constructs (Bruner et al., 2013). According to constructivists the people who advocate for the use of the constructivism theory, constructs are the different types of filters we choose to place over our realities to change our reality from chaos to order (Glasersfeld (2012).

At a more practical level, constructivists believe that education must engage with and expand experience. In other words, the methods used to educate must provide for exploration, thinking, reflection and that the interaction with the environment is necessary for learning. This is geared at constructing knowledge. The theory guided the study to establish whether students were given the liberty to cultivate new ideas because piano training must engage students. Constructivists outlined some of the fundamental processes of practical education where the performance component in this study lies. Constructivism tries to deal with the issue of the students over relying on the teacher. In fore stalls that creativity as an important aspect of the training process must be inculcated into the student as early as during the learning/teaching process in the same way the study investigated the age at which students are introduced to piano. In other words, when students begin piano training while they are still young, they secede what has been taught to them in class and adopt a more improvisatory model, which in turn renders them independent of the teacher's precincts. This

is what Dewey (2013) implies when he notes that, constructivists do not look for copies or mirroring of an outer reality in the human mind, but instead they rather see humans as participants, and agents who actively spawn and change the patterns through which they construct the realities that fit them.

The constructivist theory applied to this study since the teaching and learning stages of the performer (piano student) culminate into a totally independent professional pianist(s). The professional pianist's trade is purely governed by improvisation, creativity and analytical reading which greatly exceed what he/she learnt in class with the teacher. As a pianist one builds on what he/she learnt in class since he cannot completely depend on mirroring what he was fed on in the piano class. To rhyme with the constructivism theory, the study considered piano training as a way of engaging and expanding experience. Here the student's success is dependent on the way he/she manipulates or constructs meaning out of the experience the student amassed through time.

While the constructivism theory assumes that all knowledge is good, parallel situation could occur (particularly in practical performance practice) in the sense that one can learn the wrong technique which may haunt him/her throughout one's career. The study noted that the constructivism theory falls short of analyzing how skills acquired wrongly can be dealt with during professional engagement which might result into students' failure to stay in the field of practicing pianists.

Again the theory does not explicitly explain what it implies by "knowledge". It approaches the notion of knowledge from a rather universalistic view point, whereby knowledge is "knowledge" assumed to be understood by everyone. In common educational practice, there are different forms of knowledge that is either formal or informal. For this study, both forms of knowledge were not only important but also crucial for analysis. In music performance education, both are vital and produce contrasting results if applied. This study dealt with this loop hole in the theory and it clearly defined what kind of knowledge it uses or applies.

However, the study utilized the theory well aware of its shortcomings. Like the study noted its strengths above, the study could have possibly contributed to the theoretical framing of the theory by highlighting how applicable it was to music education particularly piano

training and performance. During the course of this exploration, the study continued examining analytically the theory so as to get more acquainted with requisite information regarding the theory.

2.4 Conceptual Framework and Measurement of Variables

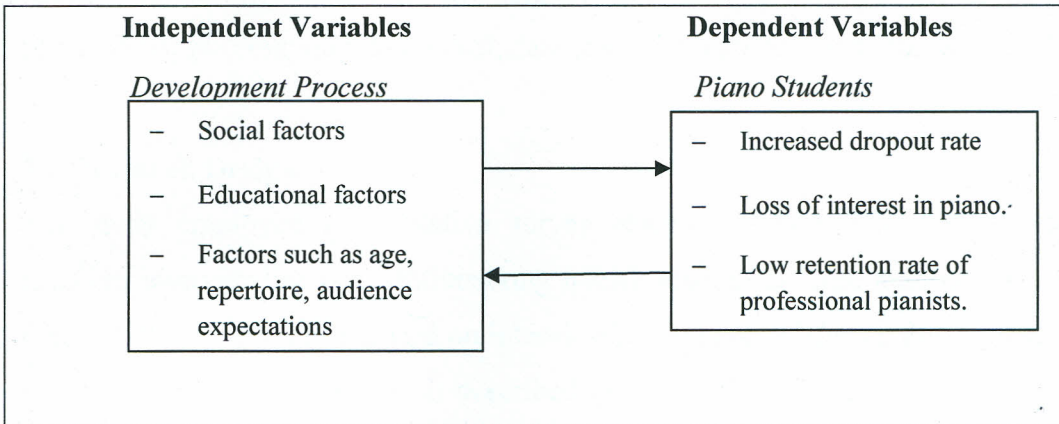


Figure 2.1: Conceptual Framework

Source: Adopted and modified from: Hertzberg (2000) as quoted in Kitata (2012).

According to Kitata (2012), the two factor theory by Hertzberg (2000) states that satisfaction and dissatisfaction were driven by motivation. In this study, the independent variables were social factors, educational factors and factors such as age, repertoire and audience expectations. The dependent variables were increased dropout rate, loss of interest in piano and low retention rate of pianists. Those students that were exposed to social factors that are contrary to piano performance, their future progress in piano was and they could not stay as practicing pianists because they would struggle to survive in the field, hence less retention. In addition, if the education syllabi do not address the students' expectations and interests, it culminates into students' loss of interest in piano. Lastly, factors such as age, repertoire and audience expectations were examined to check whether they also affected the production and retention of pianists. The then expectation in Uganda regarding pianists was based on success in either ABRSM or UNEB examinations. The study was established whether the production of pianists was dependent on the production process including the music syllabi undertaken, schools attended, family background, accessibility and availability of resources.

Chapter Three

3.0 Methodology

This chapter describes the research design and methodology that was employed in the study. It is set out in sections under sub-headings containing research design; scope of the study; target population; accessible population; sampling techniques; sample size; research instruments; piloting; quality control; data analysis; logistical and ethical considerations.

3.1 Research Design

The study employed a qualitative survey research design. The survey research design involves interviewing and administering questionnaires to large numbers of people (Oso & Onen, 2005). The study focused on interviewing and administering questionnaires to a group of respondents. Subsequently, it described informants' experiences and views in relation to social and educational factors that affected the development process of piano students. The design specifically examined the production process of up to grade 8 pianists. Such issues were best studied through the survey research design. The design enabled the study to acquire information about the similarities and differences of piano syllabi, the major instructional materials, the trends and then made predictions about piano instruction in Uganda. Furthermore, the survey design allowed the study to conduct personal interviews at a time convenient for respondents, as much as possible.

3.2 Target Population

Pianists in Kampala and Wakiso districts were the target population. A total of 8 music centres: Gayaza High School; Kings College Budo; Makerere College School; Makerere University; Kampala Music School; Namirembe Cathedral Church; Mengo Senior School and Tenda Talents Magnet School were considered. The selected schools provided an estimated target population of 116 music students and 23 music teachers.

Table 3 1: Target Population

Districts	School	Population		Sub-Total
		Students	Teachers	
Kampala	Kampala Music School	29	10	39
	Makerere College School	14	02	16
	Namirembe Cathedral	23	04	27
	Mengo Senior School	13	02	15
	Makerere University	07	01	08
	Tenda Talent Magnet School	05	01	06
Wakiso	Gayaza High School	18	02	20
	King's College Budo	07	01	08
Total		116	23	139

3.2.1 Accessible Population

An estimated accessible population of 65 piano students and teachers was drawn from 4 schools and other centres (UNEB, 2008). The schools where the accessible population was drawn include: Kampala Music School, Namirembe Cathedral, Mengo Senior School, Gayaza High School and other centres (Makerere College School, Makerere University, Kings College Budo and Tenda Talents Magnet School). The chosen institutions were selected because they formally teach piano students in preparation for their international and national piano examinations. Only 4 high schools were considered due to the fact that all music schools follow the same music syllabi (ABRSM & NCDC). Gayaza High School from Wakiso district and Mengo Senior School from Kampala district was the representative of their respective district. Kampala Music School was selected on the basis that it is the only representative centre of Associated Board of the Royal Schools of Music in Uganda, while Namirembe Cathedral Church was chosen, because it is neither a high school nor a music school but has for a long time presented students for Associated Board of the Royal Schools of Music practical examinations. In addition, the chosen centres were preferred for the reason

that every year they present students for piano examinations at international and national level, while the rest of the centres might skip some years without presenting candidates for examinations.

Table 3 2: Accessible Population

Centre	Students	Teachers	Sub-Total
Gayaza High School	06	02	08
Mengo Senior School	06	01	07
Namirembe Cathedral	15	02	17
Kampala Music School	20	05	25
Other Centres	04	04	08
Total	51	14	65

Other Centres in the above table refer to Makerere College School, Makerere University, Kings College Budo and Tenda Talents Magnet School.

3.3 Sampling Techniques

The study employed the simple random sampling technique. According to Oso and Onen (2005), this sampling procedure where a sample is selected from the accessible population without bias. The study employed this technique to ensure that each member of the target population has an equal and independent chance of being included in the sample. In addition, the study had an assumption that the selected group would provide focused information, which would ultimately address the study's objectives.

3.4 Sampling Size

The sample size was selected using purposive sampling technique. This is a technique where the study decides on who to include in the sample (Oso & Onen, 2005). In the same way, the study purposively selected 44 informants that represented the divergent target population and its variations in terms of age, piano abilities and gender. The 8 informants that formed the focus group were selected from Makerere College School, Makerere University, Kings College Budo and Tenda Talents Magnet School as noted in table 3.3 below.

Table 3 3: Sample Size

Centre	Students	Teachers	Sub-Total
Gayaza High School	04	01	05
Mengo Senior School	03	01	04
Namirembe Cathedral	10	02	12
Kampala Music School	12	03	15
Other Centres	04	04	08
Total	33	11	44

Other Centres in the above table refer to Makerere College School, Makerere University, Kings College Budo and Tenda Talents Magnet School.

The focus group comprised of 4 students and 4 teachers of other centres to ensure equitable representation for students and teachers. The total of 44 respondents out of 65 respondents formed the sample size of 68 percent. The study targeted obtaining respondents of lower grades (1-4) from high schools because the students in those schools do not study piano up to higher grades. Namirembe Cathedral Church and Kampala Music School provided for respondents for higher grades (5-8) since it is where advanced pianists converge. Regardless of where pianists study from, the study acknowledged that they experienced related challenges; therefore, the study took 68 percent of the estimated accessible population.

3.5 Data Collection Tools

The study directly collected data from respondents using questionnaires, interviews and focus group discussions. Further discussion of the tools is as follows:

3.5.1 Questionnaires

Questionnaires are instruments of research that collect data over a large sample (Kombo & Tromp, 2006). The study systematically prepared a form with a set of structured and unstructured questions. These questions were deliberately designed to extract responses from respondents so as to collect data related to the topic.

3.5.2 Interviews

Interviews are a set of orally asked questions with the intention of extracting information from respondents (Oso & Onen, 2005). It is an interaction where the interviewer meets individuals in a face-to-face discourse to generate ideas on the topic under scrutiny. The creation of amiable environment is very important to the success of the interview.

3.5.3 Focus Group Discussion

A focus group discussion is a type of collective interview that capitalizes on communication between respondents in order to produce data (Kitzinger, 1995). This technique can be efficient because the researcher can gather information about several people in one session. The group is usually homogeneous, such as a group of students or a group of teachers.

In the focus group interview, the interviewer is not trying to convince the group to reach consensus. Taking notes during the discussion could be difficult, but an audio or video recorder may solve that problem. Certain group dynamics such as power struggles and reluctance to state views publicly are limitations of the focus group interview. The number of questions that can be asked in one session is limited. Obviously, the focus group should be used in combination with other data-gathering techniques.

3.5.4 Audio Recordings

This is the use of a digital recorder. It is undoubtedly the most common method of recording interview data because of the obvious advantage of preserving the entire verbal part of the interview for later analysis and transcription. It should be noted that some respondents may be nervous to talk while being recorded; but this uneasiness usually disappears in a short time. The main disadvantage with recording is the malfunctioning of equipment. This is so frustrating especially when it happens during the interview, but it is upsetting when it happens afterward when you are trying to replay and analyze the interview. Certainly, you should have fresh batteries and make sure that the recorder is

working properly early in the interview. You should also stop and play back some of the interview to see whether the person is speaking into the microphone loudly and clearly enough and whether you are getting the data. Some participants (especially children) love to hear themselves speak, so playing back the recording for them can also serve as motivation (Thomas, Nelson & Silverman, 2014).

3.5.5 Documented Data

The study utilized documented information that included articles, dissertations, books, reports and internet sources. These sources of information could act as supplements on the data gathered from the field. In addition, they may inspire the study more and pave way for other ways of analysing the study under investigation.

3.6 Piloting

Piloting is the 'trying out' of particular research instruments (Van Teijlingen & Hundley, 2001). It develops and tests adequacy of research instruments. The study in the same way tested the questionnaires and interview guides on a small group of participants before they were administered to the main study. For example, respondents were informally visited at different centres prior to the commencement of the study. The pilot was conducted in King's College Budo for two days which allowed each instrument to be adequately examined. On completion of the pilot study, the tools were adjusted to avoid ambiguities and the respondents that participated in the pilot were excluded from the main study.

3.7 Quality Control

In order to ensure validity and reliability of the study, the study applied the holding factors constant quality control technique. It used the same questionnaire and interview guide for all respondents. In addition, respondents were informally visited at different centres prior to the commencement of the study.

After the collection of data, constant comparisons were made on the data acquired using questionnaires, interviews and a focus group. The data was treated as a whole rather than in

fragments. This approach to analysis enabled the study to identify emerging themes within the study.

3.8 Data Collection Techniques

The study collected data following the qualitative method of data collection. The qualitative method of data collection relates to data that is descriptive in nature and does not involve numbers and statistics (Buzzle, 2014). This data collection approach enabled the study to directly interact with individuals on a one to one basis which assisted the study to draw information from respondents about their experiences about piano training and retention. In addition, the qualitative approach to data collection enabled the study to establish rapport with potential participants and therefore gain their cooperation in interviews. The interviewer was also able to clarify ambiguous answers and when appropriate and seek follow-up information. The study employed questionnaires, interviews, group discussions, books and internet sources to obtain data from primary and secondary sources.

3.8.1 Questionnaires

The study physically administered the questionnaires to respondents. A positive response was indicated by the questionnaire return of 30 questionnaires (92 percent) of those reacted versus the 3 questionnaires (8 percent) of those that did not take action. Basing on this, the data that was obtained was sufficient for a good and reliable representation which enabled the study to make conclusive observations and conclusions. The questionnaires included a collection of questions that limit (close-ended) and do not limit (open-ended) respondents. The focus of questions was more on finding out the students' musical experiences, attitudes, achievements, motivations, constraints, educational background, and lack of role models, short of professional training, availability and accessibility of resources. The respondents gave a positive response which was indicated by the questionnaire return of 92 percent of those reacted versus the 8 percent of those that did not take action. Basing on this, the data that was obtained was sufficient for a good and reliable representation which enabled the study to make conclusive observations and conclusions. The respondents' views were in

writing because students and teachers were able to write. This set of instruments was used since the investigation was mainly concerned with variables that cannot be directly observed such as opinions, perceptions and feelings of respondents (Toulitos & Compton, 1988 as quoted in Oso & Onen, 2005). This set of instruments enabled the study to gather information from a large group in a short time (Appendix 1).

3.8.2 Interviews

The study used oral interviews as the main tool of research where open-ended questions were asked to informants. The study applied structured interviews whereby various pre-set questions were asked basing on the themes that related to students' training and retention in the profession of practicing pianists. During discussions, the interviewer asked the questions basing on the informant's response and sometimes not following the exact order in the interview guide. The interviewees had the liberty of responding to questions as they wished and occasionally new insights emerged from the discussions. The study employed similar questions for all interviewees. This research tool was used to collect information that could not be directly observed or put down in writing regarding the respondents' achievements, constraints, educational background and training (Appendix 2).

3.8.3 Focus Group Discussion

The study mobilized 8 respondents with piano skills. These informants included music teachers and students who were selected from: Tenda Talents Magnet School, Makerere University, Kings College Budo and Makerere College School (referred to as other centres in this document).

All participants that took part in the discussion were alerted at the beginning that their participation was completely a voluntary activity, and that even after the discussion begins they were free to leave. The discussion was conducted in one of the lecture rooms at Makerere University in an environment that allowed all participants to comfortably speak out their views openly and honestly. Furthermore, the participants were cautioned at the start of

the session to agree that whatever was discussed was to remain in the group and was not to be discussed outside.

The respondents were asked a collection of open-ended questions pertaining to student enrolment and its relationship to the nurturing of piano students. The study encouraged them to openly and freely deliberate on issues of importance to them in line with the study, in their own vocabulary, generating their own questions that were relevant to the study.

The participants explored the opportunity to clarify their views in ways that would not be easily accessible in a one to one interview. This approach to data collection was particularly useful for exploring knowledge and experiences from participants. In addition, it was used to scrutinize not only what artists thought and why they contemplated that way but also allowed the study to tap into the many different forms of arguments artists use in their day to day interactions.

3.8.4 Audio Recording

The study used a rechargeable digital audio recorder for data storage to reduce on writing down all the information while paying maximum attention to all deliberations from the different respondents during interview sessions. The recorder was charged with power and strategically placed in the centre of discussants during the discussions. At the end of each interview session, the interviewer played back the recorded conversation to the respondents as part of their checking process so that they validate or reorganize the information given. The equipment enabled the study to go over data several times for purposes of selecting the relevant information. The study subsequently transcribed the data which assisted it in arranging the collected information into possible themes in view of the study that would help out in data analysis and report writing.

3.8.5 Library Research

The study engaged Makerere University Main library and Kenyatta University Post Modern library in referring to works of other scholars that are in line with the study. Theses, journal articles, music text books and dissertations were consulted. These sources enabled the study

to strengthen the findings. Nonetheless, there was a challenge of the limited information that specifically refers to piano training in Uganda.

3.8.6 Internet Research

The study used the accessible websites for collecting information pertaining to piano playing and enrolment. The gathered data enabled the researcher in enriching the related literature that had been obtained from the libraries and findings.

3.9 Data Analysis

Given the nature of the study, the collected data was analyzed following the qualitative approach. Various principles such as describing the sample population, data processing, displaying of summaries and drawing of conclusions were followed. The sample population was described by age, sex, music education background and level of music education. The study examined the phenomena in their natural set up in an attempt to make sense of and interpret them under circumstances under which they were observed. Informants who participated were noted and their reactions were articulated. In an endeavour to build an in depth understanding of the meaning of the data, the study ensured that immediately after each session the raw field notes were transformed into well-organized set of notes (data processing). The notes were classified under themes in relation to the objectives of the research. The gathered information was thereby displayed in a way that made interpretation easier by use of tables and figures where applicable. Finally, conclusions were drawn to establish the relationships between piano instruction and students' piano excellence.

3.10 Logistical and Ethical Considerations

At the start of data collection, Kenyatta University through my supervisors allowed me to go to the field to collect data on the topic "dichotomy of high piano student enrolment compared to retention of proficient pianists of Wakiso and Kampala districts in Uganda".

Before embarking on data collection exercise, I designed a letters which I sent to school administrators asking for permission to interview teachers and to supply questionnaires to students to fill them.

While investigating the Associated Board of the Royal Schools of Music and the National Curriculum Development Centre music education syllabi, the study encountered challenges because the two syllabi had confidential information which respondents did not feel comfortable to reveal. But the interviewer kept on asking similar questions in different ways which enabled the study to arrive at the intended information. In addition, some respondents found it hard to disclose critical information, but again the interviewer assured them of the confidentiality of the information they provided and that it was to be used for study purposes alone. For those pertinent issues yet sensitive, the study devised means of reporting them in ways that would not cause problems to respondents at their places of work and only willing respondents participated in the exercise. The respondents were sensitized of the benefits the study might yield in the field of piano performance prior to the study.

Chapter Four

4.0 Presentation and Analysis of Data

This chapter presents analysis of data gathered from the field in response to questions posed for the study and responses by sample population of teachers and students. Emerging issues are discussed under subthemes; (a) factors that influence the students' training in piano (b) explanations and use of extra-syllabi material accounting for the students' success in or failure in piano performance (c) hindrances which students encounter that prevent them from getting prepared for the demands of the job market.

4.1 Factors that Influenced the Students' Training

One of the purposes of this study was to identify and examine the factors that influence students' training in piano in Wakiso and Kampala districts. The data in relation to the above question was collected through the questionnaires and interviews. The study established that the students' training was influenced by a number of factors, which affected their piano performance either positively or negatively. The factors are discussed under sub-headings; (a) family and social background, (b) instructional (piano syllabi designed in the two districts), (c) teachers' education and training (d) teachers' motivation and challenges.

4.1.1 Family and Social Background

This factor emerged as one of the aspects impacting the students' piano learning, and yet interestingly teachers seemed not to have considered it important. Evidence regarding this sentiment was demonstrated when students were asked to reveal whether they had a music legacy in their families or had received any music support from their families.

Table 4.1 below shows that 23 students (50 percent) indicated that they originate from musical families (parent practicing musicians or at least some who love listening to music). The 11 students (24 percent) reported that they did not come from musical families, while 12 students (26 percent) gave no response.

Table 4.1: Response on Family and Social Background

Responses	Frequency	Percentages
1-strongly disagree	03	07
2-disagree	07	15
3-undecided	01	02
4-agree	11	24
5-strongly agree	12	26
No-response	12	26
Total	46	100

Source: Primary Data from Respondents

The same question was posed for teachers and more astonishing results were demonstrated. The results indicated that 10 teachers (91 percent) traced their musicality from their families, which raises a disturbing question as to why this training and musical background did not have positive influence on students' music experience. In contrast those teachers who indicated that they did not come from such background were only 9 percent even though some of them hinted that their relatives had musical traits which indicated the presence of music in their families. However, a number of respondents acknowledged that most of their family members were not practicing musicians. One of them explained “Well I could say yes, my family members love music, love singing and my great grandfather was in the choir. Even my father studied music in a seminary, though none of my family members is practicing music seriously now”, this was mentioned by F. Mutesasira a music teacher at Kampala Music School (personal communication, February 17, 2013).

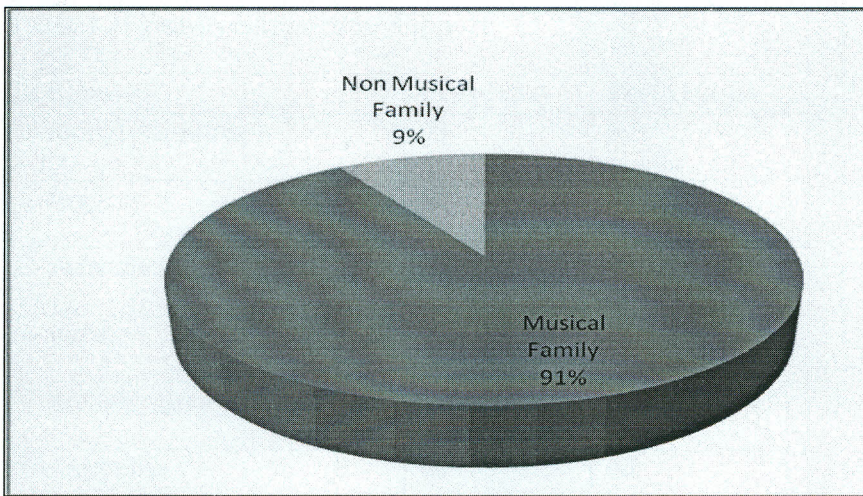


Figure 4.1: Teachers from Musical and Non-Musical Families

Source: Primary Data from Respondents

Dealing with the same issue of factors that influenced the students' training in piano, the study set out to determine whether families provided for their children in other ways. In order to find out this, respondents were asked whether their families maintained any music activities such as listening, attending concerts and other related activities. It emerged that those families that loved listening to music, consequently provided for their children, but those families that were not interested in any musical activities did not generally support their children. This was confirmed by J. I. Tezigatwa a piano teacher at Namirembe Cathedral Church and Kampala Music School who expressed that to some parents, music appears to be a subject for students that may have failed to excel in other subjects, such parents advised their children to drop music because they assumed that it was time wasting and expensive (J. I. Tezigatwa, personal communication, March 14, 2013).

To establish more about students' facilitation, the students were also requested to present their sentiments through the questionnaire. A total of 46 students filled the questionnaires responding in 1-strongly disagree, 2-disagree, 3-undecided, 4-agree and 5-strongly agree.

Table 4.2: Family Support/no Support

Responses	Frequency	Percentages
1-strongly disagree	03	6.5
2-disagree	04	8.7
3-undecided	08	17.4
4-agree	16	34.8
5-strongly agree	15	32.6
No-response	00	00
Total	46	100

Source: Primary Data from Respondents

Table 4.2 shows that 31 students (67.4 percent) were supported by their families and 7 students (15.2 percent) were not supported by their families. However, 8 students (17.4 percent) were undecided. The study discovered that those families that loved listening to music, consequently provided for their children and those families that were not interested in listening to music did not support their children. Surprisingly, if majority of the students were supported by their families, why did not such students practice piano performance up to proficient levels?

4.1.2 Instructional (Piano Syllabi Designed in the two Districts)

To understand the formal context of instruction, the study examined the syllabi in Wakiso and Kampala districts. It identified that the Associated Board of the Royal Schools of Music (ABRSM) and National Curriculum Development Centre (NCDC) syllabi are more influential and widespread in the region. The 7 teachers (64 percent) that were interviewed had utilized ABRSM syllabus for most of the time they had practiced as piano teachers. However, they had only come across the NCDC syllabus through personal search. It was also worth noting that those teachers (3) that had studied under the NCDC syllabus were also aware of the existence of ABRSM. This confirmed that ABRSM syllabus was more widely used as compared to NCDC syllabus. Only 1 teacher (9 percent) reported to have studied

under a totally different music syllabus which could not be explained by the respondent (see table 4.3).

Table 4.3: Piano Syllabi

Syllabi	Frequency	Percentages
NCDC	03	27
ABRSM	0	0
Both (ABRSM & NCDC)	07	64
Any Other	01	09
Total	11	100

Source: Primary Data from Respondents

Nevertheless, there were other music syllabi that were infrequently used but these are not the subject of the present study. It was appealing to note that these infrequently adopted syllabi were operational even though the informants could only orally articulate their content. Respondents could not identify them by name, since some were part of the bigger syllabi that entailed other musical areas. For instance, Makerere University music programme borrowed from this later syllabus content as R. Sendikwanawa a piano teacher at Mengo Senior School explained “I studied under a syllabus that was not very clear... We had piano lessons following the church’s programme. So the syllabus was not outlined but most of the pieces were church pieces” (personal communication, February 15, 2013). Similar sentiments were expressed by J. I. Tezigatwa who indicated that “I know of the ABRSM which I could call the standard syllabus. It is what I mainly use when I am teaching, but there are also others. For example, there are people I teach by just giving them the basic skills for piano playing” (personal communication, March 14, 2013).

4.1.3 Teachers’ Education and Training

One of the curious investigations was to find out in what ways teachers’ education and training impact the students’ piano learning. The study discovered that for piano teaching and learning to amicably occur, teachers must be trained in performance for them to execute their work. With regard to this factor, the study realized that teachers’ education levels and

abilities affect the students' piano learning in the various music schools that were studied. In sourcing for data on this matter a number of aspects were examined including; (a) most frequently used syllabi that teachers undertook and (b) teachers' training.

4.1.3.1 Teachers' Qualifications

Part of institutional /certification requirement for teachers is to be holders of recognized qualifications enabling them to undertake requisite instruction. The respondents indicated that teachers studied under different local and international syllabi.

Table 4.4 below shows that 5 teachers (45.45 percent) undertook the Associated Board of the Royal Schools of Music (ABRSM), 1 teacher (9.09 percent) undertook the National Curriculum Development Centre (NCDC) and there were 4 teachers (36.36 percent) that studied under both (ABRSM & NCDC). However there was a small number of teachers (9.09 percent) that undertook informal instructional syllabi they could not clearly identify by name as one of them revealed:

I studied under a syllabus that was not very clear because we had a priest, who had just graduated with a doctorate in music, so when he came back, he became my piano instructor. We had piano lessons following the church's programme. So the syllabus was not outlined but most of the pieces were church pieces (R. Sendikwanawa, personal communication, February 15, 2013).

Table 4.4: Most Frequently used Music Syllabi

Syllabi	Frequency	Percentages
ABRSM	05	45.45
NCDC	01	9.09
Both (ABRSM & NCDC)	04	36.36
Any Other	01	9.09
Total	11	100

Source: Primary Data from Respondents

4.1.3.2 Teachers' Training

With regard to teachers philosophy and orientation, it has been shown that the syllabus that teachers undergo influences their teaching approaches and subsequently, the students are affected by the choices that teachers make through emulation of their teacher's /mentor's instructional choices and procedures.

Table 4.5: Syllabi Teachers Undertook

Study Places	Frequency	Percentages
Church	0	0
School	04	36.36
Church and School	07	63.63
Any other place	0	0
Total	11	100

Source: Primary Data from Respondents

Table 4.5 showed that 7 piano teachers (63.63 percent) traced their piano training to have started in the early 1990s, from the time they were introduced to music in their respective performance groups (church choirs mainly) as choristers. They acknowledged that they were practicing in churches where learning to play the piano, organ and sometimes the harmonium was mandatory which inspired them to obtain prior piano skills. They conceded further that at that early age they did not know they were to become piano teachers in the future, but they only had the passion for playing piano that enabled them to take ABRSM examinations. After completing the ABRSM up to grade 8, their piano teachers formally recommended them to become piano teachers as mentioned by D. Kalule (personal communication, February 24, 2013), D. Kabuye (personal communication, March 10, 2013), D. Seninde (personal communication, February 28, 2013), R. Sendikwanawa (personal communication, February 15, 2013), S. Lugya (personal communication, March 10, 2013), F. Mutesasira (personal communication, February 17, 2013) and P. Luggya (personal communication, March 4, 2013). On the contrary, it was so enthralling that 4 teachers (36.36 percent) reported to have had no prior piano experience like their counterparts until they joined music institution as beginners.

4.1.4 Teachers' Motivation and Challenges

The study ascertained that the students' learning is impacted by the teachers' motivation. The study was intrigued by the enormous benefits teachers achieve and the difference in their motivation. Some teachers got rewarded by observing enthusiastic students progress, others were motivated because they earn a living from conducting private piano lessons and there were those teachers that obtained satisfaction from teaching piano.

Table 4.6: Teacher Motivations

Responses	Frequency	Percentages
Earn a living	04	36.36
Progressive students	06	54.54
Enthusiastic students	01	9.09
Any other motivation	0	0
Total	11	100

Source: Primary Data from Respondents

Table 4.6 illustrates that 6 teachers (54.54 percent) acknowledged that their motivation lay in seeing students that joined without knowing anything on piano, being able to play melodies they desired to learn, which to some extent acted as a stimulant to them. The 4 teachers (36.36 percent) earned a living from conducting private lessons and only 1 teacher revealed that his/her motivation lay in coming across enthusiastic students who are still interested in pursuing piano amidst all the challenges they encounter as mentioned by L. Sekalega.

Despite all the challenges faced by students, it motivates me when I see students who still have the piano enthusiasm. They value it as a classical instrument; look at it as something they can do for leisure but also for job opportunities (L. Sekalega, personal communication, March 1, 2013).

4.1.4.1 Teachers' Challenges

The study established that piano teaching like any other form of instruction had various challenges including: (a) ambitious students that wished to learn within a short period of time, (b) irregularity of some students and (c) inadequacy of facilities.

Table 4.7: Teacher’s Challenges

Challenges	Frequency	Percentages
Ambitious students	04	36.36
Students irregularity	04	36.36
Inadequate facilities	03	27.27
Total	11	100

Source: Primary Data from Respondents

The data in table 4.7 indicates that out of the 11 piano teachers, 4 (36.36 percent) of them disclosed that ambitious students challenge them by desiring to learn piano in a very short time which sometimes was impossible, this was confirmed by F. Mutesasira (personal communication, February 17, 2013) who reported that “most people in Uganda do not know how long it takes for one to learn piano, some join with the intention of learning it in 2 months, which might be impossible”. The teachers further reported that when such students realize that they are not achieving their ambitions in a short period of time as anticipated earlier, they quit the course (piano). In addition, the teachers revealed that young stars (students) prefer learning ‘easy stuff’; however they acknowledged this as a generational issue. Nonetheless, teachers get challenged by students when they teach them following the classical syllabus that requires a lot of time and patience. The students at some point may wish to pick on other pieces before perfecting the ones assigned to them by teachers.

Another group of 4 teachers (36.36 percent) reported the students’ attendance irregularity as an additional challenge that affects the students’ prosperity. In addition, they testified that some students especially those that are funded by parish churches and private sponsors only take lessons during holiday vacations, which makes it hard for teachers to follow their piano progress.

Furthermore, 3 teachers (27.27 percent) exposed the inadequacy of facilities as an added challenge that affects piano teaching and learning. They reported that it is difficult for students to get sufficient practice time as available pianos are so few as compared to the high number of students.

In addition, the 11 teachers (100 percent) unanimously reported that heavy instructional demands made by school syllabus puts time pressure on both teachers and students in that students spend so much time doing assigned homework for core subjects. Since piano lessons are not part of the core subject requirements, insufficient time is allocated to practice activities with below average attention and focus. Teachers admitted that students have to divide time between required assignments and piano practice, and consequently practice time receives less time on a daily basis (F. Mutesasira, personal communication, February 17, 2013). Likewise, R. Sendikwanawa a music teacher at Mengo Senior School reported that:

Listeners (teachers of other subjects) do not motivate the students. They look at them as people who are creating noise to the environment... This makes our duties as teachers very hard because when students lose hope, it becomes hard to inspire them to learn piano again (personal communication, February 15, 2013).

Similar reactions were expressed by D. Katimbo a piano teacher at Kampala Music School who observed that it is usually the parents that advise their children to go and learn whichever instrument. But along the way, when parents notice that piano lessons are not well catered for on the school timetable, they lose the love for the instrument (piano). Teachers are challenged because they are teaching students who are already biased by their parents, which affects the learning process. Consequently, it creates a conflict between teachers and students, and subsequently affects the students' piano interest (D. Katimbo, personal communication, March 3, 2013).

To answer the question on what factors influence the students' learning, the data indicates that the students' learning is affected by:

- (a) Family and social background;
- (b) Instructional (piano syllabi designed in the two districts);
- (c) Teachers' education and training;
- (d) Teachers' motivation and challenges.

This implies that these factors need to be addressed to foster the students' smooth learning of piano.

4.2 Factors that Influenced Students

The second purpose of this study was to establish the factors influence students' to continue or not to continue as practicing pianists. The data in relation to the raised question was amassed through questionnaires and interviews. The study discovered that students' retention or dropout from piano performance was attributed to a number of factors. The following section discusses some of the reasons identified as contributing factors towards students' continuity as practicing pianists or their dropout.

4.2.1 Teachers' Ability and Accessibility

The study realized that teachers' ability and accessibility impinges on the students' performance, success or failure. The teachers' playing and instruction capability could be remarkably exhibited through their students. The study further established that piano learning is assessed in grades from preparatory tests for beginners to grade 8 (advanced level), and after grade 8 one may opt to pursue a diploma in either piano teaching or performance. The piano teachers that were examined had qualified with grade 8 or diploma in either teaching or performance, but surprisingly, there were also teachers that had no qualifications in piano, although this was not the study's focus.

Table 4.8: Teacher's Piano Qualifications

Piano Qualifications	Frequency	Percentages
Grade 8	08	72.72
Diploma	02	18.18
No qualification	01	9.09
Total	11	100

Source: Primary Data from Respondents

Table 4.8 shows that out of the 11 piano teachers, 8 of them (72.72 percent) had completed their grade 8 in piano performance. They recognized grade 8 as a level at which one could become a piano instructor after having acquired adequate skills for teaching. The 2 teachers (18.18 percent) had completed their diplomas in piano playing, and only 1 teacher (9.09

percent) had no qualification in piano at the time of the study but had qualified with a diploma in voice as he/she mentioned “for the ABRSM I have taken examinations in voice and I am planning to register for grade seven (7) piano this year” (L. Sekalega, personal communication, March 1, 2013). However, the respondent explained that the people who see him/her as a musician who is able to play and teach every musical instrument prompted him/her to teach piano as well.

The study identified another emerging challenge where students could not afford to study under good teachers because they are expensive and hard to access as compared to junior teachers. For instance, students sometimes travel long distances to meet their teachers at schools like Kampala Music School which are located in isolated areas where public taxes do not reach. This affects a number of students to an extent that students do less consultation, which affects their piano progress. Similar sentiments were shared by D. Katimbo (2013) who observed that hard accessibility to experienced teachers and their charges culminate into students’ failure to progress in performance (personal communication, March 3, 2013).

4.2.2 Students’ Music Education

In addition, the study established that informal and formal education, timetable and availability of facilities are other causes that affect piano learning and its prosperity in Wakiso and Kampala districts.

4.2.2.1 Informal and Formal Education

The study established that 9 teachers (81.81 percent) were at one time students and got exposed to church music before they started taking piano lessons. In the interviews with them, they acknowledged that their colleagues introduced them to piano playing before they formally attained lessons from qualified teachers since it was a tradition in their respective performance groups. This demonstrated that prior exposure to piano plays a significant role in someone’s music education. This was evidenced by the findings that showed that those teachers that had the prior exposure managed to excel as teachers as opposed to their counterparts that have a low representation of 1 teacher (18.18 percent) in this study.

Table 4.9: Informal and Formal Education

Piano Education	Frequency	Percentages
Informal	09	81.81
Formal	01	18.18
Total	10	100

Source: Primary Data from Respondents

4.2.3 Timetable

The timetable was another factor the study identified that donated on the students' success. The number of piano lessons each student obtained and the number of hours practiced in a term greatly differed which inspired the study to inquire about timetabling of music (piano) lessons in schools.

Table 4.10: Piano Lessons Taken in a Term

Lessons	Frequency	Percentages
None	11	24
1—5	05	11
5—10	10	22
10—15	16	35
15—20	0	0
20—25	04	08
Total	46	100

Source: Primary Data from Respondents

Table 4.10 showed that 15 students (33 percent) were able to get 1—10 piano lessons in a term, instead of 12 to 13 lessons. This implies that they got lessons but not on a weekly basis. The 16 students (35 percent) managed to get between 10—15 lessons in the term, which inferred that on average they had a lesson every week. On the contrary, the study recognized that 11 students (24 percent) did not get piano lessons because their timetables were so

packed that they hardly got time for piano lessons which greatly affected their progress on piano. However, the 4 students (8 percent) that got more than a lesson per week, created extra time for lessons at individual level. This data implied that: students get piano lessons but the time allocated for them is inadequate.

In addition, the study recognized that the students' primary responsibility is to practice if they are to grasp the skills as instructed by teachers. Short of practice, there is no way they can get better in piano playing. In the same way, Harris (2012) emphasizes that it is through inspiring the right side of the brain, the thoughts, that this desire will ultimately become a reality.

Furthermore, the study realized that there were deviations in the number of hours students practiced which inspired the study to inquire from students by requesting them to state the number of hours they practiced per week. This was done to establish the cumulative time they practiced every week.

Table 4.11: Weekly Practice Hours

Hours Practiced per Week	Frequency	Percentages
1—4	18	39.13
4—8	11	23.91
8—12	06	13.04
12—16	03	6.52
None	03	6.52
No Response	05	10.86
Total	46	100

Source: Primary Data from Respondents

Table 4.11 shows that 18 students (39.13 percent) practiced between 1—4 hours, the 11 students (23.91 percent) practiced 4—8 hours, then 6 students (13.04 percent) practiced between 8—12 hours, while 3 students (6.52 percent) were able to practice for 12—16 hours per a week. However, the study realized that there were also 3 students (6.52 percent) that did not practice throughout the term. The findings revealed that students get insufficient

practice because the 18 student (39.13 percent) who are the majority were only able to practice for 1—4 hours, which implies that on average they were unable to practice for an hour on a daily basis as they ought to have done because piano learning depends on regular practices.

Information by teachers regarding amount of time allocated for practice showed (with concern) that the schools' timetables were so packed that sometimes students could not find sufficient time for practice. Surprisingly, all the 11 teachers (100 percent) reported that schools are responsible for designing their timetable basing on the Ministry of Education and Sports objectives. They further revealed that the numbers of lessons each student must take are dependent on the administrators, since each school manages its curriculum delivery. Addressing the same issue, C. Tendo a piano teacher at Tender Talents Magnet School reported that "students do not have the time to practice because the school main timetable is so packed that piano students do not get time to practice" (personal communication, March 1, 2013).

In the same way, the 9 teachers (81.81 percent) out of the 11 teachers acknowledged that the timetable affected their teaching for the reason that students do not concentrate on practice due to other school activities that happen during the time scheduled for piano lessons. Teachers would want their students to progress, but it becomes hard for students to advance when they hardly get time for practice. This issue consistently affected piano teaching and resultant quality of piano students. Comparable feelings were expressed by S. Lugya (2013) a piano teacher at Gayaza High School who gave his discourse on the effects of the timetable on teachers by explaining in various factors that included; students offer various subjects and the time allocated for piano lessons on the timetable is little and sometimes utilized by teachers of other subjects. The teacher reported further that for instance, in Gayaza High School, piano lessons are not put on the main timetable; they are either conducted in the evenings after other lessons on the timetable are done or on weekends when the school is not busy (S. Lugya, personal communication, March 10, 2013).

4.2.4 Students' Music Exposure

Dealing with the same issue of establishing explanations associated with students' success or failure in piano performance, the study also identified that some schools organize for students' performance opportunities besides teaching, which boosts their music exposure. They gain confidence whenever they perform before their peers. P. Luggya., L. Sekalega., and F. Mutesasira (2013) also noted that students' music exposure builds confidence in them. They gave Gayaza High School, Namirembe Cathedral and Kampala Music School as examples of schools that accord performance opportunities to their students. The teachers elaborated more that students play at school functions such as assemblies, Sunday services on a regular basis and sometimes exceed the school boundaries to the neighbouring schools to participate in performances of the same kind. In addition, they highlighted Kampala Music School that gazettes the Thursday evening as the time for students' performances, and it is known to almost all musicians in Kampala and Wakiso districts. Music lovers travel from various destinations to come to listen and watch the rich talents at Kampala Music School (P. Luggya et al., personal communications, 2013).

The study established that music exposure in the long run inspires a number of students to join the performance field. This was evidenced through the questionnaires students filled where their interest to play during school functions was tested.

Table 4.12: Music Exposure

Response	Frequency	Percentages
Decided	18	72
Undecided	07	28
Total	25	100

Source: Primary Data from Respondents

Table 4.12 shows that out of the 25 students that responded to this statement, the 18 students (72 percent) showed willingness to perform at school functions. However, the 7 students (28 percent) were undecided whether they were interested or not.

4.2.5 Student's Age

The study noticed age as an additional imperative aspect responsible for students' success or failure in piano performance. Some students revealed that they enrolled into piano while they were still young like at the age of 4-8 years while some expressed that they joined at the age 14 years which to a certain extent determined their success in playing. This was articulated when students were requested to give their opinion on what age they thought is appropriate for beginning piano lessons and to justify why they thought so.

Table 4.13: Response on Age

Age Ranges	Frequency	Percentages
1—4	02	4.34
4—8	28	60.86
8—12	14	30.43
12—16	02	4.34
Total	46	100

Source: Primary Data from Respondents

Table 4. 14 reveals that 44 students (95.63 percent) recommended the age between 4—16 years as the right age at which beginners can enrol for piano lessons. Their reasoning was that; (a) at that age one can fully grasp and understand the piano skills, (b) the fingers are able to press the keyboard keys and (c) students have plenty of time for practice.

Astonishingly, teachers also identified almost the same age bracket (4—8 years) as their students when they deliberated on age. Out of the 11 teachers that responded to age, the 10 teachers (90.9 percent) advocated for 4—8 years, however, one of the teachers deciphered:

As in Uganda, I would suggest the age of 8 years, because there are certain things in piano that may need time for a student to grasp... I find that if students are that old between 8—9, it is easier to teach them because they may not need a lot of supervision depending on the circumstances... But also they can still do the practice hand in hand with other school's activities (P. Luggya, personal communication, March 4, 2013).

4.2.6 Students' Challenges

The study found out that students encounter challenges that affect their progress in piano performance. The students reported that they are challenged by the inadequate space for lessons and practice pianos are also not enough for students, and the scarcity of teachers.

Table 4.14: Students' Challenges

Students' Challenges	Frequency	Percentages
Inadequate facilities	03	6.5
Inadequate time for practice	13	28.2
Long distances	05	10.8
Scarcity teachers	03	6.5
Conflict of interest	01	2.1
No-response	21	45.6
Total	46	100

Source: Primary Data from Respondents

Table 4.14 shows that 3 students (6.5 percent) reported that their school lacked enough facilities; the 8 students (17.3) revealed to be traveling long distances due to the scarcity of good teachers and the 13 students (28.2 percent) reported that the time allocated for piano lessons and practice on the timetable is not enough. In addition, they testified that the busy timetable puts them in dilemma and end up not accomplishing their assignments because sometimes the time set aside for practices collides with other lessons on the school timetable. However, the 21 students (45.6 percent) did not respond to this question.

Only 1 student (2.1 percent) reported to have suffered from the challenge of being taught using a classical approach (classical syllabus) when he/she desired the popular style, the study noted it with seriousness. In addition to the student's revelation, the teachers (7) too observed the same situation where the NCDC and ABRSM syllabi limit the students. The students sometimes failed to get a variety of other playing styles (Jazz, R&B, popular) because the two syllabi (ABRSM & NCDC syllabi) mainly depicted the classical style which ultimately affected some students' interests as D. Kalule mentioned:

Teachers usually find problems with using the classical piano syllabus (as per the NCDC) to teach students that are interested in popular music. Students on several occasions disagree with them, which in the long run results into their loss of interest in piano (personal communication, February 24, 2013).

To provide answers to the question on what factors influence students' to continue or not to continue as practicing pianists, the following emerged:

- (a) Majority of the piano teachers are qualified but there are a few that are unqualified to teach piano especially in vicinities where piano teachers are scarce;
- (b) Music is catered for on the timetable but only given a few periods that are not enough to accommodate lessons and practices;
- (c) Many of the students are not exposed to practicing piano earlier so as they grow musically. The irony should have been that they are exposed to music earlier so that the piano skills develop in them when the body muscles are still tamable.
- (d) Students face a number of challenges some of which are introduced by the syllabi.

4.3 Hindrances which Students Encountered

The study went out to establish hindrances the students encounter that prevent them from getting prepared for the demands of the job market. In the music schools that were studied, the teachers reported that they use pianos, music books, tutor books, keyboards and DVD/CD-players that are usually stored in music rooms and other school stores. However, the study recognized that some schools had a few of the required instructional resources (pianos, tutor books, the space for lessons and practice).

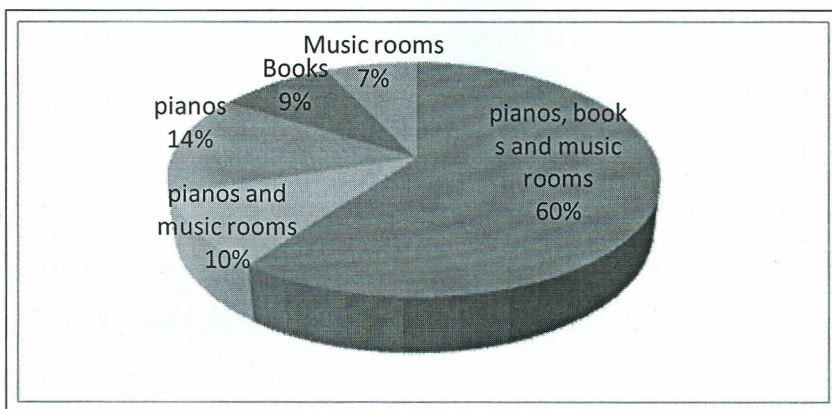


Figure 4.2: Music Facilities Available in Schools

Source: Primary Data from Respondents

According to the figure 4.2 above, 60 percent of the schools that were studied had what is considered sufficient instructional resources including pianos, tutor books and music rooms. A smaller number of 10 percent of the schools had pianos and music books but did not have the space for lessons and practices. The 14 percent of them had pianos only, without books and space, 9 percent had books only, while 7 percent of the schools had music rooms only without pianos and books. Equally, P. Luggya testified that in order for a school to sufficiently train piano students, there must be at least a good number of music facilities. The respondent emphasized that without them it is almost impossible to teach piano (P. Luggya, personal communication, March 4, 2013). When other teachers were interviewed about the same issue, they also reported that their schools sometimes fall short of training materials especially when students turn up for piano lessons in big numbers at the same time. A few of the teachers remarkably noted the shortage of facilities as one of their greatest challenges. They however, confessed that they push students to go to practice the work they have assigned them, but a few of the students end up not practicing it due to lack of enough facilities. Furthermore, the teachers admitted that on several occasions even the few available facilities may not be in proper working conditions, for example pianos may not be in tune. The findings reveal that majority of the schools (60 percent) that were studied had the necessary instructional materials, but the disquieting question was that do they effectively utilize them? If so, why does not the number of pianists in Wakiso and Kampala districts increase?

The study realized further that availability of instructional materials goes hand in hand with accessibility. Therefore, the study found it right and fitting to establish how often students accessed the available facilities. According to the students, the study discovered that the facilities were accessible on a daily basis to 23 students (58 percent) out of the 40 students. The 7 students (17 percent) accessed them on a weekly basis, the 4 students (10 percent) accessed them on a fortnight basis, 1 student (3 percent) accessed them on a monthly basis while 5 students (12 percent) only accessed them during holidays when they are back home.

Table 4.15: Facilities Accessibility

Accessibility	Frequency	Percentages
Daily	23	58
Weekly	07	17
Fortnightly	04	10
Monthly	01	03
During holidays	05	12
Total	40	100

Source: Primary Data from Respondents

Answering the question that: what hindrances do students encounter that prevent them from getting prepared for the demands of the jobs market, the following came out as the possible answers. The findings imply that teachers employ tutor books, DVD/CD-players, piano and keyboards in addition to the syllabi (common teaching aids). However, the insights reveal that some of these facilities are in poor conditions that do not allow students to effectively utilize them. In addition, the findings display that students access them, but the time of accessibility is inadequate in some schools, which leads students to having insufficient practice.

4.4. Summary

The analysis of data revealed the following insights into student enrolment and its relationship to retention of piano students:

Piano lessons are not allocated on the school timetables and even the allocated time for music lessons in general, is little to accommodate lessons and practice time. Consequently, the students end up not getting ample time for their piano works.

There are gaps in both syllabi (ABRSM & NCDC) that do not foster the students' creativity. The ABRSM that seems to be progressive and organized does not incorporate the indigenous musical skills which perhaps may have enhanced the students' understanding of the Western music knowledge. More so, it is classical oriented, yet a

number of students desire to learn popular and jazz styles. On the other hand, the NCDC syllabus that incorporates bits of traditional music is not progressive when it comes to the Western pieces that are compiled by UNEB. The pieces are introduced to students who may not have had a good foundation in piano playing; but are expected to perfect them in a short time of 2 to 3 years at ordinary level.

Some of the teachers are not well amalgamated into piano teaching. Those piano teachers that are highly qualified in piano are not teachers by profession and vice-versa. However, the study noted that this problem originates from the teacher colleges that may not be conforming to the demands of training all round teachers that can teach and perform at the sometime.

Chapter Five

5.0 Interpretation and Discussion of Findings

This chapter deals with the interpretation and discussion of the findings of the study. To reiterate the central focus of the study, it is important to mention that it was motivated by the apparent huge gap between the high student enrolment at the beginning of educational cycle (High School) indicating significant interest in piano studies compared with resultant low retention rate of well qualified pianists nationally, and especially in the two districts where the study took place: Wakiso and Kampala districts. Consequently, the study sought to establish the major factors that influence the students' training process, explore possible factors that influence students to continue or not to continue as practicing pianists, and the hindrances the students encounter that prevent them from getting prepared for the demands of the job market.

5.1 Factors that Influenced the Students' Piano Training

The findings revealed that the students' piano training was influenced by the family and social background. These are articulated in table 4.1 and figure 4.1 respectively where majority of the students and teachers came from musical families (parent practicing musicians). This implied that those students and teachers that grew up in environments where music was practiced, picked up musical elements that were later reflected in their ability to play and teach piano. On the contrary, the findings revealed that, some teachers and students that had had no prior background, dropped out of the piano courses and those that persisted on confined themselves to other music areas other than piano performance since it demands for a greater level of expertise when it comes to playing.

Furthermore, the findings established that the teacher's education level and training is another influential factor on the students' training. Although most teachers (see table 4.4) had divulged to have studied under the Associated Board of the Royal schools of Music (ABRSM), a few of them had also trained under the National Curriculum Development Centre (NCDC). Interestingly, the findings showed that respondents identified other syllabi the different music institutions had adopted that existed alongside the ABRSM and NCDC.

However, it vividly came out that the teacher's competence plays a greater role in the students' piano training process.

Additionally, the findings revealed that some institutions for example Gayaza High School, Kampala Music School and Namirembe Cathedral Church besides teaching, organize performances for students to gain confidence by performing to their peers. As a result, students from such schools turn out to be ahead of others which signified the relevance of students' exposure to music oriented environments. This depicted that exposure influences the student's success in piano especially when students are introduced to various music genres through which they get acquainted with various playing styles.

Table 4.13 reveals that age is an additional imperative aspect as far as students' success in performance is concerned. The findings revealed the age between 4—8 years as the appropriate age for starting piano lessons, because at this age:

- (a) The students are able to read;
- (b) They can manipulate keyboard keys;
- (c) They have time to practice and can encourage themselves to practice.

Given the fact that we are in East Africa, where exposure to classical music especially piano is still a mystery in some areas, the study coincides with P. Luggya's (personal communication, March 4, 2013) observation that the right age for children to start piano lessons should be 8 years. Looking at children of 8 years and below in Uganda, one discovers that they are still challenged by the Western musical ideas given the fact that Western music is a relatively new language to most of them. Most members in their homes prefer listening to popular music to other music genres, which puts classical music far from them, yet the development of some musical abilities greatly depend on the grown in environment.

The findings indicated that both teachers and students confessed that the students' learning is influenced by the family and social background; education and training of teachers; syllabi and the student's age. Consequently:

- (a) Teachers and students are opposed to unqualified teachers instructing piano even though they qualified in other music areas. This was arrived at after considering the technicalities embedded in piano teaching and playing that require qualified teachers to sort.

(b) Teachers do not support the idea of beginners embarking on piano lessons before they are 4 years and above. Keeping all other factors constant, the study observed that it is difficult for one to verify exactly the right age for one to begin piano lessons but the study notes age as a very influential aspect as far as piano training is concerned. Table 4.13 reveals that young ones can start when they are below the age of 8 years, however the study advocates for 8 years, like P. Luggya (2013). For adults, the study realized that it is equally complex to ascertain exactly who fits for piano lessons, but it is usually dependent on one's commitment, patience and ability to practice, but considering all other factors, the study advocates for start lessons when they are still young (8 years).

(c) Teachers and students recommend that students should train for piano under the ABRSM syllabus which has proved for long to be producing more pianists. Though, the study differs from their view point by closely looking at the depth of both syllabi (ABRSM & NCDC). The study after scrutinising the ABRSM and NCDC, it observed that the ABRSM is progressive and more grounded in performance practices while the NCDC deals mainly with nurturing more grounded pianist(s) with theoretical, analytical and practical skills. Given that background, the study suggests the review of the NCDC syllabus to incorporate various teaching approaches and to be practically focussed. Presently, it seems most of the lessons in the NCDC syllabus are entirely teacher-directed which can have a very disabling effect on pupils, causing them to relinquish all responsibility for learning and making them dependent on teachers. The NCDC syllabus requires being student-centered, such that students' emotions and interests are put at the centre of every lesson for their enjoyment and motivation to enrich their positive attitudes.

5.2 Determinant Factors of Students' Success or Failure in Piano Performance

The information that was gathered reveals that:

Some teachers are not qualified to teach piano; this was confirmed by teachers who confessed that they teach piano, but without qualifications in it, although they are qualified in other fields such as voice. In the same way, the study noted that piano learning being a practical oriented discipline that requires demonstration in almost every lesson; the teachers' ability to exhibit piano skills should be acknowledged if teachers are to efficiently play their

role. Given the above reasons, teachers and students are opposed to unqualified piano teachers instructing piano.

In the same stratum, the findings showed that students lose interest in piano lessons along the way because music is not well catered for in the curriculum. This was evidenced by teachers who disclosed that students lose interest along the way because they seem not to see the reasons why they should stick to it. Nonetheless, J. I. Tezigatwa (personal communication, March 14, 2013) reported that the students' interest goes down because music is not well catered for in the curriculum, according to the Ugandan education system. Furthermore, the interviewee reported that the students informed him that music appears to be a subject for students who may not have performed well in other subjects and it is expensive. This sometimes force parents to advise their children to drop it because it is time wasting and students have got to set aside time for lessons and practices. Basing on the gaps in the syllabi, the music expenses and the parents' negative attitude, the students' success in piano is affected to the extent that some students fail to counteract the three obstacles to their success.

Furthermore, the findings displayed that parents', teachers' and students' as stakeholders must have equal involvement into the processes of teaching piano plays a great role towards the survival of piano performance in various institutions. All stakeholders must be updated on how students can execute success in piano performance. The piano course is like a business where all partners should be informed of the business's progress at all times. On the contrary, the study advocates for also the involvement of school head teachers into the teaching process because they play a vital role of overseeing the entire program's smooth running on a day-to-day basis and at the end of the day are held accountable to the governing authorities boards. Additionally, the findings revealed that some head teachers do not support piano lessons as a result of not knowing how they should help, especially when music teachers have not sensitized them on how piano lessons must be administered. However, the study established that those teachers that endeavored to sensitize school heads; at least the school heads support them in tuning the pianos and providing the department with the space for lessons. The study drew attention to parents and head teachers that do not play their responsibilities, which creates a vacuum in the training process, which results into students' failure in piano.

Besides, the findings revealed that some students travelled long distances to access teachers for lessons. This was indicated by those students that toiled to get piano education, which consequently led to their loss of interest in piano lessons. Some students portrayed that they come from far and on foot because their parents could not afford the daily transport charges. Therefore, such students ended up walking long distances on a daily basis coming for lessons which culminates into some giving up on piano lessons.

The study too observed that students practiced for fewer hours in the term because the timetable was congested with other subjects. More so, even the little time that was set aside for music lessons and practice, was sometimes high jacked and utilized for other subjects, which put students in a dilemma. Subsequently, piano students ended up opting out of piano performance. The students and teachers were not supportive of not allocating piano lessons and practices enough time on the school timetable. This was showed by students who had practiced between 1—4 hours per week, which seemed a good starting point, but they agitated for more time.

Teachers' motivation was an additional factor the findings revealed that contributed to the students' success/failure in performance. Regardless of the kind of motivation teachers opted for, the findings showed that the teachers' enthusiasm and willingness to teach, contributed to the students' success in piano learning amidst all the challenges the students faced. The findings reflected further that the students' motivation also played a noteworthy role on their success. This was clearly expressed in situations where students with a positive attitude excelled as opposed to pessimistic students that showed negative feelings about the whole piano programme which led to their failure.

The findings as well revealed that the challenges that affected the teachers' instruction also impacted the students' training. This was confirmed by teachers and students who reechoed similar challenges such as: practicing piano pieces with wide ranges on keyboards due to the inadequacy of pianos.

These findings besides revealed that students are against the way piano lessons are administered at the different schools because the students' freedom to express their own ideas, feelings and experiences is inhibited by the rather unfriendly teachers and the unfavourable music environment. Similarly, the results exposed that there were situations

where teachers applied the classical syllabus to teach students that were interested in popular music and when teachers tried to teach popular music, but the equipment to use was missing which forced teachers to decline from teaching it. Nevertheless, the study encouraged teachers to be optimistic and creative in such situations.

The findings in addition reflected age as one of the momentous factors that contribute towards the students' success/failure in piano performance. This was ascertained by students and teachers who revealed that whenever students do not enroll for lessons at the right age (8), are bound not to achieve piano excellence. Even though adult students tend to be highly motivated at the outset of instruction, however the findings exposed that there is also a huge potential for discouragement and dropout because students find piano playing a challenge since the fingers are annoyingly slow to respond and usually adults are more vulnerable to frustration than children.

5.3 Hindrances for Students' Job Market

The findings disclosed that most of the music institutions that participated in the study applied keyboards, music books, music rooms, DVDs-players, CD-players, TV screen and computers beyond the music syllabi. The study commended institutions for possessing such resources; however, it noted that they were inadequate for students' utility especially when students turned up for lessons collectively. The study noted with care the challenge of practicing piano pieces on keyboards since they have fewer octaves and a soft touch which makes it difficult for students to master the playing technique and fingering. The continuous use of the keyboard can limit the student's mastery of the examination pieces which usually test students in various abilities as future pianists.

In addition, the findings revealed that some schools had facilities that were not working. For example, some pianos were not in tune and the pedals were no longer functioning. Though, many of the informants expressed that their head teachers helped out in paying for their tuning and sometimes the general over whole, but this takes a while. If the student is to compete favourably at the job market as a pianist, the student should have used the standard facilities so as to master the required skills for the job market.

More so, the findings showed that the type of equipment used such as chairs, number of instruments, and even colour of scarves used in music play and the way its arranged in classrooms influence the lesson structure and content. The study acknowledged the effort of availing facilities some schools had made; however, it noted that they had to be strategically positioned like in figure 5.1 below for students' adequate and effective utility.



Figure 5.1: Typical Classroom Arrangement

Source: Adopted from: http://www.cie.hkbu.edu.hk/eng/facilities_piano.php?option=7

As teachers and students revealed that employing keyboards during piano lessons is just problem solving but the quest for using pianos remains and thus why students were being transferred from keyboard(s) to the piano so as to get acquainted with its touch since the final examinations are conducted on pianos. The use of the keyboard instead of the piano compromises with the students' mastery of some piano skills which ultimately affect their future progress in piano.

Conversely, the findings exposed that most teachers and students do not support the location of music rooms and other music facilities where they are inaccessible as the case was. This retards the students' performance because they hardly get space for practice during their free

time. For that reason, the placement of music facilities should be well thought out by the music teachers in collaboration with school leaders because short of that, it is the students' future that is doomed. Piano being a skills oriented discipline requires the students to practice for long hours and to access the instrument whenever they are prepared to practice.

Additionally, the findings reveal that a number of schools face the problem of congestion, especially in schools where the space was not enough for lessons and practice. The study also observed that some schools after securing the required facilities; they situate them in a room where students access them at the same time. This indicated that the students' concentration was somehow affected, 10—20 students cannot practice in the same room at the same time because students could be practicing while others are discussing other issues which makes it difficult for serious students to concentrate. This implies that some students end up not benefiting from lessons, because with that chaos, the students' concentration is diverted which in the long run hinders the students from getting prepared for the job market.

The results besides depicted that a number of institutions lacked a complete collection of facilities (pianos, books and space) required for piano lessons. The schools that had pianos lacked tutor books, and as such they depended on photocopies that were brought in schools by teachers. There were also schools with only music books without other facilities and schools that had pianos that were not working. Nevertheless, the findings revealed the significance of having a complete collection of facilities whenever students are taught especially in schools that had all the necessary facilities for piano lessons. It should be noted that having a complete collection of facilities is as significant as the lesson it's self. All facilities must be in place for the teacher and students to have a well coordinated and fruitful lesson. Lack of some facilities implies that the teacher or students must improvise for whatever is not in place which may affect the students' ultimate goal because they manage to go through the lesson, will the students have mastered how that particular facility operates?

In addition, the results exposed that availability of instructional resources goes hand in hand with accessibility. The results indicated that majority of the students accessed facilities on a daily basis. However, there were students that only accessed them when they have gone back home which hindered their progress in piano due to less practice time. These results imply that the some students do not access facilities for practice on a daily basis and for that reason

they did not support the inadequacy of facilities in their schools since it affected their training and level of piano excellence, which possibly impacted their hence their job market.

More so, the results exposed, some teachers and students that had had no prior music background eventually dropped out of the piano course and those that persisted on confined themselves to other music areas other than piano performance since it demands for a greater level of expertise when it comes to playing. This explains the negative effects of not coming from a music practicing family although according to the findings, the biggest percentage of respondents registered to have come from music practicing families. However, a consideration was accorded to the small group students and teachers that did not come from music practicing families since it impacted on their success in piano playing and their retention in the market.

Moreover, the findings disclosed that the ABRSM and NCDC syllabi need to be reviewed to incorporate the missing musical ideas so as to bridge the gaps in each of them. For instance, it appeared that the biggest number of lessons in the NCDC syllabus is entirely teacher-directed. This approach to piano training in the long run causes a disabling effect on pupils, causing them to relinquish all responsibility for learning and making students dependent on teachers. Consequently, this training approach could in future impinge on their performance in the job market just like those students that use their teachers' notes even after they have qualified.

Exposure was another factor the results disclosed that might affect the students' job market. As the findings exposed in teachers' explanations that students get exposure when they play at school functions such as assemblies, during Sunday services and sometimes go to the neighbouring schools to participate in performances of the same kind. Students should be regarded a great chance where they develop the stage confidence. In most cases, this is a season in their education cycle when students learn how to deal with the different performance situations. Focusing on the results, the students that were undecided were students that had not actively participated in school functions. Generally such students ended up missing the early exposure which they ought to have utilized before joining the main stage to perform before big audiences. This ultimately may affect their market and end up dropping out of the active performance which encroaches on retention one of the study's subjects.

The findings pointed out that some piano teachers were not well amalgamated into piano teaching and the teachers that were highly qualified in piano were not teachers by profession. This created a contradiction because qualifying in piano does not imply that someone is a professional piano teacher. Perhaps this could be the source of the problem affecting piano retention in the studied region because most of the teachers are not teachers by profession. This means that such piano teachers are good but cannot pass on the skills since they lack the professional ethics of teachers.

In addition, the findings highlighted that those students that were taught by teachers that studied under NCDC syllabus or teachers that studied through colleges, had lagged behind compared to students that had been taught by teachers that studied under ABRSM. It should carefully be noted that the teachers' abilities sometimes trickle into the students they produce. This implies that if students are taught by unqualified piano teachers, such students stand more chances of not mastering the piano skills. When such students get into the field, they end up dropping out due to the demands of the job market or else they suffer a lot compared to students that were taught by professional piano teachers.

Chapter Six

6.0 Summary, Conclusion and Recommendations

In this chapter, a summary of factors affecting the high piano student enrolment compared to low retention of proficient pianists are discussed and conclusions are drawn out of the findings. Consequently, areas that require further study in relation to the current inquiry are suggested.

6.1 Summary

The study's focus was to establish the factors that lead to the low retention of proficient pianists vis-a-vis the high student enrolment. The study was based on a topic: dichotomy of high piano student enrolment compared to low retention of proficient pianists of Wakiso and Kampala districts in Uganda. The rationale behind the study was to improve on the numbers of pianists retained in the field to match the high student enrolment.

The study employed a qualitative survey research design to examine 8 music centres. Data was collected through questionnaires (field), interview discussions, from the library (books & journals) and internet sources. The data was analyzed in a period of four weeks following the qualitative approach. The data was summarised by means of figures, percentages, tabular representations and emerging patterns were logically discussed.

6.2 Conclusions

The study scrutinized the high piano student enrolment and the low retention of proficient pianists. The study's intention was to establish if there is a connection between high student enrolment and the low retention rate of proficient pianists. The findings support the study's assumption, which was "the training process of piano students contributes to their performance excellence and retention". The findings of the study revealed that there is a relationship between the students' training process and their success or failure in piano performance which contributes to the resultant retention. This was confirmed by students who were exposed to favourable and unfavourable learning environments. Those students

that studied under favourable environments showed a positive attitude towards piano performance and consequently achieved their desired goals. However, the centres where the learning conditions were not favorable for students, subsequently the students failed to learn, attain their goals and ultimately dropped piano. In addition, the study sought to find out the possible answers to the research questions and the following emerged as the main factors: school based factors;

- (a) Some schools had inadequate instructional facilities;
- (b) The long distances students travelled to get to music institutions to access teachers;
- (c) Some schools were inaccessible;
- (d) The un-conducive learning environment;
- (e) The gaps in the music syllabi (piano) and incompetence of some teachers (staffing);
- (f) Lack of proper storage for the equipment;
- (g) Lack of enough space for lessons and practices;
- (h) Some teachers' had negative attitude towards music in general;
- (i) The low income earners (parents) were not comfortable with paying the fees for piano lessons of their children.

In view of the findings, the study concluded that the students' learning was affected by various factors as mentioned above.

Additionally, the study realized that although most of the sampled schools had applied the ABRSM and NCDC syllabi, each of the syllabi had gaps in its instructional procedure that needed to be addressed. Keeping all factors constant, the study observed that the ABRSM is more progressive and productive.

Despite the possession of instructional materials that necessitated piano lessons to go on, the study established further that many schools had congestion problems because students used to congregate on the few resources at the same time. In addition, the school authorities had not catered for piano lessons and practice on the school timetable. This forced teachers to conduct piano lessons either on weekends or after all lessons of other subjects are done.

Furthermore, the study realized that teachers had not engaged parents into the strategy of raising the student numbers and their retention. The teachers needed to sensitize parents about the benefits of music (piano). The study thought that engaging parents is worthwhile

because teachers and parents have to effectively play their role if schools are to nurture accomplished pianists.

Lastly, the study observed that various upcoming institutions had adopted the use of resources such as keyboards, tutor books, DVD/CD-players, TV screen & computers as teaching aids apart from the music syllabi and pianos. Nonetheless, a few of the facilities were in a solemn state and their accessibility was problematic to students. More so, students could not adequately utilize them because they were located in places where staff members of other subjects could not allow piano students to utilize, because teachers were biased that when students use them, they make what they referred to as make noise to the rest of the school especially during working hours (8:00am—5:00pm).

6.3 Recommendations

In view of the findings, the study made the following recommendations that:

- (a) The National Curriculum Development Centre (NCDC) and Ministry of Education and Sports (MoES) should formulate means of streamlining the practical components (piano) in the NCDC music syllabus to cater for the smooth progression from one level to another. More so, it should incorporate other music genres such as Jazz in order to mitigate students' expectations.
- (b) There should be a forum where music teachers, teachers of other subjects, parents and students meet to be sensitized about the significance of music in general. They need to be educated that not all prospective students are excelling in doing academic jobs; there are also students that have surpassed through the performing arts such as piano performance.
- (c) For proper skill development, there is need for only qualified piano teachers to instruct piano. The study noted that the foundation given to the students during initial lessons, determines their future footing in piano. Once they are exposed to wrong playing techniques, they are likely to internalize them that way and hence face the challenges of poor playing techniques, which might culminate into students' loss of interest in piano and their retention in the field of piano performance is compromised with.

6.4 Areas for Further Study

The following areas ought to be considered for further study:

- (a) Carryout an inquiry on students' and parents' attitude towards piano learning and music in general;
- (b) Do a survey on the employment opportunities for pianists so as to clear the society's perception of pianists' way of living and earning;
- (c) Conduct a thorough examination on factors affecting music education in National Teacher Colleges and find ways of strengthening music education and performance levels at institutional levels.

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Appendices

Appendix 1: Questionnaire for the Student

Dear respondent,

This questionnaire is part of the requirements for Masters Degree at Kenyatta University. I am requesting you to answer the following questions as honestly as possible and return the questionnaire in time to the researcher. Your cooperation is highly appreciated and the information provided will be handled with utmost confidentiality and will only be used for study purposes.

Tick (✓), Circle appropriately or write your answer in the space provided (you can also use the behind page).

1. Sex of respondent. [] male [] female
2. Age of respondent (State in complete years).
3. What age do you think is appropriate for beginning piano lessons and why?.....
4. What schools have you attended to attain your piano skills?.....
5. Tick the music facilities (e.g pianos, books, music rooms, & any other) you have in your school and how often you access them for practice and lessons.
[] pianos [] books [] music rooms [] daily [] weekly [] fortnightly [] monthly
Any other, please specify
6. State the number of hours you practice per week.....
7. In a term, how many piano lessons do you get?
8. How do you choose your piano pieces (music programme)?.....
10. Other than at school, where else do you practice piano from?.....
11. What motivation have you experienced from piano skills?.....

12. What challenges have you encountered during the piano course?

.....
Circle the number that most relates to you or your feelings. 1-strongly disagree, 2-disagree, 3-undecided, 4-agree and 5- strongly agree

1. My family likes listening to music. 1 2 3 4 5
2. There are musicians in my family. 1 2 3 4 5
3. I got some piano lessons before getting piano lessons at school. 1 2 3 4 5
4. It is advantageous to undertake piano lessons when you are still young. 1 2 3 4 5
5. My family supports me to take piano lessons. 1 2 3 4 5
6. I take private piano lessons. 1 2 3 4 5
7. I am excited to play piano. 1 2 3 4 5
8. I wish I could practice piano daily. 1 2 3 4 5
9. I want to play during school occasions. 1 2 3 4 5

Your assistance is highly appreciated

Appendix 2: Interview Guide for Piano Teachers

1. Briefly, how did you become a piano teacher?
2. Briefly, tell me about your family music background.
3. What piano syllabi do you know of in Wakiso and Kampala districts?
4. Which piano syllabus did you undertake?
ABRSM (b) NCDC (c) Both (d) Any other? Please specify.
5. Which piano syllabus do you consider better and why?
6. Please predict the extent to which pianists will have multiplied in 5 years to come?
7. What age do you think is appropriate to begin piano lessons and why?
8. What instructional resources do you have in your school for instance books, pianos, music rooms and how often do students access them?
9. In what ways does your school administration supports piano teaching/learning in school?
10. As a piano instructor, briefly discuss the challenges you may have encountered in piano teaching?
11. What hindrances have piano students encountered during the learning process?
12. On average, estimate the number of students you have so far presented for piano examinations both at national and international level?
13. What motivation do you get from piano teaching?

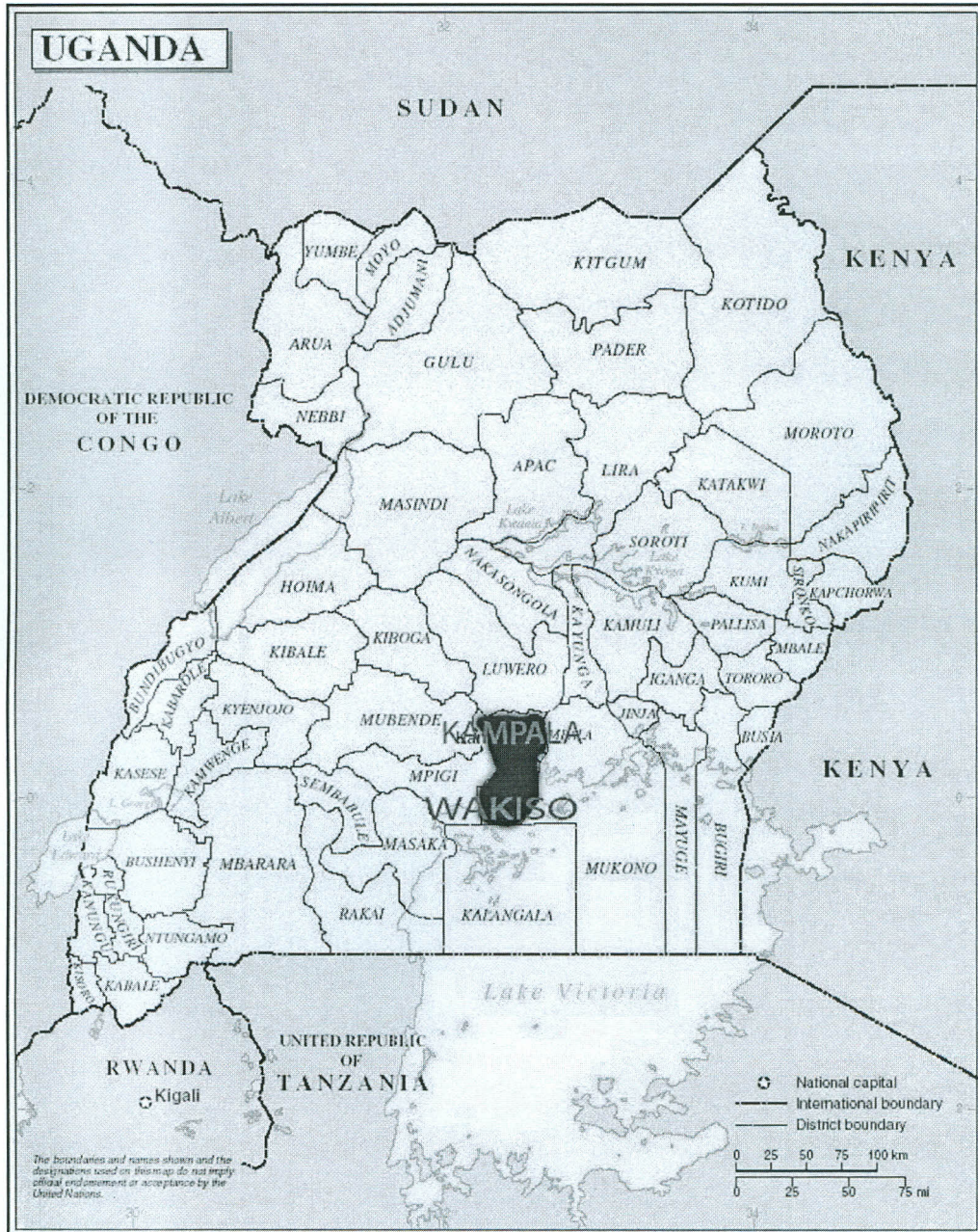
Appendix 3: Research Budget

Item	Unit Cost	Quantity	Total in Ushs
Piloting Subsistence and Transport during Piloting	20,075@day	5	100,375
Data Collection Subsistence and Transport during Fieldwork	20,075@day	20 days	401,500
Stationary Services Research Proposal Research Report	7,380@ copy 10,000@	7 copies 7 copies	51,660 70,000
Recording Equipment Cells, Tapes and Recorder	1,850@ pair 2,500@ tape 160,000@ recorder	5 5 1	9,250 12,500 160,000
Communication Services During Piloting and Fieldwork	3,450@ day 4,000@ day	5 days 20 days	17,250 80,000
Miscellaneous	10%	128,000	128,000
Grand Total			1,030, 535 Ushs

Appendix 4: List of Informants

Date	Respondents	position	Place of interview
10 th /03/2013	Mr. Samson Luggya	Piano teacher	Gayaza High School
15 th /02/2013	Mr. Raymond Sendikwanawa	Piano/music teacher	Mengo Senior School
04 th /03/2013	Mr. Paul Luggya	Piano/organ teacher	Namirembe Cathedral Church
14 th /03/2013	Mr. Job. I. Tezigatwa	Piano teacher	Namirembe Cathedral Church
03 rd /03/2013	Mr. Duncan Katimbo	Piano/cello teacher	Kampala Music School
17 th /03/2013	Mr. Francis Mutesasira	Piano/voice/music teacher	Kampala Music School
10 th /03/2013	Mr. Dennis Kabuye	Piano/music teacher	Rainbow International School
1 st /03/2013	Mr. Lawrence Sekalega	Piano/ music lecturer	Makerere University
24 th /02/2013	Mr. Daniel Kalule	Piano/music teacher	Namirembe Cathedral
1 st /03/2013	Mr. Christopher Tendo	Piano/music teacher	Tender Talents Magnet School

Appendix 5: Ugandan Districts



Source: Adopted and modified from: <http://www.ugandamission.net/aboutug/map1.html>