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**PRESERVATION AND PROMOTION OF INDIGENOUS MUSIC IN
UGANDA: A CHALLENGE FOR TERTIARY EDUCATION
INSTITUTIONS**

By

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M88/5001/04**

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Declaration

This thesis is my original work and has not been presented in any other University for the award of any degree.

Signed *Kreade*

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This thesis has been submitted with our approval as University Supervisors.

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Dedication

I am greatly indebted to my employer,

I dedicate this work to my late parents Reverend Emeritus Israel Ekadu and Mary Rose Aleso Ekadu, for having been supportive in all my endeavours.

Professor Washim, who provided me with professional guidance that enabled my

My supervisor, Professor Washim, provided me with the support of his expertise and guidance throughout my research as well as his professional

All of them were instrumental in my research. I thank my colleagues, Professor Washim, who provided me with the support of his expertise and guidance throughout my research as well as his professional

I greatly thank my supervisor, Professor Washim, who provided me with the support of his expertise and guidance throughout my research as well as his professional

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Operational Definition and Terms

- Balangira** - the princes or sons of the royal kings and chiefs of Buganda and Busoga.
- Bikoyi** - clothes worn traditionally by women either as undergarments in *gomesi* or a full length cloth covering tied around the chest above the breasts and flowing downward to reach mid-way between the knee and ankles.
- Boda boda** - a motor bike or bicycle used to transport passengers in Uganda.
- Ennanga** - the bow harp of Buganda.
- Endingidi** - the tube fiddle
- Ganda** - a root word with the prefix **Ba** for people, which forms the basis for the word *Baganda* to refer to an ethnic group of people found in the districts of Buganda. From the root word “*Ganda*” the noun *Muganda* is derived and referring to people and even the name of the whole Republic, *Luganda* as the language and *Kiganda* as the adjective referring to any activity or thing associated with the Baganda.
- Gomesi** - traditional long female dress commonly worn during ceremonies or rituals.
- Heart Beat of Africa** - the name given to the national traditional musical performance troupe that emerged between 1968 and the early 1970s in Uganda.

Indigenous Music - the music genres that were practiced by the natives before the presence of colonial administrators and Christian Missionaries had a negative impact on its performance.

Kadongo Kamu - the contemporary folk music originally designed for solo (*kamu*) performance on what is regarded as a diminutive (or small) musical instrument (*kadongo*).

Kanzu - a white and long tunic worn by Basoga and Baganda males.

Mirembe gye'ndingidi - the age or period when the tube fiddle, as a new instrument was widely played in Buganda.

Musiru ddala ddala - a *Luganda* saying used to refer to a mentally slow or retarded person.

Nalufuka - an indigenous dance form in Busoga

Oluyina - the fresh banana leaf used as a dancing sash tied around the waist.

Soga - a root word with the prefix **Ba** for people, which form the basis for the word **Basoga** to refer to ethnic group of people found in the district of Busoga. From the root word "Soga" the noun "Musoga" is derived and referring to people, *Lusoga* is the language and *Kisoga* as the adjective referring to any activity or thing associated with the Basoga.

List of Acronyms

- 'A' Level** - Advanced Level, used in reference to senior six standard/level of Education in Uganda.
- CBS** - Central Broadcasting Service, the radio station of the Buganda Kingdom.
- DCO** - District Community Officer, responsible for organising cultural development activities in the districts.
- ESIP** - Education Strategic Investment Plan
- FIME** - Formal and Informal Music Education
- JAB** - Joint Admissions Board in the Ministry of Education and Sports of the Uganda Government.
- KAR** - King's African Rifle, a troop of African men recruited by the colonial government to participate in the Second World War (1935 – 1945) alongside the British troops.
- LIMEC** - Living Music Education Curriculum.
- MDD** - The Department of Music, Dance and Drama at Makerere University in Kampala but derogatively referred as *Musiru Ddala Ddala* meaning a person with an extremely slow or retarded mental ability.
- MoES** - Ministry of Education and Sports.
- MoGLSD** - Ministry of Gender, Labour and Social Development
- NCHE** - National Council for Higher Education.

- NTCs** - National Teachers' Colleges for the training of diploma or Grade V teachers for secondary schools.
- 'O' Level** - Ordinary Level, used in reference to senior four standard/level of Education in Uganda.
- PTCs** - Primary Teachers' Colleges for training of certificate or Grade III teachers for primary schools.

Abstract

Preservation and promotion of indigenous music through generations has depended on active practice guided by elders as the makers and practitioners of these genres of music. However, the presence of European Christian Missionaries, colonial administrators and Asian communities in the pre-independence period impacted the culture, local music and education system of the country, and started the downgrading of the practice of indigenous music. Such a negative attitude towards the indigenous music coupled with various other forces of change have continued to endanger the sustenance and existence of these genres of music if not conserved.

The continuity of indigenous music requires its active practice in the institutions and communities where people live. This study takes the stance to assess curricula and programmes of the tertiary education institutions so as to establish their capacity and readiness to lead in the conservation of this invaluable part of Uganda's heritage. Finally the study proposes a "Living Indigenous Music" learning model with a philosophy meant to guide tertiary education institutions in redesigning curricula and programmes for the enhancement of active practice, growth, safe keeping and continuity of indigenous music.

A number of recommendations meant to involve various government ministries to join tertiary education institutions in addressing the challenge have been recommended. Some of these recommendations include, among others, research on the brunt of over 20 decades of insecurity on the practice and preservation of the indigenous genres of music of the Acholi of Northern Uganda. There is also need for policy makers to organize intercultural gala, and redesign policies for the benefit of preservation and promotion of indigenous genres of music.

CHAPTER ONE

INTRODUCTION

1.1 Background to the Study

Uganda is a land locked country in East Africa bordered by Kenya to the east, Tanzania to the southeast, Rwanda to the south, Democratic Republic of Congo to the west and Sudan to the north (See Map in Appendix I). Ethnically the country is made up of 65 groups (Hansard, 2005; Ministry of Gender, Labour and Social Development, 2006), each with its distinctive culture, including specific music genres. Indigenous music of these groups has largely been preserved and promoted through practising it. This implies the indigenous music of Uganda in all its diversity is a very important asset to her people.

The occasions for active practice of indigenous music in Uganda, in the pre-colonial period, were through festivals controlled by elders who would give skillful instructions and advice to performers for effective performance (Kagimba, 1979). These festivals, which were organized by local communities out of sheer enthusiasm, provided much stimulus for music making (Hyslop, 1966) and opportunity for preservation and promotion of indigenous music. Festivals have worked to both preserve and further

develop indigenous music and performances (Ssempijja, 2009). Music making is thus, a good mode of conservation and promotion of indigenous genres of music.

Indigenous music is that which originated from the people before the onset of colonial masters and handed down from generation to generation through a process of oral transmission (Ekweme, 1988). Additionally, it is that music whose idioms are culture specific with text in a local dialect and can be identified as belonging to any of the country's communities (Akuno, 2005b). The indigenous music and knowledge systems therefore represent both a national heritage and a natural resource, which should be put at service of the present and succeeding generations (Oehrle, 2001), and ought to be developed, protected and promoted.

These genres of music represent Uganda's invaluable and rich music tradition in the important rituals and affairs of life, like marriage rites, birth of twins, last funeral rites, work, partying, worship, recreation and royal court functions (Cooke and Kasule, 1999: p. 7). Further, it is a utilitarian science of the mind and society as well as a spiritually uplifting art (Nzewi, 2003), which should be conserved from mutilation and extinction. It is therefore important to document and preserve these genres of music as an important

national heritage and a natural resource because according to Kyagambiddwa (1956: p. 19) unrecorded music once lost, is lost forever.

The presence of European Christian Missionaries, colonial administrators and Asian communities in the pre-independence period impacted the culture, local music and education system of the country. It was in this time that the European Christian Missionaries introduced formal education (Tiberondwa, 1998), and had full control of the schools they established (Digolo, 2005). This education system and the missionary schools were later inherited and controlled by successive governments at independence.

While introducing formal education, the European Christian Missionaries either inadvertently or otherwise shelved the practice and promotion of indigenous music as well as playing of indigenous musical instruments. These practices were regarded by the Missionaries as evil and satanic (Agak, 2001; Muwonge *et al*, 1997). Such a negative attitude towards the indigenous music affected its practice and promotion and as a result the music began to die out gradually (Kasozi, 1979). This negative attitude was also instilled in the minds of the learners in missionary schools, who became alienated from their own cultures and music (Akuno, 2005). Christianity and its teachings formed a new culture that was encroaching on the indigenous one. As such

indigenous music started to regress to stagnation due to lack of constant practice and promotion.

Indigenous music was also faced with the challenge of lack of innovative and imaginative thinking and practice required for a consistent vision and purpose within an ever-changing world (Stephens, 2000). The hope for this innovativeness, imaginative thinking and constant practice of indigenous music only came with the introduction of formal music education in tertiary institutions. The first institution for teachers, which was known as Government Teacher Training College (GTTC) was established in Nyakasura in 1948, then transferred to other centres and finally Kyambogo in 1954 (Hab'Iyaleme, Adupa and Mulindwa, 1998).

The Government Teacher Training College with an established department of music was in 1964 upgraded to become the National Teachers' College Kyambogo (Hab'Iyaleme *et al*, 1998: p. 10). In 1971 the department of Music, Dance and Drama (MDD) was established at Makerere University to oversee developments in music, dance and drama in the country (Makerere, 1972). Following the 1986 Kajubi Commission Recommendation, ten National Teachers' Colleges were established in various parts of the country (Ssekamwa, 1997). Each of these colleges had a department of music.

Universities and colleges constitute two categories of tertiary education institutions in Uganda which are the hub of knowledge and skills in all disciplines. The introduction of music education in some of these institutions brought a balanced curriculum concerned with contrast, approach and a relationship between formal and informal music learning methods. This provided opportunities for music educators to keep abreast with developments in music nationally and globally (Kwami, 1996). It also provided opportunities for the music educators to use their imaginative thinking (Nzewi, 1998), to actively participate in developing, preserving and promoting indigenous musical events in communities where people lived, in an ever-changing world. These institutions are apt to face the challenge of being at the helm of enhancement of indigenous music.

The largest ethnic populations found in the geographical area of study comprise the Baganda and Basoga. The Baganda live in Buganda, in the central region of Uganda, and the Basoga are found in Busoga, a part of the eastern region of Uganda. This area covers a radius of about one hundred and fifty (150) kilometres from Kampala, the capital city of Uganda. Within Kampala city and the surrounding districts, and urban centres there is multifarious ethnic, racial and cultural diversity (Ministry of Gender, Labour and Social Development, 2006) and associated music. The two major ethnic

groups stated above and the multifarious one in Kampala city reflect diversity in terms of cultural and indigenous music practices, each of which needs to be preserved and promoted.

Indigenous music is important for its integrative power that carries meaning to the members of the community who acknowledge its value as they participate in it. It is part of communal life that communicates within a given community, and considered a very important way of conserving culture (Chadwick, 2005), because it is invested with symbolic meanings, which are agreed upon by members of that community (Muuya, 1994). This is true of kingdoms within the area of study, whose people do not wish forces of change or certain external elements to be assimilated into their genres of music and culture (Ssenoga-Majwala, 2009; Ngobi Kopolo, 2007).

The concern of this study is the diminishing engagement in indigenous music practice caused by forces of change that are endangering its sustenance and existence. These forces of change emanate from interface and co-existence of two or more disparate cultures thus creating hybridized or syncretic musics through influences or elements from other cultures (Swanwick 1996). Additionally, Allsup (2003: p. 9) contends that we are operating in a new hybrid of experience where music is multi-sensory with styles like hip-hop,

rap and others, which remain not merely as styles of music but a way of life, a way of action that one may literally act out or perform one's own tastes. Since indigenous music is practiced in a world where culture is dynamic and not static (Shitandi, 2005), forces of change cannot therefore be avoided. Attempts to freeze-out forces of change for long may result in losing valuable knowledge which is vital to the quality of the community's life and culture, now and in the future (Masoga, 2002). The study is therefore further concerned about the readiness of tertiary education institutions in ensuring that forces of change and indigenous music operate side by side and that the former does not hold supreme power over the later.

Tertiary education institutions, being at the helm of learning, are placed in a strategic position to contribute towards giving guidance in regulating forces of change. The basic purpose of education being the survival of society and creation of continuity of indigenous music and culture (Akuno, 2005b), gives institutions the impetus to focus on learning that should regulate forces of change and thus conserve these genres of music for posterity. Achieving this requires equipping the institutions with appropriate curricula and programmes designed for constant performance of indigenous music (Stephens, 2000: p. 347; Petersen, 2000; Blacking, 1967).

Furthermore, tertiary education institutions need to be equipped with programmes for tape or disc recording and transcription which are equally important for conservation of indigenous music (Senoga-Zake, 2000; Cooke and Kasule, 1999: p. 16; Kyagambiddwa, 1955). Preservation of indigenous genres of music can also be done by notation which requires tertiary education institutions to use trained personnel with translational skills of indigenous music (Akuno, 2001; Manani, 1966). Thus the focus on evaluation of programmes, curricula and resources of the tertiary education institutions became very important in assessing readiness of the institutions to teach knowledge and skills on indigenous music.

1.2 Statement of the Problem

Although indigenous music is an impression, a work of art, a performance and a human behaviour involving people with their communities (Akuno, 2004), its practice in Uganda is gradually weakened and endangered by various factors. The factors include, among others, previous downplay by Missionaries (Agak, 2001; Muwonge *et al*, 1997: p. 14) who regarded indigenous music as primitive, heathen and sexually leading to sin and collective orgies (Katuli, 2005), and ought not to be practiced among Christians. Another problem is that of music syncretism (Allsup, 2003 Tiberondwa, 1998: p. 20) that has resulted in creating and performance of

hybridized music (Flolu, 2005) that emerged because of multi-culturalism (Andang'o, 2005; Swanwick, 1996; Kwami, 1996).

Further, the practice of indigenous music is being weakened by the paradigm shift due to people's newly acquired tastes and preferences in an ever-changing socio-cultural environment. This kind of environment has been caused by industrialization, globalization, urbanization and the interface of the radio, television, video and DVDs, which are a great attraction (Okumu, 2001). External forces around the communities especially the political settings of the day (Cooke and Kasule; 1998) normally compel people to respond by recreating indigenous music to suit needs of few individuals and thus negating the practice of indigenous genres of music.

Preservation and promotion of indigenous music faces a big challenge as the genres of music are still confined within the ethnic boundaries and may gradually be mutilated (Manani, 1966). Mutilation of indigenous music is possible by use of modern electronic media such as radio, video and television, which fascinate people and are irresistible powerful agencies for mental conditioning and attitudinal orientation or re-orientation (Nzewi, 1998). Modern creativity embodied in performing arts and Pentecostal church music (Kalu, 2008) also poses a threat to the mutilation of Uganda's rich indigenous music.

The problem is further compounded by either individuals or groups that borrow cultures (Ociti, 1994), and resort to pseudo-professionalism by encroaching into indigenous performance (Omondi, 1984), thus distorting performance of indigenous music for commercial gains. Additionally, people's religious beliefs and worship styles (Tiberondwa, 1998, Ociti, 1994), and especially in the contemporary born-again Christianity (Basoga, 2009) make them look at indigenous music with contempt and thus endangering the very survival of these genres of music. As such, the community's effective means of expressing and conveying its culture through the performance of music and dance is gradually fading out and may be mutilated or completely disappears if not conserved.

Scholars and stakeholders (Cooke and Kasule, 1999; Basudde, 1996; Kyagambiddwa, 1955) have long had great concern and challenging demands for the preservation and promotion of Uganda's indigenous music before it becomes extinct. On a related note, Omondi (1986: pp.109-110) raises a concern that traditional music is in danger of being lost forever, since there was and continues to be little opportunity for those familiar with it to pass it on to the next generation. Furthermore, Senoga-Zake (2000: p. 10) contends that it is important to preserve and promote indigenous genres of music for posterity as a number of old songs and dance forms are gradually

disappearing. Similarly, Kasozi (1979: p. 64) points out the urgent need to conserve Uganda's indigenous genres of music as the old people, who are the store of music wealth, are dying. These old people are artists, the guide of musical performances and keepers of memory of a community (Wa Thiong'o, 2003), whose valuable knowledge may pass on with them if not recorded.

Most of the indigenous genres of music are still confined within the narrow limits of ethnic boundaries putting its survival at risk if not conserved. It is also still dependent on the oral mode of transmission due to lack of appropriate means of recording and promoting it for posterity (Manani, 1966). These concerns call for the involvement of tertiary education institutions to lead the way in bridging gaps in music documentation, production, technology and practice so as to set the stage for communities to effectively protect, practice and conserve indigenous music.

The studies above highlight the magnitude of the problem, which needs to be addressed. It also gives the all important need to preserve and promote, for posterity, the uniqueness of various indigenous genres of music, and an invaluable part of Uganda's music heritage (Cooke and Kasule, 1999: p. 8). This study therefore sought to assess the content and objectives of music

education programmes and curricula and resources, for relevance and adequacy in enhancing the preservation and promotion of indigenous music.

1.3 Research Questions

This study has been guided by the following research questions:

- i) What are the aspects that impact capacity of music educators to teach knowledge and skills in indigenous music?
- ii) In which ways do the music curricula in tertiary education institutions in Uganda relate to the task of preserving and promoting indigenous music as well as engagement in related new roles?
- iii) What human and technical resources do the tertiary education institutions have for the task of enhancing indigenous music?
- iv) How have programmes of tertiary education institutions benefited activities of the indigenous music practitioners?

1.4 Objectives of the Study

The specific objectives of the study were to:

- i) Assess the aspects that impact capacity of music educators to teach knowledge and skills for enhancement of indigenous music;
- ii) Establish the ways in which music curricula in tertiary education institutions relate to the task of preserving and promoting indigenous music as well as engagement in related new roles;

- iii) Establish the human and technical resources available in the tertiary education institutions for the task of enhancing indigenous music;
- iv) Assess the significant benefits achieved by indigenous music practitioners from programmes of the tertiary education institutions.
- v) Advance a concept that should guide tertiary education institutions in designing curricula and programmes for the enhancement of indigenous genres of music.

1.5 Assumptions

This research was based on the assumptions that:

- i) Although music is offered in tertiary education institutions to some extent, it was not specifically geared towards enhancement and promotion of indigenous genres of music.
- ii) Tertiary education institutions have not played an effective role in overcoming the challenge that threatens the survival and continuity of indigenous music;
- iii) Indigenous musicians are ready and interested in being guided by tertiary education institutions to enhance the practice and conservation of the genres of music they make and live with;
- iv) Activities identified for the study are a true reflection of the role of tertiary education institutions in the task of the study.

1.6 Rationale and Significance of the Study

The basis for this study is to focus on ways of actualization of active practice and documentation of indigenous music as the main tool to address the task at hand. Such a paradigm, developed and practiced in tertiary education institutions, supports the process of preservation and promotion of these genres of music. The focus of this study was to evaluate the programmes, curricula and resources available in the institutions for the task of protecting and enhancement of Uganda's rich indigenous music.

Approaches to indigenous music learning and skill development in Uganda continue to proceed within rote, observation and emulation modes. Although these approaches are based on the oral tradition of performance of vocal and instrumental music interwoven with dance (Joseph, 2003), knowledge and skills derived from these approaches are not adequate to form a basis of facilitating promotion and preservation of indigenous music. It therefore becomes necessary for this study to generate a framework to guide learning activities and programmes so that they facilitate the task of the study.

The contributions of this study, are to:

- i) Generate and posit guidelines for the tertiary education institutions to use in the formulation of music education programme objectives and

- design appropriate curricula relevant to dealing with the task of the study;
- ii) Contribute knowledge that enables tertiary education institutions to employ appropriate human and technical resources needed to overcome the challenge of the study;
 - iii) Generate knowledge that adds to literature on indigenous music education and conservation in Uganda;
 - iv) Contribute knowledge that enables tertiary institutions to establish and manage indigenous music audio and visual archives and music villages to enhance conservation of indigenous genres of music as an invaluable part of Uganda's cultural heritage.
 - v) Contribute knowledge that enables the Ministry of Gender, Labour and Social Development, charged with the overall responsibility for the cultural affairs of Uganda, design and implement policies leading to the encouragement and practice of inter-cultural exchange for effective enhancement of indigenous genre of music and dance forms.
 - vi) Advance a concept, which is the first attempt of its kind in Uganda for providing a guide for the design of music education beyond the dimensions of the recreational and extra musical.

1.7 Scope and Limitation of the Study

This study was focused on assessment of programmes, curricula and resources of the tertiary education institutions to ascertain the role they play as regards the challenge at hand. The study was conducted in the central region of Uganda, covering the whole of Buganda and extending to part of the eastern region covering Busoga. This area is within a 150-kilometre radius of Kampala city.

Tertiary education institutions which offer music education in their curricula and have been used in the study include 4 Universities, 3 National Teachers' Colleges and 10 Primary Teachers' Colleges. These institutions are within the geographical area of study. Districts within this area were also considered appropriate locations to get the indigenous musicians used as respondents in the study.

This study was limited to the indigenous ceremonial songs and dances of the marriage rites, funerals, partying, celebrations of the birth of twins, various rituals and coronations of kings and chiefs. They form the root or innate indigenous genre of music, which is an integral part of culture determining how and why the music and dance are made (Oehrle, 2001). The study covered a target population of 350 respondents out of which the researcher

worked with a sample size of 20% as recommended by Best and Kahn (2004: p. 20). Limitations in financial resources created a setback in the study.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

In this section, existing written works of various scholars have been discussed with a focus on the preservation and promotion of indigenous music. Thus literatures related to the study have been reviewed and are presented here below under the following sub-topics:

- i) Practice and promotion of indigenous music: Pre-colonial era.
- ii) Challenges towards practice of indigenous music: The Church involvement.
- iii) Government involvement in the enhancement of indigenous music from October 1962 to date.
- iv) Major challenges in the practice and promotion of indigenous music.
- v) Theoretical framework.
- vi) Conceptual framework.

2.2 Practice and promotion of indigenous music: Pre-colonial era

Every ethnic group in Africa in general and Uganda in particular, has had its own different and specific cultures and music genres that originated from the people. These have been practiced and passed on in oral tradition from one

generation to another (Stephens, 2000, p. 367), before the European foreigners came to influence them. Oral tradition, which plays a significant role in African pedagogy is just as reliable as a written tradition and is essentially derived from an inter-relationship with the universe regarded by the traditional society as factual and constant (Amoaku, 1982). The use of oral tradition in African pedagogy applies to Uganda's multifarious ethnic groups with their music cultures and genres, which provide identity and a sense of community ownership. These indigenous music genres also reflect a rich multicultural community where aspects of heritage ought to be preserved and promoted, hence their focus in this study.

Before any foreign influence and more so the introduction of formal education the indigenous forms often referred to as informal or non-formal education existed in Uganda (Tiberondwa, 1998). According to Kamenyi (1977: p. 46) non-formal education was geared towards equipping members of the tribe with knowledge about the environment and how to cope with it. As such what was taught or learned grew out of the social situations. Thus the non-formal education based on ethnic or clan units covered both the theoretical and practical fields of music. Each ethnic group has had its own system of music education, which according to Nzewi (1998: p. 457) was the responsibility of the indigenous musician in maintaining and extending

standards and repertory. Responsibility of the indigenous musician in informal music education was to ensure that young members of a community attained growth of personal talents through composition of songs, riddles and proverbs to serve the communities and societies in which they lived (Tiberondwa, 1998: p. 5).

On a related note to the views stated above, Akuno (2002: p. 60) explains that music learning in Africa has traditionally been through apprenticeship where the young learnt knowledge and acquired skills through watching and listening to a master, then imitating. Creativity in music was encouraged so that no two performances were ever alike (Darkwa, 1980). In this way indigenous music was alive, dynamic and hence preserved and promoted through active practice and involvement of both the young and older persons working together. Narrating an experience on the same view, Wachsmann (1956: p. 97) describes how an expert *Muganda* craftsman and musician remarked with bitterness that his son was a child of the *mirembe gy'endingidi*¹, which he mastered better than his famous *ennanga*. Thus the old required the young to learn, inherit, preserve and promote the elders' knowledge and skills.

¹ In reference to the age or period when the tube fiddle, as a new musical instrument in Buganda was widely played.

The above discussion on mode of informal indigenous music practice and promotion shows that it was different from the modern age of formal music education with a group of teachers that carry different responsibilities (Farrant, 1982). It would be good for these responsibilities to be well packaged and passed on to learners to enable them develop knowledge and skills they are already endowed with. Doing so would make learners actively practice indigenous music. But the situation is, however, different as learners are faced with the challenge of being exposed to diverse music styles and materials from other cultures other than their own (Katuli, 2005). The views above support the need for this study to assess the capacity, curricula, programmes and readiness of tertiary education institutions to meet the challenge of enhancing growth and continuity of indigenous music, comparable to the early informal one.

Within each ethnic group, the adults who made and played various musical instruments taught relevant skills and knowledge to children who readily learnt and applied what they were taught (Ssekamwa, 1976; Asante, 1995). What was learnt was applied during the various ethnic functions, each of which usually signifies some occasion, situation or feeling (Petersen, 2000). To achieve the societal objectives of music education Akuno (2005b: p. 13) points out that the young musician often associated himself with the older

specialist indigenous music practitioners until he could learn how to play the instrument and move off to perform on his own or create his own ensemble. These views show that informal music education had specific programmes that required one to learn from the elders so as to preserve and promote knowledge and skills of indigenous genre of music.

Besides the teaching of knowledge and skills in the making and playing of various musical instruments, music performances were also carried out. Music was performed during happy occasions from which society benefited, as well as occasions of grief, which helped the society to cope with a trying situation (Akuno, 2005b: p. 13). In succinctness, these practices show that music was a lived and an ever-promoted activity in the community (Nzewi, 1998).

Indigenous musical skills and practice became a meaningful way of life learned by people as and where they lived in the pre-colonial era. There were no external forces that could restrict people's freedom to practice their genres of music. These views augur well for this study, which recognizes the value and need for tertiary education institutions to have programmes compatible with the need to preserve and promote indigenous music.

2.3 Challenges towards practice of indigenous music: The Church involvement

The coming of European Christian Missionaries to Uganda in 1877 marked the beginning of formal education (Tiberondwa, 1998: p. 16). This was an opportunity to strengthen informal music education so as to provide a platform to develop and preserve indigenous music. Unfortunately, the Christian Missionaries declared the indigenous music and dancing as provocative and inappropriate for Christians (Mapoma, 2001). Indigenous music was also regarded as intertwined with pagan customs that should be forgotten completely and replaced with Christian music (Kasozi, 1979: p. 64). Thus the traditional cultural set up of different Ugandan societies was transformed causing people to discard their cultural values and imitate Europeans in manners of worship, marriage, eating, walking dancing, dressing and even talking (Tiberondwa, 1998; Nzita *et al*, 1995). Scenarios as described above minimized opportunities for indigenous music practice and promotion.

To advance and cement their intention of promoting Christian music and erasing the indigenous genres from the minds of the converts, missionaries engaged the native communities in regular singing of hymns and Western folk songs (Muwonge *et al*, 1997). Further, the missionaries thought the

singing of hymns and other church musical activities was necessary for the growth and expansion of the church (Flolu, 2004). Hymns and other songs in Western idiom replaced the dancing, playing of instruments and singing of traditional songs (Katuli, 2005). As such church choirs were formed (Muwonge *et al*, 1997: pp. 11-12) and music literacy consisting of solfa notation by the Protestant missionaries and staff notation by the Catholic missionaries were introduced to converts. They also often sung hymns that were translated into local languages (Taylor, 1958). Translation of the hymns in the local language distorted the phonetics of *Luganda*, making pronunciation of words meaningless (Kyagambiddwa, 1955; Wachsmann, 1956).

If indigenous music text is translated with an unmodified Western notation system, and according to Western aesthetic priorities, it makes the indigenous music literally lose something in the translation (Carver, 2003). On a related note, Akuno (2005b: p. 41) asserts that when songs are translated from one language to another, both the rhythm and melody tend to get altered. This developed into what became variously known as “Western-derived African music”, “hybridized” or “syncretic” music (Flolu, 2004: p. 169), which was neither purely western nor traditional (Muwonge *et al*. 1997: p. 13). It also endangered the preservation and promotion of indigenous music through

active practice. The scenarios stated above are not different from today's performance of indigenous music, instruments and dance in western style, which is not culturally compatible. All the above views made it necessary for this study to seek to assess the capacity of tertiary education institutions in giving guidance to address these mishaps.

The European Christian Missionaries further introduced the school curricula (Flolu, 2004: p. 167) in the High Schools they established (Tiberondwa, 1998; Muwonge *et al* 1997), where formal education was strengthened. These High Schools were meant for the "*balangira*" and highly placed people in society. There were also mission schools to accommodate every other child (Tuma, 1980). Thus Christian religion and education were considered movements for creating new types of personalities that disentangled themselves from what was considered oppressive, immoral and universive of ethnicity (Digolo, 2005: p. 95). On a related note, Mbiti (1976: p. 6) contends that the schools established by missionaries became nurseries of change where those attending school became the vehicle of carrying the new changes to their villages.

Curricula of the schools established and controlled by missionaries comprised of, among others, arithmetic, music, Christian instruction and practice

(Ssekamwa, 1997: p. 41). In this regard Tiberondwa, (1998: p. 62) contends

that

the music taught following this curriculum were mainly parody of familiar European hymns and choruses of unintelligible sounds in the sing-song of the syllables as they follow one another in meaningless succession.

When students who learnt these songs and hymns left the boarding high and mission schools and returned home for holidays, they began to show discomfort with their indigenous music (Akuno, 2005b). Thus the church instituted a system that challenged the practice and enhancement of indigenous music.

The views stated above paint a bleak future for the survival of indigenous music in Uganda. Teaching of songs with “unintelligible, meaningless syllables” implied the imparting of music education which would not satisfy personal needs of the learners (Tiberondwa, 1998: p. 64), neither help them develop their musical talents (Andang’o, 2005). It therefore meant the building of a very shallow and weak foundation of formal music education.

Having a weak foundation of formal music education was evident in the lack of music-learning centres. Even Makerere, which was the highest learning institution in Uganda, did not have a department of music by the 1950s (Moon, 1971). In this regard Hyslop (1966: p. 38) asserts that in Uganda

there has been little western music, which has too often been of the wrong kind. The views stated above point at the developments that posed a danger to the practice and promotion of indigenous music. They form the basis for this study to establish the preparedness of tertiary education institutions in their attempts to deal with the challenge and avert the endangered practice and continuity of indigenous genres of music.

Schools that were not established by the missionaries had their own curricula, which were different from those designed on Christian tenets. As such Makerere College School tried to teach indigenous music but found it difficult to sustain the lessons (Kasozi, 1979: p. 21). This happened because within the context of education, as opposed to learning, music is not just a subject but a way of life, a reflection and expression of culture and a society's mouthpiece (Akuno, 2004). Failure of Makerere College School to sustain indigenous music lessons arose from the fact that it was being taught as a subject. Thus the way of life of converted learners, which had now changed, could not accommodate the learning of indigenous music.

A similar situation to the above was at Jeanes School in Kenya where Wamunyu (1999: p. 26) explains that as a result of previous mission education, African students had been taught that their traditions were uncivilized and they therefore felt they were being offered an inferior

education in this school. These studies show that the introduction of music in the formal education curriculum weakened the informal music learning and practice. It also caused the stagnation of practice and enhancement of indigenous genres of music. Thus, the focus is on tertiary institutions as givers of formal music education who are well placed to face the challenge of designing programmes that can strengthen indigenous music education and hence its preservation and promotion.

The practice of Western Christian music was enhanced with the introduction of the Namirembe Church Music Festival in 1929 (Kagimba, 1979: p. 8). According to Muwonge *et al* (1997: p. 15), the Namirembe Church Music Festival was, however, later used to encourage and promote works of Ugandan musicians so as to help them improve the standard of their works. Despite the downgrading of indigenous music, opportunity was now provided for its development and promotion. This was an intervention by Wachsmann who felt that indigenous people were being misled to think that their own music was something unsuitable and undesirable for Christians (Muwonge *et al*, 1997: p. 15).

The intervention by Wachsmann was an opportunity to strengthen indigenous music. However, it came too late to change the attitude of people who had

been entrenched into Christianity to date. What they have now done is to have an assimilation between Christianity and indigenous customs and thus secularization of “sacred” music, which has become prominent in Kampala, the capital city of Uganda (Basoga, 2009). This has created lots of debate as to whether it is hymns or traditional music or contemporary styles referred to as “*disko la Yesu*”, which should be considered appropriate for the church (Kameli, 2009).

All the above stated developments have become a detriment to the practice of indigenous music in that every function among the urban or rural communities is now full of recorded religious music or that of the contemporary local artists (Isabirye, James. 2009). There is hardly any performance of “*embaga*” dance in Buganda during marriage ceremonies, singing of funeral dirges when death occurs and many other traditional ceremonies and rites (Ssenoga-Majwala, interview on 10th September, 2009). There is need for music educators to design programmes suitable to re-orient people’s attitudes and steer the enhancement of indigenous music. This study is thus focused on assessing programmes, curricula and the capacity of music educators in regard to their readiness to deal with the challenge of preservation and promotion of indigenous music.

2.4 Government involvement in the enhancement of indigenous music from October 1962 to date

Soon after attainment of independence on 9th October 1962, the Government of Uganda took control of the education system and set up measures to Africanize the curriculum (Ssekamwa, 1997: p. 34). The Africanization of the curriculum was done by introduction of the teaching of subjects that stresses the Ugandan background and situation like music and the arts (Kasozi, 1979). This was aimed at creating African identity and African personality (Ssekamwa, 1997: p. 37).

A similar influence in this direction is what Cooke and Kasule (1999: p. 9) discuss as the decision in 1968 to start instrumental music teaching in schools that provided the option of performing on Ugandan instruments in the curriculum examinations. These steps show the Government's attempts to revive the once lost glory of Uganda's rich music, hence this study to assess if, and to what extent the tertiary education institutions have attempted to deal with the challenge by initiating programmes to develop and promote indigenous music.

The government made further attempts to promote indigenous music performance in 1968, by creating the Heart Beat of Africa Troupe, composed

of multi-cultural Ugandan indigenous musicians (Ministry of Culture and Community Development, 1969). This troupe initiated enhancement of indigenous music by actively practicing it. Unfortunately, the turbulent period of the military government between 1971 and 1979 destroyed all these efforts and led to cessation of many educational projects and cultural activities including the disintegration of the Heart Beat of Africa troupe (Ssekamwa, 1997: p. 48). A similar attempt in the promotion of indigenous music by the government was made in South Africa with the establishment of the Traditional Music Working Group to develop strategies to collect, preserve and develop indigenous music and capacity for research in indigenous music (Petersen, 2000: p. 330).

The above findings highlight strategies and attempts made by the government towards the enhancement and promotion of indigenous music. Tertiary education institutions should work in synergy with the Government to emulate strategies of the Traditional Music Working Group in South Africa and any others elsewhere. Emulating such well designed strategies should enable them promote a range of cultures and traditional practices within unsuitably defined, colonially imposed boundaries (Flloyd, 2001: p. 14). In view of the above stated revelations, this study sought to assess programmes,

objectives, curricula and capacity of the tertiary education institutions to deal with the challenge of preservation and promotion of indigenous music.

Since 1987, the Government of Uganda has been organizing Uganda music festivals following given themes treated in new classes like indigenous music composition and creative dance, beside other classes of traditional items that have been in existence (Othieno, 2000). The festivals also give school choir trainers opportunities to re-arrange and refine the existing indigenous music, which is re-composition in performance (Flolu, 2005). Composition of indigenous tunes by individuals other than groups of people is a welcome development that could encourage practice and growth of indigenous genres of music.

However, the developments that expose music and dance cultures to competition, as stated above, result in distorting them. Some scholars may prefer to view cultural music and dance competitions as development, yet in essence they create a hybrid of performance styles (Akuno, 1997: p. 58). This is true of competitions organised without clear objectives. Such competitions result in distortion of indigenous music instead of encouraging its growth and promotion because of the urge to win. With regard to the Kenya Music Festival, Akuno (2005b: p. 29) asserts that it has resulted in traditional

performances being more mechanical than artistic with the graceful steps, body movements and formations no longer visible. If the trend of music competitions is not therefore well guided by tertiary education institutions, adoption of unauthentic performance styles would be entrenched in indigenous music performances in a bid to win. These views pave the way for this study to assess programmes of the institutions to ascertain their readiness to avert the challenge.

In its further attempts to promote cultural activities, the Government through the Ministry of Gender, Labour and Social Development (MoGLSD) developed and published the Uganda National Cultural Policy in 2006. One of the specific objectives of this policy is the need to conserve, protect and promote Uganda's tangible and intangible cultural heritage (Ministry of Gender, Labour and Social Development, 2006). All the practices associated with music and dance like rituals, festive events, oral traditions, traditional craftsmanship, social practices among others, are hereby referred to as the intangible cultural heritage (MoGLSD, 2006: p. 13). The Uganda National Cultural Policy stated above does not, however, provide guidance on the implementation of its stated objectives. This calls for the involvement of tertiary education institutions as active partners in the Uganda National

Cultural Policy so as to preserve and promote indigenous music, hence the need for this study.

2.5 Major challenges in the practice and promotion of indigenous music

The biggest challenge towards the preservation and promotion of indigenous music in Uganda today is the interface of the radio, television and video, which are a great attraction (Manuel, 1988; Okumu, 2001). There are currently over 100 Frequency Modulation (FM) radio stations in Uganda, all of which promote contemporary local artistes' neo-folk *kadongo kamu* and jazz music (Isingoma, 2006). This leaves no room for promoting indigenous music through these radio stations unless payment is made for playing the music on air. Central Broadcasting Station (CBS), the radio station of the Buganda kingdom and Wavamuno Broadcasting Services (WBS) television have programmes designed and aired for the promotion of the culture and indigenous music of Buganda (Ssenoga-Majwala, interview on 10th September, 2009), albeit for brief moments in each designated period of the programme.

Indigenous music is rarely played in these numerous FM radio stations, as there are no commercial gains in it compared to that of the local artistes (Isabirye Joel, 2009). Commercialization and over-abundance of popular

foreign and non-indigenous music on FM radio stations creates a problem of promoting these genres of music. If this scenario is not checked it creates the problem of influencing the minds and morals of the listeners and especially the children who spend most of their time before television sets and radio (Andang'o, 2009).

Whereas the establishment and licensing of multifarious FM radio stations in Uganda could have provided an avenue of making indigenous genres of music exposed, preserved and promoted, this has not been the case. This scenario is a challenge that calls for involvement of tertiary education institutions in designing programmes to make radio presenters and stakeholders aware of the need for enhancement and promotion of indigenous music against multiple challenges. Further, the establishment of many private universities in Uganda creates a nascent challenge of competition for academic staff for delivery of quality higher education (Nakanyike and Nansozi, 2003).

The above scenario possibly makes the tertiary education institutions, with music education in their curricula, fail to get appropriate personnel. The personnel needed should be able to design and handle appropriate music curricula and programmes that cater for the knowledge and skills for

indigenous music performance, preservation and promotion. However, it is not an excellent music curriculum that largely matters, but an excellent music teacher in action at the helm of music education (Elliot, 1995). This ought to be a knowledgeable and practical teacher who, given the current atmosphere of competition for personnel, may not easily be found.

In another view Hargreaves (1994: p. 216) points out that a good music education curriculum ought to contribute to intellectual, emotional, sensory-motor and social development. This kind of curriculum should not only provide students with rich knowledge, but also prepare them for the remote future and more importantly, to enhance the significance of the value of life (Yule, 2004). Thus dynamism is the key to curriculum development, owing to the fast-changing trends in music necessitated by influences such as globalization, among others (Elliot, 1995) It is therefore important for this study to assess the relevance of curricula of tertiary education institutions in addressing the challenge at hand.

Music education in tertiary education institutions may also be linked to what Swanwick (1979: p. 54) in his view refers to as an organized and formalized education with shortcuts to arrive at knowledge that is easy to teach from books, and which can be assessed through examinations and lectures. Finding

knowledge that is easy to teach from text books is something that stems from attitudes of music educators who may always look for short-cuts. In this regard, it is worth noting that the success of a curriculum depends to a great extent on the attitudes and training of the teacher besides current trends in education (Campbell and Scoff-Kassner, 1995). This makes it important to encourage the teacher trainees to have positive attitudes and embrace the fact that they are first musicians before they make the decision to be music teachers (Wanjala, 2005).

Besides having positive attitudes, the success of a curriculum also calls for content that engages both the learners and teachers in music making. In this regard, Petersen (2000: p. 332) asserts that

The three Historically Black Universities, established during the time of apartheid in South Africa overcame the problem of attitude and training through use of curricula designed to preserve and promote local music by actively engaging in its performance.

On a related note music education in Ireland has according to Suilleabhan (2005: pp. 30-31), been successfully designed to integrate traditional music and musicians within her seven University systems without compromising the music. Such views also make it important for tertiary education institutions to put in place music curricula that should not be compromised by poor attitudes of the music educators and other stakeholders.

In its attempt to promote acquisition of music education knowledge and skill development, Makerere University developed a new music education programme. It is a programme designed to enable talented musicians with a minimum requirement of completion of senior two level of secondary education enroll for a diploma course in music education (Muhumuza, 2005). This programme is not specific to knowledge and skills in indigenous music. It was also designed in disregard of the education system in Uganda, which requires a student to go through seven-four-two (7-4-2) system of education before joining a tertiary institution (Uganda Government White Paper on Education, 1992).

Makerere's new programme of music education is, however, a step towards offering general knowledge in music education. It should eventually cause a change in behaviour of the recipients of this knowledge and lead them to become specialist musicians. Thus education is only successful if the knowledge, skills and attitudes gained are used thereby eliciting a change in behaviour (Akuno, 2003). This study was necessary in the assessment of the capacity and competence of the curriculum deliverers in tertiary education institutions to establish whether they are capable to deal with the challenge of conservation and continuity of indigenous genres of music.

The problem of failure to manage a good music curriculum may largely be attributed to the negative attitudes and weak backgrounds of learners. This augurs well with the view of Kofie (1995: p. 18) who contends that what is taught in the tertiary education institutions depend on the background of students admitted and not much can be achieved if students have weak backgrounds. On a related note Mezirow (1999: p. 12) believes that learning should not be frequently thought of in terms of only adding more knowledge, but should be thought of in terms of causing change to pre-existing knowledge. Learners who pursue music education studies in tertiary education institutions could be having varying degrees of pre-existing knowledge, which ought to be made to result in change.

The views of Kofie and Mezirow above are a challenge to the indigenous musicians if students, who come from within their societies and among them, have weak or no background at all in the practice of indigenous genres of music. In such a situation the tertiary education institutions cannot do much within a period of about three years, unless well thought out programmes have been designed. It therefore becomes important for this study to focus on assessment of the programmes of both the indigenous musicians and tertiary education institutions as regards practice, growth and enhancement of indigenous music.

Trends of music development and promotion in Uganda, however, is currently centred around the *kadongo kamu*, jazz music and that of the Gospel artists, which may greatly affect the efforts to preserve and promote indigenous music. *Kadongo kamu*, which is now popular among low-income earners of Kampala City and other areas where *Luganda* is understood, is a replica of *Kiganda* and other indigenous music genres and rhythms, but is modernized and unfolds in a hybridized form.

The *kadongo kamu* music combines all aspects of music styles like *zouk* or *sokous*², reggae³, Afro-beat⁴ and Western rhythms (Cooke and Kasule, 1999: p. 14). These genres of music are performed in local languages. Music in a local language gives an indication of people's preference for exciting music in a language they understand (Nyakiti, 2004). This kind of music, however, creates another challenge

The views stated above clearly articulate the environment in which we are operating, and thus create challenges as regards the sustenance and promotion of indigenous genres of music. In this regard Allsup (2003: p. 9) contends

² Music from the Democratic Republic of Congo characterized by exciting guitar rhythms and vigorous dance movements.

³ A type of music that originated from the Cuban community in Jamaica (Nayiga, 2006).

⁴ A type of music that originated in Nigeria but shaped by mixing it with American jazz (Nayiga, 2006).

that we are operating in a new hybrid of experience where music is multi-sensory with styles like hip-hop, rap and others, which remain not merely as styles of music but a way of life and a way of action that one may literally act out or perform to one's tastes. If the goal of education is to serve or enlighten culture, we must be careful to ensure that curricular changes are not imperial or prescriptive (Said, 1994). The above views give the impetus for this study to assess programmes of both the specialist indigenous musicians and tertiary education institutions as regards dealing with the challenge of preservation, promotion, quality and substance in indigenous music forms.

Globalization and computer generated rich and varied infinite timbres are today dictating musical performances in a world that has been subjected to changes due to advances in technology (Russ, 2002). On a related note Williams (1992: p. 30) asserts that music educators can ensure the long term relevance of music education as a profession by making computer technology an integral part of music education. Such challenges would require tertiary education institutions to deal with the challenge by designing appropriate programmes to handle music development, conservation and promotion in a dynamic world subjected to challenges of using modern technology. This ought to be done bearing in mind that dynamism is the key to curriculum development, owing to the fast-changing trends in music necessitated by

influences such as globalization, among others (Elliot, 1995). In this context Stephens (2000: p. 365) contends that education is not only about transmitting knowledge from one generation to another, but about critically reconstructing, reinterpreting and re-examining that knowledge for the present and future.

Design and use of curricula that allow reconstruction and reinterpretation of knowledge for posterity are also governed by the government policy issues. If government policies are ever changing especially in regard to education, it is music education that is disadvantaged. In this regard Reimer (1989: p. 216) asserts that when education is going through difficult times when money is scarce, criticism is severe and psychological and material support is hard to come by, music education suffers the most. Such situations may lead to creation of policies that call for the review and adjustments of education curricula, hence a disadvantage to indigenous music education.

In the event of changing policies and decreased financial resources, evaluation of programmes and curricula of the tertiary education institutions would be necessary to ascertain their readiness to deal with the challenge of the study. Such an evaluation that has to be seen as coming from an outside source and not from the teacher or tutor concerned with the project (Malcolm, 2003), helps the institutions to reflect and take proper action. When therefore

human activity consists of action and reflection, it is praxis: it is transformation of the world (Freire, 1970), which seeks real liberation in the real worlds by employing real means (Allsup, 2003). Action and reflection are important in realization of the vision and setting of targets to meet objectives of the curricula.

The growth and continuity of indigenous music needs action by use of real means to achieve it. It also needs reflection resulting from regular evaluation of the curricula and programmes of the institutions. This should be done to assess and avert challenges that may make them fail to uncover the real worlds and real lives of learners and connect them to indigenous music practice. If an evaluation does not allow an opportunity in confidence to express an opinion of the character and quality of educational encounter, it remains virtually worthless in this field (Malcolm, 2003: p. 76). The focus of this study was therefore to evaluate worth of the curricula, capacity and programmes of the institutions to meet the challenge of preservation and promotion of indigenous genres of music.

2.6 Theoretical Framework

The theories of Curriculum Management by Bobbit (Corbett, 2008), Scientific Management by Taylor (Corbott, 2008), Emergent Curriculum by Yule (2004), Pedagogy of the Oppressed by Freire (1985) and Aesthetic

Functionalism by Akuno (1997), have been identified and used to support the framework and focus of this study. All these theories are focused on the principle of cohesion for enhancement of productivity and value.

2.6.1 Bobbitt's Theory of Curriculum Management

The theory of Curriculum Management proposed by Bobbitt (1918), as reported in Corbett (2008) stipulates the design and implementation of an active curriculum for all people, basing on the work methods of a skilled person. It requires the identification of a skilled person with the highest output of good quality work and studying his skills in minute detail while making records on observations on how he accomplishes his feats. This observation enables one compile coded information and form an idea of how new behaviours are performed and training others to follow his work method. On a related note Bandura (1977: p. 22) contends that most human behaviour is learned observationally through modeling and from observing others.

Additionally, Bobbitt suggests that when reasonable explanation is given on how new behaviours and ordinary tasks results are formed it serves as a guide for action in determining an ideal curriculum broken down into sets of teachable skills. Application of teachable skills coupled with practical experiencing imbues intuitive cognition and understanding (Nzewi, 1998).

Thus the educators are enabled to impart complex tasks in lock-step fashion in the context of a rational, scientifically managed way (Bobbit, in Corbett, 2008). Teaching complex tasks in lock-step fashion fits very well with the need to teach different genres of indigenous music and intricacies of dance forms which augurs well for this study.

Performance of the indigenous music practitioners meet the kind of skills pointed out in the abovementioned Curriculum Management theory. Thus because of the specialist skills of the indigenous music practitioners, Digolo (2005: p. 97) contends that institutions in Kenya are trying to achieve the idea of tapping skills of village or specialist indigenous musicians through creating links between music in the formal institution and music as experienced in community. Tertiary education institutions in Uganda could adopt the above stated curriculum innovation and revise their programmes. This becomes important in view of making indigenous music more practical and skewed towards dealing with the challenge of conservation and growth of indigenous genres of music.

This theory is therefore helpful in evaluating curricula of tertiary education institutions and understanding operations of indigenous music practitioners in their performance and conservation of indigenous music. It ought to be

emulated by tertiary education institutions in designing their music curricula and programmes so as to overcome the challenge of enhancement and continuity of indigenous music.

2.6.2 Taylor's Theory of Scientific Management

The theory of Scientific Management, which was advanced by Taylor (1919), as reported in Corbett (2008) suggests the creation of an objective and rational science of work measurement and workplace modification to enhance productivity. This requires a careful study and measurement of the micro-movements of efficient workers, capable of consistent and high levels of production. The outcome of this study and measurement can be used to teach less productive workers to be more like the productive ones. Thus the study, measurement and exposure are meant to pay attention to the efficiency of humanity of workers, since they are not production machines, so that production is generally improved.

Taylor's view of the study and measurement of activities of efficient workers concurs with what Bandura (1977: p. 89) describes as "attentional" learning process that determines what is selectively observed in the profusion of modeling influences to which one is exposed and what is extracted from such exposures. It enables curricula designers put in place what is good for the learners. This helps them develop interpersonal intelligences of efficient

workers or the ability to understand other people in the sense of what motivates them, how they work, how to work cooperatively with them (Gardner, 1993).

The above views, when put into practice, lead to the development of curricular materials that are specially designed. These specially designed materials become useful aids for teaching and learning. Such programmes are developed and managed while taking into account both potential knowledge and cultural background of the learners, and the classroom itself as a music making community (Omolo-Ongati, 2005).

Taylor's Scientific Management theory has important resonance with the thoughts of Eshiwani (1993: p. 157) articulating adaptation and indigenization as some of the stages of curriculum evolution. Adaptation focuses on structure and material of the curriculum with regard to relevance, appropriateness and suitability for realities of delivery (Floyd, 2001). Indigenization focuses on the curriculum that is relevant to the needs today and tomorrow in content, approach and values (Eshiwani, 1993: p. 157). Following of these thoughts should thus give meaning to the idea of Taylor's theory so as to serve the need of teaching less skilled indigenous music performers to be more like the skilled practitioners. This theory could be emulated by tertiary education institutions in designing their music curricula

and programmes so as to do away with the challenge that hampers the need to preserve and promote indigenous music.

2.6.3: Yule's theory of Emergent Curriculum

Yule (2004) advances the theory of Emergent Curriculum that departs from the idea of everything being predefined to that of everything is developing. The predefined curriculum is the "learning tradition" that was designed by curriculum experts, handed down over successive generations and requires teachers and students to only follow the fixed course so as to arrive at the predefined destination (Primos, 1999). Emergent Curriculum theory was, however, advanced with the view to depart from what is predefined. It has a fixed and specified goal, objective content, mechanic implementation procedures and closed evaluation, which manifests a typical "input-output" linear process. Thus the indefinite and unexpected factors are ignored.

This theory is focused on having a constructive curriculum in which the teachers, students, teaching materials and environment interact in the context of dialogue. It therefore decentralizes power of the teacher, so that he/she is often seen as a facilitator rather than controller of curriculum activities (Soler and Miller, 2008). In this way the curriculum leads to what Hargreaves (1994: p. 215) quoting Dalcroze considers as the mastery of techniques that

should be subservient to experiencing music itself. It thus makes the curriculum related to the students' rich spiritual world and life experiences as in their cultural settings and its music.

Yule further explains that curriculum activity, instead of pure cognitive activity is the dynamic process in which teachers and learners display and create the significance of the life. In this way the "curriculum" is no longer known conclusive knowledge, but a dynamic process in which teachers and students develop and explore knowledge through dialogue. Thus the teacher is not a passive knowledge transmitter, but an active curriculum researcher and creator. The student on the hand is also the subject, creator and constructor in the emergent curriculum, no longer the passive recipient of knowledge. As such teaching materials is not a static knowledge system, not the starting point nor the destination of the curriculum, but something to light "the torch of students' thinking".

Yule's theory can be regarded as "what and how" in regard to indigenous music occurrence, learning and practice with a view to develop the musicality of the learners. It would be perceived as providing a satisfactory tool for facilitating musical learning in both indigenous and western genres. Yule's theory is therefore focused on guiding students and teachers who have already had exposure to their cultural setting and its indigenous music. This

theory is well placed to help tertiary education institutions deal with the challenge of preservation and promotion of indigenous music.

2.6.4: Freire's theory of Pedagogy of the Oppressed

The theory of Pedagogy of the Oppressed advanced by Paulo Freire (1985) is a rhetoric which proposes the application of dialogue, engagement, and quality, and denounces silence and oppression. Dialogue, in Freire's view involves respect in that it should not involve one person acting on another, but rather working with each other. It focuses on promoting musical praxis on the part of typical students as its guiding ideal (Regelski, 2009). Praxis is action that is informed and linked to certain values (Freire, 1985), that can be seen as enhancing and building community with pragmatic results which are both noticeable and notable (Regelski, 2009). In regard to indigenous music praxis, practitioners and educators reflect on results of their learners due to the value they put in their genres of music.

Freire's strands of thinking about educational practice and liberation focus on non-formal and popular education. Taylor (1993) concurs with Freire's strand of thinking while pointing out that an important element of this was his concern with developing consciousness that is understood to have power to transform reality. The transformation of reality made Freire insist on

situation educational activity in the lived experience of participants. Indigenous music was and is still a lived and an ever-promoted activity in the community (Nzewi, 1998). Thus the liberation focus on non-formal education and development of the power to transform fits well in the study of indigenous genres of music, where everything is transmitted orally (Eshiwani 1993: p. 157), and in concordance with dialogue, engagement, and quality, that denounces silence and oppression.

The concept of dialogue and engagement is achievable through the creation of links between institutions and indigenous music practitioners or formal and non-formal modes of education. Promotion and application of this theory in tertiary education institutions makes it interactive with the programmes therein. It would therefore lead to the production of specialized or specialist indigenous music practitioners who become the culture's music referents with responsibility for maintaining as well as extending standards and repertory (Nzewi, 1998) of the indigenous genres of music.

2.6.3: Akuno's theory of Aesthetic Functionalism

The theory of Aesthetic Functionalism as advanced by Akuno (1997) suggests that meaning (aesthetics) in music is derived from the role it plays (function) in the life of those who make it. This theory thus advances the

view that music becomes meaningful when it fulfills a socio-cultural function and that of creating cohesion between man and himself, or man and his environment. In this regard Greer (1980: p. 117) contends that the

Aesthetic potential of an art object rests on the reinforcing attributes that art object holds for individuals and groups..., which should provide a rationale for music education, a process that relates to human behavior.

Thus people will seek out or avoid art works depending on the art works' reinforcement value for the individual or group (Akuno, 2005b: p. 159). The reinforcing values of music, which form part of the conception of particular musical types and their component items are realized or expressed in performance (Nketia, 1966), giving meaning in the role that music plays in the life of those who make it (Akuno, 2005b: p. 160).

The theory of Aesthetic Functionalism shows that music is an inherent part of the community, and was defined and judged by its contribution to "humanness", one of the defining attributes of indigenous music (Andang'o, 2005). Thus the role of music, under aesthetic functionalism, is to promote social cohesion by getting individuals collectively involved in activities that affect the society (Akuno, 2005b: p. 161). It brings out aesthetic principles, ideas, values and behavior that are developed in the context of society and culture and related not only to the types of music each society cultivates, but

also to its value system, concept of reality, and the fundamental needs or goals it seeks to fulfill through music (Nketia, 1984).

In this study, the theory of Aesthetic Functionalism serves to show that music making provides its makers with both “aesthetic” and “function”. As such it provides a framework and criteria suitable for the design of music curricula in tertiary education institutions as it spells out guiding philosophy for music education. This kind of curricula becomes suitable for use in dealing with the challenge of preservation and promotion of indigenous music. The theory suits curricula design in institutions in that its use enables learners experience indigenous music, which is often performed in the language fully understood by its makers (Nyakiti, 2004) thus giving meaning (aesthetics) to what is being learnt.

The above theories offer trends of thought that were useful in assessment of the objectives, curricula and programmes of tertiary education institutions to articulate their relevance to meet the challenge for the need to preserve and promote indigenous music in Uganda. They confirm the views Hargreaves (1994: p. 216) states that curriculum planning starts from a broad and fairly abstract analysis of the overall objective of music teaching, and psychological theories ought to be able to contribute towards this. The theories stated above

gives an understanding and appreciation of the artistic qualities of music, an understanding of transmission of cultural heritage and fostering of creativity as the broader objectives leading to conservation and continuity of indigenous genres of music.

2.7 Conceptual Framework

Before the evolution of formal education, cultural norms and indigenous music culture, which formed the base of generic knowledge (Mushira, 2005), influenced each other and the two, were inseparable. Thus the two create cross-cultural musical principles whose features are largely observable in the primary stages of musical development (Lynch & Eilers, 1991). Their coexistence made each stand as a paradigm of its own preservation and promotion. It was a two-way development not manipulated by any other factor.

The two-way development of cultural norms and indigenous genres of music trapped them in a vicious circle where form, nature and practice remained stagnant. This required a third party to turn the process towards active music development, conservation and continuity. The third party was eventually ushered in with the introduction of formal education in Uganda.

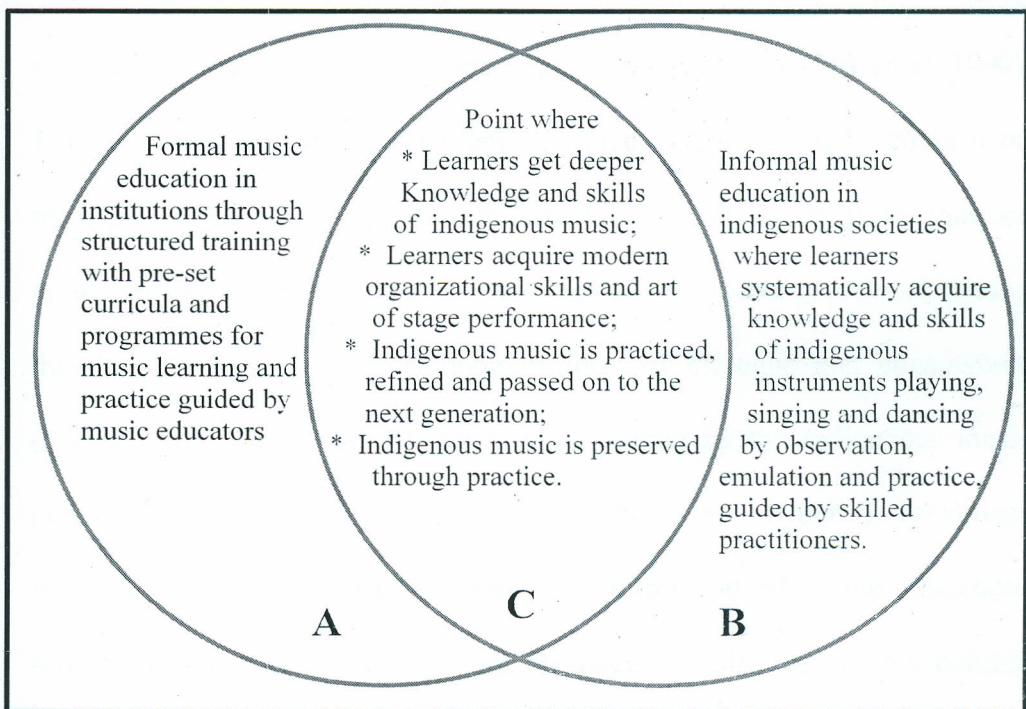
This study developed a conceptual framework where formal general music education interacts with the generic informal or non-formal indigenous category. The theories of Aesthetic Functionalism (Akuno, 1997), that of Emergent Curriculum (Yule, 2004), and of Pedagogy of the Oppressed (Freire, 1985) were more pertinent as the basis for formulation of the Formal – Informal Music Education (FIME) model of interaction. The common point of these three theories that guided the basis for construction of the FIME model is the act of joining or working together to form a united whole.

The theory of Aesthetic Functionalism suggests creating cohesion between man and his environment, while that of Emergent Curriculum suggests the design and use of a curriculum in which the teachers, students, teaching materials and environment interact in the context of dialogue. Additionally, the theory of Pedagogy of the Oppressed advocates for dialogue and engagement of learners and teachers working together. The product of this interaction of the formal music education with the generic informal one therefore enhances preservation and promotion of indigenous music as presented in figure 1.1 on the next page.

In this model of Formal and Informal Music Education (FIME), the formal mode of education is that which is “very regular, systematic and orderly” (Barnhart *et al*, 1992) and whose knowledge and skills are usually learnt in

tertiary education institutions. It is represented by circle *A* on the left hand side of the model. Learning of music in these institutions is through structured training with pre-set curricula and programmes. Readiness of the institutions in terms of curricula, capacity and programmes formed the independent variables. Preservation and promotion of indigenous music represented by circle *C* formed the dependent variable.

Figure 1.1: The Formal–Informal Music Education (FIME) model of interaction



Tertiary education institutions refer to Universities, Primary and National Teachers' Colleges that offer music education in their curricula. They provide

specialized and higher level or post secondary music education. The Primary and National Teachers' Colleges produce teachers who provide music education in primary and secondary schools up to the fourth year of secondary education (The Government White Paper, 1992). Universities offer education that produces music specialists who become either teachers of the fifth and sixth year of secondary education (advanced or "A" level) or National Teachers' College lecturers or specialist music performers.

Non-formal education is an out-of-institution learning and training programmes that are not deliberate, regular or prescribed (Jeff *et al*, 1990). Thus the non-formal indigenous music, which is represented by circle **B** on the right hand side of the model, entails knowledge and skills that are systematically learnt through observation, emulation and practice. Learning this knowledge and skills is done in form of dialogue and engagement (Freire, 1985) through structured training guided by the indigenous music practitioner following a pre-set curriculum that is not written. It constitutes versatile generic music practices and dance forms that reflect the indigenous music sounds, music materials, and practices. It also constitutes cultural norms that reflect customs, knowledge, beliefs, rituals, language, perceptions, adaptation to environment and practices (Du Preez, 1997). All these serve its

makers, the indigenous communities giving them relevance to their daily lives (Akuno, 2005a).

The conservation and promotion of indigenous music is shown in the model by section *C*, the interface of the two circles, *A* and *B*. This shows the influence both informal indigenous music culture and tertiary education institutions have on each other. They share ideas, and create cohesion between man and his environments (Akuno, 1997), and adjust their views accordingly. They as well interface in form of dialogue (Yule, 2004; Freire, 1985). Interaction of this nature enhances musicality as a product of both nature and nurture, and one does not operate without the other (McDonald and Simons, 1989: p. 41). The interaction further enables them respect and encourage a variety of value positions within their settings, do not impose their unique sets of norms on others, but respect them, listen to them while searching for their own position during dialogue (Mwesa, 2003).

The formal music educators learn many things from the non-formal indigenous music practitioners through the interface indicated in section *C*. These include the techniques of manipulation of musical instruments, skills and styles of performance of intricate dance forms and any other information for scholarly discourses. In this way, music educators from the institutions

form links with the indigenous music practitioners from whom they acquire knowledge and skills of indigenous music (Digolo, 2005), through dialogue (Freire, 1985). The indigenous music practitioners on the other hand, though rarely accessing knowledge directly from the tertiary institution music educators, emulate aesthetic and organizational skills they deem beneficial for the encouragement and sustenance of their genres of music. In this regard Lapp et al (1975: p. 206) asserts that a proper interaction approach ought to recognize the essential importance of power, order, and structure so that they accept the validity of institutions, political processes and technologies of our age and support further humanization of man with values of love, trust, cooperation, freedom and responsibility.

Section **C**, the interface of circles **A** and **B**, should be able to achieve the values of dialogue, love, nature and nurture pointed out above by Mwesa (2003), McDonald *et al* (1989), Freire (1985), and Lapp (1975) respectively. The interface further, thrives on principles that are drawn from age tested day-to-day activities of the indigenous music with philosophies that guide learning. It is the stage where indigenous music is preserved through practice by both the indigenous practitioners and learners in the tertiary education institutions. The need to strengthen this interface gave the impetus for the formulation of principles that form the proposed active indigenous music

curriculum named the “Living Indigenous Music Education Curriculum” (LIMEC).

LIMEC is a practical curriculum that suits the needs and practice of both the informal and formal learning modes practiced in the indigenous music communities and tertiary education institutions respectively. It is an elevated status where the indigenous music and dance forms have been refined for community consumption and ready to be passed on to the next generation. The indigenous music is geared to the activities and musical tastes shaped by individual conformity to norms of the ethnic group (Hargreaves, 1994). Uganda’s 65 ethnic societies (Hansard, 2005; MoGLSD, 2006) form reference groups, each with her own norms and principles that regulate indigenous music study and practice.

In this regard LIMEC provides a learning opportunity for one to develop from either a learner into a music specialist or a neophyte or an apprentice into an indigenous music practitioner. This development of the musician becomes possible when that person delves deeper in the intricacies of music and dance and acquires cumulative knowledge and skills of these genres of music (Akuno, 2005c: pp. 15 -16).

Active indigenous music education would require tertiary education institutions to design and include units in their curricula that enable students have opportunities to experience the live world of practical indigenous music performance. This becomes possible through such experiences as internship and corporate placements with renowned village indigenous music practitioners. In this regard Flolu (2005: p. 108) explains that the specialist or village musicians were the best teachers of African music and the traditional context is the best environment for a student of African music. Their excellence in knowledge and skills of indigenous music is still unchallenged.

Internship and corporate placement of the learners is aimed at contextualizing indigenous music that is relevant to their lives and to enable them have vital connections in the areas of understanding, knowledge and skill (Stephens, 2000) thus leading to preservation and promotion of this genre of music. By doing so learners are helped to develop their auditory and visual discrimination, motor skills and a sense of personal accomplishment through active participation in indigenous music activities.

Informal indigenous music practice has skilled music practitioners who are expert music composers, performers and consultants in the idioms of their community's music. These musicians invigorate the indigenous music

practices in their societies and are responsible for the continuity of these genres of music performances from one generation to the next. They are makers of music that is “lived” and experienced without the undue interference of rules, regulations and conventions (Flolu, 2005).

Further, indigenous music practitioners are valuable treasure stores of these genres of music for both the societies where they live and providers of formal music education. This is seen in the model as an interface between circles *A* of indigenous music culture and *B* of tertiary education institutions. It clearly indicates a stage of an association between indigenous music and tertiary education institutions where the two influence each other in one way or another, hence the development of the “Living Indigenous Music Education Curriculum”.

Manipulation of music education in both theoretical knowledge and practical skills by tertiary education institutions influences the societies’ music practice and cause development, preservation and promotion of indigenous genres of music. Doing this should enable tertiary education institutions overcome the challenge of this study. This is because the truly educated can transform others, as education is contagious (Akuno, 2001). Institutions’ guidance on music education augurs well with the Kajubi Commission

Recommendation of 1989, which emphasizes a pupil's acquisition of practical skills for use in life even if he/she does not continue with education to higher levels (Ssekamwa, 1997: pp. 187-188).

Tertiary education institutions ought to play the role of designing active curricula following the principle of the "Living Indigenous Music Education Curriculum" and oversee its implementation. Recipients of music education can use the acquired knowledge and skills to become music specialists. These indigenous music practitioners and educators who are part and parcel of the society eventually help the societies refine, preserve and promote indigenous music practice. This is seen in the model as an interface of the tertiary education institutions and indigenous music culture circles, *A* and *B*. Thus tertiary education institutions and indigenous music base complement each other leading to development of the "Living Indigenous Music Education Curriculum" and finally enhancement and promotion of indigenous genres of music, hence the basis for this study.

It is important to summarize the FIME model of interaction as avenues for learners to acquire knowledge and skills of indigenous music and engage in its active practice, preservation and promotion through formal and non-formal modes of music education. Through this curriculum learners are led to

acquire a cultivated intellect of formal music education coupled with practice of informal indigenous music develops a candid mind that resonates the latter (indigenous music), and perpetuates active practice, preservation and promotion of this genre of music.

CHAPTER THREE

METHODOLOGY

3.1 Introduction

This chapter provides the general framework within which data was collected in order to address the objectives of the study. It outlines the research design, target population, sampling procedures, the research instruments, data collection and data analysis procedures that were used in the study.

3.2 Research Design

Research designs are plans that guide the arrangement of conditions for the collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure (Smith, 1981). This study employed the assessment and descriptive approach for the investigations. A descriptive approach is geared towards obtaining information concerning the prevailing status or phenomenon, with an aim to describe “what exists with respect to variables or conditions in a situation” (Ary et. al, 1990). Addressing objectives by use of questionnaire, interview and observation is described as methodological triangulation (Creswell, 2008; Fraenkel and Wallen, 2006; McNeil and Chapman, 2005).

The descriptive design consisting of questionnaire, interview and observation schedule was used in this study to:

- i) Assess the music programmes and activities of the tertiary education institutions and determine their relevance and focus in preservation and promotion of indigenous music;
- ii) Make a critical judgment of the adequacy of music programmes, curricula and resources in the tertiary education institutions and identify areas of strengths and limitations in these areas.
- iii) Establish whether indigenous musicians have benefited from the programmes of the tertiary education institutions.

Variables were studied in their current contexts without being manipulated, so that findings can contribute to answering the research questions. Readiness of the tertiary education institutions formed the independent variable. This readiness was looked at in terms of curricula, capacity and programmes. Enhancement of indigenous music formed the dependent variable.

3.3 Target Population and sampling

3.3.1 Population

The target population in this study comprised 350 respondents that constituted music lecturers in the universities, music lecturers in the National Teachers' Colleges, tutors in the Primary Teachers' Colleges and indigenous

musicians in the area of study. The actual population employed in the study consisted of 11 University lecturers, 8 National Teachers' College lecturers, 18 Primary Teachers' College tutors, 27 indigenous musicians and 7 other randomly selected people whose opinions were sought on emerging cross-cutting issues in regard to the study.

3.3.2 Sampling

Sampling revolves around representatives which are achieved through randomly drawing samples (Durrheim, 2002). The purposive and simple random techniques described here below, were adopted and used in this study. These sampling techniques were used to get the sample size of 20% as recommended by Best and Kahn (2004), out of a target population of 350 respondents, with results as shown below. The sample size was also decided upon following Fraenkel and Wallen's (2006: p. 104) view that a sample should be as large as the researcher can obtain with a reasonable expenditure of time and energy.

3.3.2.1 Purposive Sampling Technique

This is a technique in which the persons selected pose the necessary representation of the population (Fraenkel and Wallen, 2006). It was applied to select lecturers and tutors to take part in the questionnaire survey and

indigenous music practitioners to take part in the interview sessions. The universities, National Teachers' Colleges (NTCs) and Primary Teachers' Colleges (PTCs) which offer music in their curricula and are situated within a radius of 150 km of Kampala city were purposively selected and used in this study. These institutions included 6 universities, 3 National Teachers' Colleges and 13 Primary Teachers' Colleges as indicated in the table below. The table also includes the thirteen (13) districts, which were purposively selected and used as locations where the indigenous musicians were obtained. These districts are in the same location as the selected tertiary education institutions.

Table 3.1: Universities, NTCs and PTCs in the area of study, which offer music

<i>Universities</i>	<i>District</i>
Busoga	Iganga
Makerere	Kampala
Muteesa I Royal	Masaka
Namasagali	Jinja
Ndejje	Luwero
Uganda Martyrs' Nkozi	Mpigi
<i>National Teachers' Colleges (NTCs)</i>	
Kaliro NTC	Kaliro
Mitala Maria Nkozi	Mpigi
Mubende NTC	Mubende

<i>Primary Teachers' Colleges (PTCs)</i>	
Bikira	Rakai
Bishop Willis – Iganga	Iganga
Buloba	Wakiso
Ggaba	Wakiso
Jinja	Jinja
Kabulasoke	Mpigi
Kaliro	Kaliro
Kibuli	Kampala
Nakaseke	Luwero
Nazigo	Kayunga
Ndegeya	Masaka
Sancta Maria Nkonkonjeru	Mukono
St Noah Mawaggali	Mityana

3.3.2.2 Total population sampling

Each of the Primary Teachers' Colleges in the area of study was found to have either one or two tutors. All these tutors were used in the study. Similarly all lecturers in the Universities and National Teachers' Colleges with a maximum of three members each were used in the study.

3.3.2.3 Simple Random Sampling Technique

There were two National Teacher's Colleges and one University each of which had more than three lecturers. Names of all the music lecturers in each institution were written on pieces of papers that were folded and then mixed

thoroughly. Only three lecturers in each of these institutions were selected using the ballot type technique or blind fold picking of the folded papers. This was done to ensure that no bias entered the selection process and also that all music lecturers in that institution had an equal chance of being selected.

3.3.2.4 Convenience Sampling

In regard to selection of indigenous music practitioners, convenience sampling technique was used in choosing individuals who were conveniently situated near the tertiary education institutions. A convenience sample is a group of individuals who conveniently are available for study (Fraenkel and Wallen, 2006: p. 100). Assistance of music educators in the institutions was sought to identify the indigenous music performing groups conveniently available near their colleges and their locations, within a radius of fifteen kilometres. Assistance of the music educators was preferred to that of the District Cultural Officers (DCO) as the former were nearer the indigenous music practitioners than the latter, who required being approached in their offices at the district headquarters.

The above instituted an avenue for random and convenient selection of two performing groups situated near the selected tertiary institutions and within a radius of fifteen kilometers. This distance of convenience was arrived at and

used to overcome the problem of transit on “*boda boda*” through the village paths. The leaders and some representatives of the indigenous groups were used as respondents in the study.

In districts with more than one institution and where the distance from one to the other is not more than fifteen kilometres, any two performing groups within the proximity of these institutions were chosen. Simple random selection technique using blind picking of folded papers bearing names of the groups was employed. Either the leader or a member of the selected group of indigenous music practitioners was used in the study, as indicated in the table below. Other stakeholders whose opinions were deemed necessary to clarify issues like authenticity of the dance forms, costumes and music education generally were also used. These respondents (See Appendix IIb) were randomly selected as snowball sample. Fraenkel and Wallen (2006: p. 439) describe snowball sample as one selected when need arises during the conduct of a study.

Table 3.2: Number of respondents selected from the Institutions and Districts.

<i>Institution</i>	<i>Number of Lecturers And Tutors</i>	<i>District</i>	<i>Number of indigenous music practitioners</i>
Bikira PTC	1	Rakai	2
Bishop Willis PTC	2	Iganga }	
Busoga University	2	Iganga }	2

Buloba PTC	2	Mpigi }	
Ggaba PTC	2	Mpigi }	2
Jinja PTC	1	Jinja }	
Namasagali University	1	Jinja }	2
Kabulasoke PTC	1	Mpigi }	
Uganda Martyrs University	2	Mpigi }	
Mitala Maria Nkozi NTC	2	Mpigi }	2
Kibuli PTC	2	Kampala }	
Makerere University	3	Kampala }	2
Ndejje University	2	Luwero }	
Nakaseke PTC	1	Luwero }	2
Mubende NTC	3	Mubende	2
St Noah Mawaggali Busuubizi PTC	1	Mityana	2
Sancta Maria Nkokonjeru PTC	1	Mukono	2
Nazigo PTC	1	Kayunga	2
Kaliro NTC	3	Kaliro }	
Kaliro PTC	1	Kaliro }	2
Muteesa I Royal University	2	Masaka }	
Ndegeya PTC	1	Masaka }	2
Total = 37		Total = 26	

3.4 Research Instruments and Equipment

The following research instruments and equipment were used in data collection.

3.4.1 Questionnaires

The questionnaires (see Appendix III) totaling 37 were distributed to the music educators by the researcher. All the 37 questionnaires administered were collected after three days within the very week after they had been filled in by the respondents. These questionnaires, with closed-ended items, were an effective tool for data collection as they contained pre-organised as well as thought out questions appropriate for soliciting the desired responses from the study subjects. Both qualitative and quantitative data on indigenous music preservation and promotion was solicited using this research instrument. Responses from the questionnaires were coded and out of which frequencies were obtained in form of percentages, which were then analysed using the SPSS computer programme.

3.4.2 Interview Schedule

The interview schedule that was designed with semi-structured questions (See Appendix IV) was used to collect data from the indigenous music practitioners. Semi-structured interviews are verbal questionnaires with a series of questions designed to elicit specific answers from the respondents (Fraenkel and Wallen, 2006). This kind of interview provides an atmosphere that encourages the interviewee to talk freely and be clearly understood (Radnor, 2004). Using semi-structured interview schedules, informants were

interviewed within their localities. These interviews were useful in getting information and views intended to clarify the research questions and issues emerging from statement of the problem.

This was an informal interview which did not require services of interpreters as the respondents were literate and could fluently express themselves in English. Informants in this category were leaders of the performing groups, referred to as the indigenous music practitioners. Audiocassette recorder was at this time used to record the interviews. Digital camera was also used to take pictures of relevant on-going activities (plates 1 -3) in some areas of study where the indigenous music practitioners and their groups were found performing.

3.4.3 Opinionnaire

An opinionnaire (see Appendix V) was designed with semi-structured questions to seek opinion of selected respondents on issues of authenticity of the indigenous dance forms, costumes and music education generally. These respondents (see Appendix IIb) were randomly selected as snowball sample. Fraenkel *et al* (2006: p. 439) describe snowball sample as one selected when need arises during the conduct of a study. Respondents in this category were interviewed in their work places.

3.4.4 Observation Schedule

The observation schedule (See Appendix V) was used to collect data from the tertiary education institutions. It was used to establish the depth and relevance of the curricula content, programmes and facilities in tertiary education institutions in regard to preservation and promotion of indigenous music. The observation schedule was also used to establish the role of the tertiary education institutions in these developments. This observation was helpful in substantiating information gathered through literature surveys and textual analysis.

3.4.5 Equipment

A still digital *Samsung* camera, battery operated *marantz* cassette recorder with in-built microphone, sony cassette tapes and a canon video camera were used in collecting music data, oral opinions and visual impressions of activities as indicated in the table 3.3. on the next page. Video and audio recordings were helpful in allowing repeated and comparative observations without having to reassemble the participants, that is the indigenous music practitioners.

Table 3.3: Equipment and their use in data collection

<i>Equipment</i>	<i>Model and Codes</i>	<i>Purpose</i>	<i>Population sample or institution where it was used</i>	<i>Data collected</i>
Battery operated cassette recorder and empty cassette tapes	Marantz PMD222N, Sony cassette Tapes	Record interviews of informants	Indigenous music practitioners	Opinion of informants in regard to the study objectives
Still or digital camera	Samsung digital camera EC-E581ZZD PBZA	Taking still pictures of on-going activities	Indigenous music practitioners	Visual impression of on-going activities
	Samsung digital camera EC-ES81ZZD PBZA	Taking still pictures of resources in the institutions	Tertiary education institution	Visual impression of on-going activities
Video camera	Canon video Camera FS406	Taking live recordings of on-going activities	Indigenous music practitioners	Visual impression of on-going activities

3.5 Validity and reliability of the instruments

Validity of an instrument according to Fraenkel and Wallen (2006: p. 205) refers to the appropriateness, meaningfulness, correctness and usefulness of the inferences a researcher makes. They further refer to validity as the consistency of scores and answers from one administration of an instrument to another and from one set of items to another. Construct-related validity of the instruments was obtained from three independent judges (See Appendix

IIC). All the independent judges indicated that items of the instruments had appropriateness of language that could easily enable respondents give information. The judges were also satisfied with adequacy of the questions in the instruments in regard to measurement of the lecturers' and tutors' knowledge of the music curricula in their institutions. Thus inferences about the specific use of the questionnaire and interview schedule were validated and necessary corrections made so that the relatedness and relevance of the items in these tools became commensurate with the purpose of the study.

To ascertain the reliability of the questionnaire, a pilot study was conducted in three tertiary education institutions and among two indigenous music practitioners outside the area of study. Two different but equivalent forms of the questionnaire (equivalent-form method) were administered to the same group of individuals during the pilot study time. This enabled the researcher obtain a reliability coefficient of .80, calculated using the SPSS computer programme. Enhancement of validity and reliability was done through the use of a variety of instruments that included questionnaire, interview and observation schedules to collect data.

3.6 Data Collection

3.6.1 Primary Data

Primary data was collected during the field study conducted in tertiary education institutions and selected districts where the indigenous music practitioners are located. The researcher, helped by research assistants administered questionnaires to the respondents. Interviews by the researcher aided by an interpreter and participant observations were carried out. Audio and audio-visual recordings were made to capture the various phenomena of interviews and indigenous music performances. Permission was sought from the various offices in charge of areas involved in the study. This was aimed at enabling the researcher freely collect data in the area of study.

3.6.2 Secondary Data

Reference to and review of various relevant documents was carried out and used to corroborate the data collected. These included: books, dissertations and theses related to the research topic, relevant journals, periodicals, and relevant websites. A number of reference materials were obtained from Moi Library and the Music and Dance Department of Kenyatta University. Others were also obtained from Barclays Library and the Department of Performing Arts of Kyambogo University, Makerere University main Library and the Department of Music, Dance and Drama in the same institution. Additional

information was obtained from the Archives of the Ministry of Education and Sports in Uganda.

3.7 Data Analysis

Analysis involved breaking up the data into manageable themes, patterns, trends and relationships (Mouton, 2001). This was done in order to understand the various constitutive elements of data through an injection of the relationships between concepts, constructs or variables.

The research questions and objectives were used to guide analysis of data. After collection of data, the researcher classified and coded the responses from the questionnaires and interviews to make the data amenable for analysis using the Statistical Package for Social Sciences (SPSS). This was used for accurate quantitative data processing needed in answering the research questions.

Analysis of recorded visual and audio-visual images was carried out to establish objectives and significance of various activities in relation to the preservation and promotion of indigenous music. Information from this analysis has been crucial in determining the significance and level of guidance from programmes of the tertiary education institutions as regards preservation and promotion of indigenous music.

Finally both qualitative and quantitative data were classified and integrated, employing summaries, qualitative content analysis, tabulation and basic statistics for easier organization and synthesis. They were then categorized thematically in line with the research questions and objectives before being presented for the projected chapters.

CHAPTER FOUR

PRESENTATION OF THE FINDINGS

4.0 Introduction

This chapter deals with the presentation of data that was gathered from the respondents that included lecturers, tutors and indigenous musicians. Data was also gathered through the observation schedule.

4.1 General Information

Table 4.1: Gender distribution and designation of respondents

<i>Category of Respondents</i>	<i>Gender</i>	<i>Freq uency</i>	<i>% N = 37</i>	<i>Designation</i>	<i>Freq uency</i>	<i>% N = 37</i>
Music Educators	Male	22	59.5	Lecturer	19	51.4
	Female	15	40.5	Tutor	18	48.6
	<i>Total</i>	37	100.0	<i>Total</i>	37	100.0
Indigenous Musicians			<i>% N = 26</i>			<i>% N = 26</i>
	Male	17	65.3	Group leader	20	76.9
	Female	09	34.7	Member of the Group	06	23.1
	<i>Total</i>	26	100.0		26	100.0

There were two categories of respondents namely, music educators and indigenous music practitioners. The majority (59.5%) of the music educator respondents was male and the minority (40.5%) was female. The designation showed that 51.4% of the music educator respondents were lecturers and 48.6% were tutors. This implies that majority of the music educators as respondents were male and lecturers respectively.

Among the indigenous music practitioners the majority (65.3%) of the respondents was male and the minority (34.7%) was female. Further, 76.9% of these indigenous music respondents were the group leaders and the minority (23.1%) was members of their respective performing groups. This implies that the majority of the indigenous music practitioners was male and group leaders respectively. Gender distribution has been pointed out here because of women participation as lecturers, tutors and leaders of some performing groups. The women folk being few and the male many did not have any impact on the findings. Both served as active partners in their fields.

Table 4.2: Respondents' work experience and highest qualification

<i>Music educators</i>					
<i>Teaching Experience</i>			<i>Highest Academic Qualification</i>		
<i>Duration</i>	<i>Number</i>	<i>%</i> <i>N = 37</i>	<i>Level</i>	<i>Number</i>	<i>%</i> <i>N = 37</i>
1 month–2 yrs	03	08.1	Masters Degree	06	16.2
3 – 5 yrs	06	16.2	Bachelor of Education	06	16.2
6 – 10 yrs	21	56.8	Bachelor of Arts	08	21.6
Over 10 yrs	07	18.9	Diploma in Education	12	32.4
			Other	05	13.6
<i>Total</i>	<i>37</i>	<i>100.0</i>		<i>37</i>	<i>100.0</i>
<i>Indigenous music practitioners</i>					
<i>Performing experience</i>			<i>Highest Academic Qualification</i>		
1 month–2 yrs	02	07.7	Bachelors' degree	03	11.6
3 – 5 yrs	04	15.3	Diploma	03	11.6
6 – 10 yrs	14	53.8	Secondary education	14	53.8
over 10 yrs	06	23.2	Primary education	06	23.0
<i>Total</i>	<i>26</i>	<i>100.0</i>		<i>26</i>	<i>100.0</i>

The above table has two categories of respondents namely the music educators and indigenous musicians.

i) Music Educators

The minimum year of lectureship or tutorship, which is up to two years, has the minority (08.1%) of the respondents and the maximum of over ten years has 18.9% of the respondents. The median year of lecture or tutorship experience between six and ten years, is eight (8) years, which has the majority (56.8%) of the respondents. This means that most of the music educators in the sample have taught for a number of years and are well experienced.

In regard to academic qualification, most of the music educators making 37.8% of the respondents are holders of Bachelor of Education (B.Ed) or Bachelor of Arts with Education (B.A.Educ.) degrees followed by diploma holders making 32.4%. Only 16.2% constitute respondents with Masters' degrees. The other, constituting 13.5% of the respondents in this category include personnel that have not attained diploma, which is the minimum required qualification for one to be employed as a tutor in a Primary Teachers' College. Generally people without diploma qualifications are employed as demonstrators or craftsmen, mainly in Universities. However,

due their practical skills, they end up doing actual teaching. Though there are some few Doctor of Philosophy (PhD) holders in these institutions, none of them were available to be used as respondents.

ii) Indigenous music practitioners

The minimum duration of performance experience, which is up to two years, has the minority (07.7%) of the respondents and the maximum of over ten years has 23.2% of the respondents. The median year of performance experience, which is eight years, has the majority (53.8%) of the respondents. This means that most of the indigenous musicians have performed for a large number of years making them well experienced.

In regard to academic qualification, most of the indigenous music practitioners constituting 53.8% of the respondents have attended education up to secondary school level, followed by 23.0% attaining at least primary school education. A minority group (11.6%) is composed of holders of Diploma certificates and another of 11.6% has Bachelors' degrees in various fields. This implies that all indigenous music practitioners in the sample have attained some level of education besides their skill in indigenous music performance.

4.2 Music educators' response to questions

Music educators play a very important role in the implementation of their institutions' curricula in regard to the promotion and preservation of indigenous music. Their responses to questions asked about various concerns of this study are presented here below.

4.2.1: Aspects that impact capacity to teach indigenous music knowledge and skills

This section focuses on collected data concerning factors that impact the capacity of music educators to teach indigenous music in their institutions. Likert scale was used to gauge responses to the question item asked in this regard. It was designed on a four – point scale where Strongly Agree and Agree responses were taken to mean yes, while Disagree and Strongly Disagree responses were taken to mean no.

In the table below, **SA** refers to strongly agree, **A** to agree, **DA** to disagree and **SDA** to strongly disagree. The table generally shows that the majority of the music educators making a cumulative figure of 81.1% agree that the use of indigenous musical instruments impacts their capacity to teach content of this music. Unfortunately, as indicated by 89.2% of the respondents, these instruments are not available. On skilled human resources, another 81.1%

agree that teaching the content of the indigenous music requires services of resource persons. A large number (78.4%) of the respondents indicate that these human resources are not readily available.

A significant number (62.1%) of the music educators agree that possession of knowledge and skills in indigenous music impacts their capacity to teach, yet 91.1% of them stated that lecturers of that caliber are rarely available. This implies that many music educators in tertiary education institutions lack the capacity to teach indigenous music. Another large number of the music educators constituting 73.0% of the respondents confirm the statement that although texts books on indigenous music are important resources to impact their capacity to teach, they are quite rare in the institutions as pointed out by 78.5% of the respondents.

On the question of skill, a cumulative figure of 72.9% of the music educators agree that teaching content requires the ability to perform indigenous music so as to pass the knowledge and skills to learners. Though this ability is important, 83.8% of the respondents stated that such teachers are rare.

Table 4.3: Music educators' response to the statement about aspects that impact their capacity to teach indigenous music.

<i>Aspects that impact capacity to teach indigenous music</i>	Frequency and percentages									
	SA		A		DA		SDA		TOTAL	
	No	%	No	%	No	%	No	%	No	%
- Use of indigenous musical instruments when teaching	11	29.7	19	51.4	7	18.9	00	00	37	100
- Availability of instruments	2	5.4	2	5.4	16	43.3	17	45.9	37	100
- Use of resource persons	10	27.0	20	54.1	4	10.8	3	8.1	37	100
- Availability of resource persons	3	8.1	5	13.5	15	40.6	14	37.8	37	100
- Possession of knowledge and skills in indigenous music	9	24.3	14	37.8	9	24.3	5	13.5	37	100
- Availability of lecturers	3	8.1	4	10.8	17	45.9	13	35.2	37	100
- Use of text books on indigenous music	16	43.3	11	29.7	5	13.5	5	13.5	37	100
- Availability of text books	5	13.5	3	8.1	13	35.2	16	43.3	37	100
- Use of teachers with practical skills in indigenous music	12	32.4	15	40.5	08	21.6	2	5.4	37	100
- Availability of such teachers	2	5.4	4	10.8	17	45.9	14	37.9	37	100
- Use of at least 5 hours a week to teach practical indigenous music.	9	24.4	10	27.0	4	10.8	14	37.9	37	100
- Availability of such time.	4	10.8	3	8.1	14	37.9	16	43.2	37	100
- Personnel that use music equipment and tools in teaching	7	18.9	16	43.3	8	21.6	06	16.2	37	100
- Availability of such personnel	5	13.5	4	10.8	13	35.2	15	40.5	37	100
- Use of newer forms of equipment to record and preserve music and dance	16	43.3	12	32.4	7	18.9	2	5.4	37	100
- Availability of equipment	3	8.1	3	8.1	17	45.9	14	37.9	37	100

Furthermore a majority (51.4%) of music educators believes that use of at least five hours a week for practical indigenous music would impact their capacity to teach. However, 81.1% of the respondents state that there is insufficient time for any music educator to effectively teach the practical aspect of this genre of music.

A large number of the music educators constituting a cumulative figure of 62.2% agree that use of music equipment and tools impact their capacity to teach indigenous music. Unfortunately, such personnel are rare as pointed out by 75.7% of the respondents. Another large number (75.7%) of the music lecturers and tutors believe that use of newer forms of equipment to record and preserve music and dance impacts capacity to teach knowledge and skills of indigenous music. These include diskettes, flash discs, DVDs and CDs for use at any time in the teaching of indigenous music, as pointed out by 83.8% of the respondents.

4.2.2: How the music curricula in tertiary education institutions in Uganda relate to the task of the study

This section focuses on the data collected from responses of the music educators on the question of relatedness of music curricula in the institutions in regard to preservation and promotion of indigenous music. Likert scale on a four – point scale where Strongly Agree and Agree responses were taken to

mean yes, then Disagree and Strongly Disagree responses were taken to mean no, was used to gauge their responses.

Table 4.4: Music educators' response to the statement about how music curricula in tertiary education institutions relate to the task of the study

<i>How curricula relate to the topic</i>	Frequency and percentages									
	SA		A		DA		SDA		TOTAL	
	No	%	No	%	No	%	No	%	No	%
Syllabus constitute much of western and less of indigenous music	16	43.3	9	24.3	10	27.0	2	5.4	37	100.0
Content of indigenous music, though little, is theoretically taught	14	37.8	11	29.8	9	24.3	3	8.1	37	100.0
Recorded indigenous music audio-visual aids and resource persons are needed as teaching resources.	16	43.3	11	29.8	6	16.1	4	10.8	37	100.0
The above teaching resources are not available	13	35.1	14	37.8	3	8.1	7	18.9	37	100.0
Syllabus designed to make learners literate in Western music theory, history and composition	14	37.8	11	29.8	7	18.9	5	13.5	37	100.0
Aural skill training takes the least Time	13	35.1	12	32.5	9	24.3	3	8.1	37	100.0
Practical indigenous music is given least attention	12	32.4	11	29.8	9	24.3	5	13.5	37	100.0
Practical Western music is given more attention	10	27.0	11	29.8	8	21.6	8	21.6	37	100.0
Syllabus lacks content on indigenous music preservation	16	43.3	14	37.8	5	13.5	2	5.4	37	100.0

In the above table, *SA* refers to strongly agree, *A* to agree, *DA* to disagree and *SDA* to strongly disagree. The table shows that the syllabus content of a number of tertiary education institutions constitutes more of theory of western music and less of indigenous music. This is indicated by the majority (67.5%) of music educators who affirm the statement. Another 67.6% of the music educators also confirm that the content of indigenous music in the syllabus is theoretically taught in tertiary education institutions. This implies that there is very little of the practical aspect of the indigenous music taught in tertiary education institutions, since the content deals mainly with general theory and history of African music.

Furthermore, music educators constituting a cumulative figure of 72.9% of the respondents agree that the use of recorded audio-visual traditional performances and resource persons as teaching resources are necessary for indigenous music instructions. These resources are not readily available as pointed out by 72.9% of the respondents. Another large number (67.6%) of the music lecturers and tutors agree with the statement that music syllabi in the tertiary education institutions are designed to make learners much more knowledgeable in western music theory, history, composition and harmony than in indigenous music.

On the question of whether aural skill training is given least attention in the curriculum, 67.6% of the respondents affirm that statement. This implies that institutions disregard aural skill training, yet it is good for indigenous music documentation and practice. This makes the curricula lack relatedness to the task of the study. Similarly 62.1% of the music educators affirm the statement that practical work in indigenous music is given minimal attention in the curriculum.

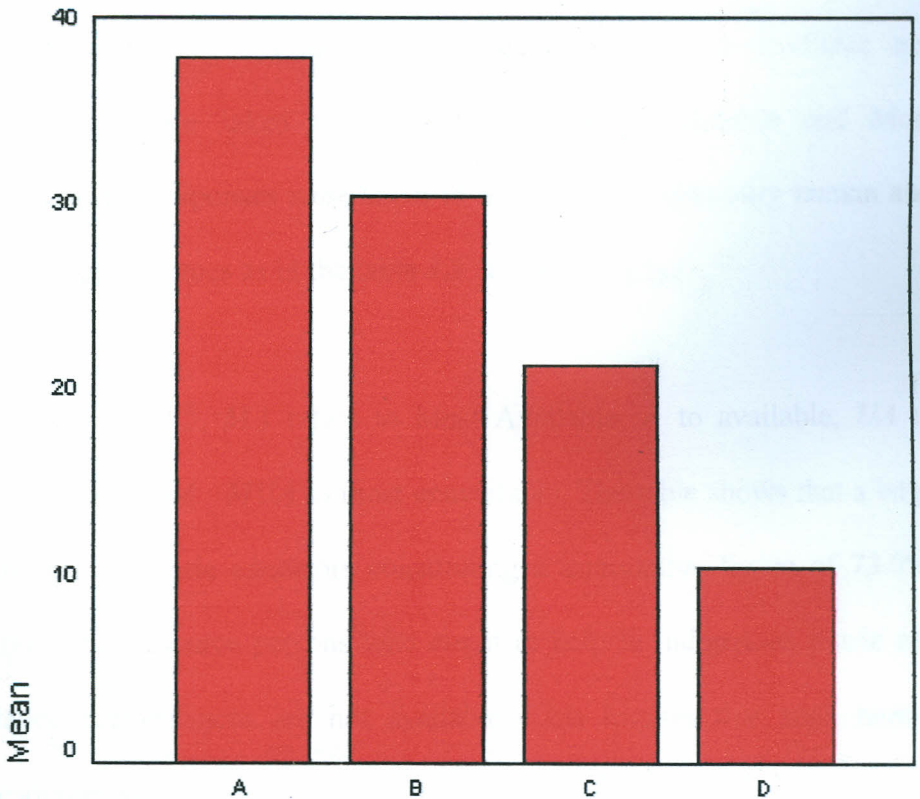
Another large number (56.8%) of the respondents agree with the statement that western music is given more attention in the curriculum. This implies that all aspects of indigenous music, which are good for the task of the study have little place in the curricula of the institutions in the study. Furthermore 81.1% of the respondents agree that the education curriculum does not have content on ways of preservation and promotion of indigenous music.

Graphically the above data is represented as here below where:

- The bars A and B with average mean of 39% and 30% respectively represent statements which confirm that music curricula in tertiary education institutions negatively relate to the task of preservation and promotion of indigenous music and;

- Bars C and D with average mean of 21% and 10% respectively do not support statements given about how music curricula in tertiary education institutions relate to the task of preservation and promotion of indigenous music. The respondents in this category believe that curricula in tertiary education institutions positively relate to the task of preservation and promotion of indigenous music.

Graph 1: How curricula relate to the task of preservation and promotion of indigenous music



The graph implies that the majority of the music educators confirm that music curricula in the tertiary education institutions are not in consonance with the task of preservation and promotion of indigenous music.

4.3 Availability of human and technical resources

This section focuses on the collected data provided by lecturers and tutors on the question of availability of human and technical resources for the task of preservation and promotion of indigenous music in tertiary education institutions. Likert scale was used to gauge their responses. The likert was used on a four – point scale where Most Available and Available were taken to mean yes, while Unavailable and Most Unavailable responses were taken to mean lack of necessary human and technical resources as in the table 4.5 on the next page.

In the table 4.5, *MA* refers to Most Available, *A* to available, *UA* to Unavailable and *MUA* to most unavailable. The table shows that a large number of music educators constituting a cumulative figure of 73.0%, admit that resource persons who ought to help in indigenous music and dance performances are not available. This implies that such human resources are rare.

Table 4.5: Availability of human resources

<i>Available human resources</i>	Frequency and percentages									
	MA		A		UA		MUA		TOTAL	
	No	%	No	%	No	%	No	%	No	%
Resource persons for indigenous music practical work	4	10.8	6	16.2	12	32.5	15	40.5	37	100.0
Lecturers who teach different areas of western music	10	27.0	15	40.6	8	21.6	4	10.8	37	100.0
Lecturers who Effectively teach indigenous music and dance practices	9	24.3	7	18.9	18	48.7	3	8.1	37	100.0
Personnel for Indigenous music collection, recording, documentation and storage	3	8.1	6	16.2	19	51.4	9	24.3	37	100.0
Resource persons who help in teaching western music practical performance	11	29.8	17	45.9	4	10.8	5	13.5	37	100.0
Lecturers who carry out research and record indigenous music using modern music technology	4	10.8	8	21.7	17	45.9	8	21.6	37	100.0

Another large number (67.6%) of music educators admit that personnel who teach various aspects of western music are available in the tertiary education

institutions. This implies that they teach mainly western music theory, history and harmony. Furthermore, music educators constituting 56.8% of the respondents indicate that personnel needed to effectively teach practical aspects of indigenous music and dance are not readily available in the institutions. Hence the human resources needed for the teaching of skills and knowledge of indigenous music and dance practical work for its promotion and preservation are rare.

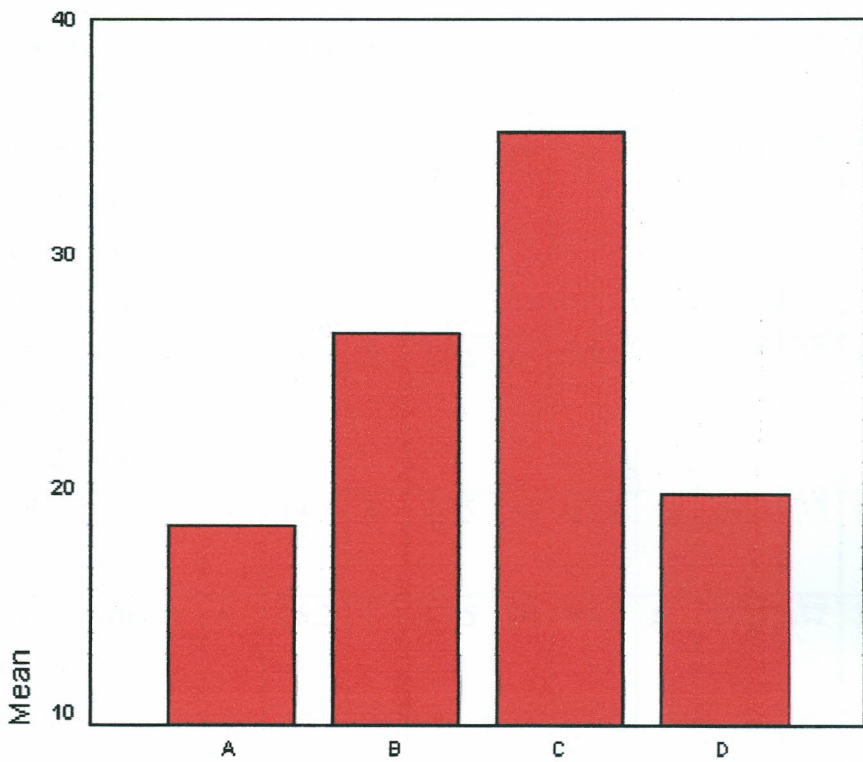
The table also shows that the majority, constituting 75.7% of the respondents point out that music educators versed in the process of indigenous music collection, recording, documentation and storage are not available. In regard to western music, resource persons who help in teaching practical performances of this genre of music are available as indicated by 75.7% of the respondents. This implies that the human resources for western music practical performance are more available than those for indigenous music.

Further, research work and recording of indigenous music using modern music technology is also rarely carried out by music educators in tertiary education institutions. This is shown by a cumulative figure of 67.5% of the music lecturers and tutors, who admit that such resource persons are not available in the institutions.

All the above is summarized graphically here below, where:

- bars A and B represent the availability of human resources, and
- bars C and D show that the human resources are unavailable.

Graph 2: Availability of Human Resources



The graphic representation above shows that human resources needed for the task of preservation and promotion of indigenous music are rarely available in tertiary education institutions.

Table 4.6: Availability of technical resources

<i>Type of technical resources available</i>	Frequency and percentages									
	SA		A		DA		SDA		TOTAL	
	No	%	No	%	No	%	No	%	No	%
Variety of western musical instruments	9	24.3	5	13.5	10	27.0	13	35.2	37	100.0
Variety of indigenous musical instruments	12	32.4	16	43.3	6	16.2	3	8.1	37	100.0
Music resource and practice rooms	4	10.8	3	8.1	21	56.8	9	24.3	37	100.0
Newer forms of equipment to record, play back and view recorded music works	7	18.9	2	5.4	16	43.3	12	32.4	37	100.0
Tools for traditional musical instrument making and repair	7	18.9	5	13.5	20	54.1	5	13.5	37	100.0
Text books on indigenous music	5	13.5	5	13.5	16	43.3	11	29.7	37	100.0
Computer with music software for indigenous music transcription and digital storage	6	16.2	5	13.5	20	54.1	6	16.2	37	100.0

In regard to the availability of technical resources, the above table provides data that explains the findings. Likert scale was used to gauge responses of the music educators. The likert was used on a four – point scale where SA

refers to strongly agree, *A* to agree, *DA* to disagree and *SDA* to strongly disagree.

When asked about the availability of a variety of western musical instruments, 62.2% of the music educators indicated that these instruments are not available in their institutions. There is, however, a variety of indigenous musical instruments available in tertiary education institutions, as indicated by a cumulative figure of 75.7% of the music lecturers and tutors.

The table above also shows that institutions generally lack physical space like music resource and practice rooms for practice of indigenous music. Music educators constituting a cumulative figure of 81.1% of the respondents disagree with the statement that such resources are available in their institutions. In this case, institutions lack that kind of technical resource.

Another cumulative figure of 75.7% of the music educators disagree with the statement that their institutions have newer forms of equipment for recording and play back of audio, visual and audiovisual recordings of indigenous music and dance forms. This means that such technical resources are lacking in tertiary education institutions. Further, 67.6% of the respondents disagree with the statement that their institutions possess various tools for the making

and repair of traditional musical instruments. In essence these tools are not available in the institutions. This implies that when traditional musical instruments get damaged or funds are not allocated for their procurement, the performance of indigenous music in tertiary education institutions also comes to a halt indefinitely.

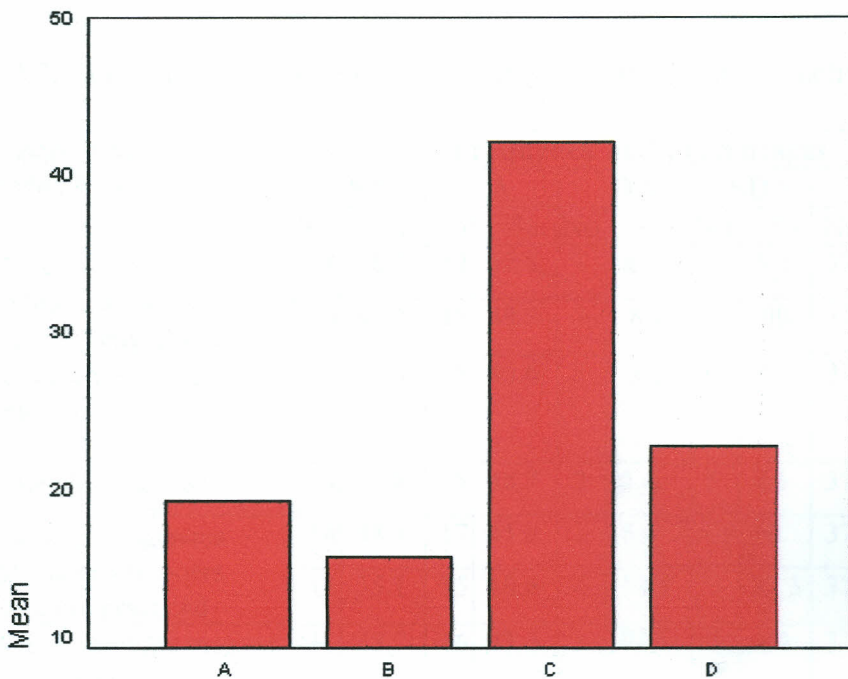
Furthermore, music educators constituting a cumulative figure of 73.0% of the respondents disagree that books on indigenous music are available in their institutions. This implies that books specifically dealing with content on indigenous music are lacking in the institutions. Such resources should be used in preparation of teaching content on indigenous music. A large number (70.3%) of the music educators disagree on the availability of computers with software for indigenous music transcription and digital storage in their institutions. This means that institutions lack modern equipment for documentation and digital storage of indigenous music works for posterity and use in teaching.

The above data is summarized graphically here below, where:

- bars A and B represent the availability of technical resources, and
- bars C and D represent unavailable technical resources.

The graphic representation below shows that technical resources needed for the task of preservation and promotion of indigenous music are rarely available in tertiary education institutions.

Graph 3: Availability of technical resources



4.4 Engagement of the tertiary education institutions in productive roles

This section focuses on the data gathered from responses of the music educators on the issues of engagement of their institutions in productive roles needed for the task of preservation and promotion of indigenous music. Likert scale was used to gauge their responses. The likert was used

on a four – point scale where Strongly Agree and Agree were taken to mean yes, while Disagree and Strongly Disagree responses were taken to mean no to the need to have the stated roles. Furthermore, the respondents were asked to state whether such roles are being undertaken in their institutions or not.

Table 4.7: Engagement of the tertiary education institutions in productive roles

<i>Engagement in productive roles</i>	Frequency and percentages									
	SA		A		DA		SDA		TOTAL	
	No	%	No	%	No	%	No	%	No	%
-Collect and record indigenous music	18	48.7	14	37.8	3	8.1	2	5.4	37	100.0
-Role not engaged in	16	43.2	18	48.7	3	8.1	00	00	37	100.0
-Research on indigenous music preservation	19	51.3	15	40.6	3	8.1	00	00	37	100.0
-Role not practiced	14	37.8	18	48.7	2	5.4	3	8.1	37	100.0
-Guiding indigenous Music practitioners	18	48.7	17	45.9	2	5.4	00	00	37	100.0
-Role not practiced	13	35.1	15	40.5	4	10.8	5	13.5	37	100.0
-Active performance of indigenous music	18	48.7	16	43.2	3	08.1	0	00	37	100.0
-Role not engaged in	18	48.7	14	37.8	3	8.1	2	5.4	37	100.0
-Development of Archives	21	56.8	14	37.8	2	05.4	0	00	37	100.0
Role not engaged in	13	35.1	22	59.5	0	00	2	5.4	37	100.0
-Offer short courses to indigenous musicians	21	56.8	10	27.0	4	10.8	2	5.4	37	100.0
-Role not engaged in	10	27.0	22	59.5	1	2.7	4	10.8	37	100.0

In the above table, *SA* refers to strongly agree, *A* to agree, *DA* to disagree and *SDA* to strongly disagree. The table shows that the majority of music educators constituting a cumulative figure of 86.5% admit that the roles their institutions ought to undertake in the promotion and preservation of indigenous music through collecting and recording of indigenous music and dance. However, 91.9% of the lecturers and tutors admit that such roles are not being practiced. Another 91.9% of the respondents admit that research on ways of promotion and preservation of indigenous music is an important role their institutions ought to engage in. However, 86.5% of them admit that such a new role is not being practiced in the tertiary education institutions.

Music educators constituting a cumulative figure of 94.6% agree that their institutions should undertake the role of helping the local indigenous musicians in developing, promoting and preserving their music and dance. But the majority constituting 75.6% of the music educators admit that this role is not being practiced in their institutions. Furthermore, preservation and promotion of indigenous music and dance can be undertaken by actively performing it in the institutions and the society. This is what a large number (91.9%) of the music educators agree on as the role their institutions should undertake in the promotion and preservation of indigenous music and dance.

Unfortunately, according to 86.5% of the lecturers and tutors, their institutions do not practice such a role.

Development of an archive for recorded performances of indigenous music and dance according to 94.4% of the music educators is one of the roles tertiary education institutions should undertake in the promotion and preservation of indigenous music. However, music educators constituting 94.6% of the respondents admit that this is not being practiced in their institutions. On the other hand, the majority constituting 83.6% of the music educators admit that offering tailored courses to local musicians to help them learn modern ways of preservation and promotion of indigenous genres of music is one of the roles their institutions should undertake in their expected role of promotion and preservation of indigenous music. This role, however, is not being practiced in tertiary education institutions as admitted by 86.5% of the music educators.

4.5 New ideas achieved by the indigenous music practitioners from programmes of the tertiary education institutions

This section focuses on data from interviews with indigenous musicians. When asked about the various problems they faced, their involvement and interactions with the tertiary education institutions, and what they had

achieved from these institutions, the respondents gave a range of answers that are presented in the table below.

The table below shows that all indigenous performing groups (100%) face a similar problem of lack of facilities. Only 42.3% of the indigenous musicians and their groups had either seen or heard music, dance and drama programmes of the tertiary education institutions in their communities. These performance programmes mainly consist of inter – house music and dance festivals of institutions within the communities’ localities. Another performance by the institutions that the indigenous music practices likely had the opportunity to attend is the Makerere Music, Dance and Drama (MDD) “Peoples’ Theatre”, which they engage in during their practical examinations. This implies that the music and dance programmes conducted by tertiary institutions in the communities are not geared toward community development.

Table 4.8: Responses of the indigenous music practitioners

<i>Various questions/statements put to the respondents</i>	<i>Freq Uency</i>	<i>% N = 26</i>
Problems of lack of funds and facilities like musical instruments, costumes and transport	26	100.0
Attended/watched or heard of tertiary education institutions’ programmes to either educate the community on cross-cutting issues through music and dance or the “People’s Theatre”.	11	42.30
Association with institutions:		

<ul style="list-style-type: none"> • Watched institutions' indigenous music performances • Invited to give advice during students' rehearsals • Invited to perform to enable students learn authentic skills and styles. • Received visits and guidance from tertiary institutions individuals like teachers, students or former students (graduates) during rehearsals for functional performances and cultural festivals 	10	38.46
	13	50.00
	12	46.15
	22	84.61
<p>What they learnt from tertiary education institutions:</p> <ol style="list-style-type: none"> 1. Pleasing organized stage arrangement and use that spells out authentic dance presentations. 2. Use of well designed and smart indigenous costumes. 3. Polished and controlled singing of indigenous music with dynamic levels. 	23	88.46
<p>Affirm performing of music and dance from other cultures</p> <p><u>Reasons for doing so:</u></p> <ul style="list-style-type: none"> • Have a wide representation of cultures so as to entertain the audience with variety of cultural performances. • Promote other cultures as well. <p>Do not perform music and dance from other cultures</p> <p><u>Reasons for not doing so:</u></p> <ul style="list-style-type: none"> • Own indigenous music and dance is wide and needs to be developed more than other cultures; • Has no source of learning authentic and intricate music and dance performances from other cultures 	04	15.38
<p>Knowledge on authenticity of indigenous music performance costumes and accompaniment</p> <ol style="list-style-type: none"> 1. No knowledge. 2. Some vague knowledge. 3. Knowledgeable. 	21	80.77
	01	03.85
	04	15.38
<p>Source of knowledge and skills of indigenous music performance</p> <ol style="list-style-type: none"> i) School ii) Home village iii) Watching public performances 	18	69.23
	06	23.08
	02	07.69
<p>Ways of handling authentic performing situations and modern stage setting learnt from institutions:</p> <ol style="list-style-type: none"> i) Combine the two since the modern audience joins in the dance mid way. 	18	69.23

ii) Redesign and plan according to composition of the audience	08	30.77
Other things to learn from tertiary institutions:		
a) To be regularly guided by the institution personnel so as to have well organized stage and lively performances	25	96.15
b) Recording and marketing of performances	20	76.92
c) How to preserve indigenous music	16	61.53
When and where indigenous performances are staged:		
– At any time and any place when invited/hired to perform at a public function in either urban or rural setting	26	100.00
– During a cultural gala at designated places and time of the day.	26	100.00
What prompted the group to be established and carry out performances:		
i) Earn a living through provision of performances at a cost;	15	57.69
ii) Promote indigenous music for the good of the kingdom.	26	100.00
iii) Need to participate in the annual music and dance cultural gala organized by either Nile Beat Artist Troupe or cultural institutions	25	96.15

On the issue of associating with tertiary education institutions, 38.46% of the respondents indicated that their performing groups had the opportunity of being invited to either watch or demonstrate or give advice to enable students acquire skills and styles of authentic indigenous performances. Another 50.0% of the respondents contended that the institutions invite them to guide students in their rehearsals for inter-house music and dance competitions. This goes hand-in-hand with being invited to perform in tertiary education institutions to enable students learn authentic indigenous skills and styles of

music making, as indicated by 46.15% of the respondents. Others constituting 84.61% of the respondents indicated that they receive guidance from different categories of individuals from the tertiary education institutions like students, music educators and graduates of these institutions.

In regard to what they achieved from tertiary education institutions, a majority of the respondents constituting 88.46% stated that they have learnt a lot from either watching various performance activities of the institutions generally or advice and guidance from individuals like music educators, students and graduates. What they have learnt include: pleasing organized stage arrangements and use that spells out authentic dance presentations, use of well designed and smart indigenous costumes, and polished, controlled singing of indigenous music with dynamic levels.

Respondents were also asked about performance of music and dances from other cultures as well as their knowledge on authenticity of indigenous performance costumes and accompaniment. In their response only 15.38% of the respondents affirmed that they perform music from other cultures so as to have a wide coverage of entertainment in their performances. The rest, constituting 84.62% of the respondents, stated that they do not perform music

outside their cultures because of lack of knowledge as well as the need to concentrate on developing their own ethnic music.

On the question of knowledge of authenticity of costumes and music accompaniment of their own ethnic music, 80.77% of the respondents stated that they have no knowledge about costumes and performance accompaniment. This implies that the indigenous musicians follow what they learnt about their cultures without taking the trouble to know the background and developments that entail their genres of music.

In regard to how they manage disparity between the typical indigenous music performing situation, which does not distinguish performers from the audience and the institutions' concept of modern stage setting, 69.23% reported that they combine the two situations. This is because modern audiences have the habit of joining in performances after they have gone almost half way. Another 30.77% said their initial study of the composition of the audience gives them an opportunity to plan and redesign the stage setting and performance situation.

The above findings imply that indigenous music practitioners look for ways to accommodate both the typical indigenous situation and modern stage

settings. On the question of when and where their indigenous performances are staged, the entire group of respondents (100%) stated that it happens at any time and any place. Such times include whenever they are invited or hired to perform at a public function in either urban or rural setting during a cultural gala at designated places and times of the day.

Based on their achievement from the tertiary education institutions, 96.15% of the respondents are willing to be regularly guided by tertiary education institution personnel to acquire more knowledge and skills on good organisation of performances, the art of choreography and new ideas, which they believe can be imparted by people from these institutions. Whereas 76.92% are interested in the recording and marketing of their performances, 61.53% are concerned with paving ways for preservation of the indigenous genre of music.

In regard to the motivation of indigenous music practitioners to either form or join performing groups, 57.69% of the respondents said they were driven by the need to earn a living through provision of indigenous music entertainment to the public. All of them (100%) had strong motivation to promote indigenous genres of music for the good of their kingdoms. This is the case because the performing groups used in this study and the geographical area of

study is generally within the two major kingdoms of Buganda and Busoga (see list in Appendix IIa).

Another 96.15% reported that the need to participate in annual indigenous music and dance cultural gala organized by either the Nile Beat Artists' Troupe or cultural institutions prompted them to establish or join performing groups. This implies that the need to participate in cultural galas was the driving force behind indigenous musicians' establishment or joining of the existing performing groups.

4.6 Examination of music syllabi and facilities of the tertiary education institutions

This section provides data from observation of facilities and study of music syllabi available in the tertiary education institutions. Data that was gathered through recorded interviews, observation of facilities and study of the syllabi using structured observation schedule (see Appendix III), was classified, interview responses coded and tabulated as presented here below.

Table 4.9: The nature of music syllabi and availability of facilities necessary for indigenous music education in tertiary education institutions.

<i>Focus Area</i>	<i>Nature of music syllabi and availability of facilities</i>	<i>Number of institutions</i>	<i>% N=22</i>
Syllabus	Incorporates units of theoretical indigenous music.	04	19.0
	Has unit(s) for practical indigenous music.	03	13.6
	Has unit(s) to cater for skills in indigenous musical instrument making and repair	03	13.6
Technical tools/ resources employed in teaching	More than 2 different text books on African music.	06	27.2
	Local materials like costumes, props and Other learning aids for teaching conventional indigenous musical concepts	16	72.7
	Portable cassette or CD player, audio tapes and CDs.	05	22.7
	Video camera, player and tapes	02	09.0
	Computer with music software	01	04.5
Physical Facilities	Special room(s) for music Education	03	13.6
	Realistic indigenous tools for teaching making/repair of xylophones, drums, harps, tube fiddles lyres, flutes, pan pipes, notched pipes, lamellaphones.	18	81.8

The table above indicates that syllabi of the tertiary education institutions have very little (19.0%) content on theoretical indigenous music. The practical aspect of this genre of music is also minimal and is shown as constituting 13.6% of the content. This implies that western music constitutes a major part of the curricula in these institutions.

In regard to technical resources employed in the teaching of indigenous music, only 27.2% of the tertiary education institutions have more than two (2) text books on African music. These books are commonly by Kwabena Nketia, Solomon Mbab-Katana, or Joseph Kyagambiddwa. Furthermore, 72.7% of these institutions were found to be in possession of local materials like costumes, props and other teaching or learning aids. Another 81.8% of them have xylophones, drums, harps, tube fiddles, lyres, flutes, pan pipes, notched pipes and lamellaphones, necessary for teaching conventional indigenous musical concepts.

On the availability of equipment and software, a few tertiary education institutions, constituting 22.7%, have either portable cassette players with audio tapes or compact disc (CD) players with appropriate CDs or both. Very few of them, constituting 9% of the institutions have video cameras, video players and tapes on indigenous music. Fewer still constituting 04.5% of them have computers with music software. Physical facilities especially special rooms for use in the indigenous music education are available in only 13.6% of the tertiary education institutions.

All the above findings show that syllabi of the tertiary education institutions have very little content for the teaching of indigenous music and practice.

Further, technical tools and resources that are necessary for instruction are not readily available. Although indigenous musical instruments and costumes are available, their use is bound to be meaningless without curricula that are indigenous music oriented.

CHAPTER FIVE

DISCUSSION OF FINDINGS

5.1: Introduction

This chapter entails the discussion of the findings presented in chapter four of this study. Contributions of the respondents, observation of the institutions' facilities and syllabi, as well as interviews conducted by the researcher yielded some important information. That information has been used in the discussion, and finally coming up with concluding interpretation of the results. The results are systematically discussed based on the research questions, problems of the study and a careful exploration of the concepts of the frameworks presented in chapter two.

5.2: Aspects that impact the capacity of music educators to teach knowledge and skills of indigenous music

This section focuses on discussing factors that either positively or negatively impact the capacity of music educators in tertiary education institutions in their expected task of teaching knowledge and skills of indigenous music. The study looked at the availability of musical instruments, costumes, resource persons as demonstrators, and music educators with knowledge and skills in indigenous music as the most essential in enhancing the capacity to

teach indigenous music. The human and technical resources listed above are directly connected to indigenous music practice. Their availability and use positively impact on the capacity of music educators to teach knowledge and skills of indigenous music. Other facilities needed to give positive impact on the capacity of music educators are the availability of text books, physical space for practical study and time given for practical work.

Data obtained from the music educators reveal that none of the above mentioned physical facilities, apart from indigenous musical instruments, are readily available in tertiary education institutions. This poses a big challenge in that lack of formal requirements and materials contributes to the inaccessibility of knowledge (Bresler, 1996). The availability and use of various physical facilities enhances the capacity of music educators in the teaching of skills in performance of indigenous music, while their unavailability does the inverse. Every institution, however, has at least a drum, a set of xylophones and an assorted number of stringed or wind instruments. These indigenous musical instruments are mainly used to accompany songs and provide rhythm for dance.

The availability of indigenous musical instruments in institutions is therefore essential for the task of promotion of indigenous music. This is because the

basis of music education for Africans is oral tradition, which includes the performance of vocal and instrumental music interwoven with dance (Amoaku, 1982; Okafor, 1988). Use of these facilities coupled with the availability of costumes for practical work and text books on indigenous music fulfills complementary needs of promotion of indigenous music practice.

Conversely, the availability of all the above stated facilities may not positively impact the capacity of a music educator if they fail to effectively use them and more so to enthuse the learners. In this regard Rainbow (1964: p. 19) contends that for music to be successful it must be enjoyed and the teacher must be able to influence his learners with his own enthusiasm for music. This creates a healthy classroom interaction leading to a positive attitude for both the learner and teacher. Doing this therefore brings an accomplishment of larger and better results towards the preservation and promotion of indigenous music.

Another challenge music educators are facing today is that of the need to cope with the rapid advancement of music technology (Andang'o, 2009). Music technology provides a number of newer forms of equipment that music educators need to enhance their capacity to teach. These include audio visual

aids or mnemonics like computers, video cameras, still cameras, flash discs, digital video discs (DVDs) and compact discs (CDs) for recording performances of indigenous music, preserving what has been recorded and using them as often as possible in teaching. Use of recorded indigenous music performance often enhances the teaching (Farrant, 1982). It enables learners to view, as many times as possible, what has been recorded. It is also important in that it creates visual literacy, thereby providing learned ability to interpret visual images accurately and to create such images (Heinrich *et al*, 1982).

Use of prerecorded performances thus bridges the gap especially where the lecturer cannot make demonstrations or where there are no resource persons to be used as demonstrators of indigenous music performances in the course of the lesson. Lack of the facilities stated above, as findings reveal, however, leaves gaps that could be filled by live performances or demonstrations of the skills being taught. The absence of these facilities thus negatively impact on the capacity of music of educators to teach indigenous music.

Personnel needed in the institutions for the teaching of content on indigenous music include resource persons and music educators who should ably demonstrate various indigenous skills when teaching. Skills are necessary

because music must be learnt through active engagement as it is made through performance (singing and playing), listening and composing (creating), which must be learnt through similar activities (Akuno, 2005b). Skills referred to in this case include singing of indigenous songs, skills and techniques of manipulation of musical instruments, skills in demonstration of polyrhythm in dance and song accompaniment and demonstration of intricacies of dance movements.

Results of the findings reveal that very few music educators are able to demonstrate at least some few performance skills in indigenous music yet not skillfully enough. Without appropriate and effective demonstration skills, very little tuition takes place especially if there is nobody with such skills to assist learners to engage in music activities as a reflection of their musicianship and thus development of their musical minds (Seashore, 1967). Indigenous musicians who have the capacity to create and express indigenous music intelligibly (Wanjala, 2005), and guide learners in doing the same are also not readily available. The absence of indigenous musicians as resource persons thus negatively impacts on the capacity of music educators who are wanting in skills of indigenous music, which they are supposed to teach.

The problem of genres of music to be handled in the curriculum as well as the societies of their origin may arise (Katuli, 2005) in a multi-cultural society such as Uganda. It happens because many issues in the curriculum are left to the educator to decide. As such, educators tend to choose certain musical cultures they like or know something about and hope the learners will like them too (Omolo-Ongati, 2005). This, if not checked, leads to disagreements when education serves to reinforce one greater culture or heritage at the expense of another (Allsup, 2003), thus creating differing competing voices arguing for their cultures to be engaged in (Hookey, 1994).

Situations described above may arise where the music educator lacks the capacity and know-how to handle multifarious cultures when imparting knowledge and skills of indigenous music. It also arises if a good number of learners in any one institution come from different communities, with the majority claiming their culture works best and is valid for study. In this regard Hookey (1994: p. 39) warns that involving culture bearers in classroom exploration of their musics may not always be a welcome activity. The choice of a musical culture not represented in class sometimes provides a level ground for all students to explore and learn the new musics (Omolo-Ongati, 2005: p. 75), if only the educator could handle it.

As a measure of overcoming the above bottleneck, Katuli (2005: p. 22) advocates for an integrated curriculum that should enable learners to experience music from other cultures alongside their own. This leads to multicultural education where the teaching of a broad spectrum of music cultures in the music curriculum takes place, primarily focusing on ethno cultural characteristics (Andang'o, 2005: p. 64). Thus multicultural education enculturates those who belong to the culture and acculturates those from other cultures. Acculturation refers to the process through which people from one culture absorb and internalize aspects from another culture during the encounter between the two cultures (Mugambi, 1995).

On a similar note, Kwami (1989: p. 163) describes enculturation as living in society, having motivation, a desire to learn as well as some aptitude: but this learning is not always made conscious. Various ethnic societies in Uganda have, to a very large extent, been acculturated in one way or another, thus coexisting in a friendly atmosphere. Thus enculturation as part of the curriculum should be good for learners' acquisition of knowledge and skills of indigenous music performance in diversity.

In light of the observations above, Kwami (1996: p. 61) is of the view that a comprehensive education programme needs to recognize that deviations do

not equate with inferiority and that diversity can contribute to a rich and more meaningful tapestry of life and experiences. What Kwami emphasizes here is avoidance of undue differences, which should not deter but rather enhance the process of enculturation of music making and learning in diversity. Enculturation, generative musical skill development or creativity, schooling and the wider community are the four elements that exemplify the different influences on music making (Welch, 2006). When these four elements are well handled, it should positively impact the capacity of music educators to teach knowledge and skills of indigenous music.

Thus music making is the means as well as the end of enculturation and vice versa, which enables one to acquire wisdom, a holistic grasp of important knowledge and understanding of interrelationships (Jorgensen, 1997). By exposing students to other cultures and specifically to the music of these cultures, cross-cultural possibilities are explored more fully, richly, and critically than when focusing only on western music (Oehrle, 1991). Enculturation or a cross-cultural approach in indigenous music education gives students an awareness of living in multicultural and diverse societies, and a richer understanding of content.

Fulfillment of the views expressed above needs content-driven-curricula in tertiary education institutions for the teaching of indigenous music that takes cognizance of the folk ways of perception, conception and skill acquisition in this genre of music. That kind of curriculum should recognize indigenous music as a cultural activity that reveals a group of people, learners in this case, organizing and involving themselves with their communal relationships (Chernoff, 1979). Achieving this should enable tertiary education institutions to aggressively pursue preservation and promotion of indigenous music. The bottom line in this situation is the use of resource persons without which curricula may remain to negatively impact the capacity of the music educator to teach indigenous music.

Lack of personnel to teach indigenous music in Uganda is caused by the ever changing policies on music education, which affect the production of the desired personnel. In Circular 20/2008 (Ministry of Education and Sports, 2008), for example, music was made an elective subject to be offered by government aided secondary schools if the minimum number of learners is not less than 40 students in a class. Indigenous music education embedded within the curriculum of general music education is therefore adversely affected. The policy does not, however, address itself to the curriculum of private schools, which are therefore at liberty to continue with music

education in their curricular. However, the issue of limited financial support, which is common in private schools, may also make them exclude music education in their curricula.

The above policy of making music an elective subject could have been designed without due consideration of the positive impact of music in society. Policy designers should have had the notion that music is a low status subject regarded as an “optional extra” rather than as “a proper” part of the academic curriculum (Hargreaves, 1994). Such a policy would, by and large, lead to phasing out music as a subject from the curricula of many schools, and especially if the head teachers have negative attitudes towards it.

Changes in policies on education consequently give a negative impact on music education. There is a likelihood of circular 20/2008 affecting the morale and negatively impacting the capacity of music educators in National Teachers’ Colleges. It has also caused students to shun pursuing music education studies where they see no future in the job market (Omunyokol, 2009). The morale of tutors in Primary Teachers’ Colleges is similarly low because of the policy stated above (Waikere, 2009). A similar situation applies in Kenya, where the impact of the recommendations of the Davy

Koech (1999)⁵ report, made students admitted for music opt for other degree courses for fear that there would be limited job opportunities for music graduates (Shitandi, 2005). Effects on morale are bound to negatively impact the capacity of music educators to teach music in general and the indigenous type in particular.

Policies similar to the above have been circulated in the past with the end result that most people in Uganda, music educators included, start their formal music education at secondary school or even at tertiary education level. This is evident in the government policy that anyone who attains two principal passes at senior six examinations, with one of the subjects passed being in any language, qualifies to pursue music education studies in the National Teachers' College (Ministry of Education and Sports, 2003). The need to pass music as a subject is not addressed in this policy. Policy designers could have omitted that requirement with the awareness that very few students nationwide pursue music education studies.

⁵ Davy Koech's commission of Education in Kenya made recommendations dubbed TIQET (Totally Integrated Quality Education and Training for Unity, Equity and Development) in which music in the Primary School curriculum would only be taught as Non-examinable subject to standard four to six pupils, and music in secondary school curriculum would only be taught as an elective and not to be clustered under a category of subjects from which a candidate was compelled to choose a subject for examination.

Pegging language as a requirement for admission into tertiary education institution to pursue music education and especially when training teachers is a big challenge for the tertiary education institutions. Language is connected to music through the writing of lyrics for songs and proper diction of words in a singing performance. In this regard Ilari (2003: p. 92) asserts that though music and language acoustically share common properties like pitch, rhythm and timbre, there is no evidence to support cause and effect relationships, or the notion that students who are good in language are necessarily good in music and vice-versa.

Such a policy allows the admission into music programmes of even students without any prior knowledge of music and who may have not participated in any form of music performance in their life time. Teaching this group of students requires the music educator to spend a lot of time on elementary knowledge other than building on what they know. The concern therefore is that the products of this kind of system are not adequately equipped with music skills to enable them cope with the social challenges that await them (Wanjala, 2005). Pursuing formal music education in tertiary education institutions cannot therefore enable these teacher trainees to experience the practical and informal rote method of learning music (Miya, 2005), which is

necessary for the acquisition of knowledge and skills in indigenous music performance.

When these teacher trainees finally graduate as teachers, their competence in delivering knowledge and skills of indigenous music learnt in barely two years is wanting. This happens because theoretical pedagogy in schools is increasingly turning out students who are unable to “behave musically”, particularly in the areas of performing, listening and composing (Akuno, 1997). Two years of study of music together with other professional courses are not enough unless such a teacher trainee is a genius or has been practicing indigenous music informally right from childhood. Thus, lack of the knowledge and skills to bring out the desired specialization in indigenous music performance negatively impacts the capacity of music educators to teach.

In a similar situation Shitandi (2005: p. 289) describes the issue of lack of personnel in Kenya as that of a serious shortage of teaching staff for the African music education. The same applies in Zambia where Mubita et al (2005: p. 169) attribute lack of music education personnel to government failure in placing music among the priority subjects where staff development should be supported. Lack of personnel greatly erodes the confidence of the

few available music educators. It also negatively impacts their capacity to teach indigenous music and especially if there are no resource persons to assist where they are not confident.

The issue of lack of teachers to specifically teach knowledge and skills of indigenous music arises because modern educated Africans were effectively influenced and programmed to become the vanguards in the cultural dissociation as well as derogation of their original creative integrity (Nzewi, 1998). Transforming that class of modern educated Africans into people who value and are ready to promote indigenous music education, needs a much greater effort. This is not an easy task because emphasizing and promoting cultural-environmental integrity and mental originality requires listening, observation and participation that constitute the reciprocal dimensions in the development of musicianship right from childhood (Flolu, 2004). Thus having music educators whose musicianship has not been developed practically over time implies entrusting the task of teaching indigenous music to people without capacity to deliver. Services of the indigenous musicians would thus be required to bridge the gap.

Hire of services of indigenous music practitioners as resource persons to aid the work of music educators is governed by the availability of funds in the

institutions. But this may also prove hard as music has generally not been seen to qualify as a subject of learning in schools and institutions (Hargreaves, 1994). This could be the cause of reluctance of administrators to cater for it in the planning and budget process (Akuno, 2005b). Besides the unavailability of funds, the negative attitude of administrators in tertiary education institutions mitigates against hiring of services of resource persons (Shitandi, 2005). It happens in situations where most University administrators would not recognize players of indigenous musical instruments or performers of indigenous dance movements as educators and would not employ them as such (Herbst, 2005).

Lack of recognition of the indigenous musicians as educators arises from the notion that they can neither construct meaningful sentences in English nor present any academic paper (Isabirye, James, 2009). As such, they are categorized as non-academic staff who cannot be given chance to handle academic issues. This happens probably because of the low prestige afforded the traditional arts, or lack of emphasis on traditional arts in formal education (Darkwa, 1980: p. 3). It denies learners the opportunity to experience authentic skill demonstrations from the resource persons. As such, the available music educators in institutions who find it hard to teach indigenous music have to bear the burden, which eventually negatively impacts their

capacity to teach knowledge and skills of indigenous music theory and performance.

Society also holds mixed feelings towards indigenous musicians. Part of the society hold them in high esteem as people whose performance of indigenous music grace any village or community occasion. Others have a negative attitude and low opinion of indigenous musicians and do not consider them as important or serious people in society as such (Akuno, 2005b). Because of that negative societal attitude, the MDD Department at Makerere University, has often been ridiculed and that abbreviation turned into a *Luganda* phrase known as *Musiru Ddala Ddala* used disparagingly to ridicule students who pursue performing arts education as being very weak academically (Athieno, 2005). On a similar note, Flolu (2004: p. 172) asserts that Society has for long regarded people pursuing studies in music and particularly the indigenous category as those who have failed” in their academic endeavours. In that sense they are looked at as people who opted to pursue music studies as the last resort in their academic pursuits.

The above view thus confirms the common societal belief that such people pursue music education as a last resort. This kind of negative attitude about music education is reason enough for those who choose to pursue music education to opt to specialize in the western genres so as appear educated and

not an academically weak person (*omusiru*). Thus having a majority of music educators specialized in western music negatively impacts their capacity to teach indigenous music.

Results obtained out of the observation of facilities and study of syllabi in tertiary education institutions (See Table 4.7) show that resources such as text books and other music equipment are rarely in place. Generally an examination of music education programmes in Africa still shows an acute shortage of contextualized text books suitable for all levels of study (Mwesa, 2003). The availability of these resources is, however, governed by the availability of funds in the institutions.

If funds are not readily available in tertiary education institutions, procurement of other items regarded as more important other than music equipment and books takes the priority. Thus lack of adequate resources hinders overall musical achievement and the inadequate training also hinders the proper use of available resources (Digolo, 1997). It negatively impacts the capacity of music educators to teach indigenous music and poses a challenge for the tertiary education institutions to deal with so as to embark on preservation and promotion of indigenous music.

5.3: Relating music curricula of the tertiary education institutions to the task of the study.

Data on responses obtained from the music educators and presented in chapter four indicate that content of the music curricula in tertiary education institutions is generally western music oriented. It has little theoretical as opposed to practical content on indigenous music. This deems it impossible for learners to know what really makes music by staging it as a theoretical venture (Swanwick, 1995). It is therefore important to note that literacy and practical skills complement each other to the extent that one would not be significantly meaningful without the other (Wanjala, 2005: p. 107). Thus at the tertiary level of education it would be good to have a balance of indigenous and western music content with the former being more practical and less theoretical.

The knowledge of western music at this level of education is beneficial to learners for consolidation of music aspects including aural and performing skills, reading and transcription which make learners generally musically literate. Western music should therefore be used only as a model of knowledge and literacy and after which a decision is made on what to do with this knowledge (Kofie, 1995), and especially its application in the study of indigenous music. Western music knowledge, however, has always been used

to make learners elitist. It has also often been used as the major criterion for determining their musicality and musicianship so that they can progress to the higher levels of academic and musical education (Kwami, 1996).

Music curricula of the tertiary education institutions are thus generally western oriented because of factors described above. It culminates in practical indigenous music performance sessions getting the least attention in the curriculum. This happens because a good deal of traditional music education has worked deductively in that the formal rules have been taught in abstract, through verbal description or written notation, rather than the practical context of making the sound (Hargreaves 1994). Furthermore, music education heritage is characterized by an old pedagogical approach prevalent in the institutions where today's lecturers were educated, which emphasizes the theoretical nature of musical language to the detriment of a complete experience (Frega, 1998). The end result of the abovementioned views is that music education in tertiary education institutions remains theoretical and not fully related to the task of indigenous music preservation and promotion.

Aural training, which is part of the curriculum of tertiary education institutions, is another important aspect for the task of preservation and promotion of indigenous music. Aural musicianship is an important component of music education and thus training in it is considered useful for

musicianship (Mbeche-Owino, 2005). In aural instruction the teacher demonstrates the concepts, and students participate actively in music making through imitation and repetition by doing, in the teaching-learning process (Omolo-Ongati, 2005). Unfortunately this important aspect of musicianship is given the least attention in the curriculum. Thus someone who has not had aural training cannot be self-critical in listening to their own results when playing, or appreciate the performance of others in an intelligent way (Mbeche-Owino, 2005).

Aural instruction and practical work are good methods of teaching both the cognitive and psycho-motor domains (Hargreaves, 1996). These approaches enable learners get knowledge and skills of music perception and notation and apply them in the task of preservation and promotion of indigenous music through notation and practical performance. They also enable learners to acquire the ability to perform intricate indigenous polyrhythm without necessarily taking each rhythm apart (Andang'o, 2005).

Lack of enough time for aural instruction and practical work is a pointer to weak curricula that do not advance the desired task of indigenous music preservation and promotion. Without enough time for aural and practical skills training, learners cannot easily grasp and practice many indigenous songs and dance forms with their intricacies. Revelation of the respondents

that music curricula of tertiary education institutions lack content that should lead to developing of ways of preservation and promotion of indigenous music confirms lack of relatedness. There is therefore need to fill that gap without experiencing the situation in Sierra Leone where the school curriculum emphasized traditional music but gave no guidelines for transmission of this music (Horton, 1979).

In situations where curricula lack relatedness to the task of conservation and promotion of indigenous music, it becomes important to have music educators with a wide music perspective, and can deliver. This is because much depends on the value system, activities and experiences recognized and promoted by the teacher (Kwami, 1996). Without such teachers, learners fail to acquire proficient listening and performing skills. It prompts learners to keep on applying the trial-and-error and improvisation methods (Cooke and Kasule, 1999) in indigenous music education, which defeats the desired task of meeting the challenge of preservation and promotion of indigenous music. The use of curricula that lack appropriate content on music generally and the indigenous category in particular, is a set back to the latter. Nzewi (1998: p. 467) describes such a situation as that of

virtual absence of any pedagogic direction in music studies in most African countries where any teacher or lecturer carries on as he or she can best improvise the teaching of any little-understood music subject or instrument.

Lack of pedagogic direction is also compounded by lack of practice of indigenous music. This happens due to lack of time for music education, which is generally allocated fewer hours in the curriculum (Athieno, 2005). In this regard, the teaching of African music itself as opposed to how to teach it, is allocated very little time or given least attention (Akuno, 2005b: p. 57). All this implies that music educators who are also graduates of these institutions could have studied in times of the “absence of pedagogic direction” in indigenous music studies.

The graduates of institutions without pedagogic direction are thus bound to have little knowledge and skills of indigenous music. It happens due to the fact that the training institutions have not addressed themselves to the kind of music that would sustain culture (Akuno, 2005b: p. 56). The findings stated in chapter four, which point out that the majority of music educators are specialized in western music therefore confirms this view. Being specialized in western music may imply that these educators lack adequate knowledge and skills of indigenous music and this affecting their capacity to deliver. This together with lack of appropriate learning/teaching aids leads to lack of pedagogic direction in indigenous music. Tertiary education institutions therefore need to move out of this vicious cycle so as to have music curricula

that should effectively deal with the challenge of preservation and promotion of indigenous music.

Music curricula that are not fully related to the task of the need to preserve and promote indigenous music have, according to Omolo-Ongati (2005: p. 73), a large percentage of Western-oriented material in the music syllabi. This drives music educators to improvise and teach any little-understood topic in indigenous music and disregard its practical aspect. If any practical work is to be done it is left to the discretion of groups of students who know one or two songs, which they teach others (Cooke and Kasule, 1999). Peer teaching, which involves learners communicating to their fellow learners knowledge and skills they have learnt (Farrant, 1982: p. 43), is good if well guided by a teacher who is versed in the topic which should also have measurable objectives.

The above problem, however, has not helped the situation where indigenous music repertoire has stagnated with the same old songs sung over and over again (Kigozi, 2007). Such a situation shows that teachers do not bring with them a repertoire of songs and dances they learnt while growing up (Wamunyu, 1999). It is therefore imperative for them to endeavour to learn about this material on their own and to collect resources which may not be readily available. The above stated scenarios create a problem of improper

interpretation and implementation of the curricula. The situation may become worse if the curricula are not progressively delivered.

Implementation of the curriculum becomes another problem in instances where the teacher is not sure of the content and does not have the appropriate choice of the indigenous music that ought to be taught. It is a problem because teachers communicate through their choice of content, their choice of pedagogical styles and their evaluation practices (Bresler, 1996). The teachers' choices of topics of interest and of simplicity in teaching thus govern the way they implement the curriculum. Thus both knowledge and expressiveness are pertinent to musical fulfillment and will greatly determine the way one perceives and handles music (Wanjala, 2005: p. 107). In this regard Hurst (1984: p. 27) contends that

Social values influence not merely decisions as to which knowledge should be part of the curriculum, but also the decisions that learners should be brought to knowledge, and perhaps what should count as knowledge.

If the teachers' social values and decisions are thus in disagreement with what ought to be taught, the result is teaching of content that is not related or required in the curricula. It also erodes the confidence and effectiveness of the teacher. Effectiveness of a teacher, according to Nketia (1967: p. 243), depends on the quality of his training, the kind of music that he studied himself and his willingness to learn or to search for the right material. The

ineffective teacher may fail to interpret and implement the curriculum with the end result of failure to advance the task of this study.

The curricula of tertiary education institutions have, however, been designed on what Carver (2003: p. 65) refers to as the western epistemological paradigms of knowledge that over emphasize formal knowledge and literacy with little or no development of practical musicianship. Paradigm of this nature, which puts indigenous music at risk of being misrepresented, was holistically taken over by the policy makers and implementers. The holistic adaptation of western educational system by Africans has adversely affected the meaning and practice of music in Africa (Omolo-Ongati, 2005: p. 73). Thus the policy makers could have been equipped with knowledge of western music as opposed to the indigenous category; hence curricula being generally western music oriented. These curricula are designed that way because they follow the education system spread over the world, which disregard ethnic music in favour of only the western type in the learning programmes (Nyakiti, 2004).

Akuno (2005c: p. 10) refers to the policy makers and implementers pointed out above as

Graduates of the early education endeavours who had been equipped with music skills and knowledge that are “different” in

totality from the indigenous genres (material), procedures (methods) and aesthetics (theories). These policy makers consequently omitted the indigenous music in their planning for education, because you can't give what you don't have.

On a related note Nzewi (2001: p. 21) refers to them as

The inheritors who have been corrupted with strange, fanciful but synthetic fruits and thus abdicated their responsibility to reap the harvest of the abundant and ripe orchard of African musical knowledge.

In regard to the above views, it is important that tertiary education institutions redesign their curricula with focus on promoting the teaching of indigenous genres of music, which have been disregarded by policy makers. Redesigning of the curricula need also focus on reaping and utilizing the “abundant and ripe” indigenous musical knowledge so as to enhance the conservation and promotion of this genre of music. There is need for tertiary education institutions to ensure that their curricula are related to the task of the study so as to deal with the challenge at hand.

However, when curricula of these institutions are western music oriented, as the findings reveal, their role in dealing with the challenge of the study becomes minimal. This means they may not be able to oversee the designing and implementation of curricula that influences musicality of the societies as suggested in the conceptual framework. Lack of relatedness of the curricula to the indigenous music cannot enhance its development, promotion and

preservation. This has been caused by various factors one of which is the earlier colonial/missionary music programmes that promoted western music while disregarding the indigenous type.

Another factor that causes lack of relatedness is the need to produce teachers to handle the Universal Primary and Secondary Education systems. This is geared towards fulfilling the Government general aim of the Education Policy Review. As such all Primary and National Teachers' Colleges and almost all universities in the geographical area of study offer curricula designed for the preparation and production of teacher trainees to be employed as teachers in primary and secondary schools respectively.

Music curricula in these tertiary education institutions are therefore designed to give teacher trainees ability to read, understand and write western music. The above stated factors have consequently led to institutions having content that is western music oriented. This implies that the institutions of higher learning in Uganda offer music education curricula with little relatedness to the need to enhance and promote indigenous music.

Tertiary education institutions in Uganda thus need to focus on redesigning their curricula with greater attention given to the teaching of indigenous music. They could do this by borrowing a leaf from Kenya where Digolo

(2005: p. 97) contends that syllabuses currently used in Kenyan institutions of higher learning represent attempts to bridge the gap between the educated Kenyan and his or her cultural environment. Creating links between music in these formal institutions and that experienced in community life is one way of bridging the gap. In this regard Nketia (1967: p. 239) contends that

Appropriate African music curricula can be successful depending on how contemporary Africans see music education in relation to their society, remembering that music can be at once an instrument of change and a means of fostering and preserving the musical value of a culture.

It is therefore important that curricula are redesigned with the view to taking into account the current trend of developments in education generally so that focus is put on indigenous music at the expense of corresponding western music education.

Curricula that are designed in Yule's views (See theoretical framework on page 46) possibly makes content related to a student's cultural settings and its music. These curricula ought to be designed with the view of making them constructive in the sense of having music educators, students, teaching materials and environment interact in the context of dialogue (Yule, 2004). Designing of the curricula in this manner leads to the systematization of content in the curricula with the aim of guiding students to interact with the

environment through fieldwork experience and thus achieving the aim of this study.

By following Yule's view of design of the curriculum students should be able to acquire knowledge and skills of indigenous music from original sources, record indigenous music and thereby practice music in their local settings. It enables the institutions to have "living curricula" in which indigenous music remains "a lived" and an ever-promoted activity in the institutions and community (Nzewi, 1998). Tertiary education institutions, however, do not follow Yule's concept of curriculum when designing their own. As such, curricula of these institutions are not "living". They also lack relatedness to the task of preservation and promotion of indigenous music.

5.4: Availability of human and technical resources in tertiary education institutions

Data provided by music educators as regards the availability of human and technical resources in tertiary education institutions for the task of preservation and promotion of indigenous music tells a bleak tale. It reveals that there are generally few music educators in tertiary education institutions. Each of the 13 Primary Teachers' Colleges where data for this study was collected was found to have only 1 music tutor available.

The single tutor in a Primary Teachers' College teaches every course unit of music in all the classes attended by the 1st and 2nd year students in the college. Each of the 3 National Teachers' Colleges and 6 Universities in the geographical area of the study has either 3 or 4 lecturers of music. This proportion of tutors and lecturers is inadequate for effective management of music education in tertiary institutions. Thus the prospect of so much work definitely fills these music educators with consternation, leading to their failure to effectively teach.

Although there is a government policy on recruitment of tutors and lecturers for Primary Teachers' and National Teachers' Colleges respectively, it would benefit education generally if the current staff establishment were revised. The capacity of music educators in tertiary education institutions is inadequate for the handling of lecture and practical hours of various courses in both indigenous and western music. This staff establishment in government institutions could have been designed with the notion that music has fewer hours in the curriculum and does not require as large a number of personnel as other subjects (Athieno, 2005). Thus chances are very high that the single tutor in a Primary Teachers' College or the 3 music educators in a National Teachers' College are all specialized in western music, thus leaving indigenous music with little or no attention at all.

This issue of specialization is prevalent in institutions because the curriculum they followed in their training laid emphasis on western music which they are more comfortable teaching than African music (Anangwe, 2002; Digolo, 2005). As such Kofie (1995: p. 15) contends that music departments in many institutions practice division of labour where teachers of harmony and western music in general have nothing to do with courses taught on African music. Thus the trend of music educators being comfortable with the teaching of Western rather than African music has led them and their students to give undue prestige to the former at the expense of the latter (Digolo, 2007: p. 96). These views point out a paradigm for division of labour, in favour of western music, being entrenched in tertiary education institutions to the detriment of the indigenous academy that lacks educators.

Division of labour in institutions does not effectively apply in Uganda where there is generally lack of specialized music educators. Primary and National Teachers' Colleges and almost all Universities in the geographical area of study, do not offer any other specialized opportunities to learners, besides education programmes. Findings of the observation of facilities and syllabi in tertiary education institutions (See Table 4.7) reveal this. It concurs with the views of Kigozi (2007: p. 136) who contends that

None of the diploma and degree programmes in institutions offer any specialized opportunities in music generally. Specialization is

only for those trained in Kampala Music School (KMS) under the Associated Board of the Royal Schools of Music (ABRSM).

This leaves talented indigenous musicians without formalized training opportunities to pursue studies on indigenous dance, musical instrument playing and theory.

The only specialized programme offered by many Universities and Teachers' Colleges is for the training of different grades of music educators to be employed in either primary or secondary schools or the PTC or NTC depending on the grade attained. According to the findings it is only Makerere University which offers specialized programmes in western music that are not directed at teacher education. The MDD programme at Makerere University also offers a significant number of music styles, though western classical music is still dominant (Kigozi, 2007: p. 144). Thus specialization in indigenous music as such is very minimal and is an indicator of lack of human resources in tertiary education institutions for the task of preservation and promotion of indigenous music.

The issue of specialization in the teaching of Western music theory, harmony and history stems out of alienation that is bred right from the time of training at the tertiary education institutions. This is because decision makers and most teachers in institutions and schools are trained in Western music, and

thus music curricula are generally designed to typically favour this category of music (Regelski, 2009). That kind of specialization is the root cause of decisions made as to the syllabi and curricula that negate the knowledge in African education especially in the institutions (Carver, 2003). In light of this specialization, Nzewi (1998: p. 463) is skeptical about the capacity of the western music specialist in that

the content and pedagogical approaches used in western music teaching in institutions are parodies of foreign models that leave teachers and learners lacking the adequate intellectual and necessary exposure.

With a similar view to that of Nzewi above, Akuno (2005b: p. 35) asserts that

the western music academy is greatly wanting as musical concepts and ideas are taught theoretically, with an emphasis on the history and theory of western music. At the same time the teaching of literacy is done in a mathematical way without relating notes to the sounds they represent.

This implies that music educators with specialty in western music lack the required practical skills to teach content on western music. It also implies they are greatly wanting in knowledge and skills of indigenous music. Consequently this situation where the majority is specialized in western music education is an indicator of the dire need of human resources in tertiary education institutions to meet the challenge for the need to preserve and promote indigenous music.

Music educators who are specialized in western music are bound to totally lack intellectual exposure in knowledge and skills on indigenous music practice, unless they acquired it through various ways as they grew up. This concurs with the views of Takeshi (2000: p. 381) who contends that many music teachers do not experience traditional music at teachers' colleges or universities and remain unfamiliar with such music. Data on observation of facilities and study of music syllabi prevalent in the tertiary education institutions (see table 4.7) shows that very few tertiary institutions incorporate units of indigenous music in their curricula. The syllabuses do not emphatically promote indigenous music because the foundation stone that was laid for music education was based on Western values as a result of the Christian Missionary work in Uganda (Kigozi, 2007: p. 129). Thus the greatly needed human resources to teach indigenous music are rarely available. Furthermore, the small number of the teaching staff in institutions may not be able to effectively teach all areas of both western and indigenous music.

The exposure of music educators to research, recording and transcription of indigenous music using modern technology is another task that is rarely done by music educators in the institutions. Seemingly there is no content on research methods in the music curricula of the Primary and National

Teachers' Colleges. In this regard, Kigozi (2007: p. 128) affirms that programmes in Primary Teachers' Colleges in Uganda encompass music component because all primary teachers are responsible for basic music education. Conversely some individual schools may hire a music specialist. Curriculum designers and policy makers being aware of such a condition could endeavour to ensure that curricula in Primary Teachers' Colleges are rich enough to produce an all round teacher. But having an all round teacher implies that a person is 'a jack of all trades but a master of none'. Thus teachers in primary schools, whether they are jacks of all trades or not, have to teach music because the curriculum was designed that way.

Lack of training in research methodology, and knowledge to use modern digital audio and audio-visual equipment for recording and archiving indigenous music, make music educators fail to carry out this task. Furthermore, the few educators who are required to handle all units of both western and indigenous music, understandably could disregard other tasks, which may be required of them. All this is further compounded by lack of music educators versed in the processes of indigenous music collection, transcription and storage. This requires the stimulation of research initiatives that are carried out with the participation of the communities in which they originate and are held (Masoga, 2005).

The above scenarios paint a picture of great lack of human resources in tertiary education institutions. In this regard Josephs, in Herbst (2005: p. 14) states that lack of resources is a real problem in teaching institutions, as they do not have human resources such as traditional players who are specifically trained in terms of musicianship and 'methodology'. The absence of personnel with skills and methodology in indigenous music implies that there is a big gap that needs to be filled. Hiring of services of indigenous music practitioners as resource persons can help budge the gap.

The knowledge, skills and long term practice of indigenous music by these music practitioners make them the most suitable teachers for these genres of music. They are thus regarded as more competent teachers of indigenous music than some scholars who also have few publications that represent a systematic body of scholarship and research related to teaching systems of African music (Flolu, 2005). This view affirms the notion that the indigenous music practitioners are capable of excellent work in the teaching of indigenous music, if employed by the tertiary education institutions.

Skills and competence of the indigenous music practitioners make them fit very well into the Scientific Management theory (Bobbit, 1918 in Corbett, 2008). This theory advocates for identification, taking notes and making use of skilled persons like indigenous music practitioners to train others. Thus,

copying the work methods and skills of these musicians could ultimately help in training learners in the institutions. Unfortunately these musicians are rarely available in the institutions as revealed by data from the majority of the respondents. All the above therefore point out that human resources needed in tertiary education institutions for the task of this study are rarely available.

As regards the availability of technical resources a majority of the tertiary education institutions were found to have a variety of indigenous musical instruments (See plate 5.1 below).



Plate 5.1: A variety of indigenous musical instruments in an institution

These musical instruments are highly essential resources for teaching conventional indigenous musical concepts. Their use makes indigenous music learning more practical and meaningful. They are also helpful in the task of promotion of indigenous socio-cultural identity by making learners practically use and know the particular contexts with which each one of them is associated (Blacking, 1966).

When these local instruments are used they are easily and readily understood because when played or seen, memories vital to culture are invoked, making the teaching and performance more meaningful (Mubita *et al*, 2005). It is therefore good that they are readily available in the institutions. Unfortunately, however, policy makers and administrators as a whole do not supply music educators with sufficient facilities to enable them effectively deliver the curriculum (Kigozi, 2007: p. 137). Consequently availability of facilities without the requisite human resources to use them effectively in teaching serves no purpose as far as the task of preservation and promotion of indigenous music is concerned.

Many tertiary education institutions, however, lack physical facilities in form of music resource and practice rooms for use in indigenous music practical work. In this regard Tindall (1993: p. 16) points out that one of the prerequisites for a good learning programme is a satisfactory building in

which children have plenty of space to learn and explore and where adequate playing equipment can be set out. In institutions where appropriate buildings are not available, Kigozi (2007: p. 139) asserts that music education lessons therein are delivered in ordinary classrooms and sometimes outside on the lawn or under a tree.

Traditionally, music making is an institutional part of the life of a community, any suitable area for collective activity can be used as a physical setting (Abrokwa, 1999). Since indigenous music as practised by its makers has always been performed in open spaces and not in closed rooms or buildings, tertiary education institutions can do likewise rather than being bogged down by lack of practice rooms. In any case, tertiary education institutions must be having open spaces where indigenous music can be practised.

The use of resource and practice rooms, however, is a western paradigm, which underplays indigenous music practice. Furthermore, rooms in most institutions are not sound proof; therefore any loud performance of indigenous music easily interferes with lesson delivery in the nearby classrooms. Resource rooms are, however, essential for the storage or safe

keeping of the musical instruments. The absence of resource rooms therefore means that the musical instruments lack safe and appropriate storage.

In regard to availability of text books as part of technical resources, many tertiary education institutions were found to be without any text or reference books on African music. Insufficient resources, especially books, are among the many problems teachers of African music have faced for a long time (Nketia, 1967: p. 240). These books should be employed in the teaching of indigenous music. If the books were, however, readily available they would be used for theoretical knowledge and not to develop skills that are essential for practice.

Theoretical knowledge alone without practical skills cannot aid the development of skills needed for the task of promotion of indigenous music. In this regard Herbst quoting Miya (2005: p. 15) contends that other than depending on book knowledge of teaching by merely reading about indigenous music, fieldwork by deploying students to collect their information, songs and experience dances in the surrounding localities can be employed. Miya's innovation can enable institutions to depart from the norm of imparting theoretical book knowledge and hence move away from the problem of lack of text books on African music.

In order to address the problem of lack of technical resources and especially text books, institutions ought to embark on surfing the internet for up to date knowledge and skills of music practice. This is necessary to enable music educators and students in institutions keep abreast with new developments in technology in this age of globalization and computer generated musical performances (Russ, 2002). Keeping abreast with new developments through the use of the internet enables music educators to access new knowledge and remain in touch with other music professional around the globe (Mpungu, 1999).

Although access to the internet may be a challenge especially in areas far away from urban centres, knowledge acquired from its use is essential to give guidance on newer forms of equipment like digital audio, visual and audiovisual recording facilities. Thus, to ensure the long term relevance of music education as a profession, music educators ought to make computer technology an integral part of their work (Williams, 1992), though access to computers, like the internet may still be a challenge.

There is generally an acute shortage of the above stated new forms of music education facilities in institutions. Many Primary and National Teachers' Colleges in particular lack these facilities. Results of the survey (see table 4.7) reveals that very few institutions have at least either digital audio, digital

visual or audiovisual recording facilities. Facilities of this kind are necessary for recording, playback for audio and visual purposes, archiving and preservation of indigenous music performances essential for use in teaching and preservation of music for posterity. They are also very essential for effective teaching and enabling of learners to acquire knowledge and skills in indigenous music and practice.

Much of teaching of indigenous music skills and knowledge involves watching, listening and practising what the “skilled teacher” has demonstrated live or in a recording, as well as making instruments from found materials (Kwami, 2003). This unfortunately rarely takes place in tertiary education institutions, due to lack of human, financial and technological resources, as pointed out in the findings above. As such, the teaching of music is often done theoretically and sometimes by use of some few charts (Athieno, 2009).

Worse still, the institutions lack various tools for the making and repair of traditional musical instruments. Thus when traditional musical instruments get damaged (See plate 5.2 below), they are abandoned and may never be used again. Further, if funds are not available for procurement of new ones, the performance of indigenous music in tertiary education institutions also

comes to a halt indefinitely. Financial resources control and determine the availability of both human and technical resources. If funds are scarce, psychological and material support also dwindles making music education and the educators feel desolate (Reimer, 1970), and face the danger of losing perspective.



Plate 5.2: Some damaged musical instruments in an institution

This scenario has made tertiary education institutions neither avail the necessary technological resources nor hire services of indigenous musicians for the teaching of indigenous music. Most music educators rely on whoever

is responsible for teaching music to come up with creative ways of instruction without any teaching media (Cooke and Kasule, 1999). This applies mainly to Primary and National Teachers' Colleges.

Though financial resources are scarce in institutions, Ongong'a (2005: p. 7) on a promising note remarked that Vice Chancellors and Rectors of public Universities in Kenya shall pull all available strings to ensure that culture receives its fair amount of attention in the University agenda. This, according to him, should ensure that music is not sidelined by science and Information and Communication Technology (ICT). The administrators of tertiary education institutions in Uganda ought to emulate this move and open avenues for promotion and preservation of indigenous music.

Unfortunately where resources remain limited with little expertise, the results cannot be satisfactory; hence learners end up without satisfactory education. They also in most cases fail to gain the intended knowledge. In this regard Onyango (1985: 76) affirms that unfavorable teaching and learning conditions, coupled with the government's failure to address these conditions, are largely the reason for the lack of commitment of both students and teachers to their work. There is therefore need for the government and tertiary

education institutions to address the above problems and hence preservation and promotion of indigenous music.

5.5: Engagement of the tertiary education institutions in productive roles

Data provided by the respondents reveal that they acknowledge the need to articulate new roles for tertiary education institutions to play in the preservation and promotion of indigenous music. The new roles form an agenda for self improvement. They lead to insights into new ways of responding to music, new forms of musical knowledge and ways in which this knowledge can be framed (Finney and Tymoczko, 2003). They also constitute music items that music education needs most to optimize both its specific activities and its general status to give a clear sense of direction (Reimer, 1970). Direction in this study is that of the task of preservation and promotion of indigenous music.

Field work for the purpose of collecting and recording indigenous music performances is one of the productive roles that tertiary education institutions are expected to engage in. It enables both learners and music educators to engage themselves in an oral approach and practical experience to learning indigenous music. This genre of music is rarely found in written texts as in traditional African music there is no need for notation. This is because the skills of drumming and knowledge of traditional drumming patterns are

passed on from generation to generation (Vulliamy and Lee, 1982). Thus the basis of indigenous music education is the oral tradition, which includes the performance of vocal and instrumental music interwoven with dance and all of them playing a significant role in indigenous pedagogy (Joseph, 2003).

Since an oral approach has basically been the mode of transmission and learning of indigenous music, there is need for tertiary education institutions to embark on the role of collecting and recording indigenous genres of this music. This is best done through field work with the view to achieving the need to preserve and promote indigenous music. Without fieldwork recording and experience, the important indigenous music education that both learners and music educators ought to gain through oral tradition is not achieved. Lack of collecting and recording of indigenous music through field work is caused by various factors, including lack of funds, lack of time and lack commitment. Without these aforesaid factors collecting and recording of indigenous music cannot be successful.

Carrying out continuous research on indigenous music is one other new role that tertiary education institutions are expected to undertake in their task of addressing the challenge at hand. It needs commitment of the music educators for its success so as to optimize music education. In this regard the underlying need of a music educator is research, which may be costly or not,

such as asking a grandmother about the musical instrument of her day (Nakirya, 2005). Conversely, the findings reveal that research is rarely carried out in tertiary education institutions.

Lack of research creates a built-in disconnection between the music taught and performed in institutions, and the music our students know at home (Allsup, 2003). The music students know at home is partly the indigenous one, which they were born into and is practised by the society where they have continuously lived. They also know music of the modern world, which has tended to undermine the indigenous category. In this regard, it is important for music educators to ensure that the teaching of indigenous music brings out its aesthetic satisfaction as an important part of the life of every individual (Kabalevsky, 1988), and above all have a place in the students' lived world.

The above stated views underpin the scholarly value of research. Tertiary education institutions have, however, underestimated the value of research by not engaging in it. These views focus on the need for tertiary education institutions to embark on research and accommodate all other expected new roles amongst which are collecting and recording of indigenous music. Recording goes hand-in-hand with the development of archives for these recordings. The development and use of archives is rarely practised in a

number of institutions. This is because they lack resource rooms, personnel with knowledge and skills in recording and the necessary facilities for recording, viewing and listening to recorded works.

Archiving is a better way of keeping music alive within the communities and also giving history to the people to make them know that “we are who we were” (Strumpf, 2009: p. 3). Furthermore archiving of recordings can be used to serve the communities and enable institutions to work with these communities towards a sustainable indigenous music (Fargion, 2009). Using archives to benefit the communities keeps music alive and as not something that is kept as an example in a museum (Stephens, 2000). Thus, without recording and archiving materials of indigenous music, the problem of this study which is gradual weakening, mutilation and the threat of extinction of Uganda’s invaluable and rich indigenous music genres may not be reversed. Tertiary education institutions are well placed to take lead in dealing with the challenge.

Establishment of the archives in the institutions ultimately leads to enhancement and promotion of indigenous music for posterity. It consequently provides great benefit to Uganda’s cultural institutions, which are the custodians of indigenous music (MoGLSD, 2006). The revival of the cultural institutions in Uganda has activated music practice in a number of

kingdoms and chiefdoms, which serve as the centre for cultural practices. This has created the urgent need for conservation and promotion of indigenous music. It has also put tertiary education institutions at the forefront with their main thrust being the development and continuity of indigenous music. Besides, their new productive role is to focus on the archiving of music of the cultural institutions for posterity. This requires the institutions to re-define their roles, and be proactive in suggesting fresh ways of working, which enhance the musical experience of learners and revitalize the role of teachers and musicians (Cox, 2002).

The promotion of establishment of cultural archives by tertiary education institutions requires the availability of various kinds of technical facilities. Tertiary education institutions are well placed to have such facilities. The institutions, however, lack the desired various facilities for this cause. Consequently, management of the cultural archives, if established, also needs committed indigenous musicians with deeply rooted knowledge and skills of both indigenous music practice and archives management as archivists for strong input towards its promotion and preservation. Achieving this new role places the onus on tertiary education institutions. If done, it empowers each ethnic group or cultural institution to establish her indigenous music archives for posterity and make this music genre thrive and survive the test of time.

Putting the views stated above in their rightful perspective paves the way for engagement in other productive roles expected of the tertiary institutions. They include guiding indigenous musicians in their performances, active performance of indigenous music and offering tailored courses to indigenous musicians to upgrade their knowledge and skills of indigenous music preservation and promotion. These views remain as the guiding principle to the tertiary education institutions in dealing with the challenge of preservation and promotion of indigenous music.

A similar curriculum designed for the task of offering courses to benefit specialist musicians has been successfully carried out in Ireland. This according to Suilleabhain (2005: p. 31), was done through changing the university entrance procedures in such a manner as to facilitate traditional musicians to gain access to the degree programmes. Tertiary education institutions in Uganda can do likewise by creating aligned pathways for indigenous musicians regardless of their background, to acquire formal knowledge. This knowledge is beneficial for further development of the local musicians' musicality and enhancement of indigenous music study and practice.

Such curricula with tailored courses give indigenous musicians encouragement to continue practicing their skills, and exposure to other cultures. It also enables them acquire knowledge and skills of indigenous music preservation that surpasses what they have ever practiced. Exposing learners to other cultures is necessary as we live in a multicultural and diverse society and not in isolation (Oehrle, 1991). These views give fresh impetus to cause change to the trend from a dormant role to that which is actively practised in tertiary education institutions. Although a number of new roles expected of tertiary education institutions are not practised, the role of actively engaging in performance of indigenous music is practiced by the majority.

5.6: New ideas achieved by indigenous music practitioners from the programmes of the tertiary education institutions

Data from interviews with indigenous musicians form the basis for discussion in this section. The findings show that very few indigenous musicians have had some interactions with tertiary education institutions. These interactions are in form of activities geared toward annual inter-house music and dance competitions in the institutions. Apart from this, the tertiary education institutions do not have programmes designed to benefit communities and promote indigenous music practice.

Lack of outreach programmes in tertiary education institutions could have arisen out of what Akuno (2004: p. 10) describes as the tendency of scholars to over-blow their ability when they present themselves as the sole custodians of truth consequently eclipsing the contribution of non-scholars. On a similar note Keegan-Phipps (2007: p. 88) observes that the basis of all educative practices is the notion that information be passed down from those with specific knowledge and skills to those without. Tertiary education scholars could be over-blowing their ability and strengthening their intention of passing down only knowledge and skills of western music, thereby limiting access to this knowledge. As custodians of all music education, they may see no reason to have outreach programmes for the local communities.

A majority of the indigenous musicians, however, showed appreciation for learning a lot from constructive theoretical criticism and guidance received from various categories of people associated with tertiary education institutions. Different categories of people referred to here include music educators, students and graduates of these institutions. Even though personnel of these tertiary education institutions seem to lack skill in indigenous music performance, they have very constructive ideas on ways of perfecting indigenous performance styles (Jowelia Kasolo, Informant, 2007).

Performance guiding acumen of the music educators is the result of having their innate aesthetics developed through music education at higher levels (Leonhard and House, 1959). Thus they are able to give constructive ideas in the art of having acceptable and pleasing organized stage craft and use, that spell out authentic dance presentations, well designed and smart indigenous costumes, and controlled singing of indigenous music. All these are aspects of the modern stage craft as opposed to the typical indigenous setting.

The majority of respondents stated that they do not perform music outside their own ethnic cultures because of lack of appropriate knowledge and skills in indigenous music of other cultures. This concurs with the views of Ezewu (1983: p. 54), when he asserts that for a person to perform skillfully in society he must have been fully brought up and trained in that culture. The issue of lack of knowledge on authenticity and development of indigenous performance costumes and dance accompaniment among the indigenous music practitioners, however, contradicts the above view.

On a similar note Wamunyu (1999: p. 2) contends that many people have learnt knowledge and skills of their ethnic music performances from school where they easily come into contact with these genres of music. Thus they could lack knowledge on authenticity and development of indigenous music

due to failure to go an extra step to learn more from elders about the background and developments of their own ethnic music.

A large number of the respondents articulated steps they normally take to manage disparity between the typical indigenous music performing situation and the concept of modern stage setting. According to these indigenous musicians, the situation on the ground in regard to response of the audience normally aids them in handling the situation. This is because the listening audience would join in the performance and participate in one way or another as the activities of the performing occasion demanded (Flolu, 2005; Oerhle, 1993).

In some instances, however, the vast majority of the country's population remains as a passive listener resulting in a producing-listening minority and a merely listening majority (Seeger, 1966). The modern audiences fulfill the above views in that they have the habit of joining in performances as the music may move them, dancing, shouting encouragement or praise as the music goes on (Akuno, 2005b, pp. 87-88). In some cases they may join after it has progressed almost half way (See plate 5.3 below).



Plate 5.3: A woman from the audience joining in the dance performance

Other indigenous musicians stated that they study the composition of the audience, before staging a music performance. This gives them an opportunity to plan and redesign the stage setting and performance situation. Thus they look for ways of accommodating both the typical indigenous situation and the modern stage settings in their performances, which take place at any public function, ceremony or cultural gala. The use of modern stage craft is one other art that they learnt from performances at tertiary education institutions. Because of all these achievements indigenous

musicians are very much ready to reap a lot more knowledge and skills from what they regard as well packaged performance guidance from the tertiary education institutions. The ability of the institutions to effectively guide performers arises from the basis of acculturation due to interface with students and lecturers from various cultures. This arises from the tendency of ethnic groups to borrow from cultures of other groups (Ociti, 1994). The same case applies in institutions of learning.

It is important to note that a good number of the respondents have attained education up to secondary school level though not specifically in music. Education normally strives to train well balanced citizens (Bruner, 1966), whose accumulated traditional-indigenous-cultural knowledge practice is beneficial in society within a cultural context (Masoga, 2002). This has an added advantage to the ways they learn and grasp skills of indigenous music performance of different cultures. A few of these performers are graduates with diplomas in music education attained from the tertiary education institutions. Others hold diplomas in music and dance from Makerere University where they achieved knowledge and skills in the performance of indigenous music and also undertook skills in video tape recording. Leaders and some members of two renowned groups namely Ndere Troupe and Nile

Beat Artists, are holders of bachelors' degree in music and dance from Makerere University.

Ultimately, one who has undergone musical training gets elevated to a new status (Akuno, 2005c: p. 16). That kind of person shifts from a state of not knowing 'what' or 'how' or 'what's what' to an informed and skilled person (Swanwick, 1988). Formal music education attained by most of the respondents of this study gives them an opportunity to learn multi-cultural dance forms and stage inter-cultural performances during public functions.

Following their attainment of knowledge and skills of multi-cultural dance forms Ndere Troupe and Nile Beat Artists stage inter-cultural performances in their organized designated places. Ndere Troupe performs at Ndere amphitheatre in their centre about 10 kilometres north of Kampala city, while Nile Beat Artists performs at the Source of the Nile near Jinja town. These renowned groups also have a number of both audio and visual digital recordings of indigenous music performances. The skill of digital recording that the leaders of these two renowned troupes employ was learnt from their time of study at Makerere University (Walusimbi – informant, 2007). The recordings are viewed or listened to in order to learn the skills therein, hence a step towards preservation and promotion of indigenous music. Tertiary

education institutions could emulate this art of recording of indigenous performances so as to help them deal with the challenge of this study.

Staging inter-cultural performances, which is reminiscent of renowned performing groups, provides an opportunity for the audience to view and appreciate performances of music from communities other than their own. Ndere Troupe quite often organizes inter-cultural performances dubbed the Sunday family hour at Ndere centre. This time is always delightful to both children and adults, who feel cultural ripples move from dancers and singers and sweep through the crowd (Ssejjengo, 2005). An interface of this nature provides an opportunity for people to enjoy their own indigenous music and also appreciate those outside their ethnic areas.

The above stated inter-cultural performances provide a learning experience for many people. As such they get an understanding of various ethnic performances and the need to preserve and promote indigenous genres of music. Tertiary education institutions being in the same geographical area with these renowned troupes have the opportunity to emulate their organizational skills for the purpose of designing appropriate curricula and programmes for enhancement and promotion of indigenous music.

Most indigenous music practitioners interviewed highly regard lecturers of tertiary education institutions and members of Ndere Troupe and Nile Beat Artists. This is because music educators in institutions and leaders of the above troupes, being university graduates, are regarded as experienced in knowledge and skills of various ethnic music practices acquired through university education. Other indigenous music practitioners, however, are skeptical about the authenticity of the inter-ethnic performances staged by some renowned troupes. According to them, there is a lot of creativity and inauthentic movements dominating a number of indigenous dance forms, borrowed from commercialized foreign performers. These sentiments confirm the fear of indigenous music undergoing mutilation if not conserved (Manani, 1966) and its authenticity diluted by commercial minded performers.

The exposure of indigenous musicians to music practices of cultures other than their own has resulted in the adaptation of foreign styles and practices, and thus creating a hybrid kind of performance (Akuno, 2005b: p. 29). The purpose of this kind of creativity in an indigenous performance is for commercial gain and entertainment rather than the promotion and preservation of the authenticity of music and dance forms. It is for pseudo-professional artistes who perform traditional music to passive audience and

for the tourist clientele (Omondi, 1984). This makes them adulterate indigenous music and dance forms for commercial purposes, which is not wholly a creation and responsibility of the tertiary education institutions.

Data from the survey of music syllabi and facilities in institutions shows that there is only one university that offers specialized studies in dance. This includes units for Uganda's indigenous dance forms, dance forms outside Uganda and modern creative dance forms. The pseudo-professional performers who attained knowledge and skills of modern dance choreography use it to adulterate indigenous dance forms. They resort to pseudo-professionalism by keeping themselves busy in schedules of encroachment into indigenous performance from different cultures (Omondi, 1984), hence putting aside authenticity and integrity of the indigenous music they perform. This poses a challenge to the tertiary education institutions to design appropriate programmes for guiding learners and the communities in promoting and preserving authentic indigenous music and dance performances.

Some of the group leaders interviewed⁶ confidently stated that they endeavour not to indulge in pseudo-professionalism in any way. Interviews with these leaders revealed that they have emulated a lot of performance art from the tertiary education institutions and Nile Beat Artists troupe in particular, which has given them an indelible memory of good performance of indigenous music. According to Ngobi Kopolo (informant, 2007) the intention of his group in emulating the institutions and Nile Beat Artists is three fold:

In the first instance they have not as yet seen instances of commercial-driven creativity in performances of these institutions. Thus they get constructive ideas that make them perform so as to earn their livelihood by engaging in entertainment of guests or performing at social, cultural or ritual functions.

Secondly their intention is to change the notion that a musician is a social failure and attains that status if he is without any economic strength.

Thirdly they use this art to promote aesthetic and authentic performances to make indigenous music of Busoga remain a cherished treasure and source of pride for the community they represent.

Having the same mind as that of the indigenous music practitioners stated above, keeps indigenous music performance authentic, preserved and promoted. This calls for all the indigenous music performing groups to put promotion of aesthetic and authentic performance above other things. It is this kind of attitude which makes Akuno (2005a: p. 57) contends that music

⁶ Muzigu Salimu of Budondo on 6th November, 2007 and Kasolo Jowelia of Lwanika Majja Women's group on 7th November, 2007.

enables one to relate with self, with others and with the environment and thus facilitate cohesion as it facilitates, creates and maintains relationships. Tertiary education institutions ought therefore to devise means of monitoring and guiding indigenous performances to ensure that indigenous music remains authentic, preserved and promoted.

Plate 5.4 below shows Budondo Cultural Group in Jinja district demonstrating their attempts in promoting aesthetic and authentic performance attire. When indigenous dance attire is used in a performance, it promotes the beauty, dignity and socio-cultural identity of an ethnic group (Kigozi, 2007).



Plate 5.4: Budondo Cultural Group performers

The use of raffia sash and leveled lower part of the bottom skirt as donned by the dancer on the right, in the above plate, is part of the dressing code Budondo cultural group achieved from performances of the tertiary education institutions. This supplements the use of any piece of cloth tied as a dance waist-band leaving the lower level uneven and untidy as donned by the dancer on the left in the above plate. It also makes the dancer much smarter, more dignified and showcases aesthetically presentable indigenous attire.

Culturally raffia sash, which was an innovation of schools and tertiary education institutions, was adopted and accepted as an indigenous costume in indigenous dance performances. According to Ngobi Moses and Kyakwise Stephen (interviewed on 21st August, 2009) the design and use of raffia sashes to replace *isandha*, originated from institutions, and were then copied by indigenous music performing groups. Thus those who fail to get the raffia and he-goat skin use any piece of cloth especially when prior arrangements for performance attire have not been made.

The tradition of using any cloth as the dance waist-band normally takes place at various functions. It happens out of excitement where people suddenly fasten jackets or any piece of cloth around their waists and join in the dance performance (Kyakwise, discussion on authenticity, 21st August, 2009). A jacket or any piece of cloth is used in a dance to show the waist as a place of

emphasis and also as an aid in exaggeration of the waist movement (Ngobi, discussion on authenticity, 21st August, 2009).

Plate 5.5 below is that of performance of *Lwanika Bakuseka Maja* women group in Bugiri district demonstrating authentic performance of *nalufuka* dance.



Plate 5.5: Lwanika Bakuseka Maja Women Group

The long loose dress traditionally called *gomesi*⁷ donned by women dancers in the above plate are traditional attires normally worn for social outings, ceremonies and various functions. Although *gomesi* is a traditional dress, the

⁷ The word *gomesi* is used in both singular and plural forms (Ssebuwufu, 2009).

royal court dancers of the Buganda kingdom realized that its length, which flows down to almost cover the feet, cannot enable dancers perform freely (Ssennoga-Majwala, discussion on 10th September, 2009). Thus the *kikoyi* or *kitambi*, which was originally worn as a traditional undergarment in *gomesi* was then used as dancing attire instead of the *gomesi*.

The original and traditional name of the undergarment in *gomesi* is *kitambi* derived from the word *kitamba* meaning to keep away (Musisi-Mukalazi, interviewed on 13th August 2009). Thus the fabric was used as an undergarment keep away nudity in transparent dresses. According to Ssebuwufu (interviewed on 13th September 2009), the use of *kikoyi* or *kitambi* as an outer garment started with performance of the *embaga*, a wedding dance in Buganda. The use of *kikoyi/kitambi* was later re-designed and popularized by the institutions during school or institutional music and dance competitions, and has then been adopted and culturally accepted as dancing attire (Kyakwise, 2009; Ssebuwufu, 2009). *Lwanika Bakuseka Maja* Women Group, having learnt of the use of suitably designed indigenous dancing attire is still short of funds to acquire them and continue to dance in *gomesi* as in plate 5.5 on page 177.

Plate 5.6 on the next page is a performance of Muwewesi xylophone group dancers demonstrating the performance of *tamenhyaibuga* dance from

Busoga. *Kikoyi or Kitambi* is seen as the colourfully decorated red striped garment folded and tied as waist band on which the hairy he-goat skin is fastened. The use of this garment tied around the waist called for the design and use of short blouses as well. Design and use of the short blouses also started in the tertiary education institutions and have been adopted and accepted as traditional dancing attire in Busoga, Buganda (Ssebuwufu, 2009.), and many parts of Uganda.



Plate 5.6: Muwewesi Xylophone group dancers

Attire also tells a lot about the way people use it. According to Muwewesi

Musamiru (Informant, Muwewesi xylophone group, 2007)

Shabby attires are reminiscent of poor and drunken indigenous music performers who live on handouts from the people they entertain. Muwewesi Xylophone group attire shows a difference by having performers dressed in traditional and uniform *kanzu* (white tunics) for male and *gomesi* (long flowing dresses) for female performers.

Muwewesi Musamiru's idea of the uniform and smart dressing code, which they achieved from the tertiary education institutions, is seen in the plate below.



Plate 5.7: Muwewesi Xylophone group in uniform and traditional attire

On the issue of what prompted the establishment of these performing groups a good number of the indigenous music practitioners assert that they were driven by the need to earn a living so as to eradicate poverty from their midst. The majority of the respondents stated that they were prompted by the need to participate in annual music and dance cultural gala organized by either their cultural institutions/kingdoms or the Nile Beat Artists.

The national annual cultural gala organized by the Nile Beat Artists and sponsored by Uganda Breweries Limited since 2005, is the biggest event in East Africa in terms of time, finance and coverage (Isabirye James, 2009). This turns out as a very important gala with a focus on the need to promote and preserve indigenous genres of music. All the respondents were of the same mind that the need to promote indigenous music for the good of their cultural institutions or kingdoms prompted them to form performing groups. Buganda and Busoga kingdoms, which are well established cultural institutions in Uganda, occupy the whole extent of the geographical area of the study. Thus members of these performing groups are bound to pledge allegiance to their cultural institutions.

Although tertiary education institutions lack appropriate facilities, curricula and resources to directly deal with the challenge of preservation and

promotion of indigenous music, they have started the process, perhaps unknowingly. This has been through various activities of its stakeholders as well as interface with indigenous musicians within their localities.

CHAPTER SIX

THE PROPOSED MUSIC LEARNING MODEL

6.1 Introduction

The data analysed in this study provides a clear picture of the status of preservation and promotion of indigenous music by tertiary education institutions in Uganda. Findings reveal that curricula for formal music education in the tertiary institutions are generally western music oriented. This makes these institutions lack appropriate programmes that could enable them effectively address the challenge for the need to conserve and enhance Uganda's rich and invaluable indigenous music. Tertiary education institutions were further found to have inadequate resources, both human and technical.

As a way of having effective means to deal with the task of enhancement of indigenous music, the "Living Indigenous Music Education Curriculum" (LIMEC) has been advanced. The basic principle behind this new curriculum is to guide tertiary education institutions in designing curricula and programmes to address the challenge at hand. It focuses on the sixth objective of the study.

6.2 The Government guidelines for curricula and programmes of education in institutions of higher learning

Curriculum review in regard to education generally started in Uganda soon after attainment of independence in 1962. This review started with the “Africanisation” of the curriculum that put emphasis on the teaching of subjects which stressed the Ugandan background and situation so as to create “African Identity” and “African personality” in the minds of Ugandan students (Ssekamwa, 1997). Unfortunately indigenous music education was not part of this curriculum as the focus was on

producing enough qualified people to fill all jobs in the country with a view that they could help to boost the economy and also produce people who are confident in themselves as capable and intelligent (Ssekamwa, 1997: p. 165).

The indigenous music in the curriculum could have been the best vehicle to “produce people confident in themselves and with an African personality”. But the curriculum designers did not consider indigenous music worth studying in its own right and its own terms (Hyslop, 1966). Thus the content of western music remained dominant in the curriculum, with little conceptual content of indigenous music.

There are various policy documents that relate to education in Uganda. However, the focus of this study is the general national aims of education that highlight some aspects of indigenous music. These general aims of education,

which were advanced in the 1989 Education Policy Review Commission report (Uganda, 1989), have been adopted and articulated in the 1992 Government White Paper (Uganda, 1992). Out of these general aims of education the following objectives that relate to this study are singled out:

- To promote understanding and appreciation of the value of national unity, patriotism and cultural heritage, with due of international and beneficial interdependence;
- To inculcate moral, ethical and spiritual values in the individual and to develop self-discipline, integrity, tolerance and human fellowship; and Article 69, namely,
- To develop cultural, moral and spiritual values of life.

The above stated general national aims of education that focus on culture in diversity have been addressed in the Uganda Primary School Curriculum (MoES, 2000) and the Uganda National Culture Policy (MoGLSD, 2006). Tertiary education institutions ought to draw on this policy when designing their curricula. MoGLSD (2006: p. 3) defines culture as the sum total of the ways in which a society preserves, identifies, organizes, sustains and expresses itself. Practice of indigenous music promotes the communities' values of living together, expressiveness and appreciation of cultural, moral and spiritual values of life. This happens because music, like language and everything else human beings do, is rooted in culture, and because humans operate within socio-cultural systems of which music is only a part (Walker, 1996).

Although government policies and plans take cognizance of culture (MoGLSD, 2006: p. 12) little has been done to promote this intangible heritage. Indigenous music is one aspect of intangible heritage, which the society uses to sustain and express itself, and which ought to be conserved and promoted. Consequently the ever changing government policies on education have affected the promotion of music education at all levels. Thus the enhancement of indigenous genres of music, which portray the richness that lies in our varied and diverse cultures and values (Uganda, 1989), has been overlooked due to policy issues.

Policy matters on education have been heavily influenced by historical issues, mainly colonialism (Digolo, 2005), and attempts to break away from attitudes formed in those years have not borne much fruit (Akuno, 2005a). They have also, in the last three or more decades, been influenced by political issues. Such policy issues in Uganda have resulted in the government putting little or no emphasis on music education at all levels of the education system. It led to music education being phased out of the primary school curriculum. As regards the secondary school curriculum, music as a subject of study has been designed to remain as an optional subject. This was exemplified in the Uganda Government Circular 20/2008, which states that

No subject should be offered in “A” level classes by a particular school without a minimum class size of 40 students for Arts. ...This implies that all unviable “A”

level sections recently established privately with few students should be phased out with immediate effect (Ministry of Education and Sports, 2008).

This circular was, however, silently withdrawn due to public out-cry and concern as to why music, a vocation for many people was being phased out of the school curriculum (Ntubiro, informal discussion on 12th October 2009). Silent withdrawal of the circular could not save the subject. Thus music as a subject of study, which was offered in very few schools before the issuance of that circular, has been discontinued from the teaching programmes of a number of secondary schools.

Consequently teachers of music who had the opportunity to combine music with one other arts subject, while pursuing their diploma in education training had to shift to wholly teaching the latter subject as a survival technique (Mugabi, informal discussion on 21st November 2009). Without formal study of music in secondary schools, Shitandi (2005: p. 99) contends that a grim picture of the prospects of music in higher education is painted, hence the absence of a driving force towards the practice and sustenance of indigenous music.

Statistics obtained from the Uganda National Examinations Board (UNEB, 2009) shows that a mean average of 100 students from the year 2007 to 2009 sat the music examinations at the end of their sixth year of secondary

education. This small number of music education candidates could be partly attributed to many students regarding music as a difficult subject (Wanjala, 2005). Policy matters could also be a contributing factor to the drop in number of music education students. Thus policy issues that affect the music education led to lack students duly qualified for admission into tertiary education institutions' music education programmes. These should be students who pursued music studies and passed it at their 6th year of secondary education.

Another policy that could not help in the promotion of music education was that of admission into the National Teachers' College to be trained as secondary school music teacher. This policy requires eligible applicants and prospective students of music education to have passed English or any other language and another arts subject in the 6th year of secondary school (Ministry of Education and Sports, 2003). With this requirement, a student who has not had any prior education in music and its practice cannot benefit from the theoretical 2-year music education acquired at this stage. This is because institutions commonly offer theoretical pedagogy, which increasingly turn out students who are unable to "behave musically" (Akuno, 1997).

Policy matters as pointed out above therefore deny learners the opportunity to pursue music education at all levels of the education system. It also disregards the view that policy development, a fundamental function of any government, is expected to address, among other concerns, the provision of meaningful educational experiences and ensure equal educational opportunities for every citizen (Elliot, 1989). Elliot's view is supported by the Education Strategic Investment Plan (Uganda 1998a: p. 10) with some of its priority policy objectives being, among others

- Ensuring equity of access to all levels of education;
- Forging a stronger partnership between the public and private sectors.

The task of achieving the above policy objectives of Education Strategic Investment Plan (ESIP) was left to the National Council for Higher Education (NCHE), which had been established following policy guidelines of the Government White Paper (Uganda, 2000). NCHE was tasked to systematically coordinate and implement policies relating to higher education through, among others

- i) Planning and evaluation of programmes pursued in the institutions of tertiary education;
- ii) Co-ordination of admissions to universities and other tertiary institutions;
- iii) Validation of various academic and professional courses and associated qualifications;
- iv) Ascertaining the credibility of institutions awarding different kinds of certificates'
- v) Ensuring high standards of education in tertiary institutions of equivalent level (Uganda. 1992: pp. 90 – 91)

Indigenous music education is implied in the above policy objectives. It is therefore incumbent upon tertiary education institutions to design and implement appropriate indigenous music education curricula and thus deal with the challenge of enhancement of this genre of music.

The resultant effects of government policies on the curriculum denied Ugandan citizens access to opportunities to pursue music education, which could lead them to acquire knowledge and skills in music making and eventually in the indigenous genre. Pulling out of policy hurdles highlighted above requires tertiary education institutions in Uganda to design programmes to respond to the major challenge of this study. The “Living Indigenous Music Education Curriculum” has been advanced in this study as a concept that is geared towards helping institutions to address the task at hand. As such the drive for this study was to assess programmes, resources and curricula in the tertiary education institutions.

6.3: Conceptual underpinnings of the “Living Indigenous Music Education Curriculum”

Important aspects of this study have been highlighted in the various theoretical and conceptual frameworks in chapter two. They have also been pointed out in the policy guidelines outlined above. Findings of this study led to the formulation of the “Living Indigenous Music Education Curriculum”

(LIMEC). LIMEC is a curriculum design that forms the principle of giving guidance to tertiary education institutions in designing curricula and programmes appropriate for dealing with the challenge for the need to preserve and promote indigenous music.

Emphasis of LIMEC is practical learning and application of knowledge and skills of indigenous music. As such, LIMEC is built on the parameters of interaction between the informal generic music education and the formal one as pointed out on the “FIME” model of interaction in the conceptual framework on page 45 of this study. In this interaction learners are, in the first instance, led through the content of indigenous music that refreshes their knowledge about things they are familiar with. They are then given the opportunity to acquire knowledge and skills in formal music education. Formal music education, which is a model derived from the western knowledge system, is used as a paradigm of acquisition of music knowledge, literacy and skills that are transferrable to learning, practice and conservation of indigenous music.

For a proper interaction between the indigenous and formal music systems, learners are made to actively engage with the former as they simultaneously acquire knowledge of the latter. Although the indigenous and formal music

systems have aspects of universal musical principles, the former is unique in its pedagogical value and approach because of its orality. The LIMEC philosophy therefore provides the point of departure and paves way for an interaction where orality facilitates the practice of formal music education.

One of the objectives of LIMEC is to produce indigenous musicians with cultivated intellect and candid minds that resonate indigenous music practice. Such musicians have the ability to continuously learn and practice knowledge and skills of indigenous genres of music. They as well play a significant role in upholding the continuity of indigenous music and passing on the society's treasury of values. LIMEC is further meant to produce practical indigenous musicians and recorders with clear understanding of the association between the repertoire of indigenous music and the social events that draw from this genre of music.

A practical musician produced through LIMEC is expected to develop interest and concern for active practice and enhancement of indigenous music cultivated in him/her. That interest is derived from enjoyable musical activities, with positive attitudes and habits that perpetuate utilization of this knowledge. LIMEC should also be able to produce people well versed in the use of knowledge and skills for the conservation of indigenous music through

notation and use of various ethnographic equipment for audio and digital audio-visual recordings. These recordings are for safe keeping in well planned systems of archiving recorded indigenous music performances for posterity.

LIMEC is designed to deal with instrumental values that focus on issues, which enrich the human spirit, enliven imagination, develop intuition and reason, relate to lived experience (Jorgensen, 1996) and remain living. It enables indigenous music skill learning and practice as a curriculum paradigm to focus on the structure of the music itself. This gives it the central pedagogical tool (Mushira, 2005) where different genres are then clearly defined, nurtured and practised. Thus curricula with the “living” indigenous music enable those involved in its learning and practice to have positive attitude and behavior. In this regard, the practitioners are enabled to do what they love to do and thereby maximize their creative potentials (Collins and Amabile, 1999).

6.3.1: Rationale for LIMEC

The Living Indigenous Music Education as a curriculum paradigm focuses on the practice and enhancement of indigenous genres of music. It requires a process of active learning and practice of indigenous music making skills,

which has been lacking, according to findings of this study. As such the rationale for LIMEC is the need to design and implement an appropriate theoretical and practical approach to learning and encouraging active practice of indigenous genres of music. A paradigm of this kind that enables the context of indigenous music to be taught in its totality activates the process of practice, continuity and conservation of this genre of music.

Further, there is a need to strengthen and promote the vibrant practice of indigenous music, especially among the young folk in Uganda. These young folk who, by virtue of their study schedule away from home, spend most of their time in schools and institutions where indigenous genres of music are rarely taught. As such they are detached from their own music. This makes it important for them to learn and practice indigenous music that serves various roles and capacities as part of their own community's existence. LIMEC is intended to reach out the young folk following the course units embodied therein, and leads to self-affirmation.

The theory of Pedagogy of the Oppressed (Freire, 1985) which emphasizes dialogue and engagement becomes an ideal strategy for reaching out the young folk. Further, Freire's concern to develop consciousness that is understood to have power to transform reality through the non-formal mode of learning could therefore enable the young folk learn and practice

indigenous genres of music. It at the same time enables them acquire what the theory of Aesthetic Functionalism (Akuno, 1997) explains as deriving meaning (aesthetics) from the role it plays (function) in their lives. Thus, the transformation of reality leads the young learners to delve into the indigenous genres of music and acquire the lived experience of this music. The naturalness and lived experience of the indigenous genres of music is what perpetuates it, enthuses and give life to the community, and thus remains “living”, hence the design to incorporate it into the curriculum. Achievement of this is possible if curricula of the tertiary education institutions are designed with the view that Africa needs to develop things African.

The expected outcome of this philosophy is to have curricula of tertiary education institutions designed heavily in content, methodology and practical aspects of indigenous genres of music. Curricula designed in this context pave way for what is basically an oral tradition to facilitate the practice of formal education with an emphasis on developing the indigenous musicality of the learner. The corollary to this curricula design is to embrace it so as to produce people with practical knowledge and skills in practice, recording and archiving of indigenous music. These in turn work toward the conservation and enhancement of this genre of music.

In this design, learners are meant to continuously engage in the practice of indigenous music that has existed and will always live and be practised. They are further enabled to acquire knowledge and skills necessary for the sustainable practice of this genre of music. This should best be done through dialogue and engagement advanced by Freire (1985) in the theory of Pedagogy of the Oppressed. In this theory dialogue and engagement takes place without any one person acting on another, but rather working with each other. Such kind of interactive engagement augurs well with orality which is a common practice of the non-formal education and promotes continuous practice of indigenous music. The design of LIMEC thus underscores the need to develop music curricula at the tertiary education institutions to adequately prepare learners to preserve and promote indigenous music.

6.3.2: LIMEC practice

LIMEC emphasizes an applied flexible approach to enable learners with different formal and indigenous music backgrounds to participate actively in the learning and practice of the latter. This is because people have different cognitive skills, which should be utilized and developed according to individuals' abilities (Gardner, 1993). It is the cognitive strength that makes people respond and act either quickly or slowly to changing situations in their daily experiences. Cultivating the cognitive strength empowers the learners

to advance in their quest for knowledge and skills of indigenous music. It drives them to overcome the often commonly held perception that they are unable to assimilate new skills and knowledge, which in turn reduces their confidence and competence (Caver and Tracey, 2001).

Andang'o (2009: p. 78) expressing views that are in consonance with that of Gardner above, advocates for the development of cognitive, psychomotor and the affective or emotional responses of learners. Hargreaves (1994: p. 213) defines

Affective variable as those that represent the subjective and emotional response to music;

Cognitive variables as those that are involved in perceiving, comprehending, analyzing, identifying and synthesizing music;

Psychomotor variables as those involved in the organization and coordination of skilled musical behaviour such as attending to cues, imitating and repeating, monitoring oneself and following instructions.

When cognizance is taken of the above variables, learners are led to develop their cognitive, affective and psychomotor skills through active participation in the acquisition of formal music knowledge and practice of indigenous genre of music. These variables are what make people perform capably, ethically and sensibly in social, multicultural and professional contexts (Deakin University, 2002).

LIMEC advances a practice that is desirous to cause change in the attitude and behavior of the learners through acquisition and application of knowledge and skills of indigenous genres of music. The concept of Aesthetic Functionalism (Akuno, 1997), which points out that meaning (aesthetics) in music is derived from the role it plays (function) in the life of those who make it (Akuno, 2005b: p. 160) provides a suitable avenue for change in attitude and behavior. Indigenous music thus becomes meaningful and causes change in behavior and attitude when it fulfills a socio-cultural function in its makers. The learners, in this case the indigenous music makers, are enabled through LIMEC to have meaningful co-existence and create cohesion between themselves and their environment.

Further, LIMEC practice has been advanced to enable people with coherent socio-cultural and environmental functions to focus on the process of music making, which embodies aesthetic and functional values of indigenous genres of music. The process of indigenous music making with candid attitudes and collective involvement of the community takes place due to aesthetic principles, ideas, values and behavior that are developed in the context of that society. It thus becomes a vehicle that transports the community into the practice of participatory indigenous music-making.

Change in behavior and attitude adequately prepares learners for the task of conservation and enhancement of indigenous music. Such change is achievable through a departure from the theoretical book knowledge approach commonly applied in institutions. Theoretical book knowledge is often bogged down by the ideological norms of formal education controlled by time and with content organized to fit the allocated time for study and examinations alone (Omolo-Ongati, 2005). It is also weighed down by having many disciplines or subjects of study in a given set period. Missing lessons and examinations in this set period refers to abscondment and thus discontinuation from the programme (Kyambogo University prospectus, 2005/2006). LIMEC is intended to change the above stated hurdles by having a more flexible programme and period of study.

Gearing instruction towards examination is one other theoretical book knowledge approach that hampers formal education. In this regard Akuno (2005b: p. 209) contends that theoretical book knowledge leads to memorization and does not leave learners time to acquire musical experience. Theoretical book knowledge and memorization is often driven by the assessment factor and learners' need to pass examinations. This has been the preferred and most widespread method of education delivery in institutions in

Uganda (National Council for Higher Education: 2006: p. 18), for the purpose of passing examinations or acquiring paper qualifications.

Conversely, memorization plays a very important role in the development of one's indigenous musicianship. It is used throughout Africa where musical memory plays a vital role in the transmission of knowledge and practice (Flolu, 2005), because of its important aspects of listening, observation and participation. Besides, the oral method of internalizing music applied in the indigenous African system of education is an important contributor to the development of keener hearing and memorization (Andang'o, 2005. p. 53), which forms the designed practice of LIMEC.

Adoption and practice of keener hearing and memorization enables LIMEC to depart from measurement of students' academic ability by the quantity of knowledge acquired through theoretical book knowledge memorization. Measurement is rather better done by finding out whether or not the learner has acquired the "zest for living", which is the ability to learn independently (Takeshi, 2000). LIMEC is geared to employ this practice following its practical aspect designed to ensure that concepts learnt are applied immediately to enable the learner to have linkages between the theory and practice. Delay in the employment of the linkages creates failure in getting a

clear understanding of the concepts. Other ideological institutional norms apart from examinations that encourage memorization include having necessary text books, appropriate physical structures, recruitment and use of professional educators, among others.

6.3.4: Curriculum design in LIMEC

LIMEC has been designed to engage learners in more active programmes that lead to keener observation, hearing, memorization and application of knowledge and skills learnt. As such it remains free from the burden of institutional norms. It is a practical and better way toward enhancement of indigenous genres of music. This design of LIMEC to enhance the practice of indigenous music education follows the citation of Bishop J.J. Willis quoted by Hab'lyaleme et al (1998), to the effect that no training which only imparts book knowledge is complete: eye, ear and hands must be trained!

In this regard a half of the total units of LIMEC are designed to have the theoretical formal music knowledge component that covers music literacy, aural skill training and notational system of indigenous music. Other course units include history and practice of indigenous music, and factors determining the make and spread of musical instruments and dance forms in Uganda. The practical course component, which covers the other half of the

curriculum, consists of practice of singing styles of indigenous music genres, skills of manipulation of various musical instruments, and skills of performance of various dance forms. Other units include making and tuning of indigenous musical instruments, and ethnographic field methods that include audio/video recording and archiving.

This design of LIMEC requires the use of human resources knowledgeable in the content of the curriculum. The professional human resources are further expected to have skills in indigenous music performance and the use of various recording equipment. But since findings reveal that such human resources are rarely available in the institutions, short courses tailored towards training of personnel for this cause is paramount. Technical resources needed for use in this design of LIMEC include recording equipment such as audio cassettes, minidisk or compact disk (CD) recorders and flash drives or memory sticks with their hard drivers. Others include digital audiovisual recording devices.

Curricula designed as above puts focus on the production of people well versed in ways of preserving and promoting indigenous music as well as archiving. This kind of curriculum design enables the adoption of the principles of Dalcroze Eurythmics whose main philosophy is to make

learners react physically to their perceptions of musical rhythms, thereby experiencing a complete feeling of rhythm throughout their bodies. It also develops their control of physical reactions to mental impressions (Akuno, 2005b: p. 59). Dalcroze Eurythmics is one of the frameworks on which LIMEC is built to effectively handle the practical aspect of indigenous music learning and skill acquisition. In this way learners who have acquired “eurythmics”⁸ can easily grasp knowledge and skills of indigenous music making and archiving.

Assessment and evaluation of learners in this curriculum is addressed through the end of term or semester presentation of completed work schedules. This includes assessment of the learners’ achievement of skills of performance of indigenous music, dance and manipulation of musical instruments. Assessment in this design focuses on results based on clear measurable performance standards or levels of acquisition of skills of indigenous music. Measuring of performance in this way helps to address issues relating to output and effectiveness to provide the foundations for building further success. Grading of the progress made is then carried out in subsequent end

⁸ Eurythmics, which means ‘good music’ or ‘flow’ (Brown, 1987) was initiated by Emile Jacque Dalcroze (1865 – 1950) and thus it is often referred to as Dalcroze Eurythmics (Akuno, 2005b).

of term presentations following set targets to achieve performance standards or levels.

Learners are further assessed on presentation of collected, notated and recorded works, each of which ought to have dossier on work done during the fieldwork sessions. Performance measurement of this nature is valuable for on-going monitoring purposes and to reinforce accountability. Assessment of the quality and clarity of the recordings is done with regard to their relevance to the deed of preserving and promoting indigenous music. The programmes of LIMEC are thus graded into diploma and degree courses according to their progressive levels of difficulty and of the tasks therein.

6.3.5: Pedagogy

The processes of giving knowledge and skills in LIMEC are important for learners' acquisition of intuitive experience and enjoyment of indigenous music. Such intuitive experience, which occurs inductively (Hargreaves, 1994: p. 215), leads learners to the acquisition of informal indigenous and formal musical skills. These include the skills of music reading and writing, aural perceptions with keener understanding and memorization of the music and styles of performance of different aspects of indigenous genres of music and dance forms. Induction through appropriately designed pedagogical

means thus turns learners from neophytes or apprentice into specialist musicians, with ability to easily grasp further knowledge and skills of indigenous genres of music. It develops their responsiveness to the need to preserve and promote indigenous music. In this way they easily concentrate on recording and practice of indigenous music with the view to learn by observation; learn by imitation and learn by emulation so as to nurture personal growth (Akuno, 2004; Petersen, 2000).

Learning by observation and imitation keeps learners in close touch with makers of indigenous music and thus develop a free relation to their cultural heritage. LIMEC strategy is to accomplish this through placement of learners with renowned indigenous music practitioners to enable them emulate the specialists' skills of performing on musical instruments, singing, dance and craftsmanship. With this placement learners are enabled to do extensive fieldwork so as to learn the context of the music for study, and document indigenous music practices through notation and audio/video recording. They are further engaged in helping with producing local performers and performances. It creates an environment of free exploration leading to the building of sound repertoire, which can be used to make musical/artistic decisions (Campbell and Scott-Kassner, 1995).

Learning by observation, imitation and free exploration is ideal, since African music is commonly learnt in form of practical knowledge. This directs its focus towards knowing in action with the belief that true knowing comes from actual experiencing through interactive music making (Omolo-Ongati, 2005: p. 75). On a related note, Asante (1995: p. 110) contends that indigenous music need not only be acquired but should be lived by actively participating in its socio-political and religious institutions so that it ensures effective means of communication between generations. The active participation in indigenous music should create the act of “making special” something that represents an impulse central to human evolutionary adaptation celebrating the capacity to make art (Dissanayake, 1993), thus learning to “make special” music through the “Living Indigenous Music Education Curriculum”.

Since findings show that tertiary education institutions are short of the professional human resources, the few available ones are given refresher courses to update their pedagogical ability in handling the practical skills of performance of indigenous music. To bridge the gap, paraprofessionals are employed on performance contractual basis (Farrant 1982: p. 54). In the context of this study, paraprofessionals are the indigenous music practitioners. Performance contracting offers an alternative to employing

permanent teaching staff (Farrant, 1982: p. 54). It could also open ways to beat the system of the so often held notion of recruitment of teaching staff in tertiary education institutions with the minimum qualification of a masters' degree. Conversely, the paraprofessionals possess vital knowledge and skills of indigenous music that are often learnt and passed on orally to the next generation. This makes them suitable to handle the teaching of indigenous genres of music and related technology without difficulty.

Putting the above stated suggestions into practical perspective enables learners to have opportunities to experience the lived world of practical indigenous music performance. They are further helped to develop their cognitive, affective and psychomotor skills through active participation in indigenous music activities. In order to achieve this it is necessary to build a curriculum that is balanced, comprehensive and with sequential programme of music education necessary for the task of preservation and promotion of indigenous music (Reimer 1989: 220). LIMEC therefore becomes a comprehensive curriculum design to meet need for preservation and promotion of indigenous music.

6.4: Guiding principles for the design of LIMEC

The theories presented in chapter two of this study provided useful frameworks for the assessment of the objectives, curricula and programmes of tertiary education institutions. They generated useful principles upon which LIMEC has been built. Guiding principles behind the design of LIMEC come from the arrangement of various curricula listed below. One of these curricula is the Manhattanville Music Curriculum Programme (MMCP) approach. Akuno (2005b: p. 68) describes MMCP as a Spiral Curriculum Model of music education, which provides material and motivation that leads to personal growth and discovery.

The MMCP stated above thus strengthens the philosophy of LIMEC where continuous interface with indigenous music practitioners provides indigenous music material and opportunity for learners to watch, listen, discover, practice and achieve personal growth. Additionally the theory of Pedagogy of the Oppressed which advocates for dialogue and engagement (Freire, 1985) paves way for achievement of the concept of MMCP for personal growth and discovery. It augurs well with LIMECs view of placement of learners among renowned indigenous music practitioners. This is in keeping with the apprenticeship model employed in the learning of indigenous and other forms of knowledge (Akuno, 2005). The indigenous music practitioners have skills

and knowledge pertaining to the practice and preservation of indigenous music. Training takes place in social settings, enabling learners to acquire skills through observation (Merriam et al, 1990). LIMECs design of placement of learners fits well into the theory of Emergent Curriculum (Bobbit, [1918] in Corbett, 2008) which calls for the study and adoption of skills of the person with highest output for use as a basis for the training of learners.

Another important principle and approach that has been useful in shaping the “Living Indigenous Music Education Curriculum” is the Suzuki Method. Byczko (2003: 69) describes Suzuki as a method which is based on the belief that ability is learnt when given the right environment, which is in consonance with the theory of Aesthetic Functionalism (Akuno, 1997). LIMEC ultimately provides the right environment for indigenous music to be learnt by observation, emulation and practice through fieldwork sessions. Placement of learners with indigenous music practitioners to enable this genre of music be preserved and promoted provides a paramount environment for the practice and continuity of indigenous music. The rationale for the right environment and approach in LIMEC is that indigenous music has existed and will always live and be practised by the indigenous people.

The design of LIMEC to follow the path of interaction between the indigenous and formal music education perpetuates practice and enhancement of indigenous genres of music. This augurs well with the practice of observational learning that exceeds mere imitation (Bandura, 1977). Indigenous music practitioners are capable of consistent and high levels of music production, which concurs with the theory of Scientific Management (Taylor [1919] in Corbett, 2008) that requires the study and measurement of micro-movements of efficient workers for use in the context of observational learning.

Adoption of the design of Scientific Management with its objective and rational science of work measurement and workplace modification becomes useful for LIMEC in evaluating the capacity of the music educators in tertiary education institutions and the training of learners. It is at the same time helpful in understanding operations of indigenous music practitioners in their performance and conservation of indigenous music. In this regard Taylor's theory of Scientific Management became important in the formulation of LIMEC.

LIMEC is focused on employment of clearly set stages of association between informal and formal music education to enable the two to influence

each other for the purpose of cohesion and enhancement of indigenous music. This cohesion through dialogue and engagement (Freire, 1985) becomes meaningful when focus is geared towards making meaning (aesthetics) in music to be derived from the role it plays (function) in the life of those who make it (Akuno, 2005b: p. 160). Achieving this requires cohesion between the indigenous music practitioners and learners, and between informal and formal music education. In this regard the Aesthetic Functional principle (Akuno, 1997) further strengthens the basis upon which LIMEC was built. It now provides a framework through which curricula are to be designed with a view to provide learners with aspects of both “aesthetic” and “function” of indigenous music. As such LIMEC becomes important for its design of constant practice, promotion and preservation of indigenous genres of music for posterity.

The conceptual framework provided in chapter two further points out crucial ideas that were useful in conceptualising “Living Indigenous Music Education Curriculum”. In the first instance, it initiates the concept of enabling tertiary education institutions to design and implement appropriate curricula for imparting knowledge and skills of indigenous music so as to produce music specialists. It also points out the influence on both informal and formal music education. This takes place after someone has delved deeper into the

intricacies of music and dance and acquired cumulative knowledge and skills of indigenous music (Akuno, 2005c: p. 15). It sets the stage where one can develop from either a learner into a music specialist or an apprentice into an indigenous music practitioner. These ideas are essential for the need to enhance and promote indigenous genres of music, and underpin the concept of the “Living Indigenous Music Education Curriculum”.

The need for practice, conservation and enhancement of indigenous music in Uganda cannot be overestimated. In a bid to meet the challenge of this study, deliberate efforts are bound to be undertaken by tertiary education institutions to re-orient the music education system along the design of LIMEC. Preservation and promotion of indigenous music must therefore be diligently carried out and could work where the principle of LIMEC is employed and summarized as follows: “a cultivated intellect of formal music education coupled with practice of informal indigenous music develops a candid mind that resonates the latter (indigenous music), and perpetuates active practice, preservation and promotion of this genre of music”.

Formal music education in LIMEC is used as a paradigm of acquisition of music knowledge, literacy and skills that are transferrable to learning, practice and conservation of indigenous music. The candid (truthful and

open) mind is then developed through the ability to continuously learn through practice of knowledge and skills of indigenous genres of music. The learner finally resonates (echoes or continuously perform) indigenous music by playing a significant role of upholding its continuity as well as passing it on to the society's treasury of values.

CHAPTER SEVEN

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

7.1 Introduction

This chapter presents the summary, conclusions and recommendations for important findings of this study that need to be applied. It also outlines areas of further investigation, which the study could not cover. The chapter represents a multitude of issues that determine the answers to the problem and questions of this study. The study has been divided and presented in six different chapters summarized below.

7.2 Summary

The study was motivated by lack of effective attention given specifically to meet the need to conserve and promote indigenous genres of music despite a number of researches on Ugandan music having been carried out in the past (Cooke and Kasule, 1999; Kigozi, 2007). It outlined the problem as Uganda's invaluable and rich indigenous music being gradually weakened and endangered by various factors including previous downplay by Missionaries (Muwonge *et al*, 1997); music syncretism (Tiberondwa, 1998); and multiculturalism (Kwami, 1996). Another problem is that of the paradigm shift due to people's newly acquired tastes and preferences in an ever-changing socio-

cultural environment caused by industrialization, globalization, and urbanization (Okumu, 2001).

Research questions were formulated on the basis that a perceived problem existed, which greatly curtailed the preservation and promotion of indigenous music and consequently disengaged it from the social, cultural or ritual and economic activities pertinent to the community. The research questions were geared toward assessment of curricula and programmes of tertiary education institutions as regards their role in dealing with the challenge of preservation and promotion of indigenous music.

In order to address the research problem this study was guided by certain underlying objectives, which sought to assess the main aim of music education so as to establish:

1. the aspects that impact capacity of music educators to teach knowledge and skills of indigenous music;
2. ways in which music curricula in tertiary institutions relate to the task of enhancement and continuity of indigenous music;
3. the availability of both human and technical resources for the task of the study;

4. level of engagement of the tertiary education institutions in productive roles in regard to the task of the study;
5. significant benefits indigenous musicians have achieved from these institutions;
6. a principle that should guide tertiary education institutions in designing curricula and programmes for the growth, conservation and continuity of indigenous music.

Primary data for the study was collected through the use of structured questionnaires administered to music educators in tertiary institutions. Data was also gathered through interviews with indigenous music practitioners who are the propagators of indigenous music as well as survey and evaluation of the curricula of tertiary education institutions and technical facilities in their settings. Other stake holders with knowledge, skills and interest in indigenous music (see Appendix IIb) were also informally interviewed to corroborate information from the respondents.

A battery operated cassette recorder with an in-built microphone was used for recording and gathering oral information from the interview scenes. Furthermore, a still camera was used in capturing important on-going activities in the course of interviews and survey of facilities. Interpretation of the data obtained finally helped in the discussion of the findings and

providing answers to the research questions. The data clearly presented a multitude of issues that determine the answers to the problem and questions of the study.

The discussions and following conclusions were informed by theories of Bobbitt's Curriculum Management and Taylor's Scientific Management (Corbett, 2008), Emergent Curriculum (Yule, 2004) and Aesthetic Functionalism (Akuno, 1997). They were further guided by the concept of the Living Indigenous Music Education Curriculum.

7.3 Conclusion

This study has broadly examined the objectives, resources and new roles expected of tertiary education institutions, their programmes, curricula and readiness in relation to the task of promotion and preservation of indigenous music in Uganda. Answers to crucial questions that guided this study are thus given in this sub-section. The answers emanate from findings of the study.

7.3.1 Readiness of the tertiary education institutions for the task of preservation and promotion of indigenous music

The first question the study confronted was the determination of aspects that impact the capacity of music educators to impart knowledge and skills of indigenous music practice. Findings reveal that most of the facilities such as

technical and human resources are rarely available in tertiary education institutions. Others including the indigenous musical instruments and costumes, though available are not enough. Seemingly, lack of time to practice indigenous music performance makes the availability of these musical instruments not felt at all. Lack of these essential facilities hence negatively impacts the capacity of music educators to teach knowledge and skills of indigenous music.

The study also sought to determine ways in which music curricula in tertiary institutions in Uganda are related to the task of the preserving and promoting indigenous music. The findings indicate that music curricula in tertiary education institutions are generally western music oriented with little theoretical content on general theory and history of African music. As such, music curricula in tertiary education institutions make one much knowledgeable in western music theory, history, composition and harmony, and not in indigenous music. This implies that the curricula in tertiary education institutions partially relate to the need to preserve and promote indigenous music. This partial relatedness comes from the areas of little theoretical content on indigenous music, and little time given to aural skill training and practical work.

One of the tasks of the study was to assess the availability of relevant human and technical resources in the tertiary education institutions. The results of the study have revealed that both human and technical resources needed in tertiary education institutions for the task of promotion and preservation of indigenous music are inadequate. They are rare in the sense that tertiary education institutions have few music educators who give little help toward the task of the study. These music educators are mainly knowledgeable in theory, history, harmony and practical work in western music, with a little knowledge on theoretical rather than practical indigenous music. The technical resources available are mainly a variety of indigenous musical instruments, a few text books on African music and very few newer forms of recording and playback of audio and audio-visual equipment. Hence the music educators, resource persons and technological facilities needed for the task of imparting knowledge and skills in indigenous music are rarely available.

Further, the study sought to establish the level of engagement of tertiary education institutions in productive roles appropriate for enhancement of indigenous music in Uganda. Findings of the research have revealed that although tertiary education institutions are cognizant of new roles expected of them for the task of promotion and preservation of indigenous music, they

lack the initiative to engage in these roles. These tasks include research on indigenous music, collecting and recording of indigenous music and development of archives for recorded indigenous music. Other roles include constantly practising indigenous music and offering tailored courses to indigenous musicians to enable them acquire appropriate knowledge and skills needed for enhancement and continuity of indigenous music. As the tertiary education institutions lack the means to engage in these roles, they are therefore not practised.

There was also need for the study to establish whether the indigenous music practitioners have benefited from programmes of the tertiary education institutions. Results of the findings have revealed that tertiary education institutions do not have programmes designed to benefit the society as such. However, through interface with the institutions in a number of ways, either individually or as groups, indigenous music practitioners have achieved a lot from the activities of tertiary education institutions. The art and ideas that these musicians have learnt include the art of having acceptable and pleasing organized stage craft and use with well planned formations that spell out authentic and aesthetic indigenous dance performances, as opposed to mass use of space without any particular formation.

Indigenous music practitioners have also learnt the use of well designed and smart indigenous costumes during performances, and controlled singing of indigenous music with different dynamic levels. As a result of these achievements, they are very much ready to reap a lot more knowledge and skills of well organized performance from the activities of tertiary education institutions. This is because they desire to live as people who are culturally active and groomed or cultivated in authentic indigenous music practice.

After a careful evaluation of curricula of the tertiary education institutions included in the study, it was found that they tended to lack the necessary content needed to enable them play active roles in the task of preservation and promotion of indigenous music. What is on the ground enables them to play minimal and not major roles in the task at hand. They principally play the advisory as opposed to practical roles needed for the task especially in this era of revival and establishment of cultural institutions in Uganda.

7.3.2 Proposed music learning model of the Living Indigenous Music Education Curriculum

This study was focused on establishing the readiness of tertiary education institutions for the need to preserve and promote indigenous music in Uganda. Programmes, curricula and resources were viewed as very essential

in addressing the challenge of conservation of indigenous music. Enhancement of these genres of music was found to be necessary because of its practice being gradually weakened and endangered by various social, multi-cultural, economic, political, global and religious factors. Findings of the study reveal that tertiary education institutions have not yet achieved the capacity and readiness to deal with the challenge of the study.

Lack of capacity and readiness of the institutions to preserve and promote indigenous genres of music has been brought about by their lack of appropriate human and technical resources as well as use of curricula and programmes that are partially related to this cause. These findings paved way for the formulation of the concept of the “Living Indigenous Music Education Curricula”. The basic principle behind this new concept is to help the tertiary education institutions redesign their curricula so as to address the need for preservation and promotion of indigenous music.

7.4 Recommendations

7.4.1 Implications for further research

The study recommends for:

- research to be carried out in tertiary education institutions and communities in areas outside the established cultural institutions in

Uganda. This could help show the extent to which recommendations in this research could be used in other regions of the country for the need to preserve and promote indigenous music.

- studies to be carried out to assess the level of the effects of insecurity on the practice, growth and continuity of the indigenous genres of music of the people of Northern Uganda and Southern Sudan who have suffered the brunt of a long spell of insecurity.
- investigations to benefit the need for conservation, growth and continuity of indigenous music of the multifarious ethnic groups in East Africa.
- research to establish the effects of forces of change on the indigenous genres of music of the ethnic groups of people in the Democratic Republic of Congo.

7.4.2 Implications for the design of the curricula of tertiary education institutions

The recommendations in this area are for:

- tertiary education institutions to revise their curricula in order to systematize content learnt through fieldwork experiences and recording of indigenous music in the learners' local settings. This

should guide students to acquire knowledge and skills of indigenous music from original sources.

- the necessity of tertiary education institutions to make follow-up of their graduates in the field for the purpose of collecting up-to-date systematic data on the involvement of their graduates in practical indigenous music activities. Such data can help music curricula designers in the institutions to review and improve the appropriateness of content for the encouragement of practice, growth and conservation of indigenous music.

7.4.3 Implications for Policy Makers

The study recommends that:

- the Ministry of Education and Sports could integrate indigenous music and its other concerns into educational policies, plans, programmes and curricula of all educational institutions. This integration, if organised in form of inter-institutional indigenous music festivals, would strengthen the practice, continuity and conservation of indigenous music when made part and parcel of educational policies and programmes.
- for the Ministry of Information and the Media Centre in Uganda to institute a policy that regulates media houses in their continuous over-

abundance of popular foreign and non-indigenous music, whose content and mode of presentation is never controlled. The national media, the Uganda Broadcasting Corporation radio and television can be the epitome of broadcasting and telecasting inter-ethnic indigenous music performances. This can pave way for creating avenue for promotion and preservation of the rich invaluable indigenous music.

- the Ministry of Public Service in liaison with tertiary education institutions could revise terms, conditions and requirements for appointment into the service of the institutions. This ought to include people with expertise and practical skills but lack the ever desired academic qualifications.
- the Ministry of Gender, Labour and Social Development in conjunction with that of Education and Sports and the National Culture Forum could organize regular inter-cultural gala as a means to promote meaningful cultural exchange and consolidation of the need to promote and preserve indigenous music and dance. This would bring together all cultures alongside the current few recognized cultural institutions in Uganda, which include cultures of the following:

Emorimor of the *Iteso*; *Kabaka* of *Buganda*; *Kyabazinga* of *Busoga*; *Obusinga* of the *Bakonzo*; *Omukama* of *Bunyoro*; *Omukama* of *Toro*;

52 *Rwodi* (Cheifdoms) of the *Acholi*; *Rwot Olarker Ubimo II* of the *Alur*; *Tyeng Adhola* of the *Jop'Adhola*.

- the Ministry of Gender, Labour and Social Development and that of Information plus the Media Centre should encourage the opening up and licensing of broadcasting and telecasting stations of the cultural institutions. These broadcasting and telecasting stations could always promote the playing and telecasting of indigenous music in their stations following the example of the Central Broadcasting Station (CBS) of the Buganda Kingdom with programmes such as “*ekyoto*”, “*ekisakaate*”, and “*wakulennume*”⁹.
- the Ministry of Gender, Labour and Social Development, and that of Energy and the Media Centre should liaise with the tertiary education institutions in designing modalities for the establishment of cultural archives for indigenous genres of music in each cultural institution in Uganda. This is important for the conservation of the invaluable music

⁹ *ekyoto* comes every Saturday evening from 7.00 to 8.30 p.m, and has an abundance of traditional music and proverbs;

ekisakaate is for training young folk the cultural norms including indigenous music of Buganda during the April/May school term holidays every year;

wakulennume for encouraging growth of knowledge and skills in all aspects of Buganda traditions

of these institutions. Some of this music such as the chime drums of Buganda, *abalere ba Kabaka* music, *abagwala* music of Busoga and most of the Busoga and Buganda Kingdom court music that was practised in the past 30 to 50 decades, is found in the archives of European and North American countries (Cooke and Kasule, 1999), and are not heard of anywhere in Uganda today.

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Appendix II

a) List of indigenous music practitioners that were interviewed

<i>S. No</i>	<i>Name</i>	<i>Group</i>	<i>District</i>	<i>Date of Interview</i>
1.	Bongole James	Bamunanika Golden Performers	Luwero	4 th Nov.2007
2.	Dhafa Badiru	Balyegamba Nakisenye	Iganga.	6 th Nov.2007
3.	Kabale Charles	Remeo Cultural Group	Kamuli	6 th Nov.2007
4.	Kaggwa Patrick	Drum Beat	Rakai	9 th Nov.2007
5.	Kasolo Jowelia	Lwanika Bakuseka Maja	Bugiri.	7 th Nov.2007
6.	Kaweesa Israel	Kiwoko Bright Star	Luwero	4 th Nov.2007
7.	Kisambira Peter	Mabira Cultural Group	Mukono.	1 st Nov. 2007
8.	Mugenyi Deborah	Kibani Agaliawamu	Mubende	3 rd Nov. 2007
9.	Musimbago Rose	Rhythm Troupe	Rakai.	9 th Nov.2007
10.	Muwewesi Muzamiru	Muwewesi Xylophone	Iganga. -	6 th Nov.2007
11.	Muzigu Salim	Budondo Cultural Group	Jinja	6 th Nov.2007
12.	Nakalawa Rose Mary	Kangulumira Cultural G.	Kayunga.	1 st Nov. 2007
13.	Nanduja Annet	The Plannet	Kampala	8 th Nov. 2007
14.	Nansera Rose	Basima Nankasa Group	Kampala.	8 th Nov. 2007
15.	Ngobi Kopolo Rashid	Nakibembe Xylophone	Jinja.	7 th Nov.2007
16.	Nassali Justine	Kyamulibwa Actors	Masaka..	9 th Nov.2007

17.	Rwanjezi Stephen	Ndere Troupe	Kampala.	8 th Nov. 2007
18.	Ssenkubuge Mathias	Masters of Drum	Rakai	9 th Nov.2007
19.	Ssengendo Johnson	Busimbi Youth Group	Mityana.	3 rd Nov. 2007
20.	Sserwanga Zavuga	Kuteesa Cultural Group	Mukono.	1 st Nov. 2007
21.	Ssewakiryanga Rose	Namukozi Cultural Group	Luwero.	4 th Nov.2007
22.	Waisswa Shadrack	Kasokwe Nkalu	Kaliro.	7 th Nov.2007
23.	Walusimbi Haruna	Nile Beat Artists	Jinja.	6 th Nov.2007
24.	Natabi Mary	Mirembe Women Group	Kayunga	1 st Nov. 2007
25.	Kawuzi Thomas	Katufube Cultural Group	Kaliro	7 th Nov.2007
26.	Ssewankambo Richard	Dynamic Youth Group	Mityana	3 rd Nov. 2007

- b) Other people from whom opinion was sought on cross-cutting issues as regards indigenous music and education

S. No.	Name	Designation	District/ Place of Work	Date of interview
1.	Kyakwise Stephen	District Education Officer	Mayuge	21 st Aug. 2009
2.	Omunyokol John Peter	Lecturer	Kaliro NTC	10 th Sept. 2009
3.	Waikere Henry	Tutor	Kaliro PTC	8 th Sept. 2009
4.	Ssebuwufu Simeon	Indigenous music Craftsman and former musician in the court of the Kabaka of Buganda	Kampala/ Kyambogo University	13 th Sept. 2009

5	Musisi-Mukalazi	Former musician in the court of Kabaka Muteesa II of Buganda	Mpigi	11 th Aug. 2009
6.	Ssennoga Majwala Hanninton	Lecturer	Kampala/ Kyambogo University	10 th Sept. 2009
7.	Ngobi Moses	Secondary school teacher	Jinja/ M.M Coll. Wairaka	21 st Aug. 2009
8.	Mugabi Peter	Secondary school Teacher	Kampala/ Kyambogo College School	21 st Nov. 2009
9.	Ntubiro Godfrey	Music specialist at the National Curriculum Development Centre	NCDC Kyambogo	12 th Oct. 2009

- (c) List of the independent Judges of the questionnaire, interview schedule and opinionnaire

S. No	Name	Designation	Place of work
1.	Katasi Solome	Lecturer	Kyambogo University
2.	Sempereza Daniel	Lecturer	Uganda Christian University
3.	Isabirye James	Lecturer	Kyambogo University

Appendix III

Questionnaire for Lecturers and Tutors of Music

Dear Respondent,

I am undertaking an assessment of tertiary institutions' music education programmes to establish their readiness to address the challenge of preservation and promotion of indigenous music in Uganda. This questionnaire is aimed at getting information from you as music Lecturer/Tutor. Please answer the following questions to enable me make a fair judgment. All information obtained from you will be treated confidentially and used for this study only. Your honesty will be highly appreciated.

A: General information

Write or tick whichever response is applicable

1. Gender : Male () Female ()
2. Designation : Lecturer () Tutor ()
3. Number of years of lectureship/tutorship.....
4. Your highest academic qualification:

Dip. Educ. (); B. Ed (); B. A. Educ. (); M. Ed ();

Any other () Specify.....

A: Aspects that impact the capacity to teach knowledge and skills of indigenous music

Please put a tick (✓) against appropriate response of each of the statements below where you either *Strongly Agree = SA*, or *Agree = A*, or *Disagree = DA*, or *Strongly Disagree = SD*.

S NO	Positive or negative impact to the capacity to teach knowledge and skills of Indigenous music.	RESPONSES			
		SA	A	DA	SD
1	Teaching content of the indigenous music needs use of indigenous musical instruments, costumes and other resources, which are lacking in my institution.				
2.	Teaching content of the indigenous music needs use of resource persons as demonstrators, but they are not readily available.				
3.	Though the syllabus has some content for indigenous music, my specialization is western music.				
4.	There are no text books on indigenous music one can use to prepare content to be taught.				
5.	Teaching content needs one to have knowledge and practical skills of the indigenous music so as to pass it on to the learners.				
6.	The content on indigenous music is more practical				

	with very little theoretical elements and needs a lot of time and a reasonable number of personnel to handle.				
7.	Lack of qualified personnel who can use music technology i.e. computer, audio-visual aids and tools in teaching indigenous music.				
8.	Lack of newer forms of recording and preserving music and dance data i.e. diskettes, flash discs, DVDs and CDs for use at any time in the teaching of in indigenous music.				

B: Relevance of the curriculum in regard to indigenous music

Please rate each statement below by putting a tick (✓) against appropriate response(s) where you either *Strongly Agree* = SA, or *Agree* = A, or *Disagree* = DA, or *Strongly Disagree* = SD.

S. N	Relevance of the music curriculum in regard to Promotion and preservation of indigenous music	RESPONSES			
		SA	A	DA	SD
1.	The syllabus content constitute more of theory of western music and less of indigenous music.				
2.	Aspects of indigenous music in the syllabus deal mainly with general theory and history of African music.				
3.	Teaching content of the indigenous music needs				

	use of the unavailable recorded audio and audio -visual traditional performances as teaching/learning aids.				
4.	The syllabus content makes one much knowledgeable in western music composition and harmony and not in indigenous music.				
5.	Aural skill training, which is good for indigenous music notation and preservation is given least attention in the curriculum.				
6.	Practical work in indigenous music is given least attention in the curriculum.				
7.	Western music practical work is given more attention in the curriculum.				
8.	The curriculum does not have content on ways of indigenous music preservation.				

C: Availability of human and technical resources for the task of preservation and promotion of indigenous music

Please rate each statement below by putting a tick (✓) against appropriate response(s) whether the resources are either *Most Available* = MA, or *Available* = A, or *Not Available* = NA, or *Most Unavailable* = MU.

SN	a) Availability of Human Resources	RESPONSES			
		MA	A	NA	MU
1.	Resource persons to help in indigenous music and				

	dance performance.				
2.	Lecturers to teach western music theory, harmony and history.				
3.	Lecturers who can effectively teach indigenous music and dance practical work.				
4.	Lecturers to handle indigenous music collection and transcription.				
5.	Resource persons to help in western music practical performance.				
6.	Lecturers to carry out research, recording and transcription of indigenous music using modern music technology.				
b) Availability of Technical Resources					
1.	A variety of western musical instruments.				
2.	A variety of indigenous musical instruments				
3.	Music resource and practice room.				
4.	Newer forms of equipment for recording, viewing and listening to recorded indigenous music and dance.				
5.	Various tools for the making and repair of traditional musical instruments				
6.	Various text books on indigenous music.				
7.	A computer with software for indigenous music transcription and publication and storage.				

D: New roles that tertiary education institutions are expected to engage in regard to preservation and promotion of indigenous music

- i) Please put a tick (✓) against appropriate response(s) to show whether you *Strongly Agree = SA, or Agree = A, or Disagree = DA, or Strongly Disagree = SD* as to the extent to which the current roles of indigenous music preservation and promotion are being practiced in your Institution.

SN	Roles my institution should undertake in the promotion and preservation of indigenous music	RESPONSES			
		SA	A	DA	SD
1.	Collecting and recording of indigenous music and dance				
2.	Research on ways of preservation of indigenous music.				
3.	Helping the local indigenous musicians in developing, promoting and preserving their music and dance.				
4.	Promotion of indigenous music and dance by actively performing it in the institution and the society				
5.	Development of an archive for indigenous music and dance recorded performances.				
6.	Offer tailored courses to local musicians to help them learn modern ways of preservation and promotion of Indigenous music.				

ii) Please state by putting a tick (✓) against appropriate response(s) to show whether the current roles of indigenous music preservation and promotion are either *Being Practiced* = BP, or *Not Practiced* = NP in your Institution.

SN	Engagement of my institution in productive roles in regard to promotion and preservation of indigenous music	RESPONSES	
		BP	NP
1.	Collecting and recording of indigenous music and dance		
2.	Research on ways of preservation of indigenous music.		
3.	Helping the local indigenous musicians in developing, promoting and preserving their music and dance.		
4.	Promotion of indigenous music and dance by actively performing it in the institution and the society.		
5.	Development of an archive for indigenous music and dance recorded performances.		
6.	Offer tailored courses to local musicians to help them learn modern ways of preservation and promotion of Indigenous music.		

Appendix IV

Interview Schedule for Informants

1. How long have you been performing indigenous music?
2. What problems have you faced in your indigenous music performance?
3. Have you ever heard of or attended any tertiary education institutions' programmes using indigenous music and dance performance that have been extended to your community?
4. Have you ever attended any tertiary education institutions' music and dance performances within the institution?
5. Have you ever been invited to give guidance to students in their rehearsals?
6. Do you receive any kind of guidance from either the Tertiary Education Institution Lecturers/tutors or students or graduates from these institutions?
7. State what you have achieved from either the programmes or guidance of the people in and out of the tertiary education institutions.
8. In a typical authentic dance performance situation there is no audience and restrictive boundaries to stop one from joining in the music making, which is different from the modern stage setting used by tertiary institutions. How do handle that kind of situation?

- 9.a) Does your group perform music (song and dance) of ethnic groups outside your own?
- b) Explain why you do or do not do so.
10. From where did you learn the skills of indigenous music performance?
11. A part from knowledge and skills of performance of songs and dances, do you have any other knowledge on authenticity of indigenous music performance costumes and accompaniment?
12. Mention other things you would wish to learn from the tertiary education institutions.
13. Can you explain what prompted you to either start or join this performing group? Was it need to earn a living or something else?

Appendix V

Opinionnaire for interview of respondents

1. What has been your role in regard to indigenous music practice?
Have you been an advisor, a trainer, observer or any other?
2. For how long have you been engaged in your role?
3. What is your opinion could be the effect of the Government of Uganda Circular 20/2008 on music education?
4. Do you see the performance of indigenous dances as authentic as it ought to be?
5. If not authentic, what could have been the cause of divergences?
6. Are the dance costumes in use today still as authentic as our fore parents designed them?
7. If not how could have the change come about?
8. If there are new designs of costumes, have they been acceptable and adopted for use in your indigenous music performances?

Appendix VI

Observation schedule for music syllabi and resources

1. Content coverage

<i>S</i> <i>.NO</i>	<i>Content</i>	<i>Least</i>	<i>Little</i>	<i>Average</i>	<i>Much</i>	<i>Most</i>
1.	African music theory and history					
2.	Western music theory and history					
3.	Western practical Music					
4.	African practical Music					
5.	Music composition and harmony					
6.	Ethnic music notation knowledge and skills					
	Aural s					

2. Relevance to indigenous music preservation and promotion in relation to content 1, 4 – 5 above being average or much or most.

Very relevant (); Relevant (); Not relevant (); Very Irrelevant ()

3. Availability of resources;

<i>S. NO</i>	<i>Resources</i>	<i>Not available</i>	<i>Few</i>	<i>Average</i>	<i>Many</i>	<i>Much</i>
1.	African music Text books					
2.	Learning/ Teaching aids					
3.	Indigenous Musical Instruments					
4.	Costumes					
5.	Western Music Text books					
6.	Music recording Equipment					
7.	Music and dance playback and audio-visual equipment					

Appendix VII

Letters to and from the Ministry of Education and Sports



P.O.BOX 1 KYAMBOGO

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FACULTY OF ARTS AND SOCIAL SCIENCES

Department of Performing Arts (Music, Dance and Drama)

6th April, 2009

The Permanent Secretary

Ministry of Education and Sports

Dear Sir,

**REQUEST FOR PERMISSION TO ACCESS THE GOVERNMENT
POLICY DOCUMENTS ON EDUCATION**

I am currently a student pursuing Doctoral Studies in music education at Kenyatta University in Kenya. My research is focused on establishing readiness of the tertiary education institutions for the task of dealing with the challenge of preservation and promotion of indigenous music in Uganda.

The purpose of this letter is to request for permission to access the Government Policy Documents on Education, which should provide me with vital information for my research.

Yours faithfully,


Peter Ekadu-Ereu


Mr. Peter Ekadu-Ereu
Kenyatta University
Nairobi
KENYA

REQUEST FOR PERMISSION TO ACCESS THE GOVERNMENT POLICY DOCUMENTS ON EDUCATION

Reference is made to your letter dated 6th April, 2009 on the above subject requesting for permission to access the Government Policy Documents on Education.

The necessary permission has been granted for your access to the Government Policy Documents on Education. In pursuance of this letter, the Officer in Charge of the Ministry of Education, Science and Technology will give you access to these documents.

Thank you.


PERMANENT SECRETARY

The Desk Officer Ministry of Education, Science and Technology

Telegram: "EDUCATION"
Telephone: +256 414 234451/4
Fax: +256 414 234920



Ministry of Education and Sports
Embassy House
P. O. Box 7063
Kampala, Uganda

If any correspondence on
This subject please quote No. ADM/48/315/09

22nd April, 2009

Dear Mr. Peter Ekadu-Ereu
Kyambogo University

**RE: PERMISSION TO ACCESS THE GOVERNMENT POLICY DOCUMENTS ON
EDUCATION**

Reference is made to your letter dated 6th April, 2009 on the above subject in which you sought permission to access the Government Policy Documents on Education.

I am glad to inform you that permission has been granted for your accessing the Government Policy Documents on Education. By copy of this letter, the Officer in Charge of the Archives of the Ministry of Education and Sports should give you access to these documents.

Thank you.

Dr. Y.K. Nsubuga

For: PERMANENT SECRETARY

KENYATTA UNIVERSITY LIBRARY

c.c. The Desk Officer MoES, Archives