

**PARTICIPATION OF YOUNG PEOPLE WITH SPECIAL NEEDS IN SCHOOL–
BASED MUSICAL PERFORMANCES IN SELECTED PRIMARY SCHOOLS IN
MUKONO DISTRICT, UGANDA**

BY

ROCKLINE NTAMBIRWA

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DECLARATION

I declare that to the best of my knowledge, this dissertation entitled 'Participation of Young People with Special Needs in School-based Musical Performances in Selected Primary Schools in Mukono District, Uganda' is my original work and has not been presented for any award of a degree or any other academic award in any University


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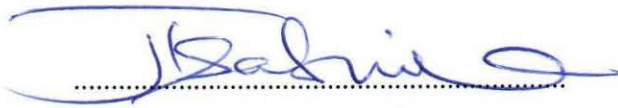
ROCKLINE NTAMBIRWA

REG NO: 18/U/19807/GMAM/PE

Date: 6/07/2022.....

APPROVAL

This dissertation entitled "Participation of Young People with Special Needs in School-based Musical Performances in Selected Primary Schools in Mukono District, Uganda" has been submitted with our approval as the supervisors



Dr. James Isabirye

Lecturer, Music and Music Education

SUPERVISOR

Date: 06/07/2022



Dr. Dominic Makwa

Lecturer, Ethnomusicology

SUPERVISOR

Date: 6th July, 2022

DEDICATION

I dedicate this work to my father and my first music teacher Mr. Eldad Ntambirwa. You are
dearly loved!

ACKNOWLEDGEMENT

I would like to thank the almighty God my help in ages past that has enabled me reach this far in my academic journey. All those who prayed for me, may the Lord richly bless you.

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LIST OF ACRONYMS AND OPERATIONAL TERMS

YPwSNs: Young People with special needs

Young people: In this research young people is used to define the children eligible to attend primary school (4-15year old)

Children: A 'child' is defined as any person under the age of 18 years, in accordance with the United Nations Convention on the Rights of the Child, Article 2 of the African Charter on the Rights and Welfare of the Child, and Article 257 (1) (c) of the 1995 Constitution of Uganda. Children are more than one child.

Youth: Youth is a socially constructed intermediary phase that stands between childhood and adulthood

Disability: A loss or reduction in functional ability caused by a physical impairment.

SDG: Sustainable Development Goals. These are set by the United Nations under the United Nations Development Program

SDG NO.4: Ensure inclusive and equitable quality education and promote lifelong learning opportunities for all

SNE: Special Needs Education

AMTA: American Music Therapy Association

UNESCO: United Nations Educational, Scientific and Cultural Organization

UNDP: United Nations Development Program

UPIAS: Union of the Impaired Against Segregation

Inclusion: The practice or policy of providing equal access to opportunities and resources for people who might otherwise be excluded or marginalized, such as those who have physical or mental disabilities and members of other minority groups.

Music Performances: In this study musical performances are all steps taken in the musical process until musical ideas are realized and transmitted to a listener. They include, stage performance, costume designing, song writing and composition, rehearsals, make up and many others.

School-based Musical Performances: All musical activities that are organized and presented in school contexts.

NGOs: Non-Governmental Organisations

ABSTRACT

This study intended to find out the nature of participation of young persons with special needs in music activities that take place in primary school contexts. It was motivated by the apparently low levels of participation by the young people with special needs in school-based musical performances. The objectives of the study were to establish the nature of musical engagements, establish the level of participation and factors responsible for the levels of participation and to find out the implications of the participation in school-based music programs to YPwSNs in selected primary schools of Mukono district. The study was qualitative in nature. Data in form of interviews, Participant observation, written documents, audio and visual recording was collected and analyzed in order to phenomena of participation by YPwSNs in school-based music performances. Thus, findings of the study were made.

Findings revealed that young people with special needs are capacitated to participate in community music practices especially in school contexts. The young people have the ability to participate in school-based music activities regardless of the impairments. They can participate in singing, dancing, acting, playing instruments, poetry and other musical performances. It was recommended that in order to nurture the young people with special needs' capacity to participate in school-based music activities, the government, teachers, care givers and the community should encourage, create a conducive atmosphere and support the participation of young people with special needs in school-based music activities.

CHAPTER ONE

INTRODUCTION

1.0 Overview

This study intended to find out the nature of participation of young persons with special needs in music activities that take place in primary school contexts. This study was motivated by an apparent low level of inclusion of young people with special needs (YPwSNNs) in music activities in primary school communities. A primary school is the first compulsory level of education (Government white paper on education, 1992) and are second communities of such people after their home communities.

In this chapter the researcher presents the background of the study, theoretical framework, the research problem, the objectives and the research questions. The chapter also presents the geographical, time and content scope of the study, theoretical frame work and definition of operational terms and key words.

1.1 Background of the Study

According to the United Nations (UN) declaration of 1948 article 2, All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood. Therefore, Young People with Special Needs (YPwSNs) deserve to participate in affairs of life with dignity, and without infringing on their rights. The UN Convention on the Rights of the Child, recognizes the right of the child to engage in play and recreational activities that are appropriate to their age, and "to participate freely in cultural life and the arts." (Article 31, 1989). Thus, YPwSNs need to exercise their rights to engage actively, freely and equally in all social activities in their communities.

Government departments around the globe have taken up the above declarations as pillars to shoulder the nature of participation of young people, including those with hidden and visible disabilities in music, sports, cultural arts and other activities in their communities.

In the United States of America, Section 504 of the Rehabilitation Act of 1973 protects the rights of persons with handicaps in programs and activities that receive Federal financial assistance. Section 504 protects the rights of all individuals with disabilities and guarantees them opportunity to participate equally in all activities including school-based music engagements. The act provides that: No otherwise qualified individual with handicaps in the United States . . . shall, solely by reason of her or his handicap, be excluded from the participation in, be denied the benefits of, or be subjected to discrimination under any program or activity receiving Federal financial assistance.

In the United Kingdom music hubs are put in place to ensure proper inclusive participation of young people in the school community. This includes participation in class room lessons and outside class room (Ofsted report, 2013). These music hubs enable all young people with special needs participate in social life together with the other people, and to appreciate the power of music and how it affects people. The United Kingdom government created a national plan where all schools should create access programs under which every child should have opportunity to engage in musical activities, and singing through a strategy where pupils participate regularly. This automatically provides all young people including those with disabilities to participate in school music activities.

Music as a performing cultural art reflects people's experiences and aspirations (Wanyama, 2006). In relation to that, Kiiru (2017) notes that social activities like music expose

individuals to opportunities and require from participants a level of ability in music making. This implies that the participants ought to grow in expertise and also can make music at their different levels of understanding. In 1996, the children statute was put in place by the government of Uganda. This statute outlines the role of government and other stakeholders in supporting children in this case young people including those with special needs.

Contextual Background

In Korea, disability meant not going to school for the YPwSNs. Disability was approached with sympathy, ridicule, charity and a group that needed protection (Kim, 2010). Kang (2002) also notes that disability was considered a repercussion for sin from generations in the Buddhists therefore, they were rejected, neglected, ridiculed and disregarded. Consequently, they only were entitled to certain trainings and humanistic social support (Kim, 2010). In China, according to Deng et al, (2001) it was advised by traditional philosophies and religion that people with disabilities be treated with kindness and a sympathetic attitude. In the USA, Until the 1950s, it was a common practice for students with disabilities to be excluded from attending public schools, or for those who did attend the public school, many of them ended up dropping out. For students with more severe disabilities, they were either institutionalized or remained at home (Pardini, 2002; Hill & Sukbunpant, 2013).

In Africa ability and disability is determined by how a child does chores that are appropriate for his or her age bracket (Mutua & Swadene, 2011). In some societies in Africa, the disabled are regarded a bad omen (Okot, 2010). As noted by Bunning et al (2017), the extent to which culture is a factor in people's understanding of disability appears to be mediated by the individual's exposure to people with different disabilities. Ingstad (2007) also notes that in most African countries, disability is attributable to: "Others"; "Oneself"; and "Fate, nature or the will

of God”. Across the sub-Saharan Africa “others” as explanation attributes cause of disability to external forces such as a curse or evil spirits (Jinnies) as the case of Malawi, Kenya, Namibia and Tanzania while “Oneself” implies responsibility for a wrong-doing resulting in disability. This is always blamed on the mothers and the young people with disability. For example, it was reported that some Yoruba people believe that atypical developmental conditions are the result of a curse brought about by the defiance of a pregnant woman who walks outside at midday or midnight, or represent a punishment for wrongdoings, such as conducting an extra- marital affair (Bunning et al, 2017). In Tanzania, traditionally, Mental Disability is associated with socio-cultural beliefs of a curse, of misfortune, and punishment from ancestors. It is associated with superstitions and religious beliefs (Ngatunga, 2004). Mbwilo and Smide (2010) notes that many children adolescents with mental disability are mistreated (e.g sexually abused), or isolated, hidden away from the public; much of their mistreatment is due to fear of them. Furthermore, they are deprived of essential services including health care, education, food and social benefits. In Nigeria school was the same as hoe before the colonialists. These young persons with exceptionalities were, however, seen and considered to be “societal defaults”, because of their societal stands (Fafunwa & Aisiku, 1982), and thus, were perceived negatively and treated badly in some parts of the country.

More so, the African Christian view of young persons with impairments cannot be ignored. Mwale and Chita (2016) note that mainline church membership does not reflect inclusiveness. Churches have tried caring for the disabled by isolating them especially building them homes and rehabilitation centers. In Pentecostal churches, reports of stigma against people with disabilities have emerged from within the Pentecostal churches owing to the association of disability with sin, a curse, witchcraft, and demons (Mustwanga et. al, 2015). This in away

“disables” the already impaired as young persons with disability instead of participating in community music activities including music, sleep in churches looking for healing and when it does not come, they get more frustrated. This combined with the African cultural views, have got a huge impact on this study.

More so, the question of disability has been dominated by the global north, while scholars from the south are employed as consultants and write evaluations based on international standards set by the funding Agencies and they do not reflect their personal beliefs or theoretical frame work. This consequently led to generalized and simplified description of the disability question (Grench, 2011). Disability discourse is based on social, political and economical of the north hence need for intellectual decolonization.

In Uganda, there are legislations that support participation of Young People with Special Needs in school activities such as music. For example, the persons with disabilities Act of 2006 and the Children’s act of 2016 acts that advocate for participation of persons with disability in community activities. Furthermore, the constitution of Uganda of 1995 advocates for participation in school activities by YPwSNs in school-based programs (Ssekamwa, 2008).

Music in Ugandan schools is a both curricular and co-curricular subject. It is taught in class as a subject and outside class. Music activities in schools include: Classroom lessons, Music, Dance and Drama festivals both as school internal activities, and as inter-school national engagements, music clubs and seasonal music engagements like singing at a school open day, class assemblies and singing during prayers in school (some music was made specifically for children, and in some cases they dance as well. For example, *dingding* music and dance of the Acholi people from Northern Uganda is performed by adolescent girls. However, participation of people with special needs is either minimal or even non-existent.

1.1.1 Historical Background

In the early centuries, music in Europe was always performed by a group of experts and the patronage was in the hands of the rich noble class. The church and nobility were the major custodians of the music. Apart from church service where some music was responsorial, musicians performed for audiences (DeNora, 1999). Therefore, most community members participated as passive participants. In the late classical music era and the early Romantic period, participation in musical performances were broadened with the rising of the amateurs and the change of custodianship and being an affair of only the rich to include the middle class. Music was performed in concert halls and ceased to be very confiscated. This increased participation in the music making. However, not many young people especially with disabilities are sported in the music making in this period. This was because there was no place for amateurs in those eras.

Jarrette (2012) notes that the people with special needs were not mostly involved in music activities and for the young people it was even hard to go to school in the medieval and consequent centuries in Europe. Participation in music activities in schools was motivated by Edward Rushton (1756-1814). He acquired a visual impairment in an attempt to help ill-treated slaves on a ship to Dominico. Coming back, he became a poet and started a school for the blind in Liverpool. In the school, Music activities were highly cherished in order to counteract the impairment and survive after school. Bethoveen is one of the 19th centuries who a midst hearing impairment became a great musician. The consequence of his deafness was shifting from stage performance to composing (Huxtable, 2001). In school settings, singing and rhythm musical activities were designed for the deaf, blind or mentally impaired young people (Solomon,1980). On the other hand, YPwSNs who were in special schools participated in music activities geared to enhance their speech and hearing development (Alan, 1980).

Music engagements and practice among Ugandan societies was done in people's homes and churches until 1889 when the first school was established. As noted by Carver (2002), Musical participation is strongly a community affair. Therefore, everybody is free to participate at any stage. As Ssekamwa (2002) notes, participation in music activities by young persons was carried out at home. With the coming of missionaries to Uganda, participation in social music activities for young people shifted in most cases from community to formal school contexts. Schools introduced mostly missionary rules and regulations, culture and activities not including different music practices that were in the communities where the young people came from. Ssekamwa (2001) notes that schools were managed and administered by the missionaries and there was no government intervention. This implies that the missionaries determined the music activities, the values and the nature of music and who qualified to participate in it. Also, African indigenous music was considered barbaric and introduction of formal Christian music taught by the missionaries in schools influenced the music experienced by young people. This made music in schools to be for chosen few. Basoga (2010) asserts that children of the chiefs and collaborative converts were the ones attending schools at that moment. This means that the YPwSNs would not be obviously chosen. In those schools, extremely talented students were chosen to engage in the singing and hence excluded YPwSNs from participate.

Ssemanda (2007) notes that musical activities offered at that time in schools were to enhance and complement missionary work. In the same way, Basoga (2010) notes that the music engagements in schools enhanced church services and masses. For example, the Protestant schools mostly sang hymns, chorales and psalms. They also translated their music lyrics to Luganda. They sang music using sol-fa notation. The Catholics taught Masses, Gregorian chants, anthems and a few hymns. Most of the catholic music was in Latin and less attempt was made to

translate into Luganda (Ssempijja, 2006). As Basoga (2010) notes, the music that was practiced in schools was western and for Christian religious purposes.

In 1961, the National Assembly passed a private motion of including African music in schools and teacher training colleges. In response to this, the Rock fellers Foundation allocated a grant to then University of Africa Makerere for research and training African music in teacher training colleges. Despite the recommendations by several commissions, the nature of music activities in schools has stayed not only western in outlook but exclusive of the YPwSNs in the school settings, and in communities generally.

The school music festivals which started in the late 1960s and 1970s contributed a lot to the expansion of music activities where YPwSNs could participate. Basoga (2010) suggests that the Namirembe festivals was a big cornerstone for making music activities accessible to all learners in school. These festivals were held annually and teachers were trained prior to the competition, which made them better musicians. And so, I wonder whether YPwSNs were included in the plans for these festivals, and whether they have equal opportunities to participate like any other children.

Okot (2010) argues that in most African countries, children with disabilities were regarded useless and a bad omen. He goes on to elaborate that most parents would not take such children to schools because they thought it would be a waste. The participation the young persons with special needs in the music activities is debatable and highly doubtful since there is no trace of any provision for them in Ugandan literature of that time. In Uganda, some music engagements were communal and others reserved to a specific people, which left out other people from experiencing these arts. For example, Buganda kingdom in Uganda, *amaggunju* court music and dance was performed by only the *butiko* [mushroom] clan and was not supposed to be performed

outside the palace (Cooke, 1997). Cooke notes that there was a clan specific for making the instruments, another for costumes, and others were the musicians. This is not different from most of the other ethnic societies in Uganda. Young people participated in music on fire places, in homes, children play songs in work songs and other forms of home-made communal music but did not participate in music publicly since it was reserved for adults. However, children participated in music through watching their adult relatives while others participated in minor roles in music making (Isabirye, 2019b). In Uganda the Samia and Acholi people have *owaro* and *dingidingi* music and dance practices respectively, specifically performed by youths.

YPwSNs were not common in schools at the inception of schools in Uganda in the missionary era. Ssekamwa (2001) notes the first schools were for rich chiefs that had converted to Christianity and collaborated with the British colonial administrators. It was not until the mid-1950s that a school for the young disabled children was established in Uganda in Mbale (Okot, 2010). This was a special school for the deaf blind and it came as a result of a colonial master who had a child with such disability. In the late 1990s, there was a campaign for equality in education and also emphasis on inclusive education through the UPE program as recommended in the Education white paper of 1992. Despite these measures, there has remained a gap in the participation of YPwSNs together with the ordinary young people in school-based music programs. Some of these young persons are limited by physical and social barriers, others discriminated in form of pity or some rudely rejected while others have confidence issues. Consequently, they have stayed away, doing other academic work or staying at home when school-based music programs are going on.

The researcher drew her inspiration in YPwSNs' participation in music activities from her desire to advocate for equality in music opportunities for the YPwSNs since to some of them

music makes them feel valued, and realize their full potentials in cases where the other academic fields might be challenging to them. Eren (2014) concludes that:

It is known that music contributes a great deal to the [development] ... of individuals for the artistic and therapeutic purposes. Considering fact that there are very few platforms where persons with special needs normally developing peers come together, music and musical activities are even more important.

Participation in music activities offers opportunities for creativity and its being open to various approaches that make it indispensable to persons with special needs (p. 233)

It is from this background that the researcher intends to investigate the nature of participation of YPwSNs in musical activities that happen in primary school contexts, to find out how music can help them live freely and equitably engaged like the other young people in the school communities.

1.1.2 Conceptual perspective

The researcher conceptualizes participation in music using Christopher Small's concept of *musicking*. Musicking Covers all forms of participation that contribute to realization of a musical performance or engagement. It can be active or passive involvement, whether one likes the way more active participants are doing what they do or they do not, whether we consider it interesting or boring, and constructive or destructive. Small (1998) asserts that "to music is to take part, in any capacity in a musical performance, whether by performing or listening, by rehearsing or practicing, by providing materials or dancing" (p. 9). He also equates taking part in an act of music to be of central importance to one's humanness as taking part in speech (p.8).

Musicking involves all persons who contribute to the success of a social musical engagement such as those who sell tickets, bring costumes to a stage, dress the performers, comment during

rehearsals, or even attend during the performance. Small notes that musicking is a musical activity in which those “who are presently involved for whose nature and quality, success and failure every one present bears responsibility” (p.10). Any person who plays their role inefficiently affects the efficiency of the performance for example if the ticket sellers sells few tickets, it means few people in audience which might demoralize the performers but also it might lead to less pay on all parties.

It is important to note that everyone is born with a gift to make music and therefore, the right to exercise it (Small 1998.) This is in synchrony with Turino’s submission that some arts are central to human evolution and survival. This does not leave out music and musicking activities. Additionally, Turino (2008) notes that music sounds are a powerful human resource always at the center of every human experience which implies that music is important to all mankind, and every one needs to engage in musicking to fulfill their needs.

The act of musicking sets a relationship in a place where it is being done and it is in those relationships that the meaning actually lies (Small, 1998). The researcher lays emphasis on the relationships that are created between and among young persons with Special needs, the ordinary young people and the school communities and the relationships they engender. As noted by Turino (2008) participating in music activities can create meaningful relations. He said:

Good music making is a realization of idea possible----human relationship where the identification with others is so direct and so intense that we feel, for those best moments as if our selves had emerged (p.20).

According to Cohen (2007), Small conceptualizes musicking as a communal and functional human activity. As such, it affords people a means to explore, affirm, and celebrate their

identities. Small's concept is used in social context, relationship and inclusivity. Therefore, musicking allows room for all young person in school contexts to participate in musical experiences given the different forms of participation. With this in mind, all young people can participate meaningfully in school based-musical programs since there are many forms of participation.

The researcher also uses John Dewey model of participation as the essence of a democratic society to illustrate the role that involvement of YPwSNs in school-based musical activities if a form of and training for democratic being. Sikander (2015) explains John Dewey's belief that democracy is an ethical ideal and not just a political structure. He considered participation rather than representation as the essence of a democratic society. Furthermore, he suggests that there is connection between interaction and harmony, and democracy. Therefore, the YPwSNs need to be active participants rather than being marginalized in the school-based socio-musical activities. Thus, musical activities in schools need to involve all learners in school communities. This is further supported by the Convention on the Rights of the Child, 1989, which advocates for all children to have the right to engage in school settings without discrimination on the basis of disability, ethnicity, religion, language, gender, and capabilities.

Building a truly inclusive society, where all people participate equally hinges on providing equitable education for all. In this case the YPwSNs have a right to participate equally and derive meaning from the school-based musical activities. Article 26 of the Universal Declaration of Human Rights 1948, clearly lays down the foundation for the inclusive participation in human engagements that contribute to personal development without hinderance. It states: Everyone shall be directed to the full development of human personality and to the strengthening of respect for human rights and fundamental freedom.

Freire (1970) emphasizes problem solving approaches that involve free and just participation of all people. He advocates for activities that are geared towards identifying problems and giving constructive meaning and solution through participation of the people. Freire shows connections among democracy, community involvement and paying attention to individual strengths and weakness in the participation process during the process of solving problems in society. Therefore, basing on Freire's pedagogy of the oppressed, all young people should participate freely in school-based activities to derive meaning that will help them in problem solving processes in their communities, and in life.

Inclusion of YPwSNs in school-based musical activities might help reduce the magnitude of psychological disorders that YPwSNs might experience in life. YPwSNs display many signs of personality disorders and/or cognitive characteristics such as: being overly shy, being overly attached to their parent, isolating themselves from the other peers, which generally lead to medical disabilities and /or learning disabilities, preschool tests failures, and living in an abusive environment. A child with special needs can be a stressed personality, and show signs of immaturity for their age (Lee & Li, 2016).

Inclusive participation is concerned with minimizing and removing barriers to access, and participation for all young people, but especially for those who have been socially discriminated because of disability or any inequalities (UNESCO, 2010). Participation is a process (Eriksson, 2006), which starts by thinking about others and being responsible for the wellbeing of others. According to Layman, et al (2002) disabled learners need to be given support in school contexts and not to avoid them. Here the leaders of those engagements need to put into consideration that YPwSNs can contribute meaningfully to the process of music making and consumption in school-based music programs as well as their communities beyond, and after the school.

1.1.3 Theoretical perspective

Community life is a place for social change and progress (Gutek, 1991). That means school life grows out of all the aspects of the social life and that the child's experience develops in transaction with the community he lives in. Small (1998) asserts that despite of different roles played in musical performance, everybody has a right to participate and every activity is valued which acknowledges everybody's place in a school. Using Wenger's theory of communities of practice, a school is a community of practice and school -based music performances should be platforms through which YPwSNs get new ways of expressing themselves in an inclusive community. A community of practice is a group of people who "share a concern or a passion for something they do and learn how to do it better as they interact regularly (Lave & Wenger, 1991). Therefore, school-based music programs need to exist as spaces where young people are exposed to experiences that equip them with community awareness and agents of social change and progress. Community music practice should not just be a mere performance but a constructive problem-solving activity that spear heads community development (Boal, 1979). School-based performances are a means of negotiating and renegotiating meaning to the participants especially those YPwSNs. As small (1998) notes that meaning lies in the things people do, Wenger (1998) describes it as an experience. Negotiation of meaning is located in a process which involves participation and reification which form a duality that is fundamental to human experiences and hence shape the nature of practice (Wenger, 1998). Thus, schools as communities that nurture young people need to offer opportunities where all who attend them engage in those development activities, create meanings that will enable them acquire knowledge of survival and meaningful relationships.

This study was informed by Gardner's multiple intelligence theory. According to Gardner (1993), human beings differ from one another and each person possesses eight (8) intelligences. On the basis of the neurological and cultural research, he described an individual's cognitive abilities in terms of seven relatively independent but interacting intelligences: linguistic, logical-mathematical, spatial, musical, bodily-kinesthetic, intrapersonal and interpersonal. Putting this theory into the context of this study, each person can develop intelligence to an adequate level of competence. The YPwSNs can develop their musical intelligence through meaningful participation and this can also help them to develop other intelligences since Gardner (1993) acknowledges that intelligences usually work together as a whole.

This rhymes with Merriam concept of music and community where he says Music defines community life and community life shapes Music (Merriam, 1962). This implies that participation by YPwSNs in school-based musical activities is not only beneficial in developing the music talent but will shape the way they live in community and develop other intelligences.

This study was also informed by the Gardner's congruence model. In this model, it is suggested that people are more likely to participate in activities where there is some congruence between their perception of themselves and the nature of the program/environment (Gardner, 1993). YPwSNs tend to be laid back by their disability or confidence issues (Okot, 2010) and this consequently makes them feel not enough to participate freely in school-based music programs. When the congruence is created, it is for the young people to create flow of the activity and it becomes part of them. Flow according to Turino (2008) is a state of heightened concentration when one is intent on the activity at hand that all other thoughts, concerns and disruptions disappear and the actor is fully in the present. Therefore, this theory highlights the

intra-personal factors affecting participation by YPwSNs and also the environment and the ordinary factors.

The study is further informed by Dewey's theory of "learning by doing". It states that in a democratic society, the school should provide students with the opportunity to experience democracy in action (Dewey, 1916). Dewey strongly opposes the traditional system that makes the young people passive participants and the adults are authorities of knowledge (Sikander, 2015). This implies school-based music performances should, avail opportunities for YPwSNs to engage freely in school activities as a way of supporting them to solve problems in their lives, and in their worlds. A school programs should present the teachers as facilitators (Educare) to help the young people create knowledge from environments and community experiences through experimental methods (Achkovska-Leshkovska & Spaseva, 2016). Based on Dewey's theory the researcher theorizes participation of young people in musical programs as a meaningful engagement that influences their self-esteem, and identity. Therefore, while engaging young people in school-based musical programs, according to Dewey, the experiences should be centered on doing and hands on, which means the nature of participation ought to be active rather than passive. Also, all young people should participate equally and meaningfully regardless of any disabilities or other challenges. Dewey under lines three transformative principals of life in educational settings as: social process of continuing change, reconstruction of the individual experience, and being interpreted within the concept of development (Achkovska-Leshkovska & Spaseva, 2016). Participation in school-based musical activities should be a process of living and not a preparation for future living. Participation in school-based activities should involve meaningful experiences that will help the YPwSNs to come out with individual skills and abilities that help them in their individual life problems and also contribute to

communal wellbeing both now and in future. This in turn creates a cycle of change and continuity (Merriam, 1964).

Activity is the fundamental characteristic of the child's nature, which is expressed through his instincts, experience, interests and individuality. The study will therefore use this theory to examine the significance of the school-based musical activities in the life of the YPwSNs, how the activities shape their instincts, interests and develop them as individuals. As Dewey (1916) notes that in the process of participation, the young people need to be guided toward realization of predetermined goals.

1.1.4 Contextual perspective

This study takes into consideration that the school is a reflection of what takes place in the community therefore, understanding participation in school-based activities cannot be done in the isolation of the communities in which these young people come from. What happens in schools in a reflection of what happens in the communities in which those schools are located. As Gutek (1991) asserts, the school is “a miniature society, an embryonic community” (p. 326). Also, Lave and Wenger (1991) talk about meaning-making social processes that are situated in a cultural and historical context. Which implies that a school is an extension of community.

During second term of every school year, the Ministry of Education and Sports (MoE&S) organizes annual performing arts festivals for primary schools from zonal up to national levels. Music, dance and drama performances are showcased at these events, and students spend a large part of the term in preparation for them. The music programs in Ugandan schools are both classroom-based and also out of class room environments as co-curricular activities. Some schools in Uganda opt for music as an academic subject and as a co-curricular activity, while

others have kept music as a co-curricular subject. Kyeyune (2015) explains that music for co-curricular activity is executed in the following ways: Music, dance and drama clubs, Inter-house competitions, Inter-class competitions and Entertainment for school visitors. Therefore, this gives room for young people to choose especially for the programs outside classroom setting the particular musical contexts they wish to engage in if given opportunity.

The nature of participation in schools is social (Gastager, 2010). Discussing participation, the study puts into consideration the social model of dealing with people with disabilities. Oliver (2013) notes that social model of disability stemmed from the Fundamental Principles of disability document first published in the mid-1970s (UPIAS, 1976). It argued that “we were not disabled by our impairments but by the disabling barriers we faced in society” (p.3). This means that all societal barriers that may hinder the YPwSNs to participate freely should be eradicated and all programs in school contexts including musical engagements should be made accessible for YPwSNs (Okot, 2010). Gastager (2010) asserts that social participation involves developing social abilities like responsibility taking, self-consciousness, tolerance and empathy. Music making develops all these aspects (Eren, 2014).

The ordinary young people who participate in school-based activities do not want to associate with those with disabilities, and this has made meaningful participation that enhances development of many attributes among young persons with special needs impossible. The school system in Uganda makes YPwSNs to be always passive (Kyeyune, 2015). The researcher did not find literature as to whether YPwSNs ably and meaningfully participate in school-based music programs. Therefore, this study sought to establish the nature of participation by YPwSNs in school-based musical programs and investigate the implications of that scenario.

1.2 Statement of the Problem

A school community is a place of getting life experience that leads to development of young people experience their cultures in social settings by participating in different programs of the school community. However, YPwSNs are marginalized, segregated or sometimes pityfully denied participation. These barriers to social engagement of the YPwSNs may be physical, social, economic, and people are insensitive to the needs of young persons with special needs. Even in formal contexts such as schools, people create social engagements where young persons with disability are denied opportunity to participate without care about what this might mean to them. This deprivation denies them opportunities to engage meaningfully in school-based activities including music, and their needs are not put into account moreover their contribution to school life is missed. Music contributes positively to the wellbeing of different people who engage in it, yet, there is no research into whether and how young persons with special needs engage in musical activities in school contexts. As such, there is need for a study to establish the nature of participation by young persons with special needs in school-based activities, its effects on YPwSNs and how the young people with special needs benefit meaningfully from participation in school-based music performances

1.3 Purpose of the study

The purpose of this study is to investigate the nature of participation by YPwSNs in school-based musical activities, how these ways of participating affect them, and how YPwSNs could benefit from participating actively in school-based music program.

1.4 Objectives of the study

The objectives of this study include:

1. To investigate the nature of musical engagements in which YPwSNs participate in school-based music programs in selected primary schools in Mukono District.
2. To establish the level of participation of participation of the YPwSNs in school-based musical performances in selected primary schools of Mukono District.
3. To find out the implications of participation of YPwSNs in school-based musical activities in selected Primary schools in Mukono District

1.5 Research questions

The following questions guided this research

1. What are the musical performances YPwSNs engage in while at school in primary schools in Mukono district?
2. To what extent do YPwSNs participate in school-based music programs, and what are the factors responsible for the nature of their participation in school-based musical activities in primary schools in Mukono district?
3. How do the nature and levels of participation in school-based music programs affect the YPwSNs in primary schools of Mukono district, and what are its implications?

1.6 Significance of the study

This research gives insights to school music programs facilitators on how to provide experiences that will offer opportunity, and stimulate YPwSNs to engage in meaningful music

activities in school to help them tap into their full potential. School leaders will get useful information on ways of handling YPwSNs to fully engage to meaningfully participate in school musical, and other similar programs.

The study offers information to the community at large (school managements, parents, and young people and community music facilitators) on the importance of supporting YPwSNs and not to under estimate their potentials in music and also other spheres of life. It gives them the clear meaning of the fact that disability is not always inability.

The study also offers meaningful information regarding issues of YPwSNs their participation in community activities to officials in the Ministry of Gender, Labor, and Social Development, as well as Ministry of Education and Sports. This information can guide policy-making regarding community programs such as music, but also other spheres like politics, health care and other community social responsibilities. This will inform policy measures and other government actions towards similar and related cultural issues in the country.

This study offers documentation of existing measures to support YPwSNs to Mukono district school leaders, the challenges faced by YPwSNs, and how to solve them to save them from dropping out of school. Young persons with special needs are hoped to learn to engage in music programs actively in schools and the satisfaction derived can make school communities a better, safe and desirable place to be in.

This study generated knowledge for future researchers that intend to do research that is in the field of people with disabilities and community music programs. The researcher has not come across literature that is about participation of YPwSNs in musical activities of their communities

in Uganda. Future researchers will build on the literature that was generated in this study to address music and special needs studies in both ethnomusicology and education fields.

1.7 Scope of the study

Simon and Goes (2013) refer to scope of the study as the perimeters under which the study will be operating. The scope of this study included: geographical, content and time scope.

1.7.1 Geographical scope

The study was carried out in selected primary schools in Mukono district. Mukono district is found in the central region of Uganda, and boarded by Wakiso, Kayunga, Buikwe, Jinja Districts and Lake Victoria. Figure below shows the map of Mukono district (fig. 1).

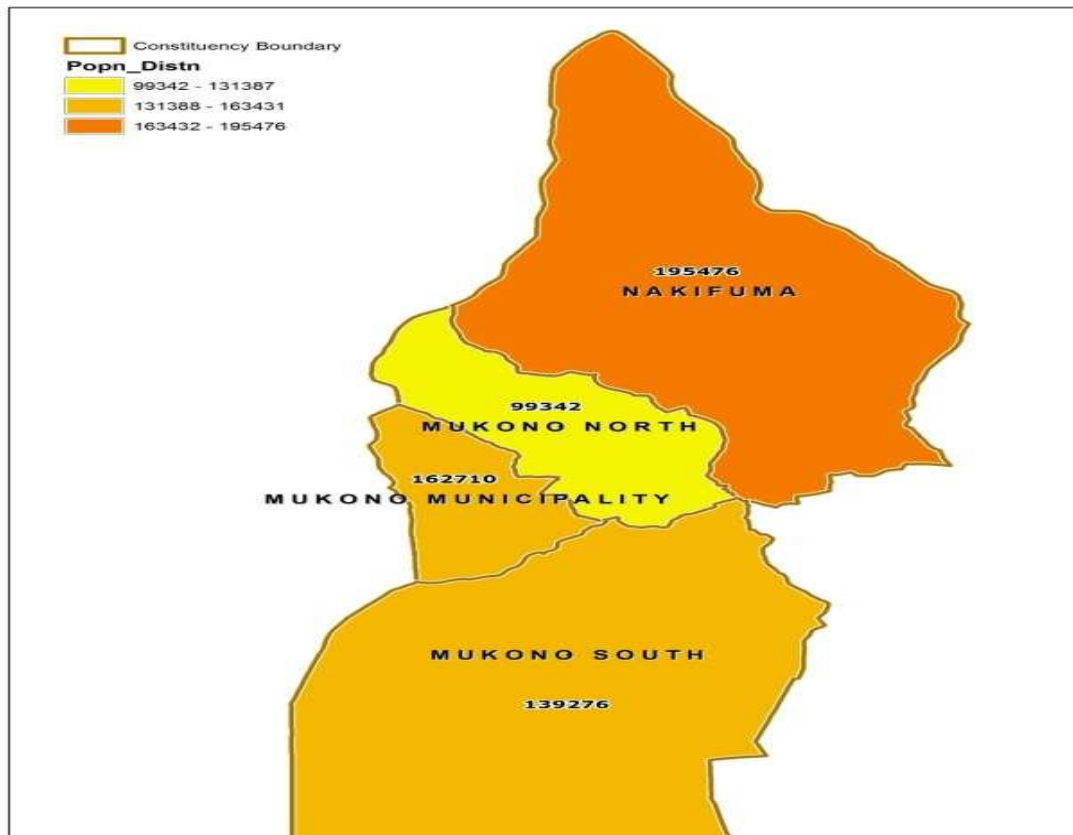


Figure 1 : Map of Mukono district showing different constituencies

It has a population of 214,045 people (UBOS Census Report, 2014), and an area of 2,986.45Sq Km. The district lies on a high plateau 1000m-1300m above the sea level with areas along Sezibwa river below 760m. It is characterized by savanna vegetation with patches of dense forest in the south and scattered trees and grassland of the North (mtic.go.ug). Apart from the urban municipality, the people who live in rural Mukono majorly engage in farming for a living. Crop husbandry, poultry and fishing especially for those near the Lake Victoria. It is also believed that there is high witch craft rate in Mukono district.

The research is basing the study in Mukono district especially Mukono Municipality because there are schools that admit young persons with disability to attend school together with other learners who are not special need cases for example Pearl Inclusive Primary School and Bishops' West Primary School.

1.7.2 Content scope

Different scholars in various disciplines have approached issues of people with disability and their participation in social life from various vantage points such as psychology, special needs and education, politics and human rights. This study looked at the school-based programs and how they influence the cultural lives of those young people and their peers and other members of the school communities. In participation the researcher focused on the levels of participation, nature of involvement the reception from other young people and how the participation in school-based music programs affect and influence the whole process. The researcher's concept of participation was got from the concept musical activities as musicking (Small, 1998) that takes into account all forms of engagement in a musical experience, and viewed the school as a community of learners, which also culturally reflects the wider community where, and for which the school is located.

1.7.3 Time scope

The study considers a period from 2010-2021 because the issues of persons with special needs and their engagement in social life are current, and gained currency in Uganda during this period. The debate of issues of young persons with special needs and their participation in school activities is an ongoing one. The question of rights of disabled persons and the issue of equity and equality in Uganda is prudent to consider particularly during the said time frame.

1.8 Limitations of the study

The country Lock down due to the pandemic of Covid 19 affected the study. Schools were not in full operation, which led to gaps in data collection. Even with the opening for candidates, most schools did not have young people with special needs. However, the researcher used phone calls to collect data and also approached homes of some informants to mitigate the limitation.

Most informants did not consent to photography. Impairments being a delicate issue, most parents do not want their children in the limelight and that limited the study. However. The researcher worked with those that gave their consent.

There was a challenge of limited funds to aid in the research process. The transport cost in public transport were doubled, salaries cut as an effect of the pandemic yet travels were needed in data collection. Besides there were other expenses to be incurred even with the given scarce resources. However, the researcher mitigated this by seeking assistance from friends and improvising where necessary.

Some informants were unreliable. They would give a specific date and time and the change without notifying the researcher. This was mitigated by exercising patience or changing the mode of interview.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

In this chapter the researcher presents review of related literature according to the objectives, and under the following themes: Nature of musical engagements in which YPwSNs participate in school-based music programs, level and factors responsible for their participation for the levels of participation by YPwSNs in school-based musical activities, and implications of the nature and levels of participation of YPwSNs in school-based music programs.

2.1 Nature of school-based musical engagements in which YPwSNs participate

In most societies, music and music making is an extract from what happens in a society, and what constitutes its culture. Merriam (1964) argues that culture shapes music and music defines culture. Turino (2008) asserts that music is a medium in which culture is transmitted urging that musical performances are rituals. In this sense, school music programs are drawn from the cultures and societal values and practices and all young people should freely participate. Societal values and practices include both the ordinary and the special people. In Uganda, school music is a subject and a co-curricular activity (Kigozi, 2008). Besides the prescribed classroom-based music program, primary schools in extend music outside class rooms and the main music program include the Music, Dance and Drama (MDD) competitions, class assembly presentation, school choir, speech day and music to welcome visitors among others (Zipora, 2007). In the classroom music is time tabled and the mode of delivery and the nature of the program is determined by the National curriculum development center. Classroom music programs have a set syllabus as Kigozi notes, the concepts that are taught are arranged under the following skills: singing, instrumental work, listening, movement, drama, reading and writing. However, Kigozi

does not explain whether YPwSNs are taken into consideration during training of those musical skills. Therefore, the researcher will find out what musical skills are taught to YPwSNs in selected primary schools in Mukono district.

Small (1998) notes that every person who takes part in any activity that leads to a performance has equally participated. He contends that everyone needs to do something “participate in musical actions if his full human potential is to be realized” (p. 8). This implies that, the person who sells tickets, the one who designs costumes, and one who dresses up performers participates in music making—*musicking*. In this respect, Small (1998) suggests that an individual’s capacity for musicking may be thwarted if opportunity to engage is obstructed or denied and a member does not have chance to do what they feel is best for them at critical junctures in human growth and development. However, Wenger (1998) argues that we must have a body with a “brain” that is functioning well enough to practice in social practice. Wenger brings a gap in the position of YPwSNs in school communities with mental retardation but empowered to *musicking* as Small suggest. Therefore, the researcher will find out whether the selected primary schools in Mukono district have means of nurturing YPwSNs capacity for musicking, and do not obstruct their growth and development.

There is a social model that has a thick line drawn between the impairment and exclusionary society practices. This means that YPwSNs are isolated and stigmatized individuals due to their impairment (Hughes & Patterson, 1997). This Model is shaped by the civil rights perspective on the social and civic participation of persons with disability (Marks, 1997a, 1997b; Munn, 1997). Sometimes this model is called the minority model of disability. The social model of disability looks at disability as a social construct that is created by the society its self. Society creates disability by imposing hindrances to the full participation of persons with disabilities

(Hughes & Patterson, 1997). The social model facilitates participation in school-based activities by all young people as it over rides issues of social class, ethnic-and cultural-based bias and discrimination and also issues of accessibility and attitude faced by YPwSNs in an attempt to participate with their peers. More so, Brookings (1993) notes that the social model anticipates and reduces the barrier to full participation by proving pro-active measures as compared to the medical model hence a chance for smooth participation in school-based music programs. This study will also use the social model as a means of mitigating barriers to the participation levels of young persons with disability. This is also in line with Small (1998) that Western schools have made music making a non-universal activity. In Uganda Musical engagement for youths in school contexts is dictated by the social model. Small observes that some teachers, parents, and administrators seem to believe only select individuals have the ability to make music. YPwSNs face physical impediments, negative attitude, limited communication, and institutional barriers that limit their participation in the social life of the school community. Therefore, the researcher will find out barriers that might limit participation of YPwSNs in musical engagements in selected primary schools in Mukono district.

Within the legal framework the appropriate accommodations needed for persons with disabilities to participate fully and meaningfully in society are re-cast as rights (Asch, 2001). However, the boundaries of such rights have been the subject of debates when public and private schools have been challenged with costly alterations to their practices or services. For YPwSNs this may fall at play if a child with a disability wants to learn how to play a sophisticated instrument for example a blind child having to learn a violin. Therefore, the researcher will find out whether there are rights of YPwSNs that are taken into consideration to support their participation in musical activities in selected primary schools in Mukono district.

Small (1998) relates music making to a house wife singing an old popular song with lyrics close to the right ones while lying her bed and a soprano singer on an opera stage who dies in her satisfaction at the climax of her high notes. The implication of this is that YPwSNs can participate in musical activities regardless of how accurate it is and every environment is suitable for musicking. This is supposed to inform the nature and level of participation in music programs to the YPwSNs and their environments according to Small. YPwSNs can participate in school-based musical activities in different ways and at different levels and satisfactions is derived differently. Small adds that music meaning and nature is not individual but social. As Wenger (1998) notes “in order to engage in practice, one must be alive in a world in which we can act and interact” (P. 9) meaning participation in school-based music activities is a social activity. Therefore, all individuals are endowed differently to participate in music to make it social. Small notes that every human being is born with a gift of music no less than the gift of speech. He suggests that we need to understand what people do as they take part in musical activity in order to understand its nature and the function it fulfills in human life. Small affirms that music making and participation in music activities (school-based musical activities) is a birth right for all young people including those with disabilities. Kigozi (2016) and Ssempijja (2015) note that music is mostly found in church founded schools and rich private schools that offer western education. Parents are eager to have music training for their children in formal school settings (Akuno, 2009). This implies that with the social economical gap there is also a gap with in the way YPwSNs engage in music activities considering the fact that some of them have both physical and social economic barriers. According to Tettey (2018) musical engagements in primary schools need to be improved by increasing the amount of time allocated in the timetable at schools; Music to be made compulsory at all levels of education; and enhanced tools for

national monitoring of how music is taught and assessed at school. Therefore, the researcher will find out what measures have been put in place to monitor participation of YPwSNs in school-based musical activities in selected primary schools in Mukono district.

2.2 Levels of participation by YPSNs in school-based musical Performances

Freire (1970) believed women and men are able to take responsibility for themselves as beings capable of knowing, that they know and knowing that they don't. Levels of participation can be viewed in terms of the process or degree of ability. Merck and Johnson (2017) argue that performing arts is a good tool of intellectual development in. While dealing with school as a community and participation by YPwSNs in primary school music engagements, there is need to examine the aims of primary school education. This is because primary school education facilitates school-based musical activities and therefore shape the nature of participation. Ssemanda (2007) notes that the aims of Primary education in Uganda are to; instill values of living and working co-operatively with other people and caring for others in the community, to develop and cherish the cultural, moral and spiritual values of life and appreciate the richness that lies in our varied and diverse cultures and values, to develop an understanding of one's rights and civic responsibilities and duties for the purpose of positive and responsible participation in civic matters, to develop the ability to use a problem-solving approach in various life situations. In relation to music, Mcdowell (2010) suggests that music is a method of teaching language development to the deaf. Therefore, the researcher will find out the perceived benefits of participation in school based musical engagements by YPwSNs in selected primary schools in Mukono district.

Negus (1999) argues that when music making and music taking are abstracted from everyday psychological and cultural life, becoming institutionalized in schools and colleges, it

becomes necessary to make decisions as to what music is included or excluded and in which context participation and facilitation in music activities can take place. Through the selection of program content and the organization of the learning environment, institutions (schools and colleges) are the makers and guardians of boundaries. They maintain their organizational subcultures by means of house rules, social order, age, and sometimes through gender specification and, most powerfully of all, by the way in which who to participate and how they participate are selected, filtered, and structured. Negus looks at the social cultural exclusion in the music programs in schools, but does not show how this applies to YPwSNs. Therefore, the researcher will find out how school organizational settings affect inclusion of YPwSNs in school based musical activities in selected primary schools in Mukono district.

Lee and Li (2016) notes that children with disabilities are often passive onlookers in music education, because their limitations may prevent them from fully participating in music experiences. Assistive technology devices have been designed to help children participate more actively and more completely in the educational process. Kigozi (2016) notes that debates have been taking place lately on how technology could potentially be used in music education in Uganda. He continues to note that technology could make music more accessible and assist young people's musical needs. Gazemba (2016) urges that "the technology trends are changing daily and also ways of implementation of the meaningful participation should be technologically up to date" (Gazemba, 2016, p. 6). This includes applying technology in instructional materials, and upgrading music technology in school programs. Whereas Kigozi (2015) and Gazemba (2016) talks about incorporating technology in music education, they do not address the issue of how the technology will aid the YPwSNs to improve and enhance their participation. Therefore, basing on the social model of disabilities this research will put technology into the context of

participation of YPwSNs in school-based music programs in selected primary schools in Mukono district.

The social model of disability if well applied puts the both the disabled and ordinary young people in school at the same level of participation opportunities as it reorganizes the presence of institutional and social favorable environments to facilitate participation (Ravaud &Sticker, 2001; Barton & Armstrong, 2001). More so, social model advocates for participation by all school stake holders. Which means in terms of the music making processes all people get involved and caretakers together with persons with disabilities derive meaningful participation in those contexts. Therefore, the researcher will find out the level of supportive participation and care that is given to YPwSNs during school based musical engagements in selected primary schools in Mukono district.

2.3 Implications of the nature of participation of YPwSNs in school-based music programs

Article 31 of the UN Convention on the Rights of the Child, signed in 1989, and ratified in 1992, recognizes "the right of the child to rest and leisure, to engage in play and recreational activities appropriate to the age of the child and to participate freely in cultural life and the arts." Musical programs are not only a leisure activity in school, music shapes the cultural and art life of young people in schools compared to other subjects and programs (Jaquiss & Paterson 2005). This implies that even the extent to which young people participate in school-based musical activities enhance the capacity of young people to achieve their full potential. According to Kigozi (2008), performing arts experiences help learners to grow. Thus, learners participate in music activities to derive meaningful experiences for their own benefit. The Irish National

Children's Strategy (2001) states that children will have access to play, sport, recreation and cultural activities to enrich their experience of childhood (objective L) and that children with a disability will be entitled to the service they need to achieve their full potential (objective J). Hash (2003) also presents participation in school-based musical activities as a means of music therapy a measure for young people with hearing impairment to gain their hearing. More so, Armburuster and Osborn (2003) noted that music has been shown as a viable tool in teaching early skills of literacy. As a result, YPwSNs are able to learn, have fun and get therapy hence need for engaging in music activities.

The enthusiasm for music is not a recent development. Recognizably musical activities appear to have been present in every known culture on earth, with ancient roots extending back 250,000 years or more (Zatorre & Peretz, 2001). The ubiquity and antiquity of music has inspired considerable speculation regarding its origin and function. Throughout history, scholars of various stripes have pondered nature of music. In an attempt to examine the psychological implication of music to Schafer et. al. (2013) argue that people appear to listen to music for three major reasons: music offers a valued companion, helps provide a comfortable level of activation and a positive mood. Higgins (2009) presents participation in school-based musical activities as a music therapy session for young people with hearing impairments. The American Music Therapy Association also acts as a supportive agent to Higgins's insights by affirming that music therapy addresses five domains that are taught in school. These include the cognitive, physical, behavior, emotional and social skills (AMTA, 2006a). This implies that through participating in school-based musical activities at any meaningful stage, young people can get a three-fold benefit. That is; music skills, music therapy and whole sum development of their three domains of learning.

Therefore, the researcher will find out the perceived benefits of participation in school-based musical engagements to YPwSNs in selected primary schools of Mukono district.

Rickson and Haanen (2014) note that some people think that doing music is for talented people who have practiced a lot. In some countries, music is used as part of everyday life. Small (1998) notes that taking part in music activities is as important as taking part in act of speech, and that participating in music is as important as our very humanness. This implies that all young people irrespective of which level they can participate ought to participate in school-based musical activities to develop attributes of humanness. Relating participation in music activities with inclusive education, Horby (2014) shows that effective participation by all young people may not be achieved making inclusion in these activities questionable. He concludes that inclusive education/ participation should be rethought and redefined to allow YPwSNs to be included in the “common educational enterprise of participating where they can participate best” (p 172). This conclusion enables us examine Rickson and Haanen’s notion that sometimes people with severe disabilities find it hard to cope with other young people and choose to shy away from music activities (Rickson & Haanen, 2014). Therefore, the researcher will find out whether YPwSNs face difficulties to cope with their peers and what specific causes of difficulty they cite, during musical activities in selected primary schools of Mukono district.

Eriksson (2006) notes that in order to participate, a person needs to be an active part of their own life, being able to decide how and what type of activity they wish to participate in and to be given the opportunity to take part in desired activities. It is important for young people to make choices, set goals, and be involved in planning and organizing their futures. It helps them to feel good about themselves when they tell people what they want and need. They need to believe that the things they do are important (Rickson and Haanen, 2014). This means that also

the level of participation in school-based musical activities can also be determined by the young people's willingness to participate in them. Also, once they have chosen to participate their level of participation will be determined by their willingness to participate in some particular way. This gives the YPwSNs an intrinsic responsibility to determine how they will participate and what they will participate in. However, the politics that play a role in the level of participation by YPwSNs are not examined by these scholars and therefore, the research will expound more on those factors and also the individual responsibility by YPwSNs.

According to EFA Global monitoring reports UNESCO (2010), achievements of inclusive participation in education (school-based musical activities) fundamentally depends upon the quality of facilitators competencies available, for example, how well young people are trained and how much they learn which have a crucial input on how they stay in the program and how regularly they attend. This poses the need for facilitators to utilize those problem-solving strategies that would address the needs of all young people (Freire 1978) especially those with disability. Music programs facilitators are and perhaps the very key element in a young person's environment and have a big role to play on how young people will participate. Therefore, it is important that they have a clear understanding of, and a strong commitment to train all young people. These facilitators, however, lack appropriate preparation and support in dealing with YPwSNs in regular school environments (Mcdowell, 2010). Research by UNICEF (2014) indicated a higher proportion of Teachers unable to deliver services to Special Needs learners since they are trained but not competent and others lack adequate training. Some facilitators are skilled in music but not training music to YPwSNs. Music facilitators also have a role to play on the nature and level of participation by YPwSNs in school-based musical activities. Therefore,

the researcher will find out how educators encourage YPwSNs to engage in school-based musical activities, and the effectiveness of those initiatives.

Related to this Dewey (1916) notes that activity is the fundamental characteristic of the child's nature, which is expressed through his instincts, experience, interests and individuality. This means that like Small (1998) notes YPwSNs must exercise their right and participate in school-based music programs as expressed through their instincts, experience, interest and individuality. Consequently, Elena and Suzana (2016) note that the implication of this is that school based activity in this case (music) should be based on the learners. However, Elena and Suzana (2016) do not put into consideration programs that are determined nationally not just by one school or classroom or even an individual. They also do not take into consideration of factors like competitive music programs where the best in that role are chosen to take it.

It can be hard for young people with intellectual disability to communicate (Rickson and Haanen (2014). Researchers found that they are sometimes frightened to use new words in case they say the wrong thing or they just say 'yes' all the time to please others. When people don't understand them, they can become frustrated, angry, worried, and lonely. People who find it hard to speak can communicate with music. People with intellectual disability like to express themselves with music instead of words. This implies that in school communities, music programs can be one of the ways to boost communication and confidence in these young people. This cannot be done through listening, watching others or passive participation but only through active participation. This means participation has to stimulate the young people's willingness to open up while also they have to open up in order for activities to get direction. Therefore, approaching the implication of participation in school-based activities can only take a reciprocal direction where one shapes the other and one defines the other. Much as Small and Dewey have

addressed the matter, there is need to see how this relationship plays in Mukono but also address the issues that have been addressed half way for example other underlying factors, the relating it YPwSNs and their challenges.

CHAPTER THREE

METHODOLOGY

3.0 Overview

In this chapter the researcher presents the methodology that was used to carry out the study. The chapter covers the study design, area of the study, and study population, sample size and sampling techniques, data collection instruments, procedures for data collection, data quality control and data analysis.

3.1.1 RESEARCH METHODOLOGY

Methodology is the systematic, theoretical analysis of the methods applied to a field of study as noted by Igwenagu, 2016. Irny and Rose (2005) suggest that methodology offers the theoretical underpinning for understanding which method, set of methods or best practices that can be applied to specific case, for example, to come up with a specific result. It is simply a guide to research and how it should be conducted (Howell, 2013). This study used a qualitative methodology.

Qualitative study involved textural descriptions of the phenomenon (Creswell, 2017). It is descriptive and subjective regardless of the facts. According to Amin (2005) qualitative studies are the most commonly used approaches in social sciences and are used to collect non numerical data from a sample population at a particular time. It was appropriate for this study because the methods and tools involved enabled the researcher to descriptively approach the study. “Qualitative research is about connections and deals with the complexity of human beings” (Roller & Lavrakas, 2015. P.123). Igwenagu (2016) also asserts that qualitative methodology stresses evaluating knowledge, attitudes, behaviors, and opinions of people which was a very important aspect as the researcher dealt with young persons with special needs.

Considering the nature of the YPwSNs and the inter-connectivity of music and people's social life, it was inevitable that the study uses such a methodology.

3.1.2 Study design

Study design is a conceptual structure within which research is conducted (Kothari, 2004). A research design is a plan that shows how the researcher intends to fulfill the objectives of the study. Kumar (2011) explains that a research design is a procedural plan that is adopted by the researcher to answer questions validly, objectively, accurately, and economically (p. 94). Maxwell (2005) asserts that a good design is one where all components work harmoniously, promotes efficiency and successful functioning. Under the qualitative methodology, ethnography was used as the research design. Ethnography is sometimes known as naturalistic design (Sharma & Sarkar, 2019).

Considering the fact that the study was about young people with special needs, the researcher chose critical ethnography as the form to carry out the study. This was informed by Koul (2009)'s description of critical ethnography that it deals with marginalized groups of people in society. According to Best and Khan (2002), ethnography seeks to get detailed and descriptive, naturalistic primary data. It is also an in-depth research design that requires observation of natural behavior in a real-life setting (Sharma & Sarkar, 2019). Ethnography was most appropriate because the study is based in a community and YPwSNs is a group of people that needed such a naturalistic and real-life behavior-based research design.

3.2 Study population

Study population the subset of the target population from which the sample is actually selected (Majid, 2018). It is from this population that a sample population was picked. Any study population is determined by the study objectives (Shukla, 2020). The study population was composed of school communities in Mukono district and specifically primary schools in Mukono district. In the school communities, the head teachers, young people with and with out special needs, community members including parents of the young people with special needs and music performance facilitators and music teachers.

3.3 Sample and Sampling techniques

According to Amin (2005) sampling is the process of selecting elements from the population in such a way that the sample represents the population. A sample is therefore a group of people, objects, or items that are taken from a larger population for measurement.

Sampling is a series of strategic choices about whom, where, and how a researcher selects respondents of a study (Palys, 2008). Taherwood (2016) notes that sampling can be used to make inference about a population or to make generalization in relation to existing theory. In order to examine the nature, impact and challenges of participation by YPwSNs in school-based music performances, the researcher used purposive, snowball, and simple random sampling techniques.

The study was carried out in five (5) schools which have cases of young persons with disability. These include: Bishops' West Boarding Primary School, Vision for Africa Primary School, Bishops' East primary school, Mukono Junior school and Pearl Inclusive Primary school. According to Mukono district local Government quarterly report (2017), there is only one special school while others offer inclusive education. The reason for the choice of schools was influenced by their reachable location and presence of YpwSNs in the schools. The study

population included young persons with special needs, teachers, head teachers, school management members, school community members, and parents in selected primary schools in Mukono District as well as district education officials in charge of music. Five (5) Head teachers, eight (8) music teachers, three (3) community members, eight (8) pupils with and without special needs and the District Education Officer were interviewed. The questions asked intended to answer the music programs that take place in school contexts, how much time and money they allocate to musical programs, and who are involved and how those programs are run.

3.3.1 Purposive sampling

Palys (2008) suggests that purposive sampling is when a researcher selects cases or individuals who best meet a certain criterion for the study according to his or her own judgment. The researcher used purposive sampling for teachers, parents, school community members and learners who work among young persons with disability, particularly during school music programs. Bishops' West Primary School and Pearl Inclusive Primary School were sampled using purposive sampling because of their well-known high enrollment of young people with special needs. On the other hand, Bishops' East is a neighboring school to Bishops' west and so the researcher decided to include it in the study because of its strategic location. On the other hand, Mukono Junior School was considered in order to represent inclusive private primary schools that do not necessarily have a special needs section but welcomes all learners.

3.3.2 Snowball sampling

Snowball sampling technique is argued to yield "a study sample through referrals made among people who share or know of others who possess some characteristics that are of the research interest" (Roller and Lavrakas, 2015, p.144). This sampling technique was used to get

young people with special needs who engage in music programs, music teachers particularly of music who have skills to support learners with disability. For example, the head teacher of Bishops' West Primary school referred me to the HOD of special needs department and the music teacher who in turn referred me to some parents with YPwSNs. Moreso, Vision for Africa Primary School was referred to me by a community member who owns an NGO that partners with schools in Mukono District with many Young people with special needs. Most of the young people with special needs were referred to the researcher by the teachers in their respective schools. Being a lockdown, most schools were functioning at half capacity therefore some of the young people with special needs were in their home and indeed snow ball was very important.

3.4 Data Collection Instruments

Data collection involves systematically documenting details from daily life, documenting speech, habits, customs, as well as magic formulae, and myths; making lists, drawing maps, constructing genealogies and taking photographs and take field notes, recording not only those occurrences and details that are prescribed by tradition, but also the actual actions that are observed as they occur. (O'Reilly, 2012). Therefore, "qualitative data collection involves observation, interviews and group discussions" (Amin, 2005, p. 282). In the process of carrying out this qualitative research, the study made audio and video recordings, observation, interviews, and documentary analysis.

3.4.1 Participant observation

Participant observation is a method of collecting data that involves the researcher immersing themselves in the research setting, and systematically observing the dimensions of that setting, interactions, actions, relationships, events and so on (Manson, 1996), and is at heart of qualitative research. According to Merriam (2006), participant observation is the best technique

if the activity, event or situation can be observed and taken part in first hand, fresh perspective is desired. Merriam (1964) notes that one needs to take part in a culture' event, live with the people of that culture, speak their language and behave the way they behave in order to get proper understanding of music in its cultural context. Therefore, using the same approach the researcher used participant observation especially in inclusive schools to get the best perspective of the phenomenon. Areas observed included the behavior of YPwSNs during musical engagements, the mode of facilitation used by facilitators, the relationship between the YPwSNs and the ordinary young people. Moreso, the researcher paid keen attention to the attitude and the attention span of YPwSNs towards the musical activities as well as that of facilitators. Also, the roles they played and levels of execution were an area to be observed by the researcher during musical performances.

3.4.2 Focus Group discussion

Focus group discussion is a method of data collection where a researcher assembles a group of individuals to discuss a specific topic, aiming to draw from the complex personal experiences, beliefs perceptions and attitudes of the participants through a moderated interaction (Hayward, Simpson, & Wood, 2004; Israel, Schulz, Parker, & Becker, 1998; Morgan, 1996). Nyumba et al (2018) notes that focus group discussion is frequently used as a qualitative approach to gain an in-depth understanding of social issues. The research used focus group discussion with music facilitators to obtain data. A carefully selected group of music facilitators was put together to discuss issues concerning the study.

3.4.3 Documentary Analysis

Documents can be written, oral, visual or cultural artefacts (Merriam, 2009) whereby public records, personal documents, and physical material are types of documents available to the researcher for analysis. Merriam reiterated that the strength of documents as a data source lies with the fact that they already exist in the situation; they do not intrude upon or alter the setting in ways that the presence of the investigator might. Atkinson and Coffey (1997) note that the collective organization of work is dependent on the collective memory that written and electronic records contain. Documents such as articles, annual reports, hard copy Primary music curriculum especially for Annual Music, Dance and Drama festivals, Magazines, music syllabus books were analysed. This was done in order to dig out relevant literature, facts as well as establish a historical background to the study. Also curriculum books were analysed in order to set a contextual perspective since it determines the nature of musical activities and how they should be delivered.

3.4.4 Interviews

Cohen, Manion and Morrison (2000) defines interviews as an interchange of views between two or more people on a topic of mutual interest. “Interviews allow participants to discuss situations from their point of view” (Cohen et. al, 2007, p 149). Therefore, the researcher used interviews to gather data from key informants. In order to do this an interview guide was prepared and questions were asked. An interview guide was used when interviewing Head teachers, District music programs Officer and school management members. The researcher gathered data through direct verbal interaction with respondents (Amin, 2005). Thus, the researcher used the interviews to dig out the experiences of YPwSNs and also opinions from

different stake holders in order to understand the process and outcome of participation in school-based music performances by YPwSN.

3.4.5 Audio and video recordings

Amin (2005) suggests the necessity of audio and video recording that it gives the researcher an opportunity to re-examine the data. Therefore, the researcher used both audio recording for interviews and video recordings for activities where the researcher did participant observation. These were transcribed and used as data as well. Isabirye (2019a) explains that when the researcher records field materials in audio or audio-visual formats, those materials “could be listened to repeatedly” and transcribed so that “textural transcripts could be produced” (p. 200). These transcribed materials form data that is available for analysis.

3.5 Data Collection procedure

The researcher obtained a formal letter from the Dean of the Graduate School, at Kyambogo University introducing her to the respondents. This enabled the researcher to contact and involve the respondents in the study with informed consent. The researcher sought for ethical clearance form from the school of post graduate studies of Kyambogo University. The letter was basically to introduce the researcher to the informants and to ensure that the information needed is for academic use. Consequently, this limited any bad suspicions from the informant and unrest.

Data collection was done after appointments had been made with respondents in their respective schools or offices face to face individually and phone calls, therefore, individual respondents were requested to participate in the study and the researcher emphasized participation to be voluntary and anonymous. The researcher explained clearly to respondents, the purpose of the research and assure them that their responses were to be treated with

confidentiality and only for academic use, and the researcher appreciated the respondents for their participation in the study.

3.6 Data Analysis

Data analysis started at the point of interacting with the study participants. The researcher used both in-field and out-field data analysis techniques as suggested by Amin (2005). Information from interview respondents was analyzed for any gaps before leaving each interviewee. This was done to check the completeness of the information. In addition, relevant facilities such as classroom blocks and music room among others were observed and consulted for triangulation purposes therefore data was refined and categorized into themes of study and conclusions drawn. Content analysis was used to measure qualitative data.

The researcher listened to the recordings of interviews, transcribed interviews from tape to paper, and read and reread the written transcripts. This helped in giving me the general ideas of what people were saying and what the results are looking like. Thereafter, the researcher coded the data, grouped similar kinds of information together in categories and related different ideas and themes to one another as suggested by Rubin and Rubin (1995). According to Saldana (2016), a code is a researcher-generated construct that symbolizes or “translates” data and thus attributes interpreted meaning to each individual datum for later purposes of pattern detection, categorization, assertion or proposition development, theory building, and other analytic processes. Coding as Madden (2010) notes will not diminish but add value to the research story. The researcher identified possible and plausible explanations of the findings and the implications of those finding. The researcher then will proceed to write conclusions and recommendations and compile a full report.

3.7 Ethical Considerations

Silverman is cited by Isabirye (2019a) that respondents must be informed fully about the purpose, methods and intended possible uses of the research [and] what their participation...entails (p. 155). Therefore, before interviews, the researcher explained her clear intentions of the study to all respondents and their consent was sought and confidentiality assured before interviewing. To the young people with special needs, the parents were consulted and the respective schools were consulted. Consent to take photographs of the children was sought from parents and the informants were made aware that recording was taking place. In order to avoid inconveniences, the researcher sought permission from the informants to record before recording interviews and observations.

Also, the researcher sought permission to publish the informant's data and also details like occupation and location. The researcher stuck to the agreement. To add on that, the names of the informants were represented with initials in order to ensure confidentiality and keep them anonymous. A copy of a consent form and introductory letter has been appended at the end of the report.

More so, the researcher made appointments in time and also stuck to the time agreed upon in order to avoid inconveniencing informants. This was made possible through visiting to schedule appointments, making follow-up phone calls and keeping time on the day of the interview or activity. On occasions where all this was impossible, a phone interview was applied.

CHAPTER FOUR

DATA PRESENTATION, INTERPRETATION AND ANALYSIS

4.0 Over view

In this Chapter the researcher presents data, and its interpretation and analysis. The data will be presented under three sub headings. i) Nature of school-based musical engagements in which Young Persons with Special Needs (YPwSNs) participate in selected primary schools in Mukono, ii) Level and factors that influence the levels of participating in school-based musical activities by YPwSNs in selected primary schools in Mukono, and iii) Implications of the nature and levels of participation of YPwSNs in school-based musical activities in selected primary schools of Mukono. The data presents the following categories of impairment. i) Physically impaired¹, Cognitive impairment² and those with hearing impairment³.

4.1 Nature of school-based musical engagements in which YPwSNs participate

The nature of school-based music engagements will be discussed under the following sub-headings: Skills gained by YPwSNs from participation in school-based musical activities, means of nurturing in YPwSNs capacity for *Musicking*, means of nurturing capacity to participate, and challenges faced by YPwSNs during participation, and measures put in place to monitor participation and mitigate problems.

¹ Physical impairment is any loss of functionality of a body part for example legs, arms, neck or limbs.

² Cognitive impairment is any form when a person has trouble remembering, learning new things, concentrating, or making decisions that affect their everyday life. It can be caused by situations like down syndrome, hydrocephalus or other conditions that affect the brain.

³ Hearing Impairments one can be completely deaf or hears little sound a condition called hard of hearing

4.1.1 Skills gained by YPwSNs from participation in school-based musical activities

When YPwSNs participate in school-based musical activities, they gain many musical skills. The researcher found out through observation and interaction with informants that in some schools, YPwSNs engage in singing, making costumes and props, playing instruments, dance, poetry, musical poetry and drama in which, they gain various skills. In the early years of school-based music activities, educators found music to be a reinforcing, valuable tool to facilitate learning and reinforce students' achievements. Schools for deaf or blind children included singing, clapping, playing drums and playing other simple instruments such as bells and whistles (Solomon,1980). These musical items are still being done even in primary schools in Mukono district. For example, at Bishop's West Primary School pupils with special needs are given a chance to lead service and perform during the special Sunday and some of these musical items are performed.

We do not ignore children because they have special needs. Every term we organize a special Sunday for all young persons with special needs to perform music, dance, drama, poetry, and speeches. Each of them decides to do what they wish as guided by the teachers (NJ interview, January 27, 2021).

The Sunday happens once in a term and the head of special needs department, the Head of Music department and the teacher on duty that week take the lead. In addition to that YPwSNs are given a special day, and chance to lead Sunday service at the cathedral. They sing, take readings and present special musical items. They are given this opportunity in the church because the school belongs to the church and they put in place deliberate measures to include YPwSNs in all activities and ensure they are not left out in any school activities.

They present musical items including: hymns, lead praise and worship hymns, present a poem and a dance. We start preparing for this at least a month before the service and on that Sunday, a separate offertory basket to collect donations for YPwSNs (NJ interview January 27, 2021).

The study revealed that some YPwSNs write music for various events. For example, they write songs that are sung by their classmates in the school. A member of the Bishop's West Primary School community said:

There is an amazing YPwSNs with hearing impairments (Hard of hearing) who writes good songs. In the same school there is a boy who writes songs and gives to his peers to sing. His major role is to rap (*Lugaflow*⁴) but his songs really sound nice and keep the other children happy and entertained (BK interview January 28, 2021).

In 2018, Kampala Music School organized a musical summer camp in Mukono area that was crowned by a performance where the researcher observed a girl performing a song, *Wansumulula* by Judith Babirye. The girl has a down syndrome but her presentation excited and amazed many people. Down syndrome is a congenital condition characterized by a distinctive pattern of physical characteristics including a flattened skull, pronounced folds of skin in the inner corners of the eyes, large tongue and short stature, and by some degree of limitation in intellectual, social and practical skills. It usually arises from a defective involving an extra chromosome (American disability vocabulary, 2019)

⁴ Lugaflow is a genre of music where performers free style and rap in Luganda, a language for the baganda where Mukono District is found

At Pearl Inclusive Primary school YPwSNs make costumes for the dancers. During the Inter-house Music, Dance, and Drama (MDD) competition the school administration does not provide enough money to buy costumes. Therefore, YPwSNs are given raw materials and asked to make costumes and shakers for their houses. The ordinary learners are always fighting to perform on stage. A YPwSNs said he was always happy to make costumes such as raffia skirts that are used during MDD performances. He said:

I cannot manage to dance. I make for them raffia skirts (*ebisenso*) and shakers (*ensaasi*) to wear and use for the dance. After the performance many people do not recognize me but I like doing care (SN interview February 5, 2021).

YPwSNs also gain skills of playing musical instruments when they get opportunity to engage in activities where they are exposed to them. Some YPwSNs learn to play musical instruments very fast, and at times without support of a teacher. One pupil said:

I have a classmate who cannot do any classwork without a teacher's support but he plays *Embuutu* drums and he got a certificate for best drummer during the inter-house MDD festival (KD interview February 5, 2021).

More so the researcher encountered a pupil from Mukono Junior school with multiple impairments (feeble arms and legs and speech disorder) at a children's home. The children's worker informed the researcher that he loves strumming the guitar. He is supported by his peer since the guitar is a big one and given his impairment. The researcher observed the child with multiple impairments playing a guitar (Fig. 2).



Figure 2 : A child with multiple impairment plays a guitar (Photo by researcher)

Additionally, one of the music teachers at Bishops' West Primary school explained that:

Young persons with down syndrome love music so much, even when they cannot comprehend melody and rhythm, we play for them music using the sound system and they sing and dance at their pace. But the music is repeated over and over again, some of them begin to catch up by singing right rhythm and melody (NN interview, January 27, 2021).

Through this conversation, the researcher got to learn that miming music is also a skill the young persons with special needs participate in while at school.

Dancing is one of the skills that young persons with special needs especially those with hearing impairments engage in while at school when given an opportunity. Most YPwSNs happily participate in something once they love it. The HOD of special needs department said:

Young persons with hearing impairment fully engage in an activity once they have passion for it and dancing is one of those musical activities they love. We always bring in an outsider in order to facilitate the nurturing of this skill especially equipping these young persons the right foot work, movement and choreography (NA, interview January 27, 2021).

Figure below shows one of the children at Bishops' West Primary school with hearing impairment dancing *Bakisimba*⁵ dance (fig.3)

⁵Bakisimba dance is an indigenous social dance of Baganda people



Figure 3 : A girl with hearing impairment dancing Baakisimba (photo by Moses Kisakye)

The study found out that these young person's feel the rhythm from their feet and they also master formations by cramming and rarely do they forget if they master anything. This was revealed by a dance trainer at Mukono Junior school (SP, Interview January 16, 2021).

YPwSNs engage in poetry, as song writing in some selected schools in Mukono district. As noted by Huxtable (2001), Beethoven decided to compose and his music was a voice of silence after losing his hearing. Some of the Young people especially those with hearing Impairment in have good writing skills. A parent of a child with hearing impairment and speech disorder narrated

My child does not sing well but through the help of the music teacher at school, she writes poems and participates in reciting them. She as well writes song lyrics to which the teacher puts melody and are sung on school assembly (ONB, Interview February 7, 2021).

Additionally, the music trainer at Vision for Africa school also informed me that young people with mental retardation are always grouped together and given a skill of musically reciting poems since sometimes these persons cannot move at the same pace with their peers during dances (ATS, interview January 10, 2021).

4.1.2 Means of nurturing in YPwSNs capacity for Musicking

Musicking according to Christopher small is a verb that taps into all the activities, process and persons that are involved in a musical performance (Small, 1998). He asserts that *musicking* is “primarily an action, something that people do” (p. 6). Cohen (2007) uses musicking to describe participation in Choral music singing among prisoners and she notes that choral singing is a way of nurturing the prisoners’ potential in musicking. Small also notes that musicking as a means in which participants “affirm, explore, and celebrate their sense of who they are.” (Cohen, 2007. P.143) This points musicking as a concept to answering identity questions in the process. Turino (2008) also notes that “Music is key to identity formation as it allows for public expression of feelings and qualities that make a group unique”. Following small’s notion that everyone is capable of making music, young people with special needs in schools also have the ability. However, some of this ability may never be discovered if not nurtured. Therefore, the researcher presents her findings about the nurturing of the YPwSNs ‘capacity to musicking.

Young persons with special needs are given platforms to participate in musical activities like any other young people in the school settings. A parent of a with a physical impairment (KJ),

informed the researcher that one of the means that is used to nurture their capacity to participate in musical activities is through giving them a platform to participate. She said:

My child sings to every song on radio in her wheel chair and shakes her head rhythmically to everything musical. At school, I talked to the music teacher to always give her activities and allow her participate in music activities. She at least now sings better and has improved her sense of pitch and rhythm (KJ, Interview January 14, 2021).

Additionally, a pupil (EA) at Vision for Africa said:

On parents' day, I and my fellows were asked to present an item. We decided to perform a poem and a mime. I was very happy because both my parents came that day and saw me on stage (EA interview January 21, 2021).

One of the teachers (ATS) at vision for Africa also revealed that while training dance, they train the whole class including those with special needs. She said:

If there is a special need pupil involved and they seem to be struggling but promising, the music teacher concentrates on her as the outside trainer is handling the rest' (Interview with ATS on January 10, 2021).

At Bishops' West primary school, the head teacher (NJ) said:

I cannot say that we focus a lot on music but we consider it under co-curricular programs. The school organizes a special needs day like on Saturday and it is climaxed by a talent show. Here the young persons with special needs have a month to practice and activities include, dancing, singing, painting, poetry, games and sports and drama. In preparation for this, teachers give their personal time to these children in order to discover what they like and perfect it until the final day. On the final day, the learners show case and best performers are given a gift. It is good (Fig.4)



Figure 4 : Poetry rehearsal for Special Needs Day at Bishops’ West P/S (Photo by Moses Kisaakye)

because sometimes in inclusion these young people cannot perform to their fullest because they fear to work together with their ordinary peers (NJ, interview January 27, 2021).

The figure above shows the young people at Bishops’ West primary in one of the rehearsals for poetry. Both those with and without special needs were included. Some teachers believe that a child can gain musical skills by making drawings of the experiences. However, it is unlikely that YPwSNs participation in musical engagements can be replaced by musical drawings. At Mukono Junior School, the head of department Music, dance and drama (KA) in an interview informed the researcher that a girl in P.5 who has a speech disorder likes drawing. Therefore, she always makes designs pluck cards to help in connecting drama scenes but also helps as stagehand (bringing items on stage during change of scenes, helping in dressing up actors) during drama in interhouse competitions. In addition, the HOD (KA) said:

It is satisfying for this girl to just stand on stage and she has a lot of enthusiasm always during preparation for the drama and as she passes across the stage with her stage direction posters. This

girl never forgets any costume, she knows who follows who on stage and reminds her fellows when they are about to forget. She has done this at least since she came to this school (KA, interview January 15, 2021).

The school giving them a platform for participation with others nurtures the ability of young people with disability to practice Musicking beyond school but also in community.

Through giving room for participation by being part in activities that are back stage but contribute to the performance, young persons with special need's musicking capacity are nurtured. In an interview with a female young person (ML) at Pearl Inclusive school who has multiple physical impairment, the researcher learnt that some of these children even are satisfied by mere being part of the performance. She said:

I cannot dance in my wheel chair; I can sing but sometimes I don't want. Therefore, I sit in the practice room, keep the bags for those who are practicing, write down those who are disturbing the teacher and pick out those who are doing well especially in the dance. May be in future I will be a performance critique. By being given an opportunity to give my opinion on what is going on I feel I satisfied because we all cannot be on stage, the ones dancing need an audience (ML, interview Jan 20, 2021).

As discussed in chapter two, Small (1998) notes that every person who takes part in any activity that leads to a performance has equally participated. It is from this background that the most music teachers especially KA of Mukono Junior School thinks that allowing this young person and encouraging her to be a stage hand is a means of naturing her capacity to meaningfully participate in school-based musical activities.

The study found out that providing the young persons with the necessary technical support, nurtures their musicking capacity. A Male pupil at Bishops East Primary (MB) school

explained to the researcher that for the young persons with hearing impairments in their class, the school lobbied for funds and they were able to give them hearing aids. He explained that:

some of these children even dance better than them who do not have any impairment and some of them in our singing class, even sing better than us once they have mastered the song” (MB, interview January 10, 2021).

The figure below shows children of Bishop’s West performing a song at a fundraising dinner sponsored by D-light solar energy company (fig 5).



Figure 5 : Children at Bishop’s East perform to fundraise for hearing aids (photo by Mubiru Vicent)

More to that one of the Pupils at Pearl Inclusive School (AAT) also informed the researcher that her friend in the school choir with hearing aids dances better than her since the hearing aids help her to dance on beat and she gets to hear the sound of the drum clearly (AAT Interview, December 29, 2020). Therefore, in this case, providing alternative aids to mitigate the impairment helps these schools to nurture the capacity of *musicking* in this case.

The young people with disabilities in primary schools participate in musicking at different levels because their comprehension and ability to participate varies from one to another. However, schools have the responsibility through school structures and platforms to nurture these young person's ability to "music". As Cohen (2007) notes, to Small, the challenge for music educators, facilitators and trainers is "how to provide that kind of social context for informal as well as formal musical interaction that leads to real development and to the musicalizing of the society as a whole" (p. 208). This is also applicable for those in primary schools in Mukono district.

4.1.3 Challenges faced by YPwSNs during participation

In this section the researcher discusses the obstacles that prevent young persons with special needs from participating in school-based musical activities. Some barriers are from the teachers, community, peers and sometimes also themselves. The researcher will also discuss means of mitigating the challenges

The YPwSNs face a challenge of a community that is not welcoming to them wholly acceptance. Social pressures, stereotypes, and changing attitudes and perspectives can inhibit inclusion and lead to exclusionary practice. These might be some of the causes of this kind of exclusion. A female community member in Bugujju Village (GT) said:

All I can say is that the community does not care, and they have bad attitude towards the young persons with special needs. If their parents hide them how can the community accept them and then how will they participate in music activities in schools?" (GT, Interview January 29, 2021)

A male community member from Kauga upper (PF) had this to say when asked about the barriers that limit young persons with special needs.

My neighbor has a child with speech disorder, a hand impairment and with a mouth that is never clean. This boy is always hidden from visitors and also goes to school once in a while. I don't know if this boy can confidently participate with others in any activity including music because if he is hidden by his own parents, I doubt he will come out at school more over in music activities (PF, interview January 15, 2021).

A female young person with multiple impairments (HK) informed the researcher that some of her peers have a negative attitude towards her. They laugh at her when she is trying to sing in the choir. Most of them do not want to stand with her while on stage and this discourages her.

Another Male young person with hearing impairment (MP) informed the researcher that teacher *tanonda nebwempanika omukono* meaning that the teacher never chooses him even when he raises his hand to volunteer to do something (MP, Interview march 3, 2021). Therefore, negative attitude from society, community, families, teachers and their peers act as a barrier to their participation in musical engagements in schools.

Young persons with special needs develop low self-esteem even when they would want to participate, they do not have esteem enough to stand out. The music teacher at Pearl inclusive school told me that the school prioritizes young persons with special needs but some of them have self-esteem. They want to stand at the back of the line even when you put them in front. Close to that, the teacher of Bishop's West Primary school (AN) explained that some of these pupils you will never know what they want because they do not want to come out and she attributed it to low self-esteem. The researcher also observed while interacting with a pupil at Bishop's west that the boy's low self-esteem almost made the interview impossible as he looked

down and gave broken answers even in a convenient language. One of the young persons with special needs also confessed that to me in an interview when she said that you look at other people and look at yourself and feel like there is nothing you can offer and all you do is sit back and watch others. Low self-esteem can be as a result of both intrinsic and extrinsic factors but either way it is a barrier to participation in school- based music activities

Some of them are limited by their own physical impairments. As the individual model as suggested by Oliver (1996) calls it, it is a personal tragedy when an already physically impaired person disables him/her self in this case to participate in music activity. Some physical impairments make it hard for the young people with special needs to participate for example a young person without arms may not be able to play a guitar even when they have passion for instruments. An outside instrumental trainer for Bishops' East primary School (SK) elaborated this barrier when he gave an example of a student who always loved playing with tube fiddle but had one hand. He explained that as a result he hated school choir and would be stubborn during practices so that the teacher can stop him from participating in that activity. One of the parents (ONB) also informed the researcher that her daughter is always in the wheel chair so she cannot dance even when she likes dancing and all she does is shake which makes her get an "I wish" attitude. "These natural factors are unchangeable and you can't blame the children. In fact, when you are working with these young persons you don't know what to do for them and this compels you to let them just watch" (SK interview 9 February, 2021).

Limited support and encouragement from the school, teachers, community and peers. Those community members that do not have a negative attitude towards young persons with special needs do not care to give them any kind of support whether emotional or physical. As a Most of the teachers I interacted especially (NN)who is also HOD of special needs from

Bishop's West Primary school with informed me that sometimes they are overwhelmed with numbers and they can just not get time to concentrate on two or three students. The head of special needs department at Bishops' West Primary school said this in an interview when asked about the kind of support given to young persons with special needs.

We as teachers are willing to support these young persons but we are overwhelmed. You find your self-teaching the whole class, while doing sign language for the blind and also helping those with physical impairments. In areas where you are overwhelmed you concentrate on the ordinary ones because at the end of the day you need result.

Some of them are not talented musically and have other interests apart from music (NN, interview 21 January, 2021).

A young person with special needs at Pearl Inclusive school (HB) informed the researcher that most of their peers do not look out for them during performance and practice even when they know that they are not on the same page. Some music trainers they bring are very tough and do not give any special care to the young persons with disability and consequently they get discouraged to participate. A community member informed me that some parents do not care to the extent that even when they are told their children have a performance, they don't buy for them costumes. He said:

Imagine a child on stage when others are wearing white dresses and suits while this one is in a coloured floral dress! Do you think she will perform well? All I can say is parents don't support their children. *Ate nabalala bwebabayita tebajja kumikolo* (some, when invited for the children's performances they don't come). These children cannot get the confidence if they are not supported back home. (HB, January 21, 2021).

Such lack of supportive care to these young persons with special needs act as a big barrier to their participation in school-based musical activities.

Small acknowledges that music has a meaning and importance to every member of human species (p. 2) and that includes also the young persons with special needs at their different capacities. Therefore, in school communities there must be means in which the young people with special needs are nurtured to relate to their own meaning and function of music.

Small perceives music as an action, gesture and a community activity (p.10). these challenges hinder the young people with special needs to fulfill their ability to “music” as their birth right and full society members.

4.1.3 Measures put in place to monitor participation and mitigate the problems

Head teachers in primary schools in Mukono District generally agreed that not many monitoring measures have been put in place to ensure that young persons with special needs participate in music activities. As the administrative arms of all school activities the head teachers should be the best monitors of these programs. However, a few monitoring measures were suggested.

Writing reports on students’ musical progress to parents, and implementing sophisticated systems for the evaluation of school performing ensembles to establish publicly accessible quality measures in selected aspects of their programs musical programs. This was suggested by the head teacher of Mukono Junior school and he continued to say that this helps both the parent, the teacher, the young person and the school to be involved in the young persons with special needs musical life and to monitor their progress step by step.

Another way of monitoring participation is through employing systems that carry out regular but abrupt checks. One of the head teachers (FL) informed the researcher that sometimes

when you check on facilitators during activities after giving them notice they tend to do what pleases you that day. (FL, follow up interview April 25, 2021). Therefore, the best way is to first of all be clear on the fact that these young persons with special needs must participate equally and then you come around during the practices for activities to see how these young persons are engaged. The researcher interviewed one head teacher, and noted a perspective that was a common among other head teachers and even the education officer. He said:

Abrupt checks are not only to monitor teacher performance but also how the young persons with special needs are participating, and get information about everything about their participation, attitude and welfare during school-based musical activities (SSP, interview 9 February, 2021).

Twinamatsiko (2017) asserts that teachers have to be regularly monitored through a well-set system in school in order to have effective teaching. Relating this to music activities facilitation, where most young people described dance trainers as hard and scarily, it is relevant that head teachers move in once in a while to put that in check since most teachers leave learners without side trainers.

Young persons with special needs can be tasked to make a weekly evaluation assessment. Whether oral or written and also in form of performance or exhibition. A parent at Pearl inclusive school believes that the best measure to monitor any activity is by using the beneficiaries to assess the activity. The head teacher of Mukono Junior school (FL) explains that the young persons with special needs can be tasked to write a journal indicating their musical achievements, challenges and how to overcome them. Also, a chart can be made for them to put a star on every achievement they make in any musical activity aided by their teachers. This was also something the researcher found with the head of department for Special Needs at Bishops'

West Primary school though it was not only for music activities. In an interview this is what the head of department Bishops' West (NA) had to say about the chart.

On Friday, every student comes to the chart and ticks the activities he/ she has been involved in. They put a star depending on the level of participation that is bad fair good and excellent. Below they also tick on comments where they need to improve or mention. This chart helps us to monitor these young people know what makes them happy and where we should engage them most (AN interview 27 January, 2021).

The researcher asked if it could be customized to music, and the informant asked that together they design the one for music activities and later she would give the head of music department the same idea. She went on to say that this plan can help both parents, teachers, school management and young persons with special needs to monitor their participation in school-based musical activities.

In conclusion, for any project to succeed, monitoring is an important aspect of its implementation. McDowell (2010) asserts that music activities given to learners with special needs need to be monitored at all stages since they give up easily and sometimes, they want a lot of attention. Therefore, in Mukono district the monitoring bodies should be on ground in a collaborative manner to ensure proper and fruitful monitoring of the participation by YPwSNs in school-based musical engagements.

4.2 Levels of participation by YPwSNs in school-based musical Performances

This section will be discussed under the following sub-headings: Levels of participation, benefits, effects of school organizational settings on participation of YPwSNs in school-based music activities, and impact of technology on participation of YPwSNs in school-based music programs.

The level of participation varies from person to person depending on their abilities and also the challenges faced by young persons with special needs are similar while they affect the young people differently. They are discussed below.

4.2.1 Benefits of participation in school based musical engagements by YPwSNs

It is perceived that participation in music activities helps YPwSNs to increase their Self-esteem. A Choir trainer at Bishop's East primary school informed the researcher that Music allows students to try something new and develop confidence as they master singing or playing an instrument (WN, interview 21 January, 2021). Lauren, 2014 noted that When students are working towards a common goal, they appreciate that their 'voice' and interests are heard and understood by others. This joint effort creates a sense of secure acceptance that is critical to their self-esteem." A pupil at Mukono Junior School sung for the researcher The greatest show man's song "this is me' and indeed the researcher could hear the level of acceptance in her voice. After that she had this to say;

Oluyimba ndwagala kubanga I feel nti ndi muntu ate nenekilirizaamu (I like that song because it makes me feel that I am human and helps me to believe in myself) (WN, Interview January, 2021)

She said this after telling me how she always feared to come out yet she can sing and is a good dancer even with her hearing impairment. Below are the song lyrics of this is me

I am not a stranger to the dark

Hide away they say we don't want your broken parts

I've learnt to be ashamed of all my scars

Run away they say

No one love you are you

*When the sharpest words gonna cut me down, I am gonna send a flood gonna drawn
them out*

*This is brave this is proof this is who I am meant to be this is me. (Song from the movie:
greatest show man)*

A student at Bishops' East with a physical impairment revealed to me that when she is singing in school choir, she feels confident that she can lead people and it's her time to shine, therefore, participation in school-based musical activities help in a way boosts most of the learners with special needs' self-esteem.

Music is perceived as one of the ways in which young persons with special needs communicate. In terms of what they want, their interests, how they feel, what they can do and how they want to be perceived. A parent at Pearl Inclusive school informed the researcher that her daughter has songs from school she sings at home when she wants something. One of them is "let it go" from Frozen which they sung at assembly and she acted as a queen.

Even when she does not sing on beat and some words are not clear, she always sings let it go especially when she is communicating that we should let her be (ONB, Interview January 15, 2021).

Lauren, 2014 notes that music helps special needs children find a way to communicate and open up, which they may struggle with otherwise. She adds that "For this reason, and despite cuts to

music programs, schools are increasingly implementing music therapy after-school programs to benefit students with disabilities” (Lauren, M 2014. P. 1). More so, A special needs pupil at Vision for Africa noted to me that when he is drumming, he feels accepted and satisfied as a team player.

Drumming is the only way I express myself, even when I don't do it always but I feel like drumming is my voice as others sing because I can't sing. I feel happy and I feel my drumming “talks” for me. (FK interview, 20 January, 2021).

Below is photograph of a pupil from Vision for Africa with a cognitive impairment drumming (Fig.6).



Figure 6 : A boy with a cognitive impairment drumming (Photo by the researcher)

The music teacher at Bishops' West primary school told me that if you want to know whether young persons with down syndrome are happy you play music, if you see the child not bothered then something is wrong because in her conclusion, they like loud music.

Participating in school-based musical activities is perceived as a stress reliever to young persons with special needs as well as the ordinary learners. Ardon (1970) notes that listening to a favorite artist or song can lift a mood and relax us. This also applies to participation in creating and performing music. The music teacher at Vision for Africa gives the young people a feeling of release, allowing them to immerse themselves in something that's fulfilling and calming. And

I know that no matter how stressed I was in school; I would always come out happy and relaxed after choir practice. One pupil (AD) at Mukono Junior school said:

Math is very hard and by the time I get out of the lesson, I feel so stressed. But at least when we go to school choir practice, you sing out your heart, you do not need to cram things and so participating in choir helps one to relax (AD Interview, January 21, 2021).

Therefore, the young persons with special needs get relieved of class work stress when they participate in school-based musical activities. As Isabirye (2014) suggests, when young people participate in music, they get released from stress.

Furthermore, participation in musical activities can relax young people and offer them opportunity to spend their leisure in meaningful ways. A female pupil (TD) with hearing impairment at Bishops' West explained how music activities became a means of spending leisure time.

I feel good when I dance, I feel relaxed and I feel that school should only stop at music activities. I do not have to be beaten to dance while in other subjects' teachers beat us and sometimes you have to scratch your head to get answers. So, there is no stress in music (TD interview February 12, 2021)

Furthermore, Cohen (2007), asserts that the prisoner's participation in choral music helps them to blow their minds away from their prison lives. Bringing it to school life, other subjects can be tiresome according to AD, a female pupil and so music brings you to relax after all in their school music is a co-curricular activity.

It is perceived that there is a high chance of a child with speech disorder to improve if they participate in music activities especially singing. Cohen (1992) describes how singing and

speech share common elements, and suggests that instruction in basic singing techniques, such as correct breathing patterns, coordinated phonation and efficient diction, could improve speech production even more effectively than singing without strictly specified techniques. Cohen concluded that rhythmic speech, breathing and vocal exercises enhance patients' speech rate, pitch, variability and intelligibility. Hibben (1991) suggested that children who receive music therapy exhibit a greater amount of spontaneous speech than matched controls. As songs generally contain greater frequency, rhythm and volume ranges than speech, music therapy may assist and retrain these skills for verbal communication. Songs generally contain repetition of melody, phrasing, rhythmic and volume patterns suitable for retraining of speech (Humpal, 2002). A parent from Vision for Africa said that her 8-year-old child has been recommended to be taken to a singing class in order to enhance her speech. She acknowledges that even though the child has not been able to speak normally, through participation in school singing activities, she slightly has improved her speech (VK, interview December 27, 2020).

Participation in school-based musical activities by children with special needs offers a positive way to motivate behavior. Music helps young persons to respond positively and also cultivates a behavior of listening and positive response especially in young persons with special needs. In addition, music activities can be used to prepare children for interacting in the community (Sheerenberger, 1954). There is music designed to help children greet, teach them how to respond and other community accepted behaviors. Figure below shows music for "hello there" that can teach children how to greet (fig 7).

Hello There!

Folk song

Leader: Echo: Leader: Echo...

Hel - lo there! (Helo - lo there!) How are you? (How are you?) It's so good (It's so good) To
see you. (To see you.) We'll sing and (We'll sing and) be hap - py (be
All:
hap - py) That we're all here to - geth - er a - gain!

Figure 7 : Hello there, a greeting song

Merrian a rhythm class specialist informed the researcher that by communicating a question non verbally, the child is motivated to respond. For example, when you demonstrate a rhythm patten and then a child plays it back. In a live rhythm class, the researcher got to lead a group of children even those with special needs in rhythm patten demonstration and this was proven correct.

It also helps them in social interaction both in small and big groups. A young person with down syndrome at Bishop's West just jumps around in the circle shaking every one's hand as they sing "How are you my partner "on a cold morning and because the song is sung while running in the circle, he interacts with everyone. More so, in my demonstration children can learn how to take turns, how to listen, respond to one another and how to respect each other, positive behaviors that can be taken even out-side the music class. An instrumental trainer at Vision for Africa informed the researcher that music has the power to change lives because it removes both physical and verbal barriers as well as introduce new behavior. These fundamental

achievements also strengthen the confidence and self-awareness (Solomon, 1980) which acts as an effective resource while interacting with other socially beyond the time for music activity.

4.2.2 School organizational setting and YPwSNs' participation in school-based musical activities

Organizational setting includes the administrative organization, curriculum (both core and co-curriculum), social organization (school culture) and pupil-oriented organization.

In a school among pupils, irrespective of the leadership, even the learners themselves have their own organizational structure, narrates head teacher of Vision for Africa.

For example, in our time, the owner of the ball would be the one to set the rules of the game. The person who would bring a new song, would teach it and take the lead on speech day.

Therefore, also in school organizational structure, there are both formal and informal organizational settings. All these affect the context in which participation in school based music activities happens and consequently has an effect on young persons including those with disability.

In an interview with the head teacher of Mukono Junior school, the researcher got to know that their school is purely inclusive, and pupils' study from the same classroom and no specific attention is given to YPwSNs. This is the same in most inclusive especially government funded primary schools in Mukono district. Since some music activities take place even during other subjects, the implication of this is there is a possibility of the young persons with special needs being left out. The head of special needs department at Bishop's East Primary School attributes this to the increasing number of pupils with dynamic needs that are hard to achieve especially considering the pupil teacher ratio. On the other hand, the head teacher of Mukono

Junior School considers this setting to be good since the young persons with special needs have an opportunity to equal resources with their ordinary peers. The head teacher said:

Giving pupils with special needs a special class or special treatment would make some of them feel undermined and isolated. Therefore, I think them being part of the same program with their ordinary peers with no special attention makes them exploit their potential and also gives them an equal competing ground. (FL, Interview 2021)

In fact, on one of the boards at Pearl Inclusive, the researcher encountered this paper pinned in one of the classrooms (Fig. 8).



Figure 8 : Affirmative poster about disability

On the other hand, Parents especially ONB at Pearl inclusive school however expressed her disappointment in such a system. She argues that it's okay for the learners to be in the same room doing the same music activity but at least another teacher or a remedial class should be

given to them to catch up. She bases herself on the fact that every child is unique and their uniqueness should be tapped in to grow it into a strength.

At Bishops' west primary school, the school gives priority to both ordinary and YPSNs. Much as they all do the same music program, the young persons with special needs are given extra care and sometimes given their own activity according to their ability. According to the head teacher of the school, this allows the young persons with special needs to participate to their potential. Basing on small's insights, everyone who takes part in a musical activity has participated (Small, 1998). The question is: Have they participated to their full potential? Therefore, this organizational setting at this school gives them a chance to participate meaningfully and to their potential as opposed to if they were allowed to do the same activity with the ordinary young persons.

Most schools are set in a way that they carry out Music, Dance and Drama Competitions and in most cases that is the time the young people engage in music activities. At Mukono Junior school, all young pupils are grouped into 4 groups called houses. Young people from all classes are distributed in those houses and are given activities which include, Creative dance, folk song, set piece, poem, mime, play and traditional dance. All young people are allowed to participate as they wish. The school requires at least every young person to participate in an item on stage. The young persons with special needs also participate at their different items and in different capacities. In an interview with the head of co-curricular activities (MS) said:

Young persons with special needs are encouraged to participate in all ways their ability can handle. However, some of them are not really that talented. Those who cannot sing or dance do other things like keeping costumes, dressing up their colleagues who are going on stage and others who are good at art design costumes and props. Others YPwSNs

cheer their friends. Some who are able often take part in stage performances (MS, interview, January 21, 2021).

The head teacher (FL) noted that in such a competitive and participatory setting, young persons with special needs are given an opportunity to participate equally according to their potentials because, at least if one can't dance, they can clap hands for the dancers or dress them up to go to stage. He said however that most parents feel disappointed when they don't see their children on stage even when they have participated in other ways. On the hand, Kenya school national competitions are structured in a way that many learners as possible to participate in theatre and music competition (UNESCO report, 2017). A primary six pupil who drums at Bishop's west Primary school

At least the school administration thinks about us and gives us ways of getting involved. When I came to this school, I did not know that I could do any music activity. In our house all the people wanted to dance when the trainer came in, because I knew I could not dance and they did not have people to drum I decided to try by playing the drum that gives just the main beat. My house teacher gave me encouragement and also the friend on the other drums guided me and now I am the drummer for my house and also in school MDD I drum for the school. But in my former school, only the good students would be chosen to do music and auditions would be carried out and if you could not sing you could not join the church choir which was always only Christian and they only had music in the chapel (SM interview, 2021).

All the above explain how the school organizational setting can affect the nature of participation by young persons with special needs. Where the setting gives room for participation, these pupils

grow while where there is room for participation and mentorship young persons with special needs can find their way.

4.2.3 Impact of technology on participation of YPwSNs in school-based music programs

The social model of disability was stemmed from the Fundamental Principles of Disability document first published in the mid-1970s (UPIAS, 1976). It argued that we were not disabled by our impairments but by the disabling barriers we faced in society. Technology has devised means of mitigating the barriers that disable the young persons with special needs in an attempt to participate in society activities including school-based musical activities. Therefore, the researcher seeks to assess the impact of technology on participation in school-based musical activities using the social model of disabilities.

Technology has availed assistive technology (AT) for young persons with special needs which increases their ability to participate meaningfully in school-based musical activities. Assistive technology (AT) is the adoptive and rehabilitative devices for people with special needs (Oxford dictionary). There are many AT devices that are relevant and essential for young persons with special needs to enhance participation in school-based musical activities. In an interview with the HOD of SN at Bishop's West Primary school, she revealed that due to assistive technology, YPwSNs have an opportunity of a more positive and easygoing lifestyle, with an increase in social participation which makes their participation in school music activities more interactive, interesting and meaningful (NA, Interview 2021). An example is a young boy in the picture below who is able to perform because of the hearing aids (fig. 9)



Figure 9 : A boy with hearing impairment sings in class (photo by Rachel)

At First, he had to look at others but with hearing aids he is able to follow through the choreography with his peers and also can communicate with his fellow participants with ease. Much as Kampala School of the Physically Handicapped is not in Mukono district, the figure below elaborates more on how Assistive technology makes participation in school-based Music performances easy and accessible (Fig.10).



Figure 10 : Physically impaired children perform a dance at assembly

At Bishop's West primary school, the HOD special needs informed the researcher that a sound system is set and familiar music is played for young people with down syndrome and autism and this excites them to sing and dance to the music (NA, Interview 2021). Similarly, Swingler and Brookhouse (2009) note that a music instrument Thereminvox (an electronic device invented in 1920s) can be played without any physical contact by the listener. Ellis (2004) has provided a systematic long-term evaluation of this technology's potential to support children with special needs. The beam is positioned so that as soon as the child begins to move an interesting sound is triggered, motivating further movement and, eventually, radically enhanced posture, balance and trunk control." All of this is accomplished in parallel with a strong sense of engagement, fun and achievement (Ellis, 2004). More so, Nardo (2008) notes that computer music activities have positive impact, especially when a child is able to connect their virtual experience to the real world (Nardo, 2008). Considering that computers are more accessible than Thereminvox, the facilitators can use the computers and help YPwSN connect electronic music with their real-life music making experiences and manipulate the machine to make music on their own.

Technology enhances interactive participation, which also creates materials for different level of skills and impairment. Nelson (2013) notes that for music facilitators who work with special needs populations, the multiplicity of apps that appeal to a variety of engaging styles allows music program facilitators to take a more multisensory approach and reach more young people than with traditional instruments, something that can be adopted by music facilitators in schools in Mukono District. Criswell (2014) suggests that, including students with disabilities in a traditional music education classroom may seem like a challenge, especially when the class is very performance oriented such as in a band, orchestra, or general music setting" (p. 132). However, head teachers argue that young persons would be able to participate more in activities

if they had the necessary supportive technology. For example, the head teacher of Pearl Inclusive school (SSP) explained:

Every young person with special needs can participate at least to a certain level in music making. However, most of us lack the right gadgets and supportive devices. For example, a child with down syndrome can create his music if he had a piano app on a phone or computer. At Bishops' west at least children were given hearing aids and these can help the child with perfect pitch in choir (SSP, Interview January 21, 2021)

Criswell (2014) supports this view arguing that, "with the effective and well-planned use of technology, a motivated teacher can help any student at any functional level become a part of the music making process" (p.73). Furthermore, Engelbrecht & Shoemark (2014) argues that the interactive visual device's such as the iPad along with the auditory aspect as well helps a lot when teaching to certain kinds of special needs. As Criswell (2014) suggests that a multisensory approach is very important for kids with special needs. "If a kid thinks they are just playing with colors and it comes out as music then so much the better" (p. 324).

This also concurs with Small (1998)'s concept of *musicking* concept, and the benefits of using these tools goes beyond just making music. One of the parents with a YPwSNs in an interview when asked about technology and special needs said

Using these a toy key board helps my child to play music at his level and learn songs that are played. He is able to sing some of these songs when he is with his peers. It helps them develop their social skills as well (ANS, interview January 22, 2021).

Criswell (2014) notes that with such technological aid the students can more easily bring out their true abilities and push the focus on their disabilities to the side something that is hindering YPwSNs in Mukono District.

Technology increases the level of access to facilities from which participation in music programs takes place, by allowing young persons with special needs to access, and participate profitably. Assistive technology like wheel chairs, help young persons with special needs access the places where music practices take place easily. In an interview with a young person with special needs, the researcher was informed that having a wheel chair makes her think of going for choir practice when she would have opted to stay in class. She narrated:

Before I got this wheel chair from world vision, I would always stay in class at times for practice because it was a long way from our class. I would just choose to stay in class and sleep during choir practice time. But now I just ride my wheel chair and reach even before my ordinary peers. I find it easy and I have no excuse not to go. (AD, interview January 12, 2021)

As the social model of disability suggests, the barrier of distance and accessibility can easily hinder the level of participation of young persons with disability. For example, if the music room is on a storied building and there is no lift, it will be inaccessible to young persons with physical impairment that do not allow this person to walk. Technology like introduction of a lift or building a flat way instead of stairs can increase accessibility and cause an increase in the interest of young persons with disability to participate in music activities.

Technology also avails more platforms for young persons with special needs to do *Musicking* in another form beyond stage. This has been done through availability of user-friendly technology devices and also software for young people and also those that address some

impairments. During the last decades, a number of experiments concerning computer-based music activities have been taking place, mainly by academics and music educators working in schools (Jansen, 2008; Kersten, 2006). Additionally, there is a growth in music software for young children, because of the advances in computer design, affordability and the fact that software designers are becoming more sophisticated in the environments they create (Webster, 2002). In some schools in Mukono District, one NGO donated toy Keyboards that enable the young people make music on their own in their play time. More so, at Pearl Inclusive school, the school purchased computers and set them in a way that children can access them and play about with them. While interviewing one of the pupils with special needs, the researcher discovered that this child uses the computer to write stories and poems that sometimes are performed by his peers and also likes listening to music even when he feels he is not talented to sing. Additionally, at Vision for Africa, the teacher informed the researcher that one of the Physically impaired female pupils who finished P.7 last year used to like doing make up for people going on stage, and she would use the internet to get designs. Nakakembo's inability to walk would never cause her to sit back and watch. Her parents had given her a phone toy where she would play games of designing princesses and making them up. The music teacher of Bishops' West Primary school narrated:

One day, we had a play that involved a princess and a prince and she came with a note reading "I would like to make them up because I like princesses". I doubtfully gave her an opportunity but I was surprised on what she did. She first showed me different princesses on her phone toy and kept changing them using the software until she arrived on what we both agreed on. She brought crowns from home, a princess dress for the actor plus a makeup kit and she really did a good job (NA, Interview January 27, 2021).

Using the above insights, the researcher was able to come to a conclusion that technology can be a platform for participation in school-based music programs. It can also aid in making the music activities accessible. However, in Mukono district, most schools lack the right equipment to use.

4.3 Implications of the nature of participation of YPwSNs in school-based music programs

In this section, the researcher analyses the effect of the nature and levels of participation while putting into consideration the following: difficulties YPwSNs face while participating with their peers, the underlying politics responsible the level of participation, and how facilitators of school-based musical activities can encourage the young persons with special needs to participate in school –based music programs in selected primary schools in Mukono District.

4.3.1 The difficulties YPwSNs face to cope with their peers while participating in musical activities

The study found out that YPwSNs face a challenge of stigma and this pushes them away from participating in school-based musical activities. A pupil at Vision for Africa narrated that some peers will withdraw an activity where the young persons with special needs are participating. She said:

There was this one moment I also chose to be volunteer to take part in the play. When the teacher asked for other volunteers, no other person was willing to put up their hands. The teacher chose them by force but the difficult part was that the most of the cast would give me negative attitude during rehearsal. Most of the girls would walk away after the practice and I would be alone. At some point I regrated why I had volunteered. (ML, interview 19, January 2021)

Such stigma gives young persons with special needs a negative attitude towards school-based musical activities and also those who chose to participate lose their self-esteem which consequently led to low level of participation.

In defense for themselves, a primary seven pupil at Bishop's East Primary school said the following: You see some young persons with special needs are not nice to look at. Some are dripping saliva all the time; some are always dirty from home and some became very arrogant to us as if we caused the disability. Some of the have temper issues and others are too slow but possessive. As a result, we end up wanting to stay away from them even in music activities (AP, interview 21 January, 2021).

Whatever the reason is, the young persons with special needs are entitled to participation, however when they are stigmatized, they get a feeling that they are not worthy of participation. Consequently, they pull back and their zeal for music activities fades away. In light with this a music facilitator at Pearl Inclusive school explained that: It is important that any person feel accepted in a community for them to participate in any activity.

As a school, we have accepted the young persons with special needs. However, not all our ordinary pupils have come to terms with this arrangement. Therefore, they isolate them in school-based musical activities that are students-managed and even in those that have an adult facilitator, they tend to push away from these pupils and laugh at them when they do mistakes (JB, interview 10 January, 2021).

Therefore, stigma from fellow students a one the greatest hindrances to participation of young peoples with special needs in school based-music activities.

Apart from the stigma from peers, the young people with special needs also tend to push themselves away and look at them-selves with self-pity. They feel like they will never measure up to them and end up not even trying. At vision for Africa, a YPwSNs struggles with embarrassing herself in front of her peers and she explained:

In our inter-house competitions, they want everyone to participate at least in an item. However, when I see how the rest of my ordinary house mates doing activities with perfection, I feel like I should not join because I am not perfect at all. I cannot even move on the right rhythm during the folk song. For that reason, I would not want to be the reason for my house to fail. The best I can do is to sit and cheer. (SM, interview 21 January, 2021).

Much as small (1998) considers even cheering participants as participation, it's not always the best form of participation for the YPwSNs. As explained above this young person's desire is be on stage but because of fear of not measuring up to her peers, she cannot engage actively in the activity.

Another pupil at Bishop's East primary school with a hearing impairment in a narration added that there is always a click of girls who feel like they know a lot and they frustrate us until you find your level. By finding your level means quitting the item and sometimes also teachers want those who are excellent at doing the item and we become frustrated and don't participate even when we love music. Therefore, peers who feel superior in music activities tend to push YPwSNs to the wall to the extent that they feel they are not good enough to take part.

Using the social model to analysis this barrier, the societal setting in this case is not conducive much the physical barriers are removed. Therefore, the impact of peers to the

participation of young persons with disability is generally negative and this has to be addressed in order to validate small's participation theory in the life of young persons with special needs.

4.3.2 How facilitators and caregivers encourage YPwSNs to engage in school-based musical activities

Children with special needs need a lot of encouragement from the facilitators. Music Facilitators need to highly motivate the young persons with special needs in order to enhance their level and impact of participation. This research provides possible ways how music facilitators can encourage young persons with disability to participate actively in school-based musical activities.

Facilitators need to create a conducive environment to favor participation by young persons with special needs. Merck and Johnson (2017) suggest that students with disabilities should find a natural home in the inclusive music classroom, because every student can perform music to some degree which is in agreement with Small's notion that everyone is born with capacity to make music (Small,1998). This home can only be created through conducive participating environments. McDowell (2010) out lines some ways of ensuring conducive participative environment which include have student sit next to an effective singer and encourage him to match that singer's voice, have student work with a partner who can monitor and assist him, ensure good classroom lighting, keep the classroom/practice area neat and free of clutter, seat student near the equipment he will be using that day and ensure a comfortable environment and adequate ventilation.

In these good environments, learning becomes an active process of discovery and participation based on self-motivation rather than on more passive acquaintance of facts and

rules (McDowell, 2010). Most music facilitators in Mukono district suggest that creating natural learning environment includes being friendly to the young persons, creating a collaborative relationship with the young persons and designing the participation space with visual catching but meaningful tools. To motivate and encourage children especially those with special needs to engage in music activities. For example, the music trainer at Pearl inclusive school said:

YPwSNs like music and can be highly motivated by the surrounding. They like color and shading so if you surround them with the right environment, they can easily participate in all ways they can. Once you give them colorful costumes they will get interested in dancing. Also pushing them with encouraging words and being kind words brings them closer to the music room (JB, Interview April 20, 2021).

This rhymes with the Principal of Collaboration educational environments. It states that there should be collaboration between experts and students and between individual learners and fellow learner to ease the learning process (Nardi, 1996).

More so, natural environments also entail bringing the music to be participated as an abstract from what the young persons are used to in their community. This helps them to see the relevance of their participation after all in most schools, music is a co-curricular activity. It also taps into the constructivism theory that says learners construct knowledge rather than just passively take in information (Nardi, 1996). In addition to that Bhattacharjee (2015) suggests that in constructivism, people construct their own understanding and knowledge of the world through experiencing things and reflecting on those experiences. In participation in music, YPwSNs have their own sentiments and prior knowledge constructed from community-based experience. Being a delicate category of people, as a facilitator it is important that they start from

what is known to the unknown. Therefore, it would be challenging if the first day in a music activity everything is strange. Music facilitators in a focus group discussion, concluded that it is important to relate music activities in school to community or current affairs. For example, one teacher said

These days Children watch cartoons and it is a life they know. It is not good if they come to participate in music activities and we feed them to only big songs may be singing along a cartoon song that is well known would be a big encouragement to these children especially with special needs (AN, interview January 21, 2021).

When music facilitators create an environment that is not far from the community, they create authentic activities that makes participation in these activities more relational, educative and meaningful even for young persons with special needs. The research was participated in a holiday program by Kampala music school hosted at Mukono Junior school and created a fairly inclusive and accommodative environment for rhythm classes. Figure below shows the activity (Fig. 11).



Figure 11 : A music workshop at Mukono Junior school

Nardi (1996) asserts that Children should have access to, and participate in, similar cultural activities to those of adults and should be using age-appropriate tools and artifacts modeled on those used by adults. This consequently helps young children to feel a sense of belonging and formation and increases their reason for participation.

Another way to encourage YPWSNs to participate in music activities is through rewarding progress and good performance in order to motivate participation in school-based musical activities. Here, the researcher looked at using extrinsic gifts to create intrinsic motivation as referred to by Witzel & Mercer (2003). Extrinsic motivation is used more often in schools because students get instant gratification for completing a task (Cameron & Pierce, 1994). This motivation comes out of positive or negative reinforcement of behavior from either teachers, parents and peers. Most teachers and community members in Mukono district argued that when children are given gifts, appraisal words and other encouragement from the facilitators, they ought to get interest in the music activities as opposed to when they are

neglected or negatively treated in their attempt to participate in school-based musical activities. For example, a community member in upper kauga who owns a foundation for special needs' children in an interview said:

YPwSNs would be doing better in music activities but most teachers completely ignore them and some of them put them in a corner since they are *abalema* (disabled). They forget that these children's impairments do not make them unable to participate. I believe if they encouraged them by using good words, giving them gifts whenever they perform well and encouraging them to try out tasks, YPwSN would perform to their potentials (MK, interview February 11, 2021).

This is not far from what many young people with and without special needs had to say. For example, a child with special needs at Bishops' West Primary school said

The time I was in P.5 and I was given a certificate for being the best drummer, I felt like at least I have something I can do best. Since then, I liked choir and I could not miss any activity of choir because I felt encouraged. Also, the trainer is always giving me words like very good, this is a great just add this *kisoko* (motif) and I am excited to go back the next day (SN, interview January 21, 2021).

This with many others made the researcher draw a conclusion that young people once given verbal and tangible encouragement can easily get intrinsically motivated to participate in school-based activities the most effective and meaningful ways possible.

Music facilitators should opt to simplify the parts that are being played to encourage YPwSNs. For example, if a special needs child struggles with playing multiple rhythms in a

baakisimba drum set, a teacher can choose to make the child play the main beat drum(*embuutu*) which needs one to keep a constant beat. In a music classroom, teachers can select appropriate music, modify student parts, or alter performance tasks so that all students are successful at some level (Merck & Johnson, 2017). Consequently, on a performance, audiences are unable to tell whether a student is performing an altered part so each student can contribute at their own level.

The researcher observed a lesson at Bishops' West Primary School and noticed various highlights that were consistent with what the other music teachers explained. The researcher observed a singing lesson where the teacher was mindful of the involvement of YPwSNs. The teacher made elaborate explanations and broke down the song into short segments. It was a folk song about a type of fish and the teacher started by exciting the young people to feel the sweetness of that particular type of fish. The title of the song was "*empuuta*". The lyrics of the chorus which was sung by all the learners were:

Empuuta ekwogez'enimi enimbi

Nze nfa nga silidde ku mpuuta

(The Nile perch can make you speak with lying tongues, I can die if I do not eat Nile perch)

I observed that the facilitator started by asking the children whether they knew the *empuuta* (Nile perch fish), whether they had ever eaten it and how they felt when they ate it.

Then the teacher introduced one line after another. The children repeated every line with joy, and the facilitator rubbed off the lyrics that learners had mastered. This musical engagement was joyful for the learners. As Isabirye (2019a; 2021) suggests participation in musical activities can be interesting, joyful, and meaningful to all young people.

For contemporary, songs most teachers agreed that doing a sing along encourages YPwSNs to participate in music activities. The head of special needs department at Bishops'

West Primary School (NA) said that most of these children love music especially loud music. As a facilitator, play for the children music that you want them to learn and let them sing along. Once they have done it for some good time, they will start memorizing and enjoy the activity. The researcher observed this at a rehearsal at Mukono Junior School, where a song “let it go” from Frozen was played and even when electricity went off the children kept singing because they were already interested in the song. Therefore, instead of music scores, listening to a song and singing along makes the song simple and interesting and encourages the young children with special needs, and they participate meaningfully. In conclusion though students with disabilities have access to musical opportunities, it should be noted that for all students, the extent to which they participate in music activities depends on the type of school they attend since different schools have different cultures.

CHAPTER FIVE

DISCUSSION, CONCLUSION AND RECOMMENDATION

5.0 Overview

In this Chapter, the researcher makes a discussion of the findings, presents a conclusion to the issues presented and recommends a way forward. It will combine aspects of the theories, literature and finding from the field and will be handled under the following subheadings:

5.1 Nature of school-based musical engagements in which YPwSNs participate

The data revealed that young people with special needs in schools can participate in a variety of music activities. These activities include singing and dancing, poetry, drama, playing instruments especially (traditional instruments) because they are the most available, costume designing and overseeing of music activities. The general impression was that most young people with special needs are not fully involved in participating in music activities in schools in Mukono district. Most of the YPwSNs believe in the possible but do not see it being actual. Turino (2008) suggests that, “the possible includes all those things we are able to do, hope, think, know experience while the actual are those things already thought and experienced” (p. 4). The young people believe they can do better in participating in school based than they have already done.

Participation in school-based music programs by the young people with special needs is also based on communal experiences, relationships and cultural contexts. Therefore, they participate only in those activities that are quite familiar in terms of social experiences, relatable and close to what they know through their cultures. Based on observation, the researcher discovered that most of the schools in Mukono schools embrace Kiganda culture and most of the music and

dance in those schools is in Luganda which makes it relatable for the young persons with special needs because that's what they hear day to day outside school. As noted by Turino (2008), music is frequently a fulcrum of identity that allow people to intimately be part of the community through the realization of cultural knowledge and style. This informs why most young people with special needs are actively involved in Kiganda drumming, singing and dancing. There are always relationships formed in the process of participation between culture/society and the activity and between the role players in the activity. The positivity of these relationships determines the nature and the context in which the performance will be. As Merriam (1964) suggests there is a concrete relationship between culture and music as a part of culture. These relationships according to the researcher are a major determinant to the result in terms of participation. In the selected schools, the YPwSNs tended to be actively involved in those activities where they are more accepted and where there is good relationship between their peers, facilitators and content or activity to be done. Where their effort is appreciated, they feel like they belong and this to them is the safest place to participate in musicking.

Participation by YPwSNs in music is sometimes not in the limelight but off stage or even silent roles but this contributes to the rest of the performance. As noted by small (1998), the fundamental nature and meaning of music lie not in objects, not in musical works at all, but in what people do. Some young people with special needs might never appear on stage but that does not mean that the meaning and satisfaction derived from participation in the activity from the activity should be disregarded. Small acknowledges the complexity of the process and gives every participant a place of importance. A YPwSNs who simply keeps the room where the participants from her school team is preparing from should be given equal importance and valued the same way as the lead solo in the folk song. Cohen (2007) asserts that Small suggested that

the soundproof building where concerts typically occurred served as a separation of the social world outside of the hall from experiences inside the hall. While assessing the nature and meaning of participation in School-based music programs by YPwSN, we should not only focus on what happens on the auditorium, school assembly performance but go as far as those who do not drum perfectly to be on stage, those who just give comments during practice, those who do make up and make sure costumes are well kept and those who design pluck cards like for “A month later” for the play. Therefore, as suggested by Small, there is need to understand and value what people do as they take part in musical acts in order to understand the nature and meaning they derive from participating (Small,1998).

Inclusive, accommodative and engaging platforms need to be created and maintained as a means of nurturing the ability of the young people with special needs. The findings elaborated that platform is given by the school community both intentionally or not. More could be done. McDowell (2010) asserts that given the medium, YPwSN can release their innate musicianship in amazing ways. She suggests that, children regardless of their condition can manifest various forms of musicianship as long as suitable means of doing are available, and participating in music is a fundamental activity. Therefore, every child even those with multiple impairments can do one or two musical activities given a proper direction irrespective of how perfect it is. Facilitators can include YPwSNs. Schools can create more avenues that are less competitive to bring on board the YPwSNs since the competitive ones push them away or make them more of spectators.

YPwSNs should be involved in the whole musicking process right from creation to performance. As Freire (1983) notes, activities such as music should aim at participation rather than representation. Therefore, including these YPwSNs in the musical creation will help them

own the art and get grow in performance than if they are merely represented by their ordinary peers or facilitators dictating what they should do.

5.2 Levels of participation by YPSNs in school-based musical Performances

The data confirmed that every young person with special needs has the ability to participate and some opportunity is given but the levels at which they engage in school-based music activities vary from one to another. Music is one of the ways in which learning even in other subjects takes place (Kigozi 2008). Therefore, young persons with special needs who partake in music activity can have the ability to learn other subjects quicker and also be knowledgeable than those who do not. Music being a relaxing product (Ardono, 1998), young people with special needs use it as a way of pulling off stress from a school day. The data shows that choir practice for most schools happen in the afternoon when the children are looking for a breezer and musicking to most of the YPwSNs is a breather at that time when they are already tired. *Musicking* to the YPwSNs in Mukono district is a platform of identity, connecting with community and also form meaningful relationships between the art the people that are involved in the activity. As noted by Small (1998) and Turino (2008) relationships are at the center of the performing arts. Therefore, YPwSNs make meaningful relationships during music activities since they are created and it is the framework in which the success of the activity can be achieved. However, some relationships are also injured especially where the facilitators are less considerate to YPwSNs sometimes because they want perfection that they cannot get from YPwSNs in most cases. The urge for perfection comes from the nature of music programs in primary schools which are mostly competitive and stage oriented.in this case I stand with small's argument that "then our present-day concert life, whether "classical" or "popular," in which the "talented" few are empowered to produce music for the "untalented" majority, is based on a

falsehood” (Small, 1998. p8). Its not only a false hood but it also distorts relationships, deprives identity but also incapacitates the YPwSNs in Primary Schools in Mukono district to “music”.

It should be noted that “Although students with disabilities have access to musical opportunities, it should be remembered that for all students, the extent to which they participate in music activities depends on the type of school they attend” (McDowell, 2010 p. 5). In Mukono District some schools are relatively intentional about making sure that the young people with disability get platforms to participate while others tend to focus on other activities like sports and others don’t give them priority at all. In music activities that are not affected by their impairments, the young persons with special needs tend to activate fully. While those with multiple disabilities tend to shy away from music activities in most schools in Mukono district. This is partly because they feel unaccepted and also the community (peers and teachers) find them un attractive to work with. As Mike (200) concludes, the cultural environment in which we all grow up usually sees impairment as unattractive and unwanted. Being in a community where you are unattractive and more so un so unwanted, it is natural that one shys away. On the other hand, some of the young people with special needs in Mukono district present themselves to the music practice places in their schools regardless of their impairment and they want to participate like any other. Like Letti in the greatest showman gets tired of being hidden and leads fellows with special needs to the lime light (Gracey, M , 2017, 01: 17:06), some young people in the schools have come out to show case what they can do and these do it with high level of passion. However according to the data, generally the primary schools in Mukono have few music programs and the level of participation by young persons with special needs is low.

The data also shows that technology in primary schools can boast the levels of participation in school -based music activities in Primary schools Mukono district. Technology

especially assistive technology helps to “enable” the young people that are “disabled” by their impairments to engage in *musicking*. Much as Grech (2011) assert that the charity model of disability worsens the level of vulnerability, in this study it is about how the positive the young people with special needs use the technological materials given. For example, the young people with hearing impairment that have been given hearing aids by World Vision have used them to hear the music and be able to dance to it. However, most schools and parents cannot afford the cost of the technological equipment. Sarton & Mitchell (2017) note that most of the young people with disabilities are associated with poverty and that was so common even in Mukono District primary schools where most of the children are sponsored. Hearing aids cost about 3 million Uganda shillings which means that many parents of the schools where the study was carried out cannot afford that money meaning that as much as a child is willing to participate for example one with hearing impairments, it may be impossible and inaccessible even when there is available technology to help in the world.

Much as there is a great deal of benefits that YPwSNs in primary schools Mukono District could benefit from participating in school-based music engagements, not many schools avail these opportunities fully. To add on that, the general levels of participation in school-based music activities are low due to limited accessibility and inclusivity in nature.

5.3 Implications of the nature of participation of YPwSNs in school-based music programs

Every activity involved in producing a music performance is important to the final product therefore all community members have a part to play. The YPwSNs can only be able to fully engage in musical activities in schools if the school community and the community outside school is more welcoming and supportive. According to the Global report on article 19 (2012), “everyone wants to belong” (p. 26), more so

have a group of peers at school for the young people with all sorts of special needs. This also applies to participation in school-based music activities. The YPwSNs want to participate where they are respected and where they feel at home. However, they face many challenges especially from their peers the “ordinary” a challenge that goes on even to the whole school. YPwSNs that are severe are approached by fear, disregard and discrimination (Sarton & Mitchell, 2017). In a way some respond with bad /fierce behavior towards their peers, others isolate themselves and others fight back. They are nicknamed, side lined and sometimes rejected. As a result, their capacity to make music with their peers is pulled down.

On the other hand, music facilitators complain that some of the YPwSNs complain that some of them are stubborn and just choose to water down what the rest are doing. This affects their performance and consequently, they are either pushed out of the activity, ignored or punished. Mcdowell (2011) attributes such behavior to a YPwSNs’ ability not to understand the activity, lack of interest in the activity or attention seeking. In most Primary schools in Mukono District, music facilitators are overwhelmed with the number of pupils under their care and do not get the time to assess the needs of these learners who are the minority. Besides, most of the music facilitators and teachers have no experience in handling special needs students. For example, if a YPwSNs have a partial hearing impairment, the music teacher may not know and may even abuse that child that he is deaf or he is pretending. This makes YPwSNs who are not highly self-motivated to run away from *musicking* which is their right.

Much as motivation is both intrinsic and extrinsic, the extrinsic motivation plays a big role in enticing YPwSNs to engage in music activities in school-based music activities. According to UNESCO (2001), Teachers have a particular responsibility for ensuring that all children participate fully in society and that they have equality of opportunity in education. This is inclusive of music teachers and facilitators in Mukono district. Therefore, they are mandated to help the YPwSNs to participate in school-based music activities so that they can push it even out of school. Music teachers and facilitators can motivate the YPwSN by giving them encouraging words, reward them for good accomplishments, give them extended time, make their needs' assessment and give them tasks according to their abilities and levels of comprehension and also use the right teaching and learning methods and techniques and right teaching and learning aids. Mcdowell (2011) suggests different ways in which music facilitators can handle different impairments to fit their needs. She also advocates for creation of learning environments which are responsible for better participation. For the case of Primary schools in Mukono, the researcher found out that some facilitators especially in schools that are intentionally with a special needs department, a few motivation measures are put in place however in some schools nothing much has been done and most young people with special needs participate but the levels are low and they are not highly motivated.

On the other hand, YPwSNs who come from well to do and literate families tend to be more confident and somehow interested in participating in school-based music activities. To some extent this can be subjected to Maslow's hierarchy of needs. A child whose home is insecure or even lack food and not loved may not easily appreciate music. Therefore, much as the music teachers have a big part to play, the community especially families of the YPwSNs should also play their part. Some parents do not value music activities and their children's

passion and when they are invited for performances they do not show up and this discourages and demotivates the YPwSNs. As noted by Sarton & Mitchell (2017), there should be partnership between parents, the music teacher and the school of the YPwSNs for proper inclusion to take place. The parents cannot ignore their responsibility. For example, a child may be pushed out of the play if he comes late because of a parent not understanding how important it is to the child.

The community at large has also affected the nature and levels of participation of YPwSNs in school-based music activities. These children are laughed at by even some of the adults in the community and branded (Eleweke and Rodda 2002). In some schools in Mukono, some parents come to school to complain about giving roles to the YPwSNs at the expense of their ordinary children and teachers are forced to reverse their decisions and this highly affects the morale of YPwSNs. The local leaders need to also step up and plead the cause of YPwSNs to be exemplary. They make promises that they never fulfill especially on speech days, Inter-house competitions as guest of honors and whenever these YPwSNs perform and this demotivates the YPwSN and feel more less important.

Therefore, Young people with special needs need support from peers, teachers, parents, community and government at large in order to realize their full musicking. The school leadership, music teachers and the YPwSN's parents and the young people themselves are responsible for the nature and levels of their participation.

5.4 Conclusion

A school is not only an extension of the community, but a community in its's self. It is in a community of learners—young persons in the practice of learning. Originating from Etienne's work with Jean Lave (Lave and Wenger, 1991), community of practice concept contends that

learning does not rest with the individual but is a social process that is situated in a cultural and historical context. Farnsworth et al (2016) expand the concept to say that learning takes place through our participation in multiple social practices, behaviors which are formed through pursuing any kind of enterprise over time. Looking at school setting, there is shared identity and common goal with the pupils and teachers and the rest of the school community members run towards the same goal. When it comes to school-based music activities, all participants with different interests have one goal of a successful performance and it is a communal activity much as different young people do different things. This is not far from small's notion about *musicking* being that different player sharing the same goal which is a performance (Small, 1998).

In primary schools in Mukono district, much as there is inclusion, it is about every one coming to school but in other practices, the concept is struggling including in school-based music activities. Most music facilitators are ill equipped with strategies of how to assess and handle YPwSNs alongside the ordinary learners. As a result, the ordinary learners being the majority are given more attention. More so, the schools are limited in terms of technology that can help young people with special mitigate the disability caused by their impairments to enable them tap into their full musicking capacity. Eleweke and Rodda (2002,115) note that the “type of inclusion practised in Africa...results in isolation and frustration for learners with special needs because the necessary supports and resources for meaningful inclusion are lacking” (p115). YPwSNs like music, however, due to lack of appropriate materials and aids and other factors that exclude them they and feel bad about their inability that is as a result of factors that are beyond their control. These unfavorable factors do not only disable them but exclude them.

Most Primary schools in Mukono district do not prioritize music activities even for the ordinary learners and so this makes it even harder for the young persons with special needs. Kigozi (2008) asserts that music at primary level is not examinable. Therefore, most schools do not concentrate on even promoting music activities since it is not examinable and give quality time to examinable subjects. In most cases, music is a co-curricular activity and also seasonal (Kyeyune, 2015). That is to mean that music is remembered when a school has a big event or Music, Dance and Drama festivals on school or interschool level. As a result, the most talented will be chosen and those who cannot keep up with the pressure of the show are pushed out. In most cases the YPwSNs are in this category and this gives them less opportunities to participate in school-based music engagements defining low levels of participation and passive participation in nature.

The study is multi-dimensional in nature in a way that it cuts across Ethnomusicology and education. A school being a community where learners come to get knowledge, it is bound to create both cultural aspects and knowledge creating aspect and sometimes the knowledge is constructed from social-cultural experience with in and with out of the school. Campbell & Higgins (2015) highlight that action-based ethnomusicology emphasizes inclusion through non formal learning and also music education gives teachers a chance to get to a place of honoring local communities.

Kigozi (2008) concludes that in efficient school music engagements, there has to be a direct relationship between what is learnt at school and cultural, social, community and economic development. This is also essential for inclusion to be perfect for the YPwSN in music engagements both in school and community. Most of the aspects of the music activities in primary schools in Mukono district are an extract of community life and methods used are

mostly music education methods. This convergence in two practices deepens and expands the potential to engage learners in meaningful ways in and out of school settings (Campbell & Higgins, 2015). The two disciplines therefore, give the study the right context.

5.5 Recommendations

Basing on the conclusions of the study, the researcher recommends that music facilitators in schools should get specific training on how to handle young people with special needs. Inclusive education is inevitable and indispensable, and YPwSNs should not be left out in school music programs since their participation is equally important. Therefore, music educators and facilitators should get enough training in order to nurture the capacity of YPwSNs to engage in the music making process.

Schools should employ at least a special needs specialist whom other teachers can consult but also can help in assessing the intensity of the YPwSNs for purposes of guiding them properly. McDowell (2010) highlights that Music educators can consult their schools' special education faculty to learn how students with special needs can fully participate in music activities. Such a practice has helped trainers at Bishops' West Primary school. If this can be done for all schools, it can be a great deal not to only music educators and facilitators but also teachers of other subjects.

YPwSN should engage in music activities in the best way they can, not being judged on other participants abilities. Modifications to dance motifs, music notes or even the words to be said in the poem can be made to accommodate YPwSNs. Music teachers and facilitators in Mukono district should also practice individual participatory plan.

The parents, care givers and families of YPwSNs on their hand should be their best friends and support. A child's first school is home therefore if the family shows the child that

they are loved, cherished and normal, they will come to school with higher esteem and the obstacles they meet there will not over affect them. The study revealed that YPwSNs whose home relationships are good have high esteem and can participate more confidently in music activities. Parents should provide the necessary materials, show up for their performances and make regular follow-ups on their children's performances.

In relation to that, supportive technology should be used to bridge the gap between the disabling environment and the impairment. Wheel chairs, hearing aids, braille and other supportive equipment can help the YPwSNs to be able to access music facilities and also access music sounds and notes by themselves. More so, computers, simplified instruments applications on devices can help increase the level of participation and also help YPwSNs to make music in other ways. In this case, *musicking* will take place in all possible ways.

The government and foundation bodies should provide enough financial support to the special needs department. Instead of depending on well-wishers and non-governmental organizations, the government should prioritize her young citizens with special needs and aid in sponsoring supportive technology, employing more teachers, sponsoring refresher courses for music teachers on special needs. It makes no sense to send a deaf pupil to school, where there is no sign language expert and expect an ordinary music teacher that is already overwhelmed with numbers to handle this student.

5.5.1 Recommendations for further research

The researcher focused of participation of YPwSNs in school-based musical activities. However, further research can be made on Young people who are affected by school systems, poverty, gender-based biases and community perception about them and yet they also need to engage in school-based activities.

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APPENDIX 1: INTERVIEW GUIDE FOR TEACHERS

1. Can you please explain to me the kind of musical activities in this school that involve young people with special needs?
2. Can you please explain to me ways in which children with special needs participate in school activities?
3. Can you please explain to me the ways in which you nurture the capacity of children with special needs in order for them to engage in music making and performance?
4. Can you please explain to me whether and how you incorporate technology in your musical activities in order to boost participation of children with special needs in musical engagements?
5. Can you please explain to me the extent to which this school give supportive care to children with special needs in order to boost their participation in musical engagements?
6. Can you please explain to me the ways in which you encourage children with special needs to engage in musical activities in your school?
7. Can you please explain to me the determining factors in giving out roles in participation in musical activities for the children including those with disability?

APPENDIX 2: INTERVIEW GUIDE FOR HEAD TEACHERS

1. Can you please explain to me the musical engagements that happen in your school, and whether and how those activities involve young persons with special needs?
2. Can you please explain to me how you nurture the young persons with special needs capacity to participate meaningfully in musical activities in your school?
3. Can you please explain to me the measures you have put in place to monitor the quality of participation of young persons with disability in musical activities in our school?
4. Can you please explain to me the ways in which you give supportive care to young persons with special needs in order to be able to participate meaningfully in musical activities?
5. Can you please explain to me how the school encourages young persons with special needs to engage in musical activities?

APPENDIX 3: INTERVIEW GUIDE FOR COMMUNITY MEMBERS

1. Can you please explain to me how the community perceives the young persons with disability?
2. Can you please explain to me the kind of support you give to young persons with special needs to be able to participate in school-based musical activities?
3. Can you please explain to me what technological support is given to young persons with special needs by their parents or guardians to enable them participate in school -based music activities?
4. Can you please explain to me how the organizational setting of the school in your community affects participation of YPwSNs in school-based musical activities?
5. Can you please explain to me the challenges faced by young persons with special needs in your community?
6. Can you please explain to me what you perceive as the implications of the young persons with disability's participation in school-based musical activities?

APPENDIX 4: INTERVIEW GUIDE FOR LEARNERS

Questions:

1. Can you please explain to me the music activities you participate in at this school?
2. Can you please explain to me the barriers that limit your participation in musical activities that are carried out at your school?
3. Can you please explain to me the benefits of participation in musical engagements to you as you take part in them?
4. Can you explain to me the challenges you face while participating in music engagements at your school?
5. Can you please explain to me the kind of support you get from your teacher, school administration, parents and community in order to fully participate in musical activities at school?
6. Can you please explain to me the difficulties you face while participating in musical activities at school?

APPENDIX 5: INTERVIEW GUIDE FOR PARENTS OF YPwSNs

1. Can you please explain to me the care you give to your child to help them engage in school-based musical activities?
2. Can you please explain to me the difficulties your child finds in an attempt to participate fully in school-based musical activities?
3. Can you please explain to me the ways in which your child can be able to perform in school-based music engagements?
4. Can you please explain to me in which ways technology can help your child to participate fully in school-based musical activities?
5. Can you please explain to me how you monitor your child's level of participation in school-based musical activities?
6. Can you please explain to me the measures that can be put in place to nurture the capacity of YPwSNs to participate in school-based engagements to full capacity?

APPENDIX 6: OBSERVATION GUIDE

NAME OF THE ACTIVITY:

Areas to observe	What to observe
The planning process	How did the teacher plan for the activity to enable YPwSNs to engage in them
Learner’s involvement	How are YPwSNs involved in the activity?
Learners’ and teachers’ attitude	<p>Do they seem to enjoy the moment, does the teacher encourage the learners?</p> <p>How do the ordinary learners and teacher’s behave towards the young persons with disability during the activity?</p>
General environment	How favorable is the environment? Is their provision for young persons with special needs, are the teachers and other learners accommodative, do YPwSNs have access to supportive tools?
The level of participation	In which ways are YPwSNs involved, are they participating actively and meaningfully

APPENDIX 7: CONSENT FORMS FOR INFORMANTS

Consent Form

Project title: Participation of Young people with special needs in school-based performances in Primary schools in Mukono District

<i>Please tick the appropriate boxes</i>	Yes	No
Taking Part in the Project		
The project has been fully explained to me. (If you will answer No to this question, please do not proceed with this consent form until you are fully aware of what your participation in the project will mean.)	<input type="checkbox"/>	<input type="checkbox"/>
I have been given the opportunity to ask questions about the project.	<input type="checkbox"/>	<input type="checkbox"/>
I agree to take part in the project. I understand that taking part in the project will include Being interviewed, being recorded (audio and / or video, participating in a focus group)	<input type="checkbox"/>	<input type="checkbox"/>
I understand that my taking part is voluntary and that I can withdraw from the study at any time/before July, 2021 ; I do not have to give any reasons for why I no longer want to take part and there will be no adverse consequences if I choose to withdraw.	<input type="checkbox"/>	<input type="checkbox"/>
How my information will be used during and after the project		
I understand that my child will take part in the study, photography, audio and Video may or may not be taken at my will	<input type="checkbox"/>	<input type="checkbox"/>

I understand and agree that my words may be quoted in publications, reports, web pages, and other research outputs. I understand that I will not be named in these outputs unless I specifically request this.	<input type="checkbox"/>	<input type="checkbox"/>
I understand and agree that other authorised researchers will have access to this data only if they agree to preserve the confidentiality of the information as requested in this form.	<input type="checkbox"/>	<input type="checkbox"/>
I understand and agree that other authorised researchers may use my data in publications, reports, web pages, and other research outputs, only if they agree to preserve the confidentiality of the information as requested in this form.	<input type="checkbox"/>	<input type="checkbox"/>
I give permission for the Data that I provide to be deposited in Rockline Ntambirwa's name so it can be used for future research and learning	<input type="checkbox"/>	<input type="checkbox"/>
So that the information you provide can be used legally by the researchers		
I agree to assign the copyright I hold in any materials generated as part of this project to Kyambogo University	<input type="checkbox"/>	<input type="checkbox"/>

Name of participant

Signature..... Date.....

.....

.....

Name of Researcher

Signature..... Date.....

.....

.....

...

For Further details please consult the
principal supervisor on 0782721506
or email @JmIsabirye@Kyu.ac.ug.

**APPENDIX 8: INTRODUCTORY LETTER FROM SCHOOL OF POST GRADUATE
SCHOOL OF KYAMBOGO UNIVERSITY**



16th August, 2021

To Whom It May Concern

Re: LETTER OF INTRODUCTION

Dear Sir/ Madam,

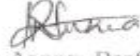
This is to introduce **Ms. Rockline Ntambirwa** Registration Number **18/U/19807/GMAM/PE** who is a student of Kyambogo University pursuing a Masters Degree.

He intends to carry out research on *"Participation of young persons with Special needs in School – based Musical Performances towards a Progressive Education in selected Primary Schools in Mukono District."* as partial fulfillment of the requirements for the award of the Master of Arts in Music.

We therefore kindly request you to grant her permission to carry out this study in your institution.

Any assistance accorded to her will be highly appreciated.

Yours sincerely,


Assoc. Prof. Muhamud
DEAN

