

**ADJUDICATION AND NATIONAL PRIMARY SCHOOLS' MUSIC
PERFORMANCES IN UGANDA: A CASE OF MUSIC
PERFORMANCES FROM NKWANZI
MUSIC REGION**

BY

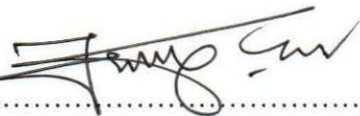
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Declaration

I hereby declare that this research dissertation is my original work without any form of academic piracy. It has never been submitted for award of any degree at any other institution or university.

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Dedication

This piece of work is a dedication to Mrs. Esther Nabirye - Walubo (my dear wife), as well as my lovely children; Akemba Victor Patrick Jeremiah, Namulondo Neema Jemimah and Mukisa, whom we expect, by God's Grace!

The task ahead of you surpasses mine!

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Abbreviations and Acronyms

3 C's	: Compliment, Criticise and Course for Improvement
AMREF	: African Medical and Research Foundation
CBAA	: Component Board Approved Adjudicator
CV	: Curriculum Vitae
DEO	: District Education Officer
DIS	: District Inspector of Schools
FBA	: Florida Bandmasters Association
FOA	: Florida Orchestra Association
MoES	: Ministry of Education and Sports
MSHSAA	: Missouri State High School Activities Association
NRM	: National Resistance Movement
NTC	: National Teachers' College
PAM	: Pearl of Africa Music awards
SASCE	: South Africa Schools' Choral Eisteddfod
SEN	: Special Education Needs
TBS	: The Big Sing festival
UNICEF	: United Nations International Children's Emergency Fund
UNPSPA	: Uganda National Primary Schools' Performing Arts festival
WGI	: Winters Guard International Sport of the Arts

Abstract

The purpose of this study was to evaluate the adjudication of music performances at the Uganda National Primary Schools' Performing Arts (UNPSPA) festival, with a case of national music performances from Nkwazi Music Region. From the onset, this study was triggered by the choir trainers' increasing voices of dissent against adjudication results. The study objectives were; to investigate how adjudication of music performances at the UNPSPA festival is done, to assess the competency of adjudicators of music performances at the UNPSPA festival, and to examine extra-musical and non-musical factors that influence adjudication of music performances at the UNPSPA festival.

This study was conducted in four districts of Jinja, Kamuli, Kaliro and Luuka; an area which had a high number of increasing voices of dissent, and also from where two of the four choir trainers who were banned from the 2017-2018 festivals, hail. The study was hinged on Dworkin's theory of adjudication (1980) and a Mixed Methods research design was used, involving both qualitative and quantitative descriptive approaches. The target population included members of the UNPSPA festival organising committee, adjudicators of national music performances for 2015-2019 festivals, and choir trainers whose choirs reached the national festival within 2015-2019. A sample of sixty-four (64) respondents was selected from a population of sixty-nine (69) by purposive sampling strategy. The instruments used to collect data were questionnaires, interview guides and document analysis checklist. Key findings from the study were as follows;

Concerning how adjudication is done, the study disclosed that there was no association of adjudicators for quality assurance and disciplinary control, hence no systematic procedure for selecting, approval, appointing, training and mentoring of adjudicators at the UNPSPA festival. Adjudicators are theoretically inducted prior to adjudication, Adjudication commentary was flat because it never gave full direction to the choirs, thus disabling its educational importance. Also, key stakeholders had no opportunity of evaluating adjudicators and/or the adjudication process.

About competency of adjudicators, it was found out that adjudicator's knowledge of theme, experience in music and regular training, boost their efficiency. Also, the study unveiled that the quality of adjudicators at this festival is low. Further, about factors that affect adjudication, it was discovered that favouritism, adjudicator's emotional state, external influence, language barrier, audience reaction and order of programme, influence the adjudicators. The study recommended that adjudicators should form an association to systematise the running of this festival; there should be regular and practical training of adjudicators through workshops, seminars and internships so as to uphold their competency; adjudicators should be given adjudication permits after evaluation by key stake holders. Also, each adjudicator in a panel should come up with individual commentary and ratings before conferring, to mitigate external influence. These recommendations in combination, will help to improve on adjudication at this festival, thus curtailing the voices of dissent against adjudication results.

CHAPTER ONE

INTRODUCTION

1.1 Introduction

This study evaluated the adjudication of music performances during the Uganda National Primary Schools Performing Arts (UNPSPA) festival at national level. UNPSPA festival is an annual inter-school event in which choirs compete in music, dance, drama and poetry. Music performances mean the art of singing, instrumental playing and their accompanied movement, usually to entertain the audience. Adjudication means the process where a neutral person passes a value judgment about a music performance. Thus, this study investigated how adjudication of music performances was being done during the UNPSPA festival at national level, the competency of adjudicators of music performances and the factors that affected its quality. The study was conducted in Nkwana music region and the respondents included members of the national festival organising committee, adjudicators of music performances at national level, and choir trainers at national level; making a total of 64, of whom 95% participated in the study. A Mixed methods research design was used involving both qualitative and quantitative approaches. It was discovered that adjudication of music performances at the UNPSPA festival had several loopholes which affected the quality of the adjudication results. Such findings were; lack of a systematic criteria for recruiting adjudicators, lack of practical training for the adjudicators, and lack of a comprehensive formal evaluation for adjudicators by key stake holders. Also, several extra musical and non-musical factors like favouritism, external influence, language barrier and adjudicator's state of the mind, were discovered to cause influence to adjudicators. The study recommended institution of an association of adjudicators for quality control, practical training of adjudicators prior to adjudication and provision of adjudication permits after comprehensive evaluation.

This chapter presents: Background to the study, Statement of the problem, Objectives of the study, Research questions, Scope, Significance, and Limitations of the study.

1.2 Background to the study

Music and arts festivals are far older than a hundred years ago. Traditional small, folk-like festivals and celebrations such as harvest festivals, seasonal or religious festivals date all the way back to 6th Century. Music festivals involving live music competitions were common throughout Middle Ages (Rudolph, 2016). According to Hansen (2017), many state music educator associations in the United States of America (U.S.A) now host some form of music performance contests or festivals for school music programs.

The word ‘festival’ originates from the Latin word ‘Fiesta’ or ‘Festum’, whose first known use in English was in early 1200s (Cakir, 2019). Etymologically, the word originally meant a great entertainment and celebration (Quinn, 2005). A festival, according to Quinn, (2005) is defined as an often periodic celebration or programme of events or entertainment with a specified focus. It usually occurs once a year and the specified entertainment is in form of music. A music festival, therefore, is a community event oriented towards live performances of singing and instrument playing.

There are several music festivals involving competition and adjudication organised across the globe. For instance, Hunyadi, Inkei, & Szabó (2006) observed that ten years before the compilation of their report, the Australian Festival Record presented 1,300 festivals. In Germany, 14,000 festivals had been recorded and many of them had been held at the same time each year for centuries (Hunyadi, Inkei, & Szabó, 2006). These festivals would be inaugurated and run by a specific people as intended. For example, while writing about the background of the Bromley (Kent) festival of Music and speech, Bromley (Kent) Festival of Music and Speech (2019) noted that this festival was an annual festival for the Bromley youngsters and run by the Bromley people. It was inaugurated in 1928 and participants were mainly school learners who competed in both singing and instrument playing

(Bromley (Kent) Festival of Music and Speech 2019). Also, the High Bridge festival was a British Speech and Drama festival and its 72nd festival anniversary was held in 2019. This festival was organised for amateur learners at school (Lawrence, 2019). Similar music, dance and drama festivals were held in leaning institutions across the African continent.

In Africa, there were music festivals held in schools in countries throughout the continent. Those festivals were for school learners, for example, Mashamaite (2014) notes that in South Africa, Eisteddfodau was organised annually by the South Africa Schools' Choral Eisteddfod (SASCE). Eisteddfodau refers to school music competitions organised by SASCE. SASCE is a structure established by the department of Basic Education to organise the annual school choral Eisteddfodau (Mashamaite, 2014). Eisteddfodau had a provision where secondary schools and primary schools competed separately in choral performances. Such festivals where learners compete in choral performances happened elsewhere in Africa, such as in Nigeria.

The Nigeria schools' festival was also held annually (Bello & Aluede, 2016). In this festival, there were separate entities for secondary and primary schools. Organised by the umbrella ministry that was in charge of youths, sports and culture, schools competed in sacred or secular choral music forms, as well as instrumental forms. This festival involved adjudication of music performances to rank the performing groups, (Bello & Aluede, 2016). Similar music festivals that involved adjudication happened in East African countries like Kenya.

The Kenya Music festival is held annually (Kidula, 1996; Kiiru, 2017; Wafula, 2019). This festival is conducted under the auspices of the Ministry of Education. Students in grade schools, high schools, colleges of all sorts and universities compete in music performances ranging from African folk music, instrumental and dance, Western classical music, oriental and other world forms. Competitions start with intramurals until the national inter-school

competitions, which is the climax. All this happens between May and October every year. Adjudication of performances is done at each level of this festival, (Kidula, 1996; Kiiru, 2017; Wafula, 2019).

Festivals were primarily meant to show case culture (Mashamaite, 2014); but they have changed shape into highly competitive events (Bello & Aluede, 2016; Hensley, 2016; Lawrence, 2019; Lowe, 2018 and Mashamaite, 2014). Barz (2004) notes that music performances in schools across East Africa occurred within highly competitive spheres. Competition necessitated ranking the performances and performers against each other. When performers entered a competition, they hoped for the best. In Australia for example, whenever performing groups entered such competitions, they expected to get high ratings which would make them feel good and would also raise the standards of performance (Lowe, 2018). Lowe (2018) adds that the ratings were highly dependent on the adjudicator's subjective judgements. This caused mixed reactions from the different stake holders. Some reacted in favour whereas others reacted against competitions in music performances. Whitener, (as cited in Lowe, 2018) observed that arguments against competition during festivals revolved around pressure on conductors, educational value, adjudication fairness and student welfare. These antagonists of competition in music highlighted adjudicator inconsistencies which led to grade inflations.

Adjudication of music performances world over started in the early twentieth century. Latimer (2013) reported that the first university cappella choir in the United States of America (U.S.A) was founded in 1906 and by 1926, choral singing contests existed in at least 12 states in United States (Latimer, 2013). Adjudication of those performances involved a method of scoring performance dimensions and converting the scores to a final rating (Latimer, 2013). Adjudication of music performances started at the same time with the contests in the performances. Nonetheless, this adjudication process has had loopholes across the globe. For instance, in U.S.A, Latimer (2013) observed that the adjudication of

music performances had concerned music educators for a long time. Hansen (2017) added that researchers had noted problems with the consistency of adjudication and specifically with the reliability of adjudicators' scores among one another and across events. Also, Radocy, (as cited in Latimer, 2013) contended that any measure that involved human judgement was essentially subjective because it involved human impressions. Such measurement procedures were subjective in either construction, application or interpretation (Latimer, 2013). In California, the same challenge was prevalent. For instance, Hensley (2016) highlights that however specific the standards of adjudication might be, there was an element of subjectivity in the evaluation of music performances. This revealed a challenge in the quality of adjudication of music performances on the world scene. It meant that adjudication of music performances lacked uniformity among different adjudicators.

The same challenge was also prevalent in Africa. For example, in Nigeria, Bello & Aluede (2016) observed that there was a wide gap which existed in the way adjudication of music performances was done in schools among different adjudicators. This gap was indicated by unreliable results given by different adjudicators of music performances. Bello & Aluede (2016), added that adjudication of music performances entailed selecting the best out of the lot. When selecting, bias came in invariably. It is indicative that bias was based on subjective principles such as prejudice and favouritism. This was likely to infringe the quality of the whole process of adjudication.

Subjectivity was also observable in adjudication of music performances in South Africa. In an evaluative study about the SASCE, more than forty-five percent of the respondents reported that the level of adjudication of music performances was not satisfactory (Mashamaite, 2014).

In East Africa, adjudication of music performances faced similar challenges. Tracing the history of the Kenya Music festival, Hyslop (Kenya's colony Music and Drama officer; in

Kidula, 1996) noted that adjudicators would face a challenge of language barrier when adjudicating folk songs. Kidula (1996) complemented that the adjudicators would also be limited by their ethnic background, exposure to music, knowledge of other cultures and subjective stylistic performances. These factors in combination would affect the quality of the adjudication done. This meant that results would differ greatly from one adjudicator to another when adjudging folk songs. Such practices placed the performers at risk of getting unreliable evaluations marred with subjectivity.

In Uganda, the UNPSPA is a highly competitive event (Asaasira, 2010). However, Asaasira (2010) noted that the concept of formal music competitions and adjudication of music performances in Uganda did not start with the Schools' Performing Arts festival. It started with the Namirembe church music festival in 1929. This competition was based on Western choral church music and adjudication would be done by adjudicators from the United Kingdom (Asaasira, 2010). After Uganda's independence in 1962, the Namirembe music festival was modified into the annual schools' music festival for primary and secondary schools as well as Teacher Training Colleges (Asaasira, 2010).

According to the Ministry of Education and Sports [MoES] (2017), choirs compete at different levels. Competitions start with intramural before the extramural. The extramural school choir competitions start from zones and proceed to county, district, region and finally national level. Selection of the choir(s) to advance to the next level is done by adjudication of the music performances. One choir out of four qualifies for the next level on average (MoES, 2017).

Not much had been documented and/or published or accessed about this festival. From the researcher's experience, however, some of those festivals at national level had climaxed in chaos and dissent of adjudication results by choir trainers. So, UNPSPA festival could have been experiencing similar challenges associated with inconsistencies in adjudication of music performances.

1.3 Statement of the Problem

The UNPSPA festival is an annual event where there has been adjudication of music performances since its inception (Asaasira 2010). Unfortunately, there was scarcely any documentation on this festival, so it was unclear if adjudication of music performances was done reliably, efficiently and effectively. Consequently, there were consistent increasing voices of dissent against adjudication results among choir trainers, with some festivals ending in chaos. For instance, MoES, (2017) indicates that four choir trainers were banned from the UNPSPA festivals for 2017-2018 because they had rallied with their choirs to rowdily dissent against the 2016 national festival results. The researcher, thus conducted this study to urgently delve into the anomaly by trying understanding how the entire process of adjudication of music performances at the UNPSPA festival is done. This would guide the festival organising committee in mitigating the loopholes so as to remedy the conflicts.

1.4 General objective

The general objective for this study was to evaluate the adjudication process of music performances at the UNPSPA festival, in order to alleviate contentions that normally emerged after declaration of festival results.

1.5 Specific objectives

This study sought to;

1. investigate how adjudication of music performances at the UNPSPA festival is done.
2. assess the competency of adjudicators of music performances at the UNPSPA festival.
3. examine extra-musical and non-musical factors that influence adjudication of music performances at the UNPSPA festival.

1.6 Research questions

This study sought to find answers to the following research questions;

1. How is adjudication of music performances at the UNPSPA festival done?
2. What is the competency of adjudicators of music performances at the UNPSPA festival?
3. What extra-musical and non-musical factors influence adjudication of music performances at the UNPSPA festival?

1.7 Significance of the study

The results of this study may be useful to the MoES, adjudicators, music educators, choir trainers, University, the choristers and the researcher himself; because it will hopefully improve on the entire process of adjudication of music performances in Uganda. This will be manifested in the following ways;

The MoES can use the findings, conclusions and recommendations from this study as a basis for reorganising the activities and proceedings of the UNPSPA festival. The findings can also form a basis for developing policies for improving on the adjudication process of music performances.

The academia will get a new set of knowledge about the process of adjudication of music performances at the UNPSPA festival. This set of knowledge and skills will possibly be exploited in future to improve on the practices in adjudication.

Findings of this study will help festival organisers, adjudicators and choir trainers to understand the process of adjudication of music performances.

Finally, the choristers and choir trainers will be guaranteed more objective, balanced, informative and prescriptive adjudication. This will help to nurture them with positivity

into prospective professionals who in future may join the multi-billion earning music industry.

1.8 Scope of the study

The scope of this study was delineated in terms of its content, geographical and time perspectives as follows;

1.8.1 Content scope

This study focused on evaluation of adjudication practices of music performances during the UNPSPA festival. It executed this by investigating how adjudication was done, assessing the competency of adjudicators of music performances and examining extra musical and non-musical factors that were affecting adjudication of music performances at the UNPSPA festival. The focus of this study was on the four music performances at this festival: Western Choral Singing, African Traditional Folk Singing, Original Composition-African Song Style and Instrumental Composition.

1.8.2 Geographical scope

This study was conducted in Uganda, in Nkwazi music region. This music region covers part of Busoga sub region in the south eastern portion of Uganda. It comprised the areas of Jinja, Jinja city, Kamuli, Kamuli municipality, Buyende, Luuka, Kaliro and Kakira Sugar Estate. The study, however, zeroed down to Jinja, Kamuli, Buyende and Kaliro. On average, two choirs from this region participated in the National festival annually. This music region was preferred because of two main reasons; First, because two of the four choir trainers who were banned from participating in this festival from 2017-2018 hailed from this area. Second, there were increasing voices of dissent against adjudication of music performances from this region because the ranking of the two choirs that participated in the national festival annually from this region had drastically gone low on the national chart. Situating this study in such an area helped to delve into the matters and ascertain why choir trainers were increasingly dissenting adjudication results.

1.8.3 Time scope

This study focused on five UNPSPA festivals, conducted from 2015 up to 2019. Within this period, choirs from Nkwazi music region had consecutively participated in the national festival but their ranking had continuously declined. Consequently, the choir trainers' voices of dissent against adjudication of music performances had increased within this period of time.

1.9 Limitations of the study

The researcher acknowledged that this study was impeded by the following factors;

There was generally very little literature about the topic under study and as such, review of relevant literature was a big challenge. The researcher, however, used different internet search engines so as to get some reliable reading materials which he correlated to link to the topic under study.

Record keeping is still a big challenge in Uganda yet part of the success of this study would depend on document review. This required going to the archives to retrieve old adjudication sheets dating as old as five years ago and the adjudication rankings. This encumbered the researcher during data collection. The researcher however, contacted the choir trainers whose choirs had been participating in the national festival to get some of the required documents. This helped to mitigate the challenge of record keeping.

1.10 Operational definition of terms

Adjudication commentary: These are qualitative and analytical remarks/evaluations that an adjudicator puts across to establish the worth of a music performance. These remarks are written down on the adjudication sheets.

Adjudication scores: This refers to the marks/grades assigned to each of the captions on the adjudication sheets. These scores later tantamount to a total which is used for ranking the different musical performances. The higher the scores, the better the performance.

Adjudication: This means the process of assessing a music performance, analysing, interpreting and evaluating it, and finally assigning a score which is used for ranking the different choirs/performing groups. Such a music performance can be playing a musical instrument or singing;

Caption: This term is used in this study to refer to the different subsections/elements on the adjudication sheets.

Extra musical factors: are adjudicator-related aspects which describe their personal attributes, but affect the adjudication process either positively or negatively.

Music performance: This means a process during which musical ideas are realised and transmitted to the audience. It involves entertaining an audience by making music through singing or playing an instrument. For this study, it is limited to Western choral singing, African traditional folk singing, Original Composition-African song style and Instrumental Composition.

Nalufuka: means one of the music regions in Uganda, situated in the eastern side of Busoga sub-region. It comprises areas of Iganga, Iganga municipality, Bugiri, Bugiri municipality, Mayuge, Namutumba and Bugweri.

Nkwanzi: refers to a music region that covers part of the western part of Busoga sub-region. It comprises the areas of Jinja, Jinja city, Kamuli, Kamuli municipality, Buyende, Luuka, Kaliro and Kakira Sugar Estate.

Non-musical factors: are those factors that may not have a direct relationship with music, but certainly influence to the process of adjudication.

1.11 Chapter summary

This chapter focused on the general introduction of the study. It introduced the research problem, set the background, stated the objectives of the study, stated the problem of study and highlighted the scope of the study. It ended by explaining the key terms in context to enable the readers to understand the study conceptually. The upcoming chapter 2 presents the conceptual framework and a review of the relevant related literature.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.1 Introduction

The chapter presents a conceptual frame work highlighting the relationship between the variables in the study. It also presents a review of related literature as regards adjudication of music performances. Literature is presented in thematic areas coined from the specific objectives of the study.

2.2 Conceptual Framework

Svinicki (2010) defines a conceptual framework as an interconnected set of ideas (theories) about how a particular phenomenon functions or is related to its parts. The framework serves as the basis for understanding the causal or correlational patterns of interconnections across events, ideas, observations, concepts, knowledge, interpretations and other components of experience. In this study, the conceptual framework presents Dworkin's Broader Theory of Interpretation which is centred on Dworkin's Theory of adjudication.

Therefore, this study drew its concepts from the Dworkin's Theory of adjudication whose concepts are anchored on constructive interpretation. According to Wisniewski (2007), Dworkin theorises that constructive interpretation involves understanding something such as a piece of art. This can be done in a way to present the object in its best light. Wisniewski (2007) further argues that Constructive interpretation is a matter of imposing purpose on an object or practice in order to make of it the best possible form or genre to which it is taken to belong.

This theory elucidates three distinct but interrelated stages that a judge undergoes when constructively interpreting something. It presents three concepts: Pre-interpretive, Interpretive and Post interpretive (Pannik,1980). Pannik (1980) explains that during the first stage (pre-interpretive), identification of the rules and standards based upon to provide the provisional content of the practice is done. Interpreters must be clear about what they

are interpreting and should identify what is to be included on and/or excluded from the content. Pannik (1980) suggests that there must be a great degree of consensus in order for the interpretive attitude to gain traction.

During the second stage (interpretive), the interpreter settles on some general justification for the main elements of the practice identified at the pre-interpretive stage (Pannik, 1980). It is during this stage that the first aspect of the interpretive attitude is made apparent. At this stage still, the elements of practice are put in the context of some goal or purpose. The interpreter considers the actual elements of the practice under consideration and must decide whether they cohere with and serve to actualise this best interpretation (Pannik, 1980). The third stage (post-interpretive), is a result of the second aspect of the interpretive attitude. The interpreter makes analysis of the previous two stages to ensure coherence.

Dworkin's theory of adjudication was applied to form a basis and explain the ideas of this study in the conceptual frame work below.

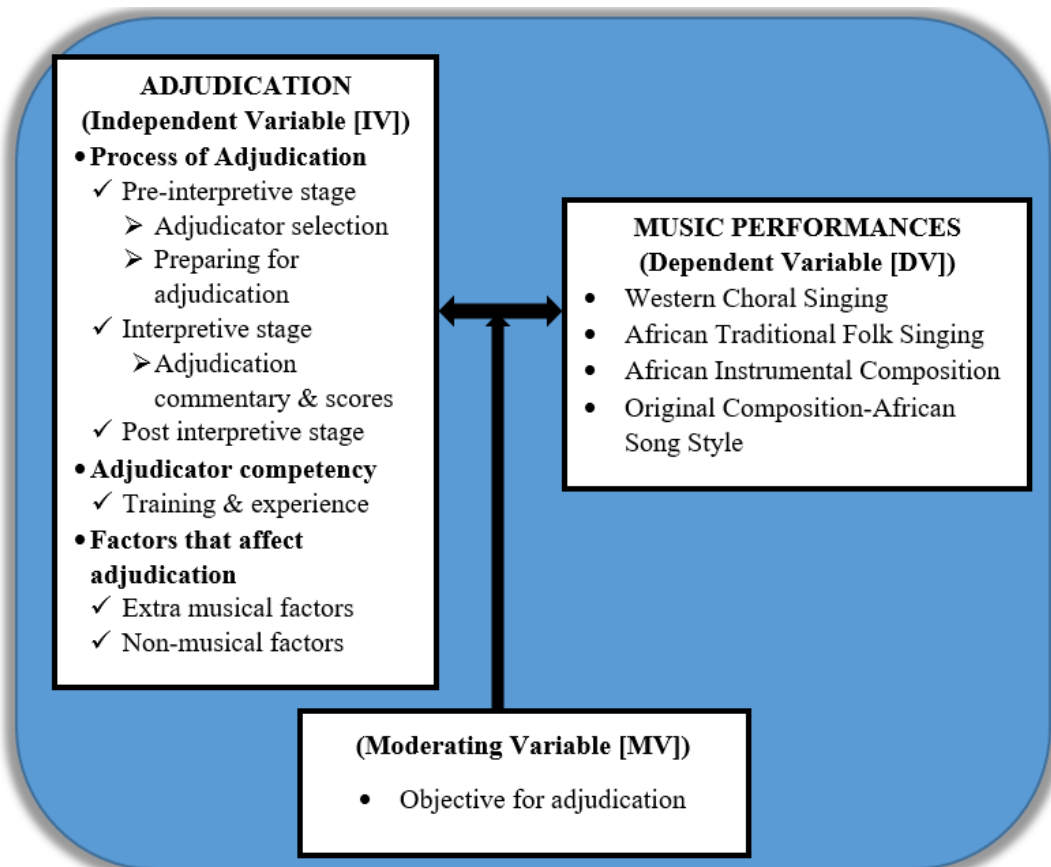


Figure 2. 1: Conceptual frame work

The conceptual framework reveals that adjudication is the independent variable while music performances is the dependent. The concepts of the process of adjudication, adjudicator competency and factors that affect adjudication, were applied in how adjudication of music performances is done at the UNPSPA festival. Music performances include: Western Choral Singing, African Traditional Folk Singing, African Instrumental Composition and Original Composition-African Song Style. Process of adjudication was measured in terms of adjudicator selection and preparation for adjudication. Adjudicator competency was measured in terms of adjudication commentary and scores, while factors that affect adjudication were measured in terms of extra musical factors and non-musical factors. However, this study considered objective for adjudication as an impediment to the process of adjudication if not carefully managed. I used the three stages of Dworkin's theory of adjudication to establish how adjudication of music performances was conducted. First, the pre-interpretive stage guided in investigating whether adjudication of music performances at national level of the UNPSPA festival started before the actual day of the performances, and if so, what it entails. Second, the interpretive stage guided in finding out how adjudicators analysed music performances through writing prescriptive adjudication commentary before assigning adjudication scores. The interpretive stage also guided in assessing the competency of adjudicators in analysing music performances at this festival, done. Finally, the post interpretive stage guided in finding out if post adjudication evaluation of this festival's results was done. It also guided in examining the factors that affect the adjudication of music performances at the UNPSPA festival.

2.3 The process of adjudication of music performances

This section addresses research question 1 which sought to investigate how adjudication of music performances at the UNPSPA festival is done. It is subdivided into three sub-sections arising from Dworkin's theory of adjudication, whose concepts were based upon

to develop a conceptual frame work for this study. These are; pre-interpretive, interpretive and post interpretive stages of adjudication.

2.3.1 The Pre-interpretive stage of adjudication

According to Dworkin's theory of adjudication, the first stage of adjudication is pre-interpretive stage. During this stage, identification of the rules and standards based upon to provide the provisional content of the practice is done. Interpreters must be clear about what they are interpreting and should identify what is to be included on and/or excluded from the content. Since this stage occurs before the actual adjudication is done, I used it in this study to scrutinise how preparation is done at the UNPSPA festival before adjudication. As such, literature herein was presented under two sub sections: adjudicator selection and preparation for adjudication.

2.3.1.1 Adjudicator selection

A person to work as an adjudicator of music performances has to possess some desirable characteristics. S/he should also be a member of an association in charge of adjudicator welfare. Therefore, selection of persons to become adjudicators is an important step in preparing for adjudication of music performances. Organisations managing music festivals and competitions normally take keen interest in who serves as an adjudicator. For example Missouri State High School Activities Association [MSHSAA] (2018) observed that adjudicators are selected from the MSHSAA approved list of adjudicators. Also, the Florida Orchestra Association, (2017) noted that adjudication approval was open to Retirees, College Professors, orchestra teachers or a potential adjudicator who had received recommendation from the orchestra directors. So adjudicators should be people with proved experience and substantial record of good performance in adjudication. In the same vein, Kiiru (2017) noted that adjudicators should be selected basing on their previous achievements in the field of music performance and adjudication. In support, Hensley (2016) observed that adjudicators were selected basing on their reputation and

demonstrated expertise in the field in question. A vetting process would hence be conducted by choir directors and festival organisers. According to Hensley (2016), vetting adjudicators achieves a higher level of uniformity in adjudication thus upholding its quality. In Florida, for instance, for one to be an adjudicator, they must be a member of the Component Board Approved Adjudicator (CBAA) for the Florida Orchestra Association. To become a member of this board, one of the criteria is nomination as potential adjudicator by an Executive Board member during a Board meeting. The proposed adjudicator is then approved if he/she is accepted by a two-thirds majority vote of the Executive Board members, (Florida Orchestra Association [FOA], 2017). This regular vetting keeps the adjudicators up to date and abreast with the required competences because they have to maintain their standards.

Concerning new adjudicators, FOA, (2017) states;

New adjudicators that are seeking to be put on the approved list may register for the approval process starting November. This class of adjudicators will be trained on the approved adjudication sheet. They will be required to go through the entire training before being placed on the approved list, (p.12).

This suggested that there was room for admitting new adjudicators to the approved list as long as they underwent training in order to improve on and harmonise their practices in adjudication of music performances. After selection of the desired people from the approved list of adjudicators, they would be appointed. This is done annually, (NZ Choral Federation, 2019). Thus the festival starts with appointment of new adjudicators every year. The study used this literature to understand how the pre-interpretive stage of adjudication was done at the UNPSPA festival.

2.3.1.2 Preparation for adjudication

As noted from Dworkin's theory of adjudication, the pre-interpretive stage involves identification of the rules and standards based upon to provide the provisional content of the practice, (Wisniewski, 2007). So, at this stage, the adjudicator makes focus on the task

ahead of them, identifying the rules to be followed and understanding the standards to be followed. According to Floyd (2010), adjudication is a process of providing a concise evaluation of the strengths and weaknesses of each musical demonstration. Its other essence is to offer recommendations for continued musical growth (Floyd, 2010). Consequently, such an activity would be executed through an elaborate process of steps, starting with thorough preparation. According to the NZ Choral Federation (2019), adjudicator's work does not start on the very day of adjudication. It is asserted that after their appointment, adjudicators met in advance for a training day. During that day, adjudicators receive a thorough explanation of the grading system and do a series of dummy runs, using past and unidentified The Big Sing (TBS) recordings. Therefore, there is always time committed to training the adjudicators before the real adjudication. This idea was supported by Foley, (as cited in Bello & Aluede, 2016) with advancement of sixteen ideas for first-time music festival adjudicators. Foley emphasised that adjudicators need to arrive at the adjudication venue ahead of time in order to learn the marking system for that particular festival and also to gain familiarity with the adjudicator assistant. Every festival has a specific way of awarding marks which the adjudicator has to be oriented on before starting adjudication. This study used this literature to find out if adjudicators at the UNPSPA festival underwent orientation on the awarding system before commencement of the judging process. This cements the notion that the process of adjudication of music performances starts with the adjudicators getting acquainted with the details of adjudication at a particular festival. This preparation entails punctuality and thorough understanding of the adjudication tools and guidelines for assigning scores for a particular festival. Foley in Bello & Aluede (2016) also implied that a good adjudication process requires good working relationships between the adjudicators and their assistants. This meant that adjudicators work with assistants. This study used this literature to find out if adjudicators work with assistants at the UNPSPA festival.

2.3.2 The Interpretive stage of adjudication

The interpretive stage of adjudication as per Dworkin's theory of adjudication is when constructive interpretation of the art is done (Wisniewski, 2007). In adjudication, constructive interpretation relates to looking at each performance and judging it in its own right. It also relates to providing useful remarks on each detail of the music performance so as to highlight the artistic meaning. So literature here was reviewed in respect to adjudication commentary and scores.

2.3.2.1 Adjudication commentary and scores

At the interpretive stage of adjudication as per Dworkin's theory of adjudication, meaningful analysis of the art is done. Florida Bandmasters Association [FBA] (2020) believes that the primary purpose of adjudication of music performances is to provide constructive feedback to participants. Consequently, this helps them to improve on their musical skills, knowledge, performance abilities and understanding. It is meant that feedback in form of commentary should help the participants to understand how well they are performing compared to the musical standards that are appropriate for their level of maturity and experience. In support, Bands of America (2019) assert that good adjudication must embrace constructive criticism. By constructive criticism is meant the meaningful and objective analysis of a music performance so as to understand it better. MSHSAA (2015) adds that to achieve constructive criticism, the adjudicator should use the 3 C's approach when completing the evaluation, that is: '*Compliment, Criticise and Course for Improvement,*' (p.4). This means that adjudication commentary should appraise the best practices. It should also highlight the weak areas in the performance and then prescribe the action(s) for improvement. Still, MSHSAA (2015) adds that it is helpful for an adjudicator to ask oneself these three questions: '*What am I hearing? Why is it occurring? and How can they improve or how do I compliment that which is already very fine?*' (p.4). This indicates that the adjudicator's fundamental role is to support the choir towards perfection.

When adjudication commentary achieves effective and critical appreciation of the art, it directs performers towards improvement of their musicality. According to Florida Bandmasters Association [FBA] (2017), great care should be taken to ensure that adjudication commentary is consistent with the adjudication scores and rating. This means that the commentary should ideally reveal why a performance has not attained full marks in a given caption and also defend the score assigned. This also means that similar comments written for different performing groups in the same caption should have a similar score allocated. FBA (2017) add that adjudicators have to adhere to expressing themselves concisely, clearly, accurately, and diplomatically. It follows that adjudicators must communicate professionally and in a manner that is easily understood. By this, performers and choir trainers will be helped to easily appreciate the objectivity and embrace the suggestions. Winters Guard International [WGI] Sport of the Arts (2019) observe that adjudicators share in the growth of choirs and choir trainers by talking to them and trying to help understand what is required of them in their performance. Therefore, clarity in expression is very important on the side of the adjudicator so that the intended message can be well understood by the choristers.

It is delightful for the adjudicator to watch the performers develop and grow into something special. Because of this delight, WGI Sport of the Arts (2019) add that adjudicators must be professionals whose language should not be sarcastic or rude. It implies that adjudication commentary should be accommodative so as to encourage the youngsters and to nurture them into future professional musicians as supported by (Welsh National Folk Dance Society, 2013). In order to write accommodative commentary, it requires adjudicators to judge with their head and heart in a positive, nurturing and challenging manner (WGI Sport of the Arts, 2019). Quality adjudication commentary leads to improvement of a performance in music, so Griffiths (2018) asserts that the adjudicator should emphasise that the comments on the adjudication sheet (or on the tape) are of far greater importance than

the mark received. Griffiths (2018) observes that seldom do students or parents accept that opinion. Griffiths (2018) implies that parents and choristers attach more value and meaning to the adjudication scores attained rather than adjudication comments. It may be so, because the scores are the bases for ranking the choirs.

To achieve all the above, adjudicators need to be objective. Objectivity comes by working in panels. According to Asaasira (2010), a panel of nine professionals would be constituted to adjudge the Pearl of Africa Music (PAM) awards competitions in Uganda. The implication here is that adjudication is done in teams. Asaasira (2010) adds that none of the judges had knowledge of who the other judges were until award ceremony on the final day after assessment. Adjudicators judged the pieces of art individually before generating the average score for each item from the marks awarded by the different judges. When interviewed about why adjudicators did not meet until the award ceremony, Mulindwa, one of the PAM awards organisers; quoted in (Asaasira, 2010) observed that they wanted to minimise one adjudicator influencing the others' decision in one way or another. It means that working independently helps to ensure that every judge makes an individual as well as an independent analysis and adjudication of each item. It also means that when adjudicators work in a panel, there is a possibility of one influencing the other(s) in one aspect or another. This study sought to find out if adjudicators at the UNPSPA festival worked independently, and without knowledge of their co-adjudicators.

Asaasira (2010) observes that when adjudicators work in panels, they may not make independent accurate decisions and their results would be unreliable. Belfast (2013) supports the assertion by noting that the subjective and complex nature of music performance evaluation has led to unsatisfactory levels of interrater reliability among adjudication panels.

Belfast (2013) recognises the complexity and subjective nature of music performance evaluation as the major impediment when a panel of judges executes their duty. According

to Belfast (2013), using individual judge approach would produce more reliable results. Bergee (2003) disagrees with Asaasira (2010) and Belfast (2013). According to Bergee (2003), variability and range in the scores assigned by a panel of judges decreases as the number of judges increases. Bergee (2003) recommends seven or more adjudicators in a panel at a time. This ensures checks-and-balance to each judge's decisions because the scores are averaged in order to get a single uniform mark. The implication here is that even when they work in panels, adjudicators evaluate each performance independently and later get the average score. This study found out how panels of adjudicators arrive at the final score for an item.

Whether adjudicators work individually or in panels, there is need for standard adjudication tools. Belfast (2013) observes that for nearly a century, music educators had noted the difficulty of defining standards of measurement for music performances. Farnsworth, (cited in Belfast, 2013) attributes this difficulty to music's connection with the human spirit. Farnsworth, (cited in Belfast, 2013), observed that music awakens the love and it pertains the world of spirit. It meant that coming up with a standard and objective tool for measurement of musical knowledge and skill is not an easy task. So, different music items may not be adequately and explicitly evaluated using the same evaluation tool as it may compromise validity and reliability. This study sought to find out if each music item was adjudged using a specific adjudication sheet as a way to ensure adequate and explicit evaluation of each item at the UNPSPA festival.

2.3.3 The Post interpretive stage of adjudication

Pannik (1980) posits that post interpretive is the last stage of the adjudication process. It is a result of the second aspect of the interpretive attitude. The interpreter makes analysis of the previous two stages to ensure coherence. Therefore, evaluation of the effectiveness and efficiency of the first two stages is done. This study used literature in this regard to keenly

analyse how evaluation of the entire adjudication process was executed at the UNPSPA festival.

2.3.3.1 Evaluation of the adjudication process

Evaluation of the process of adjudication at any music festival is important because it helps the stake holders to gauge the effectiveness and efficiency of the adjudicators and entire adjudication process. It also helps the adjudicators to harmonise their practices for coherence. For example, after adjudication of all items at TBS festival, the adjudicators meet again to select the twenty-four front runners, (NZ Choral Federation, 2019). They spend a full day listening to and re-marking each other's choirs and modifying (scaling) one or more sets of grades wherever need be. This peer reviewing is known as fine-tuning. What is crucial then is that, by the end of the fine-tuning process, a particular performance receives virtually the same mark from every adjudicator, (NZ Choral Federation, 2019). The implication is that each performance is video-taped and scrutinised by a panel of adjudicators who fine tune the previous judgement by comparing the adjudication commentary, marks and the performance itself. Keen attention is paid to the ranking of choirs around the Finale, so that each choir is ultimately content that the 24th-ranked choir is fairly better than the 25th, (NZ Choral Federation, 2019). NZ Choral Federation (2019) implies that the fine-tuning process is very keen on best performing choirs to ensure that the adjudication commentary and scores are accurate across all the choirs. This study sought to unveil if a fine tuning process was done and if so, how it was done at the UNPSPA festival. Fine tuning is part of the post adjudication stage as advanced by Dworkin's theory of adjudication (Wisniewski, 2007).

2.4 Competency of adjudicators of music performances

An adjudicator should be someone with special abilities and skills in order to do his/her duty with diligence. According to Dworkin's theory of adjudication, adjudication embodies

constructive interpretation, which involves understanding something such as a piece of art (Wisniewski, 2007). It means that the adjudicator retains the ability to evaluate and interpret the law in a manner which s/he feels fits with the previous judgments while balancing it against coherence. The study used Dworkin's theory of adjudication to understand what abilities or competencies best suit the adjudicator to interpret music performances at the UNPSPA festival

The role of the adjudicator in any festival is to evaluate each performance (Hensley, 2016). The evaluation is based on a set of criteria that are known to be benchmarks of excellence in performance. Understanding this set of criteria requires a degree of competency. Hensley (2016) postulates that the role of the adjudicator is to provide a fair, accurate, impartial and musically intuitive evaluation from which the participating conductor and performers can learn and improve their skills. The implication here is that the adjudicator must be competent enough in order to perform his/her role better. Griffiths (2018) notes that competency in adjudication is developed through experience as a participant in competitions and festivals. In support, Kinney (2009) observes that after an investigation, it was discovered that adjudicators who were performers or former performers in ensembles exhibited a greater degree of internal consistency in adjudication of music performances than the non-performers. The implication here is that adjudicators gain competency out of music performance. This makes them better judges in the due course. The study sought to find out if this literature affirmed the state of affairs at the UNPSPA festival.

According to FBA (2017), continuing education of the adjudicators is exclusively important in developing their competency. Adjudicators are offered with internships, workshops and training seminars to give them varied opportunities to gain additional musical and interpretive experiences, (FBA, 2020). This highlights the need for training adjudicators and agrees with FOA (2017) who observe that once aspiring adjudicators register, they are trained on the approved adjudication sheets and then taken through the

entire training before they are placed on the approved list of adjudicators. This implies that the adjudicators are taken through a process of training involving a number of steps. FOA (2017) notes;

All written and recorded work done by every aspiring adjudicator from the initial training session and from the Music Performance Assessment adjudication day will be reviewed by the Adjudication Committee. Once that is completed, the candidate will be notified that they will either be placed on the CBAA list, be asked to remediate a portion of the training, or not granted CBAA status (p.12).

FOA (2017) implies that training involves attempting dummies which trainees evaluate and hand in their adjudication sheets. After training, a panel of experts reviews those adjudication sheets filled by the trainees to determine accuracy. After scrutiny, some aspiring adjudicators are approved immediately, others repeat some areas in the training, while others who fail to attain the required competency from the training sessions are not approved.

Attaining competency out of training is still supported by Mcpherson & Thompson (1998) who reported positive effects of training in adjudication and even suggested that training programs were more important than experience in adjudication. Though Mcpherson & Thompson (1998) lean on training more, there is an appreciation of experience as well. For Fiske, in (Mcpherson & Thompson, 1998), having the two (training and experience) is not a guarantee for an above average rater reliability by an adjudicator. It implies that adjudicator competency can fluctuate and drop with time thus the need for adjudicator evaluation. According to FBA (2017),

It is incumbent upon directors to evaluate adjudicators after each Music Performance Assessment so that feedback is available for the adjudicators. It is also incumbent upon all members of the CBAA to report any violations of adjudication standards, or poor performance on the part of individual adjudicators, to the Adjudication Committee (p.4).

The implication is that choir directors have an opportunity to submit their complaints about the adjudication process to the appropriate authorities. This provides evidence about individual adjudicator's competency. Similarly, fellow adjudicators have an opportunity

too, to appraise their colleagues. This literature herein unearthed the state of affairs at the UNPSPA festival.

When the competency of an adjudicator drops, based on the observations and judgment of the the appropriate authority, such adjudicator may be recommended for coaching with another approved adjudicator, attending an approved adjudication training, or possible revocation of Approved Adjudicator status. This rejuvenates such a person to regain his/her competencies in order to execute the required duties meticulously. It also enables the adjudicator to gain ability to evaluate and interpret music performances in a manner which coheres with the set standards, (Pannik, 1980).

2.5 Factors that affect adjudication of music performances

The process of adjudication of a music performance involves a number of steps and stakeholders. As noted before, Dworkin's theory of adjudication postulates that adjudication involves constructive interpretation (Wisniewski, 2007). Implication here is that the process of constructive interpretation occurs amid a number of factors which influence the adjudicator in the course of executing his/her duties. Some of the factors are adjudicator-related while others are not directly related to music, but cause influence. The study used Dworkin's theory of adjudication to understand the extra musical and non-musical factors that influence the process of adjudication of music performances at the UNPSPA festival.

2.5.1 Extra musical factors that affect adjudication of music performances

While adjudging music performances, a number of factors intertwine with the adjudicator's work and impinge on the quality of the adjudication process. Some of these factors are directly related to the adjudicator, thus known as extra musical factors. According to Morijiri (2016), extra musical factors mainly comprise adjudicator-related aspects which describe their personal attributes. Morijiri (2016) states that such factors arise from the adjudicator himself / herself. Such factors deflate the quality of the entire adjudication

process. According to Mcpherson (1998), the characteristics of the adjudicator strongly influence the outcome of any assessment. Such include familiarity with the performer and familiarity with the repertoire. Consequently, in items like Western Choral Singing and Original Composition-African Song Style, choirs that perform songs familiar to the adjudicator are likely to be favoured more than those that sing songs that s/he is not familiar with. This study sought to unearth if such factors impacted on adjudication of music performances at the UNPSPA festival. In agreement, Mcpherson & Thompson (1998) affirm that adjudicators who prefer certain pieces, or believe that they are musically more challenging than others tend to score such performances of these works higher. This study sought to reveal if this literature affirmed the state of affairs at the UNPSPA festival. Scoring performances of familiar and musically challenging works higher gives an implication that personal attributes breed subjectivity because different adjudicators have varied opinions and feelings about different songs.

Familiarity of the adjudicator with the choir is similarly another factor that punctures adjudication quality. Mcpherson & Thompson (1998) and Morijiri (2016) pronounce that if the adjudicator knows the performer from previous performances, it can leave a lasting impression on how such a performer will be rated in the subsequent performances. This suggests that choirs that participate in the festival regularly may receive better/worse adjudication scores depending on their previous performance. This is less likely to happen to choirs participating for the first time. Also, choirs with participants who have ever been judged by a certain adjudicator may be judged depending on how they performed in the previous events (Mcpherson & Thompson, 1998). This is likely to happen because the judge will have a preconceived notion from the previous performances. This literature would disclose the state of affairs at the UNPSPA festival. The behaviour of the adjudicator can be biased by mood swings. McPherson (1998) observes that mood can fluctuate depending on the time of day and/or other personal and social distraction of the adjudicator.

Mcpherson & Thompson (1998) imply that the time of the day may determine the quality of adjudication. Mcpherson & Thompson (1998) add that fatigue, which changes mood, also causes significant fluctuations to assessments during the course of a long day of adjudicating a competition or music festival (Mcpherson & Thompson, 1998). This insinuates that choirs performing much later in the day are at a disadvantage compared to those that perform earlier in the day. This is related to the order effect discussed under the subsection of non-musical factors.

2.5.2 Non-musical factors that affect adjudication of music performances

During adjudication of music performances, there are a number of factors that may not have a direct relationship with music but cause influence to the process of adjudication. These are non-musical factors. Morijiri (2016) observes that though non-musical factors are not seen to be directly related to the music itself, they certainly influence musical performance evaluation. The implication here is that adjudication can be influenced by other factors outside music. Non-musical factors include among others; order of the program and visual influences like attractiveness and dress (Morijiri, 2016). Also, Wapnick et al, (cited in Morijiri, 2016) stress that the more attractive the musicians are, the more likely they will be scored higher than the less attractive musicians. This highlights that the quality of the attire worn by the choir seems to influence the adjudicator's decisions. This was also bolstered by other researches. Horward, (cited in Hansen, 2017) suggested that performance quality ratings are affected significantly by performance attire. This literature informed this study about the situation at the UNPSPA festival.

With regard to race, Hansen (2017) observes that racial stereotypes and perceptions significantly affect judgments regarding musical performance quality. Race means any of the major biological divisions of mankind, distinguished by colour and texture of hair, colour of skin and eyes, stature, et cetera. It includes outward appearance and ethnicity. According to Brown & Norvak, (cited in Hansen, 2017), there is evidence that people's

perceptions of ethnic background inform their expectations regarding musical performance. The implication here is that adjudicators might be biased towards specific tribes of people and this bias might influence the adjudication process and its quality.

Flôres & Ginsburgh, (cited in Morijiri, 2016) reported that after analysis of the five days' results from Queen Elisabeth musical competition, it was found that performers who appeared first had a lower chance of being ranked among the top performers while those who performed near the final day had a higher chance. In support, Mcpherson & Thompson (1998) noted, "... *Judges may be more severe in the first few performances of an unfamiliar work, with the consequence that musicians who perform early on are disadvantaged...*" (p.16). Additionally, an earlier study by Dureksen, (cited in Morijiri, 2016) also reported that when judges listened to two performances of the same composition, they consistently rated the second performance higher than the first. This suggests that repeated hearings of the same piece may nurture a greater appreciation of that piece, which may cast a more positive light on the performance itself. It could also suggest that adjudicators may tend to start with higher expectations and strict rules, but progressively adapt them to the reality of the actual performance. This literature was useful in casting light on the order effect at the UNPSPA festival.

2.6 Summary of Literature and Research gaps

The previous studies reviewed in this chapter had left the following gaps that the current study intended to cover.

Literature reviewed in this chapter on the process of adjudication of music performances by MSHSAA (2018); Hensley (2016); FOA (2017); FBA (2017); NZ Choral Federation (2019) and WGI Sport of the Arts (2019); presented a gap that they were all conducted in first world countries. None of them was from Uganda, yet there seemed to be a number of challenges as regards the process of adjudication of music performances in Uganda.

Most of the literature reviewed in this chapter by MSHSAA (2018); Hensley (2016); FOA (2017); FBA (2017); Mcpherson & Thompson (1998); Bergee (2003); Kinney (2009); Belfast (2013) and FBA (2017); concentrated on only band and orchestra music, at the expense of other music performances. This study highlighted adjudication of music performances including; Western choral singing, African traditional folk singing, Original composition African song style and Instrumental composition.

Studies conducted on music performance assessment/ evaluation/ adjudication by Mcpherson & Thompson (1998); Bergee (2003); Kinney (2009); Belfast (2013); Hensley (2016) and FBA (2017); elaborated the nature of adjudication commentary recommended for a choir. However, they did not elaborate and illustrate how the adjudicator should assign marks to a music performance accurately. Additionally, these studies did not elaborate the assessment tool/ adjudication sheet for each music performance. This study intended therefore, to reveal the adjudication sheets for each music performance and also highlight how adjudicators could assign scores to a performance reliably.

2.7 Chapter summary

This chapter presented Ronald Dworkin's theory of adjudication which was used to draw concepts for the conceptual framework of this study. The chapter also presented a review of related literature, which was arranged according to the specific objectives of the study and concepts drawn from the conceptual framework. It ended by identifying the gaps in the literature reviewed. The upcoming chapter 3 presents the general methodology that was used for this study.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents a description of the research methodology which was used for conducting this study. Kothari (2004) explains Research methodology as a way of systematically solving a research problem. It involves understanding the various steps that are adopted by the researcher in studying the research problem and the logic behind (Kothari, 2004). The chapter therefore, presents; research design, research variables, target population, sampling techniques and procedures, data collection methods and instruments, validity and reliability, data collection procedure and data analysis.

3.2 Research Design

According to Kothari (2004), “A Research design is the arrangement of conditions for the collection and analysis of data in a manner that aims to combine relevance to the research purpose with economy in procedure,”(p.31). This study used a mixed methods research design which involved both qualitative and quantitative descriptive approaches. A mixed methods research design is a procedure for collecting, analysing, and combining both quantitative and qualitative approaches in a single study or a series of studies to understand a research problem, (Creswell & Creswell, 2018; Ngulube, 2020). Using both quantitative and qualitative approaches in a single study provides a better understanding of the research problem and question than either approach by itself. Mixed methods was valuable for this study so as to provide a better understanding of the research problem than using only one approach. This helped the researcher to exploit the respective strengths of the qualitative, as well as the quantitative approaches, (Ngulube & Ukwoma, 2021).

Qualitative methods of data collection were applied during data collection through interviews and document review. This approach was applied because it is interactive, naturalistic and descriptive, thus allowing freedom of expression. It was an aide for the

researcher to gain a complete perspective in each prodigy that was studied. On the other hand, questionnaires were used to collect both quantitative and qualitative data as they contained both closed and open ended items. Quantitative methods were applied when presenting findings using descriptive numerical representations. These included percentages, tables and graphs. Data which was collected using these various approaches was combined to evaluate the reliability and trustworthiness of the study findings.

3.3 Target Population

Orodho, (cited in Wanjiru, 2014) defines target population as that set of elements that the researcher focuses upon and to which the results obtained by testing the sample should be generalised. This study targeted all the adjudicators who participated in adjudication of music performances at national level of the UNPSPA festival within the study period. It also targeted members of the National UNPSPA festival Organising committee. Still, it targeted all choir trainers in the study area, whose choirs participated in the national festival during the period 2015-2019. The table below summarises the target population for this study.

Table 3. 1: Target Population

Category of respondent	Target Population
National Music Committee Members	9
National Adjudicators	40
Choir trainers	20
Total	69

This table shows that 69 (sixty-nine) respondents were targeted for this study. Out of those, 9 (nine) were members of the National UNPSPA festival organising committee, 40 (forty) were national adjudicators of music performances, while 20 (twenty) were choir trainers.

3.4 Sampling techniques and Procedures

The process of selecting just a small group of cases from out of a large group is called sampling, (Walliman, 2011). Sampling involves selecting a number of individuals for a study in such a way that the individuals represent the larger group from which they were

selected. Purposive sampling strategy was employed to source samples for this study. The geographical areas of Jinja, Kamuli, Buyende and Kaliro were purposively selected. Choir trainers, members of the National music organising committee as well as the adjudicators of music performances at national level for the period of study, were selected by purposive sampling. Kothari, (2004) notes that in purposive of sampling, items for the sample are selected deliberately by the researcher and his choice concerning the items remains supreme. These respondents were preferred because of their central role in the administration of the UNPSPA festival. Accordingly, the researcher selected samples as indicated by table 3.2 below;

Table 3. 2: Number of participants per category

Category	Population	Sample size	Sampling Strategy
National UNPSPA festival organising Committee	9	9	Purposive
members	40	35	Purposive
National adjudicators	20	20	Purposive
Choir trainers			
Total respondents	69	64	

Table 3.2 shows that 64 (sixty-four) out of 69 (sixty-nine) respondents were sampled for this study. Out of those, 9 (nine) were members of the National UNPSPA festival organising committee, 35 (thirty-five) were national adjudicators of music performances, while 20 (twenty) were choir trainers.

3.5 Methods and tools for data collection

Interview guides, Documentary checklist and Questionnaires were used to collect data for this study. Walliman, (2011) notes that checks on the reliability and completeness of qualitative data can be made by consulting a variety of sources of data relating to the same event – this is called triangulation. As such, this study used methods of interview, Document review and questionnaire, to ensure reliability of the results. Each of the instruments was developed by the researcher basing on the objectives of the study.

3.5.1 Questionnaire

According to Kothari (2004) A questionnaire is a document that consists of a number of questions typed in a definite order on a form. Kothari (2004) adds that the questionnaire can be mailed to respondents who are expected to read, understand, and answer the questions on their own by writing down the reply in the space meant for that purpose in the questionnaire itself. Accordingly, one set of questionnaire was designed for the choir trainers during this study (see Appendix 2). The questionnaire contained both closed ended and open ended items. Closed items are those forms of questions with alternative responses given for the respondent to choose from. Open ended items, on the other hand, are those that attract free responses from the respondent. The questionnaire was divided into sections covering the thematic areas of the three objectives of this study. Kothari (2004) extols the suitability of questionnaire in data collection noting that they are; cheap to administer, usable with a large number of respondents, bias - free and enables respondents to provide answers at their own pace.

3.5.2 Interviews

Creswell (2012) explains that interview method of collecting data involves presentation of oral-verbal stimuli and reply in terms of oral-verbal responses. Creswell (2012) adds that this method can be used through personal interviews and, if possible, through telephone interviews. Two sets of semi-structured interview guides, covering the three objectives, were designed by the researcher. According to Walliman (2011), Semi-structured interview contains structured and unstructured sections with standardised and open type questions. This type of interview allows the interviewer to ‘ramble’ in order to get insights into the attitudes of the interviewee. Thus, one interview guide was administered on the National Music committee members, (see Appendix 4). The second was administered on the National music adjudicators (see Appendix 3).

3.5.3 Document review

Bailey, quoted in Mogalakwe (2006) explains that document review method refers to the analysis of documents that contain information about the phenomenon we wish to study. In this study, one Document review checklist, based on the specific thematic areas of the three objectives, was designed for analysing the documents developed and/or used by the adjudicators in the process of adjudication (see Appendix 5). Documents analysed included; Minutes of pre-adjudication meetings, minutes of post adjudication meetings, adjudicator letter of appointment/invitation, blank adjudication sheets, filled adjudication sheets, lists of appointed adjudicators for UNPSPA festivals (2015-2019), festival syllabi and adjudicators' database.

3.6 Data collection procedure

The process of data collection involves determining the participants to study, obtaining permissions needed from several individuals and organizations, considering what types of information to collect from several sources available, locating and selecting instruments to use that will net useful data for the study, and finally, administering the data collection process to collect data, (Creswell, 2012; Creswell & Creswell, 2018).

Accordingly, after designing and developing the research instruments, the researcher obtained a research permit from the Graduate school. He proceeded to conduct a pilot study. Teijlingen and Hundley, (as cited in Niyisabwa, 2016), refer to pilot study as a mini version of a full-scale study also called feasibility studies. The pilot study was conducted in Nalufuka music region. This helped to pre-test the instruments that were used in the main study to ensure their compliance with the purpose for which they were designed, and to facilitate considerations for their validity and reliability. The findings of the pilot study were an aide to the full research process.

3.6.1 Procedure for administration of Questionnaires

Two research assistants, trained by the researcher, delivered the questionnaires to the respondents. After explaining to them the purpose of the study and seeking their consent to participate in it, they were issued with the instrument and allowed two days to fill. The tools were then picked by the research assistants, who perused through to ensure that all the required entries had been made before parting with the respondents.

3.6.2 Procedure for administration of interviews

After orienting the respondents about the purpose of the study and amount of time schedule for the interview, they were asked for permission to record the sessions. Thereafter, the researcher administered the interview while the assistants recorded using electronic gadgets. Written notes about each question were also made by the researcher in the process of the interview.

3.6.3 Procedure for Document review

After obtaining all the required documents from relevant authorities and sources, they were scrutinised basing on the checklist. The document review checklist was filled immediately by the researcher with the help of the research assistants.

3.7 Validity and reliability

For the results of a study to be consistent, perfect and dependable, the validity and reliability of the instruments for data collection were considered seriously. According to Creswell & Creswell (2018), validity refers to how well an instrument measures what it is supposed to measure. Creswell (2012) adds that Validity is the degree to which all of the evidence points to the intended interpretation of test scores for the proposed purpose. To ensure validity of the instruments for this study, the researcher conducted a pilot test with respondents from Nalufuka music region. This music region is located in the eastern side of Busoga sub-region, comprising the areas of Iganga, Iganga municipality, Bugiri, Bugiri

municipality, Mayuge, Namutumba and Bugweri. The pilot study helped in informing the researcher where adjustments needed to be made so as to make the instruments consistent and suitable.

Reliability, as defined by Creswell (2012) means that scores from an instrument are stable and consistent. Scores should be nearly the same when researchers administer the instrument multiple times at different intervals. A test-retest procedure was done during this study to ensure reliability of the instruments. Creswell & Creswell (2018) elaborates that the test-retest reliability procedure examines the extent to which scores from one sample are stable over time from one test administration to another. To determine this form of reliability, the researcher administers the test two different times to the same participants at a sufficient time interval. If the scores are reliable, then they will relate (or will correlate) at a positive, reasonably high level.

3.8 Data analysis

Creswell (2012) explains that data analysis involves interpreting data to address each of the research questions or hypotheses. Since the study involved both qualitative and quantitative descriptive approaches, raw data were obtained through questionnaires, interviews and document review. The data collected from these multiple sources and methods were organised under relevant research objectives and emerging themes were discerned. Quantitative data were analysed using descriptive statistics which involved tables, charts and graphs of frequencies and percentages. Qualitative data were coded and thematic analysis was then applied. Braun & Clarke in Kiger & Varpio (2020) elaborate that thematic analysis is a method of analysing qualitative data that entails searching across a data set to identify, analyse, and report repeated patterns. A deductive approach (Kiger & Varpio, 2020) where themes are generated using the theory that guided the study was used, to come up with appropriate themes.

3.9 Ethical Considerations

Walliman (2011) notes that respondents should be treated with due respect and ethical consideration in the way they are chosen, dealt with, and how information they provide is used. In this respect, after designing the research tools, the researcher obtained a research introductory letter from department of Music Dance and Drama, Kyambogo University, then a research permit from the Kyambogo University Graduate School. He proceeded to conduct a pilot study in Nalufuka music region so as to pre-test the tools and ensure compliance with the purpose for which they had been designed. Fine tuning the tools was done before the main research process. Thereafter, the researcher made a programme with each respondent and adhered to it. He oriented each respondent on the purpose and aims of the study, and sought their consent to participate in the study. He then provided them with questionnaires and allowed them two days to make an informed consent. The other tools were also administered respectively. Interviewees were asked for permission to record the interview sessions electronically. Each respondent was provided with a code so as to disguise their identity. They were assured that data collected were to be treated with maximum confidentiality.

3.10 Chapter summary

This chapter presented the general methodology that was adapted for this study. It elaborated the research design, explained the research variables and target population as well as sampling techniques and procedures. It proceeded by explaining the data collection methods and instruments, explained the validity and reliability of the research instruments, explained data collection procedure and then data analysis. The upcoming chapter 4 contains data presentation, analysis, and interpretation.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Introduction

This chapter contains a detailed presentation of research data, their analyses, interpretations and discussions. The study sought to evaluate the adjudication of music performances at the UNPSPA festival. It was motivated by the choir trainers' increasing voices of dissent against adjudication results. Both quantitative and qualitative methods of data analysis were used and the contents are presented within the framework that the study intended to achieve. The presentation of findings was developed based on the objectives and research questions of the study, but also on the conceptual framework as explained in chapter two. Thus, this chapter is arranged according to the following major headings: study response rate, demographic characteristics of respondents, the process of adjudication of music performances at the UNPSPA festival, competency of adjudicators of music performances at the UNPSPA festival and factors that affect adjudication of music performances at the UNPSPA festival.

4.2 Study response rate

Study response rate shows the percentage of respondents that participated in the study. According to Creswell (2012) response rate is presented in research results because it provides validity of the study and failure to do so can put the validity of the study findings in question. Studies that have had a high response rate provided a measure of reassurance that the findings obtained could be projected to the population from which the sample was drawn. Response rate is frequently used to compare survey quality and appropriate response rate should be at least 75%. Steps need to be taken to account for the possible non-response error whenever a response rate is less, (Creswell & Creswell, 2018). In this study, the response rate obtained was 97%. This was derived from the description of the

expected sample size of 64 in chapter three. During data collection, each of the categories of the samples responded fully except the National adjudicators of music performances whose percentage response rate was at 91%. The respondents were; 9 (nine) members of the National UNPSPA festival organizing committee, 32 (thirty-two) National adjudicators of music performances and 20 (twenty) choir trainers. Obtaining 97% response rate for this study was attributed to availability of most of the sampled respondents. Follow-up on all respondents who were not found at their designated places of contact was done through phone calls or e-mail. Table 4.1 herein shows the 97% response rate for this study as explained above.

Table 4. 1: Study response rate

Category of respondent	Population	Sample size	Response rate	Percentage
National UNPSPA festival organising Committee members	9	9	9	100%
National adjudicators of music performances	40	35	32	91%
Choir trainers	20	20	20	100%
TOTAL	69	64	61	97%

Source: Primary data

Table 4.1 above shows that this study had a high response rate. This response rate provided a measure of reassurance that the findings of this study could be projected to the population from which the samples were drawn. This means that the response rate for this study presents evidence of validity of its results substantially.

4.3 Demographic characteristics of respondents

Data on demographic characteristics of respondents were collected from the choir trainers, members of the national UNPSPA festival organising committee and national adjudicators

of music performances. They were analysed under the variables of gender and level of music education. The gender characteristics are summarised by table 4.2 below:

Table 4. 2: Gender characteristics of respondents

Respondents	Gender	<i>f</i>	%
Choir trainers	Male	17	85.0
	Female	03	15.0
National UNPSPA festival Organising Committee	Male	07	77.8
	Female	02	22.2
National Adjudicators of Music performances	Male	29	90.6
	Female	03	09.4

Table 4.2 shows the gender characteristics of respondents categorised under male and female. The table indicates that the number of male respondents among choir trainers, members of national UNPSPA festival organising committee and national adjudicators of music performances, was more than three quarters. This implied that most of the information provided in this study contains more of the male opinions. This was found inevitable because more males than females were involved in the UNPSPA festival as either choir trainers, festival organisers or adjudicators of music performances.

The respondents' qualifications in Music Education were summarised by table 4.3 below;

Table 4. 3: Respondents' qualifications in Music Education

Respondents	Level of Music Education	<i>f</i>	%
Choir trainers	No Formal training	04	20.0
	Certificate (Grade III)	05	25.0
	Diploma	04	20.0
	Degree	03	15.0
	Masters	02	10.0
	Doctorate	00	00.0
	Other	02	10.0
National UNPSPA festival Organising Committee	No Formal training	02	22.2
	Certificate (Grade III)	02	22.2
	Diploma	03	33.3
	Degree	01	11.1
	Masters	00	00.0
	Doctorate	01	11.1
	Other	00	00.0
National Adjudicators of Music performances	No Formal training	00	00.0
	Certificate (Grade III)	03	09.4
	Diploma	16	50.0
	Degree	07	21.9
	Masters	02	06.3
	Doctorate	03	09.4
	Other	01	03.0

Source: Primary data

Table 4.3 shows that more than half of the respondents' level of music education is a diploma or below. This implied that their knowledge in music theory and practice was limited to their exposure to music rather than formal music training. It was necessary to ascertain the respondents' level of music education because it is a precursor in music analysis which enhances objective listening and understanding of the art.

4.4 The process of adjudication of music performances at the UNPSPA festival

The study sought to investigate how adjudication of music performances was done at the UNPSPA festival. Accordingly, it was deemed necessary to highlight the historical antecedents of adjudication at this festival so as to create a clear picture tracing how adjudication of music performances started and how it was being done at the time of this study. Members of the UNPSPA festival organising committee were first interviewed on how adjudication started at this festival and then asked how adjudication of music performances was done. Choir trainers and National adjudicators were also asked how adjudication of music performances at the UNPSPA festival was done. Data presented herein were collected by interview, questionnaire and document analysis. Under this section, the data were analysed based on the sub themes of historical antecedents of adjudication of music performances at the UNPSPA festival; in addition to the three sub sections that arose from Dworkin's theory of adjudication which guided this study, thus: pre-interpretive, interpretive and post interpretive stages of adjudication.

4.4.1 Historical antecedents of adjudication of music performances at the UNPSPA festival

In order to unveil the historical background of adjudication of music performances in Uganda, interviews were conducted with the members of the UNPSPA festival organising committee. As such, section 1 of the interview guide for members of the national UNPSPA

festival organising committee required them to narrate how the UNPSPA festival and adjudication started in Uganda. One of the respondents said;

The UNPSPA festival was started in the mid-1920s by the church missionaries as Namirembe church music festival for the Anglican founded schools and church choirs. When government took control over all schools founded by different religious sects and private ones in 1963, the Namirembe church music festival was taken over as well, and it was renamed as Uganda schools' music festival. During that festival, primary and secondary schools, Teachers' colleges and other music performing groups participated together. Mr George Wilberforce Kakoma, the then inspector in charge of music in the country was put in charge of this festival. It is since then that the festival up to today is run by the MoES with different levels of learners (Primary, Secondary, PTC) participating separately ... (BAC, interview on 28/10/2020).

This finding indicates that the UNPSPA festival started as a denominational event for the Anglicans but became universal when government took over the education system in Uganda. It also highlights that at the onset of the festival, all learning institutions under the MoES and other music performing groups entered the festival. The findings further reveal that once the inspector in charge of music was put in place at MoES, the festival opened up entry to all the different religious categories of institutions. This suggests that the festival changed to a new name which was neutral to embrace the universality of the revived festival which was not denominational. The findings suggest that when MoES took over this festival directly under the inspector of music, it gained more strength thus attracting more participants.

The idea of this festival gaining strength after putting in place the inspector for music was emphasised by other members of the national UNPSPA festival organising committee, during other interview sessions. According to a respondent;

The Schools' music festival started when MoES created a desk of two officers in charge of music, working under the inspector in charge of music in the country. One was Mr Arthur Wilson Musulube in charge of music in all primary schools. The other was the late Mr Kakudidi Bakuru, in charge of music in secondary schools. Currently, the post of inspector of music was removed but there is a desk officer who among other things, coordinates the running of this festival and reports directly

to the Commissioner in charge of Primary Education. (KY, interview on 23/10/2020).

This finding reveals that the management of this festival was in the hands of the government. The entire organisation of the festival was done by the government through the inspectors in charge of music, as well as a desk officer coordinates all festival activities under the guidance of the Commissioner for Basic Education. At the time of the study, it was also discovered that the management of this festival was still in the hands of MoES, with the Commissioner in charge of Basic Education, as the chairperson of the national festival organising committee (MoES, 2019). This idea of organising the festival was further elaborated by the same respondent thus;

Due to the big number of participating choirs by around 1970s, Uganda had been divided into music regions that I remember like Ankole, Tooro, Mengo and Mbale. So choirs would start participating right from zonal levels, through sub-county, county, district and the regional level, then they would end there. For instance, choirs from Busoga used to go to Mbale where their regional headquarters were. Later, the inspectors added the national level to culminate the festival, and this would be held at the National theatre in Kampala. By this year (2020), the music regions are now nineteen and the venue for the national festival is rotational. Each region produces a small number of choirs as agreed, for the national festival, so the competition is very stiff! (KY, interview on 23/10/2020).

This finding indicates that the number of choirs participating in the festival had certainly grown very big, so organising the festival through various stages helped to reduce on the number of choirs advancing to the national event. Selecting choirs advancing to the next level of the stage implied that some scrutiny and judgement had to be done to objectively qualify for the next level. This suggests that the scrutiny and judgement encouraged improvement on quality of music performances since choirs would compete to be the best of the best. On the other hand, the adjudication of music performances stiffened the competition as every choir wished to advance to the next stages of the festival. This was elaborated by Bello & Aluede (2016); Hensley (2016); Lawrence (2019); and Lowe (2018) who noted that festivals had changed into highly competitive events.

The findings revealed that there were nineteen music regions by the time of this study. This was supported by data from document analysis which revealed that in 2019, primary schools had been organised under nineteen music regions from which fifty choirs were selected for the national event, at a rotational venue (MoES, 2019). These music regions were summarised by table 4.4 below;

Table 4. 4: Music regions in Uganda

S/No	Music region	Areas/ Districts in the region	Choirs at national festival
1	Adungu	Arua, Arua city, Koboko, Maracha, Moyo, Yumbe, Adjumani, Zombo, Nebbi	3
2	Akogo	Bukedea, Kumi, Soroti, Soroti city, Kaberamaido, Amuria, Katakwi, Pallisa, Ngora, Serere	3
3	Amadinda	Luwero, Nakasongola, Nakaseke, Mityana, Kiboga, Mubende	2
4	Arupepe	Nakapiripiriti, Moroto, Moroto municipality, Napak, Kotido, Kaabong, Amudat, Abim	3
5	Fumbo	Busia, Tororo, Butaleja, Tororo municipality, Budaka, Busia municipality., Kibuku, Butebo	2
6	Kacence	Mbarara, Mbarara city, Ntungamo, Kiruhura, Isingiro, Ibanda, Ntungamo municipality	2
7	Kinimba	Kabale, Kabale municipality, Kamungu, Rukungiri, Rukungiri municipality, Kisoro.	2
8	Luwengere	Bududa, Manafwa, Mbale, Mbale city, Bulambuli, Sironko, Namisindwa	2
9	Makondere	Kabarole, Kyegegwa, Kyenjojo, Kasese, Ntoroko, Bundibugyo, Fort portal city, Kamwenge	3
10	Nalufuka	Mayuge, Iganga, Iganga municipality, Bugiri municipality, Namutumba, Bugiri, Namayingo, Bugweri	3
11	Nanga	Nwoya, Amuru, Gulu, Gulu city, Kitgum, Agago, Pader, Lamwo	3
12	Nankasa	Mukono, Wakiso, Entebbe municipality, Buvuma, Mukono municipality, Kayunga, Buikwe	3
13	Ndingidi	Sembabule, Mpigi, Rakai, Masaka, Masaka municipality, Kalangala, Lyantonde, Bukomansimbi, Lwengo, Gomba, Butambala	3
14	Ngoma	Kampala Central Division, Nakawa Division, Kawempe Division, Rubaga Division and Makindye Division	2
15	Nkwanzi	Kaliro, Kamuli, Kamuli municipality, Jinja city, Jinja, Luuka, Buyende	2
16	Okeme	Dokolo, Amolatar, Lira, Oyam, Lira city, Apac, Otuke, Kole, Alebtong	3
17	Omukuri	Bushenyi, Rubirizi, Sheema, Nsiika, Mitooma, Ishaka, Kashali, Buhweju	2
18	Runyege	Buliisa, Kibaale, Hoima, Hoima city, Masindi, Masindi municipality, Kiryandongo	3
19	Seriet	Kween, Bukwo, Kapchorwa, Kapchorwa municipality	2

Source: UNPSA festival syllabus 2019

Table 4.4 shows that by the year 2020, each district or municipality or city division would be represented by a choir at the regional level where an average of one choir out of three choirs would be selected for the national festival. This indicates that the number of choirs advancing to the proceeding level of the festival kept on reducing considerably as the festival advanced to the next stage. Reducing the choirs that advance to the next level of the festival seems to indicate that some kind of selection and scrutiny was made to determine those to advance.

This idea was supported by another member of the UNPSPA festival organising committee during an interview. According to that respondent, dividing the country into districts and music regions for competition before the national level was one way of reducing congestion at the national festival. He added that adjudicating the music performances was a perfect way of reducing that congestion. Narrating how the festival organisers sourced for adjudicators, he said;

...in fact adjudication started with the Namirembe church music festival. Adjudicators would be brought from London to adjudge the performances, but by the time of the Schools' music festival, some Ugandan adjudicators who had studied music would be brought from places like Department of Music, Dance and Drama of Makerere University, Ggaba Primary Teachers' College, Makerere College School and National Teachers' Colleges of Kyambogo and Kaliro. Even the inspectors of music always took part in adjudication. By this time (2020), adjudicators are mainly music educators and practitioners in various institutions (EK, interview on 2/11/2020).

This finding reveals that adjudication of music performances in Uganda started during the Namirembe church music festival and continued even when the festival changed its name and shape to School's music festival. It also indicates that the first adjudicators were Europeans but slowly some Ugandans who studied music took over. Those who were at the fore front in adjudication of music performances were music educators in various learning institutions as well as inspectors in charge of music. This was still the case at the time of the study. This highlighted that people selected to adjudicate music performances

had to possess some substantial training in music (Asaasira, 2010), plus certain unique qualities that would empower him/her to perform the required duties diligently.

According to one respondent, the adjudication of music performances increased competition among the performing groups. This seemingly changed the contextual meaning of festival; from a festival meant for showcasing, to a music competition. The same respondent said that in the early years of the festival, adjudicators would evaluate a performance qualitatively by providing only adjudication commentary. This would be the basis for awarding different meritorious prizes, ideally to every participating choir. Consequently, choirs never received adjudication marks and no ranking was done. The idea of ranking choirs at a festival sharply deviates from Mashamaite (2014) who asserts that festivals were primarily meant for show case rather than competition. Certainly, this finding informs this study that when choirs get qualitative evaluations without marks, it suggests that choirs receive results without any form of dissent because every choir will have excelled in one way or another.

In line with the idea of competition, during an interview, another member of the national UNPSPA festival organising committee noted,

At the start of this festival, there were no trophies for the overall best choir and the first runners up, but around 1980 trophies were introduced. This stiffened the competition because every choir trainer wanted his/her choir to win the trophy. Even today (2020), there are more trophies in that every winner in each item gets one, plus other prizes. Worst of all, choirs which never emerge as winners in any item, or among overall winners will leave the festival with only a Certificate of Participation! (KY, interview on 23/10/2020).

This follows that when the trophies were introduced, adjudicators started awarding marks to music performances and ranking choirs from the best up to the least. They started ranking choirs because they were compelled to determine who was to take the trophy that particular year. It therefore seems that these changes in the management of the entire

festival made every participating choir anxious and desperate to win the trophy in bid to demonstrate supremacy over others.

Concerning the changes in the management of the festival, during an interview, one member of the national UNPSPA festival organising committee observed that since the National Resistance Movement (NRM) came to power in 1986 up to the time of this study (2020), each year's festival is run on a particular theme set by the NRM secretariat and MoES. This is done in collaboration with other government ministries and development partners like United Nations International Children's Emergency Fund (UNICEF), African Medical and Research Foundation (AMREF) and Malaria Consortium. This shows that the festival is used as a means of disseminating information to the population on cross cutting issues in society. That idea was still supported by another respondent who emphasised that each level of learners was given a different theme for the festival. This meant that Primary schools, Secondary schools and PTCs, each had different themes and participated separately.

Concerning the items performed during the festival, in an interview, one member of the UNPSPA festival organising committee told me thus;

In the earlier years of the Namirembe church music festival, choirs sung hymns, carols and anthems. Around 1953, the festival was re-organized to include a number of styles on the festival syllabus. Pieces by music masters, Psalms, Canticles, Negro-spirituals, Europeans folk songs, traditional African folk songs, Original compositions, art songs and Madrigals were the new items for the festival ..., (KY, interview on 23/10/2020).

The finding indicates that at the start, the items for performance were few but their number increased as time went by. Also, it indicates that the items were all sacred in the beginning but later, secular pieces also entered the festival with a shift from only items from Europe to a combination of both European and African oriented items. This shows that the festival gradually became Africanised as time progressed. This might mean that Africanising the festival gave it more meaning among the African audiences and the performers, since the

items would be in their reach for better appreciation. This idea was supported by findings on the items that were performed during the UNPSPA festival at the time of the study. During an interview, a member of the UNPSPA festival organising committee observed;

Drama entered this festival around 1987 when NRM had taken over power, then ... other items like Creative dance, Speech and Storytelling were added in the late 1990s, 2000s and 2010s respectively. This made the total number of items for performance beyond ten, that is; Western choral singing, Traditional folk song, Traditional folk dance, Drama, Sight singing, African instrumental composition, African instrumental solo, African vocal solo, Poetry, Original composition- African song style, Creative dance, Speech and Storytelling, (BM, interview on 10/11/2020)

The above finding indicated that the UNPSPA festival comprised more of African items than the European items because European oriented items had been curtailed to only Western choral singing and sight singing. This suggests that more African oriented items were introduced because the festival syllabus closely follows the Music Education syllabus in schools. This means that UNPSPA festival is an avenue for practising what the learners study in class and festival experience is meant for learning by both the choir trainer(s) and choristers (MoES, 2019). It thus implies that the festival items stretch beyond the spheres of Music, Dance and Drama; that is why it was renamed as Uganda National Primary Schools' Performing Arts (UNPSPA) festival, which embraces all items.

4.4.2 The Pre-interpretive stage of adjudication of music performances at the UNPSPA festival

The pre-interpretive stage of adjudication happens before the real adjudication of music performances occurs. The study was concerned with how adjudicators at this festival were selected and how they got prepared to adjudge the music performances. Accordingly, data here were presented under two sub sections of; selection of adjudicators of music performances at the UNPSPA festival, and preparation for adjudication of music performances at the UNPSPA festival.

4.4.2.1 Selection of adjudicators of music performances at the UNPSPA festival

The study sought to understand how selection of adjudicators of music performances at the UNPSPA festival was done. So, during interviews, members of the national UNPSPA festival organising committee were asked how one would be selected as an adjudicator of music performances at the UNPSPA festival.

Their responses were in agreement with one member of the festival organising committee who noted;

What I remember is that all the time when selecting adjudicators to adjudge music performances at the national festival for a particular year, the secretary to the organising committee normally identifies people and sends the list to the Commissioner in charge of Basic Education at the MoES. If he is satisfied with the selection, he gives a go ahead so that those people are invited to adjudicate. (BA, interview on 28th-10-2020)

The above explanation reveals that the secretary to the national UNPSPA festival organising committee, as well as the Commissioner in charge of Basic Education, are at the fore front of identifying, recruiting and appointing adjudicators for the national festival. This finding shows that adjudicators at this festival underwent some kind of selection by some individuals on the national organising committee. It suggests that management of the adjudicators at the UNPSPA festival was in the hands of a few individuals rather than the entire organising committee or an association of adjudicators. This finding highlighted that adjudicators do not undergo vetting by the stake holders, which makes them less accountable. This was further explained by Florida Orchestra Association [FOA] (2017) who noted that after applying to become an adjudicator, one has to be vetted and accepted by two-thirds majority vote of the Executive Board members in order to be recruited to adjudicate. This informs this study that when adjudicators are vetted before selection to adjudicate, they commit themselves to do their best. This means that they strive to keep their standards high because they know that they are being assessed as they execute their duties.

Still, during interview, members of the national UNPSPA festival organising committee were again asked if there was an adjudicators' association at this festival. The responses coincided with one of them who told me thus; *'There is no association for adjudicators at this festival, not even any formal arrangement for an adjudicators' group, such as a committee or board of adjudicators at all. In fact, no one is directly in charge of overseeing the work done and conduct of adjudicators, ...'* (HY, interview on 10/11/2020). This finding suggests that there is no formal group for adjudicators at the UNPSPA festival, which shows that ensuring quality control of adjudicators may be difficult. This narration concurred with data from the choir trainers' questionnaires. When choir trainers were asked if there was an adjudicators' association, they were provided with three options from which to choose either Yes, No, or Not sure. Out of the twenty respondents, eleven people, represented by 55% chose 'No' while nine, represented by 45% chose 'Not sure'. These responses were summarised using the graph in figure 4.1 below;

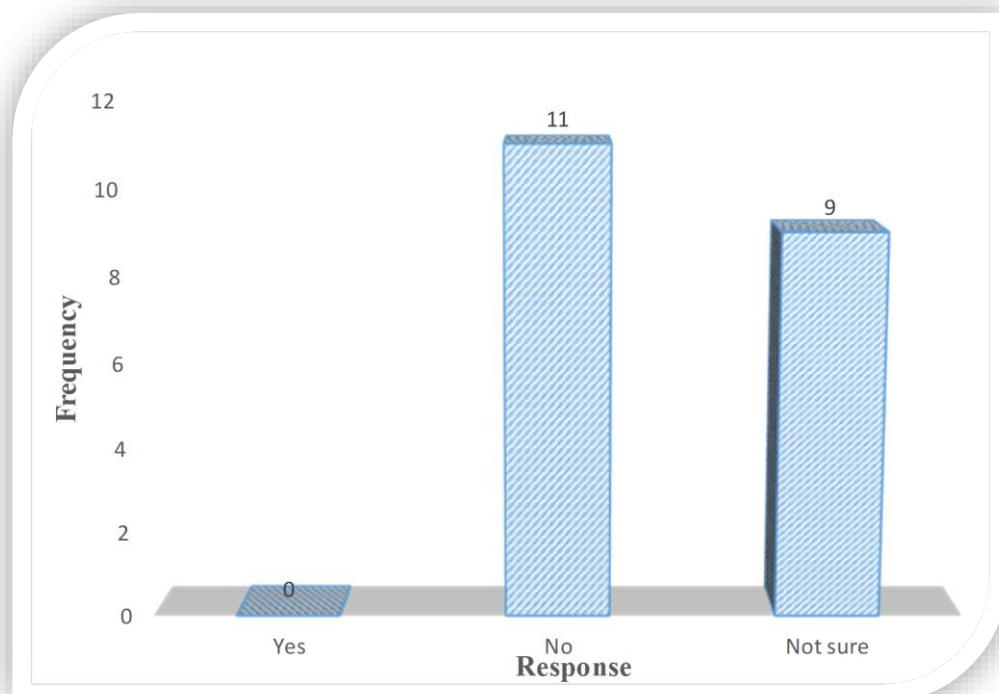


Figure 4. 1: Availability of an association for adjudicators at the UNPSPA festival

Figure 4.1 above reveals that more than half of the choir trainers expressed that there was no association for adjudicators at the UNPSPA festival while the rest were not sure. That revelation was in conformity with the finding from document review. During document review, target was put on adjudicators' data base and list of approved adjudicators for the UNPSPA festival. It was revealed that there was no list of approved adjudicators and adjudicators' data base for this festival, which would be a responsibility of the association. This disclosed that adjudicators are appointed to adjudge music performances without fully knowing their competencies in adjudication of music performances. This is explained further by Missouri State High School Activities Association [MSHSAA] (2015) who observe that adjudicators are selected from the MSHSAA approved list of adjudicators. It is also explained by FOA, (2017) who notes that for one to be an adjudicator in Florida, they must be a member of the Component Board Approved Adjudicator (CBAA) for the Florida Orchestra Association. This informs the current study that adjudicators' affairs need to be managed by a formal or legal group such as an association, committee or a board of adjudicators. This ensures quality assurance and disciplinary control among the members. Also, when the details of individual adjudicators are not known, the appointing authority will not be sure about the key competencies of every individual. This may lead to appointing people with inadequate competencies in adjudication of music performances, which will lead to voices of dissent against adjudication results.

In the questionnaire, choir trainers' perceptions on what they thought were the considerations for selecting adjudicators of music performances at the UNPSPA festival were sought. They were provided with five options from which to choose the most appropriate according to one's opinion. The options were; familiarity with the organisers, experience in adjudicating at this festival, education level, one's known competence in music performance and not sure. Responses from all the questionnaires indicated that 40% chose familiarity with the organisers, 15% chose experience in adjudicating at this festival,

10% chose education level, 5% chose one's known competencies in music performance and 30% indicated that they were not sure. These findings were later summarised and represented by the graph in figure 4.2 below;

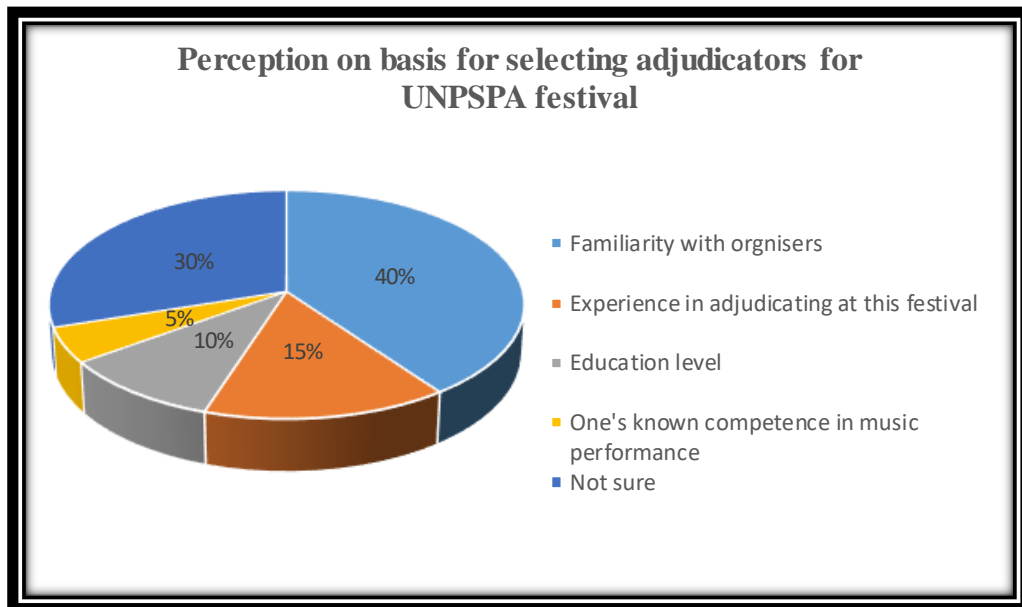


Figure 4. 2: Choir trainers' perception on the basis for selecting adjudicators for the UNPSA festival

According to the graph in figure 4.2 above, nearly half of the choir trainers, perceived it that adjudicators for this festival were selected basing on how familiar they were with the festival organisers while nearly a third of the choir trainers indicated uncertainty of what exactly the benchmarks were, for selecting the adjudicators. This indicated that there was a big gap between what festival organisers and the choir trainers do. It was likely that choir trainers were not involved in the organisation of the festival as they never took part in recommendation or selection of adjudicators. These findings resonated with those by the members of the national UNPSA festival organising committee.

During interviews, members of the national UNPSA festival organising committee were asked what considerations they made when selecting adjudicators of music performances at the UNPSA festival. Most of them indicated uncertainty of what considerations were

made. They noted that they were not always actively involved in the process of selection of adjudicators. On the other hand, however, one of them mentioned to me thus;

When selecting adjudicators, we normally prefer people who will have attended the choir trainers' workshop and received training on the theme of that particular year. We also consider experience that one has in adjudication at this festival and how someone has been behaving during the previous festivals. (TJ, interview on 24th-10-2020).

The narration indicates that priority would be given to those who attend the annual choir trainers' training on the festival theme of that particular year. It reveals that such a workshop was focused on choir training rather than adjudication of music performances. Experience in adjudicating at the UNPSPA festival was also a key precursor in selecting adjudicators. This seems to indicate that the longer an adjudicator worked at this festival, the greater the chances to be appointed again. Consequently, recruiting new adjudicators was likely to be less common since there was no system for mentoring the young blood, where they would be nurtured by working with the more experienced adjudicators. The findings also reveal that choir trainers at the UNPSPA festival had no role to play in either recommendation, nomination or selection of their adjudicators. This seems to indicate that chances were high that adjudicators at the UNPSPA festival would not be abreast of the desirable qualities since they never underwent a vetting process by the various stake holders. Adjudicators were likely to be less accountable, less responsible and less answerable to the issues that may arise during and/or after adjudication to the various stake holders.

4.4.2.2 Preparation for adjudication of music performances at the UNPSPA festival

The study sought to understand how preparation for adjudication of music performances at the UNPSPA festival was done at national level. Thus, during interviews, adjudicators of music performances at national level were asked to explain what happens before one adjudicates music performances at the UNPSPA festival. One of them explained as follows;

In a few days to adjudication you normally receive a call or message on phone inviting you to take part in adjudication at the national level. When you arrive at the said venue at the eve of the auditions, you get direction and instructions from the organising committee. The committee also gives a letter of appointment usually dating about a week before that day. It is usually signed by the Commissioner in charge of Primary Education, on behalf of the Permanent Secretary MoES, (AJZ, interview on 14/11/2020).

According to this explanation, adjudicators receive a message on their phones before the formal appointment letter is issued for one to adjudicate music performances at the UNPSPA festival. So, this letter is received at the eve of the event after one has arrived at the venue for the festival. This signalled that the date reflected on these appointment letters had a great variance from the date on which the letter was received. It was also revealed that no thorough description of each adjudicator's tasks is done at this festival, either verbally or in the letter issued. This seemingly indicates that adjudicators are given very limited time to prepare oneself personally and succinctly before embarking on that task. The narration was in line with data from scrutiny of the adjudicator's letter of appointment during document review. This letter was as follows;

Telegram: "EDUCATION"
Telephone: 234451/8
Fax: 234920



Ministry of Education and Sports
Embassy House
P.O Box 7063
E-mail: permasec@education.go.ug
Website: www.education.go.ug
Kampala, Uganda

If any correspondence on
this subject please quote
ADM/137/157/01

23rd August, 2018

**ADJUDICATION OF THE NATIONAL PRIMARY SCHOOLS' MUSIC, DANCE AND DRAMA FESTIVAL
2018**

This is to inform you that you have been selected and appointed to adjudicate this year's National Primary Schools' Music, Dance and Drama festival (2018) which will take place as follows;

- Date** : 2nd September, 2018 - Choirs will arrive
: 3rd-7th September, 2018 - Auditions will be on
: 8th September, 2018 - Concert and Award of Trophies Ceremony

Venue : Mbarara High School

By copy of this letter, you are invited to the Adjudicators' meeting on Sunday 2nd September, 2018 at 10:00am in Mbarara High School.

We trust that you will carry out this National activity with all the diligence, fairness and confidentiality that it calls for.

pp

Dr. C.T Mukasa-Lusambu (Chairman MDD National Organizing Committee)

For : PERMANENT SECRETARY

Figure 4. 3: Sample of adjudicator's letter of appointment at national level

The adjudicator's letter of appointment does not spell out the details of the appointment, such as expected remuneration. Also, it does not offer guidance to the adjudicator on what specific task is ahead of him/her, such as which item(s) s/he will be judging. It is likely that

this leaves such a person appointed as an adjudicator to adjudge music performances without full confidence in the situations surrounding him/her. This means that adjudicators cannot adequately prepare themselves to the right standards and rules as posited by Dworkin's theory of adjudication in the pre-interpretive stage of adjudication, (Wisniewski, 2007). When adjudicators are not well acquainted with the rules and standards required for adjudication of specific music performances, they lack judicial temperament. Lack of judicial temperament might make such an adjudicator to be easily influenced by some relatively unimportant factor in the performance, which may offend them, to the extent that they would not give proper weight to the other, more important excellent qualities which the performance displays, (FBA, 2017). This informs this study that when adjudicators are uncertain of their full responsibilities bestowed unto them from the onset of appointment, they will be less confident, less efficient and less consistent thus making them unable to do all their responsibilities diligently. This ends up causing voices of dissent against the results produced because they will evidently have gaps.

During interviews, adjudicators were asked if they always underwent training before adjudication of music performances at national level of the UNPSPA festival. One of them said;

... no ... there is no training done as such, the only thing that is done is a one day ... not even a full day, but just a few hours of induction by the organising committee to tell you what you may experience, and then mainly talking about the theme, (EK, interview on 2/11/2020).

This reveals that before adjudication, the appointed adjudicators meet for some hours to receive a briefing from the national organising committee mainly about the festival theme for that particular year. It also reveals that the national UNPSPA festival organising committee were the major actors during the appointed adjudicators' induction. It is likely that the pre-adjudication meeting was run on the assumption that the adjudicators were all knowing and therefore did not need any refresher training. The different knowledge levels

of individual adjudicators were likely to cause deviations in various areas of the adjudication process because there was no harmonisation of the entire process before adjudication started.

During an interview, another adjudicator remarked;

There are a number of trainings in the early stages of the festival but these target choir trainers to empower them in composing festival items according to the theme. Later adjudicators at lower levels are trained/retrained. Even when appointing the adjudicators at lower stages of the festival, those for the national festival are not supposed to be deployed until their turn for national level. So, most of the national adjudicators will be brought on board at the last moment to do their job. This is normally characterised by a lot of differences among the adjudicators; ranging from writing of adjudication commentary to award of scores.... (HY, interview on 10/11/2020).

The data here reveals that most of the adjudicators at national level were only involved in the festival when it was in its final stages. Therefore, the only opportunity they would have to refresh themselves in adjudication of music performances would be a training prior to adjudication, which they did not have either. Also, given that adjudicators underwent different musical experiences throughout their career, they inevitably possessed different experiences. This seems to show that starting adjudication before practically having a specialised training in it might cause a lot of inconsistencies and variations among adjudicators. This idea is sustained by NZ Choral Federation (2019), who opine that after their appointment, adjudicators meet in advance for a training day. During that day, adjudicators receive a thorough explanation of the grading system and do a series of dummy runs, using past and unidentified TBS recordings. This informs this study that in order to prepare adjudicators comprehensively, they should undergo practical activities during the pre-interpretive stage of adjudication, such as writing meaningful adjudication commentary and awarding marks. Preparing adjudicators using practical activities helps them to attain a great degree of consensus in order for the interpretive attitude to gain traction as posited by Pannik (1980).

The notion that adjudicators need more than training to attain substantial knowledge levels in adjudication was emphasised by one of the adjudicators during interview. According to that adjudicator, knowledge, experience and other skills in adjudication needed to nurture uniformity, objectivity and reliability among different adjudicators may not be acquired by studying a course in music or a University degree alone. He narrated thus;

To me, you may have your degree let us say from Makerere or Kyambogo Universities, I have no problem. My concern will be how many choirs you will have so far trained and at what level. ... I am also interested in knowing how many championships you will have won through your career... Music is a very practical area of learning, so you also need several skills like good listening skill, analytical skill, ability to synthesise the various elements of music... in order to gain ability to evaluate objectively... you may not have acquired such skills during your University degrees yet these are very critical and need to be developed through practice rather than theory, (KY, interview on 23/10/2020).

This disclosed that having an academic qualification alone does not empower someone with enough skills to ably assess music performances. As such, participation in music performances as a choir trainer and performer also enhances one's ability to do adjudication more reliably. Most importantly, practising adjudication practically might empower the adjudicators of music performances at the UNPSPA festival to execute their duties more uniformly with meagre or no inconsistencies.

4.4.3 The interpretive stage of adjudication of music performances at the UNPSPA festival

The interpretive stage of adjudication is the second stage of adjudication of music performances during which constructive interpretation of music performances occurs. In consequence, data presented here were collected by interview from national adjudicators of music performances and national UNPSPA festival organising committee, as well as through document review. These data were presented under three sub sections of; adjudication sheets used when adjudicating music performances at the UNPSPA festival,

adjudication commentary and scores at the UNPSPA festival, and adjudication panels at the UNPSPA festival.

4.4.3.1 Adjudication sheets used when adjudicating music performances at the UNPSPA festival

In interview sessions, members of the UNPSPA festival organising committee were asked what adjudicators use to adjudge music performances at this festival. One of them explained;

The national festival organising committee designed standardised adjudication sheets used at this festival. Each of the music performances is assessed using a specific adjudication sheet, with scores adding up to a hundred. For instance, there is an adjudication sheet for Western choral singing, another one for African folk singing, another for Original Composition-African song style and another one for Instrumental composition. No adjudication sheet can be used to adjudicate two different items because each of them is different from the others. The different rows on each adjudication sheet indicate the benchmarks for evaluating any given performance, (NAB, interview on 29/10/2020)

This explanation reveals that the adjudication sheets used to adjudge music performances at this festival were designed by the national UNPSPA festival organising committee. It also discloses that each music performance was assessed out of a hundred basing on the different rubrics stipulated on a particular adjudication sheet. It further discloses that each adjudication sheet was used to evaluate a particular type of items without room for sharing it. These findings were in conformity with Hash (2012) who had earlier suggested revising the music performance evaluation forms to include criteria-specific rating scales and rubrics, in order to increase validity and reliability of the tool. It means that there are some elements that are assessed in particular items and not in others as suggested by (Wesolowski, 2016). This implies that adjudicators can use each tool to adjudge performances with increased consistency.

Further, during document review, the researcher was interested in the different adjudication sheets used to adjudge music performances at the UNPSPA festival. The adjudication

sheets examined were for; Western choral singing, African traditional folk singing, Original Composition-African song style and Instrumental composition. The findings revealed that each adjudication sheet is headed with the name of the ministry in charge, the name of the festival, year and name of the item (class). It also contains a provision for the school, district, region, and title of the song. Further, it contains a tabulation of guidelines, comments and marks; as well as provision for adjudicators' names and signatures plus date. The fact that each adjudication sheet had specific rubrics to guide the adjudicator during assessment seems to unveil that each music item has specific elements so the evaluation tool needs to be customised to befit its purpose. This idea is sustained by Belfast (2013) who noted that there was no single evaluation tool that could be used to assess different music items objectively. This informs this study that the captions on different adjudication sheets should reflect what the adjudicator has to pay attention to when adjudging specific performances. When the adjudication sheets are customised according to the specific elements of every given item, it enables the interpreter to settle on general justifications for the main elements of the practice, as opined by (Pannik, 1980), which increases consistency. This means that choir trainers will be satisfied with the evaluations made because those sheets will exhaustively highlight the details of the performances.

Accordingly, the researcher further scrutinised each of the targeted adjudication sheets as follows;

4.4.3.1.1 Adjudication sheet for western choral singing

The researcher was interested in analysing the adjudication sheet for western choral singing at the UNPSPA festival. It was unveiled that western choral singing manifested in two forms: Western set piece and Original Composition-Western song style. According to one of the adjudicators in an interview session, Western set piece in western choral singing is a situation when all participating choirs are given one or two particular song(s) to

perform in western style. It means that each choir must perform that set song hence a set piece. Original Composition-Western song style, on the other hand, is a situation in choral singing where every choir has liberty to compose their own song in western style based on the theme set by the festival organisers. According to the findings from document review, each of the two forms had a special adjudication sheet as presented below;

4.4.3.1.1.1 Adjudication sheet western set piece

The adjudication sheets for western set piece used in 2017 and 2019 at the UNPSPA festival were studied. The two sheets were exactly the same except the year. The findings disclosed that the adjudication sheet for western set piece has a tabulation of six captions: tone, accuracy, diction, phrasing, rhythm, and general effect. It also has a provision for the adjudicator's comments and a total number of expected marks, as shown by figure 4.4 below.



MINISTRY OF EDUCATION AND SPORTS
UGANDA NATIONAL PRIMARY SCHOOLS' PERFORMING ARTS FESTIVAL
STANDARDISED ADJUDICATION SHEETS - 2019
CLASS: 1 WESTERN SET PIECE

SCHOOL

DISTRICT TITLE

GUIDELINES	COMMENTS	MARKS
TONE: Quality, Quantity, Blend and Balance		/20
ACCURACY: Note time value, key, Time keeping, Intonation and Unanimity		/20
DICTION: Clarity of words naturalness, Significance of words Pronunciation, consonant and mouth opening		/20
PHRASING: Flow of music Breath control		/10
RHYTHM: Appropriateness, freedom, steadiness		/10
GENERAL EFFECT Consider Dynamics, expressions and levels		/20
TOTAL		/100

ADJUDICATORS:

NAMES

SIGNATURE

1.

.....

2.

.....

3.

.....

DATE:

Figure 4. 4: Adjudication sheet for Western set piece

The study disclosed that when adjudicating western set piece, tone is awarded out of twenty (20) marks, accuracy is out of twenty (20), diction is out of twenty (20), phrasing is out of ten (10), rhythm is out of ten (10) and general effect is awarded out of twenty (20) marks.

In order to understand how adjudicators use the adjudication sheet for western set piece to adjudge music performances, adjudicators were interviewed. Their explanation was in concordance with one of them who highlighted what the adjudicators look for under each caption on the adjudication sheet for western set piece. He explained thus;

Under tone, the adjudicator considers blend, balance, quantity and quality. Blend is how the different voices or tone colours form one voice without the obvious transitions they ought to produce as many. Balance is how the different voices like soprano, alto, tenor and bass form a satisfying and harmonious whole without one being stronger or weaker than the others. Quantity is the volume expected of a choir depending on the number, age and gender of performers. Quality is the general standard of sound produced during music performance, which can be described as round, chesty or breathy... (EK, interview on 2/11/2020)

The explanation reveals that when adjudicating western set piece, under the caption of tone, the judge scrutinises the voices as produced during performance based on the set standards on the adjudication sheet. He/she then keeps comparing the different performing groups, making qualitative evaluations as well as ranking them.

During interview, the adjudicator further explained how to use this adjudication sheet thus;

...under the caption for accuracy, you pay attention to the key and how it has been kept. Also, you look at the accuracy of music notes in terms of pitch and note values. For diction, you look at how clearly the choir is pronouncing and articulating the lyrics based on the shapes of the mouths. Under phrasing, the adjudicator pays attention to whether the choir is able to hold their breath to complete a phrase without affecting the word endings. For rhythm, you pay attention to how the choir is able to take and steadily keep the appropriate tempo as stipulated on the piece or as given by the conductor, without fluctuations. Finally, under general effect, attention is paid to how all the above combine to bring a pleasant and effective output. Consideration here is made to the dynamics and levels employed as well as the expressions. (EK, interview on 2/11/2020).

These findings indicate that during adjudication of a western set piece, the adjudicator's main intention is to listen to the performance and determine how effectively the different elements of music fuse together to produce the best quality performance. Therefore, the

adjudicator needs to be more critical and analytical in order to appreciate every performance objectively.

4.4.3.1.1.2 Adjudication sheet for Original composition western song style

During document review, the researcher wanted to know what adjudicators used to adjudge original composition western song style. The adjudication sheets used during 2016 and 2018 festivals were scrutinised. The two sheets were similar except the variation in the year. It was discovered that the adjudication sheet for original composition western song style has a tabulation of seven captions: tone, accuracy, diction, art of composition, phrasing, rhythm, as well as general effect. Each caption has a provision for the adjudicator's comments and a total of expected marks in each caption, as shown below.



MINISTRY OF EDUCATION AND SPORTS
UGANDA NATIONAL SCHOOLS' MUSIC, DANCE AND DRAMA

STANDARDIZED ADJUDICATION SHEETS - 2018
CLASS: 1 ORIGINAL COMPOSITION WESTERN SONG STYLE

SCHOOL REGION

DISTRICT TITLE

GUIDELINES	COMMENTS	MARKS
TONE; Quality, Quantity, Blend and Balance		/10
ACCURACY: Note time value, key, Time keeping, Intonation and Unanimity		/15
DICTION: Clarity of words naturalness, Significance of words Pronunciation, consonant and mouth opening		/15
PHRASING: Flow of music Breath control		/10
ART OF COMPOSITION Theme exploitation, form, style, design and text		/30
RHYTHM: Appropriateness, freedom, steadiness		/10
GENERAL EFFECT Consider Dynamics, expressions and levels		/10
TOTAL		/100

ADJUDICATORS:

NAMES	SIGNATURE
1.
2.
3.

DATE:

Figure 4. 5: Adjudication sheet for Original Composition Western style

The findings reveal that the adjudication sheets for Western set piece and Original Composition western song style have six captions in common but with differences in the

total marks per caption. This created room for the seventh caption of art of composition (Composition and message of the theme) whose total expected mark is thirty (30). Therefore, when adjudicating Original Composition western song style, tone is awarded out of ten (10) marks, accuracy is out of fifteen (15), diction is out of fifteen (15), phrasing is out of ten (10), art of composition is out of thirty (30), rhythm is out of ten (10) and general effect is awarded out of ten (10) marks.

The researcher then interviewed the adjudicators of music performances to understand how this adjudication sheet was used during adjudication of Original composition western song style. All their explanations rhymed with one of them who narrated to me thus;


During adjudication of Original composition western song style, there is no much difference with the western set piece except in award of marks. Also, the other difference is in the additional caption on Composition and message on theme, sometimes called 'Art of composition'. Under this caption, the adjudicator considers the form of the music piece to determine if it is strophic, binary, ternary ... and also how the composer exploited the key messages on the theme, basing on the text presented, (KY, interview on 23/10/2020).

The narration reveals that the adjudication of an Original composition western song style item follows the same mode as in adjudication of western set piece but varying in the total marks per caption. It further reveals that in addition to the other elements in western set piece, the adjudicator focuses on the theme of the year with specific attention to the message delivered and the extent to which it is exploited. This indicates that for the adjudicator to effectively adjudge this item, s/he should be well abreast of the key concepts of the theme for that particular year.

4.4.3.1.2 Adjudication sheet for African traditional folk singing

During data collection, the researcher wanted to know what adjudicators use to adjudicate African traditional folk songs. This was done through review of the adjudication sheets. It was discovered that the adjudication sheet for African traditional folk songs has a

tabulation of five captions thus: tone, diction, rhythm, phrasing, as well as general interpretation, as shown below.



THE REPUBLIC OF UGANDA
MINISTRY OF EDUCATION AND SPORTS
UGANDA NATIONAL SCHOOLS' MUSIC, DANCE AND DRAMA
STANDARDIZED ADJUDICATION SHEETS - 2019

CLASS: 2 UGANDA TRADITIONAL FOLK SONG

SCHOOL: **REGION:**

DISTRICT: **TITLE:**

GUIDELINES	COMMENTS	MARKS
TONE: Traditional tone Appropriate pitching Quality and quantity.		/20
DICTION: Clarity of words, Intonation, Articulation, Projection, Significance.		/20
RHYTHM: Time keeping, life, freedom, Steadiness / Consistency.		/15
PHRASING Shape and Continuity of Vocal line, transition, Overlaps, Variations, Parallel melodies, Traditional Harmony.		/20
GENERAL INTERPRETATION Expression, Appropriate Dynamics, Accompaniment, Development, Story Line, Authenticity.		/25
TOTAL		/ 100

ADJUDICATORS:

NAMES	SIGNATURE
1.
2.
3.

DATE:

Figure 4. 6: Adjudication sheet for African traditional folk song

These findings show that when adjudicating African traditional folk songs, tone is awarded out of twenty (20) marks, diction out of twenty (20) marks, rhythm out of fifteen (15) marks, phrasing out of twenty (20) marks and general interpretation out of twenty-five (25) marks; giving a cumulative total of a hundred (100) marks.

The researcher further engaged the adjudicators of music performances through interviews, in order to understand how the adjudication sheet for African traditional folk song is used.

During one of the sessions, one of them expounded thus;

When adjudging tone of an African traditional folk song, you determine if the tone is authentic with appropriate pitching to bring out the desired quality and quantity based on the language of the song. Under diction, you pay attention to how clearly and naturally the words are articulated. Attention should also be paid to intonation and stress so as to bring out proper voice projection, (NAB, interview on 29/10/2020).

These findings reveal that different ethnic groups and languages have different elements portrayed in singing the traditional folk songs which are particular to that language. This seems to indicate that adjudicators may not adequately and accurately adjudge a folk song in a language which s/he does not understand the specific elements in singing. This is in agreement with Hyslop (as cited in Kidula, 1996) who attests the fact that language barrier negatively affects adjudicators' efficiency. This means that for any given adjudicator to be more objective and efficient, s/he needs to possess such knowledge and skills in a particular language such as the supra-segmental elements. This enables him/her to adequately understand and adjudge a music performance in traditional African folk singing.

Concerning how the adjudication sheet for African traditional folk song is used, the adjudicator further explained thus;

About rhythm when adjudicating African traditional folk singing, you pay attention to freedom and life of the choristers in the presentation and consistency in keeping a regular tempo. Under phrasing, the adjudicator pays attention to continuity of the vocal lines with appropriateness in parallel melodies and overlaps. Finally, under general interpretation, attention is paid to the authenticity of accompaniment, observance of the dynamic levels, gestures and expressions. Also attention is paid to the appropriateness of the costumes. (NAB, interview on 29/10/2020).

The findings here unveil that analysis of how the vocal lines come in combination with the parallel melodies to cause spontaneous African harmony is key in adjudicating African traditional folk songs. Also, the suitability of the costumes together with expressions and dynamic levels are all key. This therefore seems to indicate that the adjudicator needs to be acquainted with the differences that exist across different ethnic groups in order to adequately and objectively adjudge an African traditional folk song.

4.4.3.1.3 Adjudication sheet for Original composition - African song style

During this study, the researcher wanted to know what adjudicators use to adjudicate the item of Original Composition African song style at the UNPSPA festival. After review of documents, the researcher discovered that there was a special adjudication sheet for Original Composition African song style. Each of these adjudication sheets used from 2015-2019 were studied and discovered to be the same, except the variation of year. The study revealed that this adjudication sheet has a tabulation of six captions as: tone, diction, phrasing, rhythm, art of composition, as well as general interpretation. Each caption has a provision for the adjudicator's comments and a total number of expected marks, as shown below.



MINISTRY OF EDUCATION SPORTS
UGANDA NATIONAL SCHOOLS' MUSIC, DANCE AND DRAMA
STANDARDIZED ADJUDICATION SHEETS - 2019

CLASS: ORIGINAL COMPOSITION AFRICAN STYLE

SCHOOL **REGION**

DISTRICT **TITLE**

GUIDELINES	COMMENTS	MARKS
TONE Appropriate traditional tone (Variations)		/15
DICTION: Clarity of words Significance, Articulation Pronunciation, stress and toning.		/15
PHRASING: Shape and continuity of vocal line, traditional harmony, overlaps and use of parallel melodies.		/15
RHYTHM: Time keeping, life freedom, Steadiness and Appropriate accompaniment		/15
ART OF COMPOSITION: Consider theme, form, style, text, design, story line and Theme Development.		/30
GENERAL INTERPRETTION: Expressions, appropriate dynamics, props, set, development, accompaniment.		/10
TOTAL		/100

ADJUDICATORS:

NAMES

SIGNATURE

1.
2.
3.

.....
.....
.....

DATE:

Figure 4. 7: Adjudication sheet for Original Composition African song style

According to the adjudication sheet for Original Composition African song style, tone is scored out of fifteen (15) marks, diction is scored out of fifteen (15) marks, phrasing is scored out of fifteen (15) marks, rhythm is scored out of fifteen (15) marks, Art of composition is scored out of thirty (30) marks, and general interpretation out of ten (10)

marks. This reveals that the adjudication sheets for African traditional folk songs and Original Composition African song style are nearly similar except the variations in award of marks and the additional caption for art of composition.

Out of interview sessions with the adjudicators of music performances at the UNPSPA festival, in agreement with each other's submission, it was disclosed by one of the adjudicators thus;

The adjudication of both African traditional folk songs and Original Composition African song style are similar in many ways only that the adjudicator should be keen with the award of marks per caption. Also the other difference is the inclusion of art of composition caption. Therefore, the judge should study the story line to determine whether the message of the theme has been presented and exploited. S/he should also study the form and design of the song whether it is solo and chorus, call and response or any other as is typical in African song forms. Finally, s/he looks at how the tune has been designed and treated to determine the mark for art of composition. (EK, interview on 2/11/2020).

The findings unveil that there are some music forms which are particular to African style of singing, such as solo and chorus or call and response. This indicates that the adjudicator of this item might find challenges in judging it accurately if they lack knowledge about such music forms. More still, the adjudicator of this item should have sufficient knowledge about the theme of the festival because thematic development is critically studied during adjudication of this art. This succinctly agrees with the festival syllabi which stress the need for each adjudicator to possess commendable level of knowledge about the festival theme for that particular year (MoES, 2017, 2019).

4.4.3.1.4 Adjudication sheet for Instrumental composition

The researcher had interest in understanding what adjudicators of music performances use to adjudicate instrumental composition at the UNPSPA festival. A review of documents was conducted during data collection. When the adjudication sheets used in 2015, 2016, 2017, 2018, and 2019 were studied, it was discovered that the same adjudication sheet was used for assessing instrumental composition. The only difference was a change in the year

and the representation of the form and design set for a particular year. This seems to indicate that if the adjudicator does not understand the form and design to be exploited, s/he may not be able to adjudge such a performance adequately and accurately, and this may cause dissent against the results. After studying the adjudication sheets for instrumental work for the years within the study time, they all had a tabulation of five captions as: choice of instruments, playing techniques, form and design, rhythm, and general effect, as seen below.



MINISTRY OF EDUCATION SPORTS
UGANDA NATIONAL SCHOOLS' MUSIC, DANCE AND DRAMA
STANDARDIZED ADJUDICATION SHEETS - 2019

CLASS: 6 INSTRUMENTAL COMPOSITIONS

SCHOOL REGION

DISTRICT TITLE.....

GUIDELINES	COMMENTS	MARKS
CHOICE OF INSTRUMENTS. Class's representation, tuning, quality, quantity and tone production		/20
PLAYING TECHNIQUES Handling, Skill, Style, Teamwork, naturalness		/20
FORM AND DESIGN Treatment (melodic and rhythmic Variations) repetition and Form development.	<u>Modified Rondo</u> A//B//A//C//A//B ² //A	/30
RHYTHM Time keeping, life, freedom, and steadiness		/10
GENERAL EFFECT Appropriate dynamics, levels Execution of form Overall impact		/20
TOTAL		/ 100

ADJUDICATORS:

NAMES

SIGNATURE

1.

.....

2.

.....

3.

.....

DATE:

Figure 4. 8: Adjudication sheet for instrumental composition

According to the adjudication sheet for instrumental composition, choice of instruments is scored out of twenty (20) marks, playing techniques is out of twenty (20) marks, form and

design is out of thirty (30) marks, rhythm is out of ten (10) marks, and general effect is out of twenty (20) marks.

In order to understand how this adjudication sheet is used to assess music performances in instrumental work, adjudicators were engaged using interviews. Their submissions were as one of them expounded thus;

Under choice of instruments, you analyse if all the four classes have been represented considering how qualitative the tone colours are, and the tuning so that they are all harmonious. Under playing techniques, you look at every individual player to determine if they have properly handled their instruments, playing skilfully with the eye contact on the conductor and swiftly changing from one style to another. (KY, interview on 23/10/2020).

These findings disclosed that the adjudicator should have the knowledge and skills of the four different classes of instruments and samples of instruments from each class. Also, s/he needs to know the different characteristic sound qualities of each instrument so as to determine the quality of each during a performance. It is further revealed that the adjudicator needs knowledge of how each instrument is held and the playing techniques for each so that s/he uses that as the standard on which to gauge each of the performers during a performance. Kinney (2009) sustains this debate with the assertion that adjudicators who are performers or former performers of a given art are more consistent in assessing that art. This implies that such adjudicators are more knowledgeable and experienced in performing and assessing that item, hence making them more objective and consistent.

About adjudication of instrumental composition, the adjudicator further sustained the debate with the following explanation;

Under form and design, the adjudicator analyses if it is the form executed as stated, with consideration of the variations and how the melodies have been artistically treated. For rhythm, you look at how it has been steadily kept, at a tempo enabling freedom and liveliness. Finally, under general effect, you consider the appropriateness of the dynamic levels and how entertaining the whole performance was. (KY, interview on 23/10/2020).

The findings here reveal that the adjudicator needs knowledge of the different instrumental forms which s/he expects from the performance. Still, it discloses that the adjudicator needs to know the different variations employed in instrumental compositions so as to look out for them during the performance. Above all, the adjudicator should have vast knowledge on instrumental work in order to be better qualified for adjudicating the art comprehensively, consistently and objectively.

Using specific adjudication sheets to adjudge specific music performances at the UNPSPA festival makes adjudication more particular, uniform and global in nature. This discussion is sustained by Ogari (2020) who advocates for the use of global assessments that enable teachers (choir trainers) to focus more on performance rather than evaluation strategies. This implies that adjudication becomes more meaningful to the escalation of the performers' musicality, which is one of the chief aims for organising the UNPSPA festival (MoES, 2019).

4.4.3.2 Adjudication commentary and scores at the UNPSPA festival

The study sought to understand how adjudication commentary is developed. It also sought to understand the attributes of good and constructive adjudication commentary. On the other hand, the study aimed at unveiling how adjudicators award marks to music performances at the UNPSPA festival. Consequently, adjudicators were engaged using interviews. Data were collected and analysed under two sub sections of; adjudication commentary at the UNPSPA festival and assigning scores to music performances at UNPSPA festival.

4.4.3.2.1 Adjudication commentary at UNPSPA festival

Adjudication commentary are the remarks that adjudicators of music performances write to the choirs about their performances. It is therefore, a direct means of communication that adjudicators use to send their desired messages to the choirs and choir trainers about their

performances. The commentary should be done in such a way that the intended message reaches the intended recipients well.

In an interview, adjudicators were asked what key features they consider when writing adjudication commentary. One of them elaborated that the commentary given to the choirs should aid them towards improvement. That respondent told me thus;

The comments adjudicators give should help the choirs to improve, so you have to be mindful of what you write and how you write it. Let us say if the caption is out of twenty marks and you awarded 15, then your comments should highlight reasons why that choir did not score full marks. If it is Western choral singing for instance, you can even highlight on the music score sheet the areas where the choir had a lot of challenges so that people know exactly what you will be talking about. And when serious trainers get that, they will look at those areas pointed out seriously and then improve. In any case, writing blind comments like ‘bad, fair, terrible’ etc. is meaningless, (NM, Interview on 4/11/2020).

These findings disclose that adjudication commentary should be more of justifications of the score assigned to a particular performance so that the adjudication commentary and score awarded cohere. It hence follows that the commentary would be highlighting the areas that needed improvement so that choirs and choir trainers understand the reasons for the adjudicators’ denial of full marks in a given caption. This seems to indicate that when choirs and choir trainers fail to understand the adjudication commentary, they may not make sense of why they were denied full marks, thus dissenting the results. The findings also disclosed that the adjudicator needs to integrate the adjudication commentary with vivid examples from the music script especially in items like western choral singing. This indicates that the adjudicator’s highlights will be a clear indicator that s/he had been very attentive to the performance and music script. This coincides with the assertion that the most important aim of assessment of music performances is to enhance learning and at the same time provide important results to choristers and choir trainers about the development of educational goals, (Ogari, 2020). This implies that if the adjudicator writes meaningful adjudication commentary and the choirs embrace them rightly, there will be general


improvement in their musicality. Nonetheless, writing meaningful adjudication commentary seems to be challenging to a number of adjudicators of music performance at the UNPSPA festival. This thought was supported by the respondents, one of whom narrated to me as follows;

Writing meaningful adjudication commentary is a big challenge, given the fact that there is no training offered on it at this festival. You will find an adjudicator just considering what they think, without any form of scale! But I keep on challenging my colleagues to look at two things. You look at the performance: what are the strong and weak areas... then write your comments. ... (PEE, interview on 8/11/2020).

This indicates that most adjudicators at this festival find writing adjudication commentary very challenging because they do not receive any training on it. It therefore suggests that their adjudication commentary was bound to have a lot of inconsistencies in the manner in which it was developed, ranging from one adjudicator to another. Fiske, (cited in Shih, 2018) confirms that one of the reliable solutions to inconsistencies among adjudicators is implementing the training of judges. It means that training adjudicators on aspects like writing meaningful commentary empowers them to be more consistent, accurate and effective. Further, the findings disclosed that analysis of both strong and weak areas in a performance should be done per caption on the adjudication sheet. This helps the choir to understand what they should maintain or need to improve on in every caption so as to cause general improvement to the entire art. This suggests that when adjudicators embrace such a mode of writing adjudication commentary, it would make their commentary more accurate, acceptable and credible. The importance of the adjudicator expressing themselves clearly and accurately, is to see to it that the commentary written, in totality, adds some value to the art so as to cause improvement. This indicates that as the adjudication commentary lays emphasis on what the choir should maintain in a given performance, it should also highlight that which needs improvement, and then suggest a remedy for a better performance in the consequent times. This debate was sustained by several scholars

who advocate for constructive feedback and objective analysis of a performance, (FOA, 2017; MSHSAA, 2018; BOA, 2019; FBA, 2020). This means that adjudication commentary should have the three elements of; what should be done to improve the performance, what should be maintained and what needs improvement, thus embracing the use of 3 C's approach, that is: 'Compliment, Criticise and Course for Improvement,' (MSHSAA, 2015:4).

In order to ascertain the nature of adjudication commentary that adjudicators write for the choirs, several previously filled adjudication sheets within the study time were reviewed during document review for critical analysis. There were three different ways of writing adjudication commentary used by different judges, hence three samples of filled adjudication sheets representing the three categories were used for detailed analysis as shown;


 THE REPUBLIC OF UGANDA
 MINISTRY OF EDUCATION SPORTS
 UGANDA NATIONAL SCHOOLS' MUSIC, DANCE AND DRAMA
 STANDARDIZED ADJUDICATION SHEETS - 2018

CLASS: 5 INSTRUMENTAL COMPOSITIONS (MODIFIED RONDO)
 SCHOOL: [REDACTED] REGION: NKURUNZI
 DISTRICT: [REDACTED]

DISTRICT	TITLE	COMMENTS	MARKS
GUIDELINES			
CHOICE OF INSTRUMENTS. Class's representation, tuning, quality, quantity and tone production.		Choice of Instr. was okay - Good production and the melodies were distinct.	18 /20
PLAYING TECHNIQUES Handling, Skill, Style, Teamwork, naturalness.		Tuned Instrument but handling of some instruments created dis. code to humps - good teamwork.	17 /20
FORM AND DESIGN Treatment (melodic and rhythmic Variations) repetition and Form development.	<u>Modified Rondo</u> A//B//A//C//A//B ^S //A	AB Tried to treat the melody 26 - Good variations and development - Work on sol. or get a well-tuned instr.	30 /30
RHYTHM Time keeping, life, freedom, and steadiness		Kept time and were steady but allow the tubefidler to come out.	07 /10
GENERAL EFFECT - Appropriate dynamics, levels - Execution of form - Overall impact.		- Create appropriate dynamics for authenticity. Generally on theme and had skilled players	16 /20
TOTAL			100

ADJUDICATORS: NAMES
 1. WACIBA ERISA
 2. _____
 3. _____

SIGNATURE [Signature]
 849


DATE 24/7/2018
 6

Figure 4. 9: Sample 1 of filled adjudication sheet

According to sample 1 of the filled adjudication sheet from the UNPSPA festival, the adjudicator wrote two statements or a compound statement joined with a conjunction to give the other side of each situation. For example, under the caption for form and design, the adjudicator wrote: 'Tried to treat the melody, good variations and development, work on solo or get a well-tuned instrument.' This shows that while the adjudicator made effort

to highlight what was good in the performance, and what the choir could do for better results, neither of the sides was elaborate enough to give complete direction to the choir/choir trainer, to give course for improvement, (MSHSAA, 2015). Still, under the caption for rhythm, the adjudicator wrote: '*Kept time and were steady but allow the tuba fiddler to come out.*' This statement also indicates that while the adjudicator pointed out what was good in the performance under that particular caption, he also pointed out what the choir needed to do for improvement, without elaborate direction. Over the years 2015, 2016, 2017, 2018 and 2019, sixty-nine percent (69%) of the adjudication commentary reflected a similar approach. It highlighted what was good per caption as well as areas that needed improvement in the performance, with no deliberate effort to give elaborate direction to the choir/choir trainer. This indicated that more adjudicators at the UNPSPA festival write flat adjudication commentary in the adjudication sheets.

Another sample (Sample 2) was also used to make analysis of the nature of adjudication commentary written by adjudicators at the UNPSPA festival as shown below;


 THE REPUBLIC OF UGANDA
 MINISTRY OF EDUCATION AND SPORTS
 UGANDA NATIONAL SCHOOLS' MUSIC, DANCE AND DRAMA
 STANDARDIZED ADJUDICATION SHEETS - 2019

CLASS: 2 UGANDA TRADITIONAL FOLK SONG
 SCHOOL: ~~.....~~ ZONE: NKwanZI
 DISTRICT: ~~.....~~ TITLE: Obukumba Bunumie

GUIDELINES	COMMENTS	MARKS
TONE: Traditional tone Appropriate pitching Quality and quantity.	> A traditional tone, control the quantity.	17 /20
DICTION: Clarity of words, Intonation, Articulation, Projection, Significance.	> Words were clearly articulated. Work on projection.	16 /20
RHYTHM: Time keeping, life, freedom, Steadiness / Consistency.	> A well controlled, steady, lively and varied uniform.	13 /15
PHRASING Shape and Continuity of Vocal line, transition, Overlaps, Variations, Parallel melodies, Traditional Harmony.	> There was continuous flow of vocal lines supported by overlaps.	15 /20
GENERAL INTERPRETATION Expression, Appropriate Dynamics, Accompaniment, Development, Story Line, Authenticity.	> A clear storyline on worship, but could have been made richer by more expressions and	20 /25
TOTAL		/ 100

ADJUDICATORS: NAMES
 1. Odoki Fulup dynamics
 2. Nyiroromun
 3.

SIGNATURE Ft 81%
 DATE: 29/08/2019
 2


Figure 4. 10: Sample 2 of filled adjudication sheet

According to sample 2 of filled adjudication sheet above, two different modes of writing adjudication commentary were employed by the adjudicator. For instance, under tone, the

adjudicator wrote, '*A traditional tone, control the quantity.*' Under diction, he wrote, '*Words were clearly articulated. Work on projection.*' Still, under general interpretation he wrote, '*A good storyline but could have been made richer with more expressions and dynamics.*' These observations indicate that the adjudicator wrote both areas of strengths to be retained and suggestions for improvement, under each caption.


At the same time, the same adjudicator varied the expression in other captions. For example, under phrasing, he wrote, '*There was continuous flow of vocal lines supported by overlaps.*' This reveals that the adjudicator wrote only areas of strength. Over the study time of 2015-2019, the adjudication sheets were scrutinised. I discovered that twenty-one percent (21%) of the adjudication commentary reflected a similar approach, featuring either only areas of strength or both areas of strength plus areas of weaknesses, in the same adjudication sheet. This indicates that some adjudicators at this festival employ a mixed mode of writing commentary. It still indicates that some adjudicators write flat adjudication commentary which does not give the choir direction towards improvement. These findings suggest that choir trainers would be left in suspense with uncertainty, not knowing the course of action for improvement.

Sample 3 of the filled adjudication sheet was also used to make scrutiny of the nature of adjudication commentary that adjudicators wrote for the choirs at the UNPSPA festival.


 THE REPUBLIC OF UGANDA
MINISTRY OF EDUCATION AND SPORTS
UGANDA NATIONAL SCHOOLS' MUSIC, DANCE AND DRAMA
STANDARDIZED ADJUDICATION SHEETS - 2019
CLASS: 1 WESTERN SET PIECE
 SCHOOL: ~~XXXXXXXXXX~~ ZONE: NKWAHIZI
 DISTRICT: ~~XXXXXXXXXX~~ TITLE: XXXXXXXXXX

GUIDELINES	COMMENTS	MARKS
TONE: Quality, Quantity, Blend and Balance	<i>Good tones and blending and balancing but in a shouting mode.</i>	<i>16 /20</i>
ACCURACY: Note time value, key Time keeping Intonation and Unanimity	<i>Accuracy was good.</i>	<i>17 /20</i>
DICTION: Clarity of words naturalness, Significance of words Pronunciation, consonant and mouth opening	<i>Articulate the words more naturally, <u>heather</u>, <u>farewell</u> etc.</i>	<i>15 /20</i>
PHRASING: Flow of music Breath control	<i>Rather could have been more flowing</i>	<i>8 /10</i>
RHYTHM: Appropriateness, freedom, steadiness	<i>Could have been a little bit faster.</i>	<i>8 /10</i>
GENERAL EFFECT Consider Dynamics, expressions and levels	<i>Rather a loud/shouting mode and the dynamics not well felt.</i>	<i>16 /20</i>
TOTAL		<i>100 /100</i>

ADJUDICATORS:

1. <u>APRIL M. ODO</u>	 SIGNATURE <i>480%</i> <u>XXXXXXXXXX</u> <u>XXXXXXXXXX</u> <u>XXXXXXXXXX</u>
2. <u>XXXXXXXXXX</u>	
3. <u>XXXXXXXXXX</u>	

DATE: XXXXXXXXXX

1

Figure 4. 11: Sample 3 of filled adjudication sheet

According to sample 3 of the filled adjudication sheet, some adjudicators do not use either of the previous styles of writing adjudication commentary. They embrace another style. For instance, under accuracy, the adjudicator wrote, 'Accuracy was good.' Under diction, he wrote, 'Articulate the words more naturally e.g. heather, farewell, etc.' Under rhythm,

he wrote, '*Could have been more flowing.*' Still, under phrasing, it was written, '*Could have been a little faster.*' And finally under general interpretation, it was written, '*Rather a loud/shouting mode and dynamics not well felt.*' This indicates that some adjudicators choose to point out one side of the situation, suggesting only areas for improvement. It also indicates that the adjudication commentary lacks some essential elements thus making it flat. Out of the adjudication sheets accessed and scrutinised, about ten percent (10%) had adjudicators pointing out only one side of the performance. All these findings on adjudication commentary unveiled that there was no specific mode of writing adjudication commentary that adjudicators embraced at the UNPSPA festival. This lack of uniformity could be attributed to absence of training on writing adjudication commentary offered to adjudicators during the meeting at the pre-interpretive stage of adjudication. This discussion was supported by Fiske, in Shih (2018) who stresses the primary importance of adjudication of music performances as boosting the performers' musicality.

4.4.3.2.2 Assigning scores to music performances at the UNPSPA festival

The study sought to understand how adjudicators award marks to music performances at the UNPSPA festival. Consequently, the adjudicators of music performances at national level were engaged through interviews. They were asked to explain how they assign scores to a music performance.

Their submissions rhymed with one of them who narrated that most adjudicators use '*The Ekadu marking guide.*' According to that respondent, *The Ekadu marking guide* is a guiding system of awarding marks to a music performance which was developed by a renowned and seasoned adjudicator as well as Music Educationalist in Uganda. The adjudicator elaborated how this system is used as follows.

Before starting adjudication, the adjudicator needs to plot a marking guide on a separate sheet of paper. This is done by getting the expected total mark in a caption and breaking it

down appropriately. For example, if the total mark is 15 or 20, the scale(s) would be as below respectively.

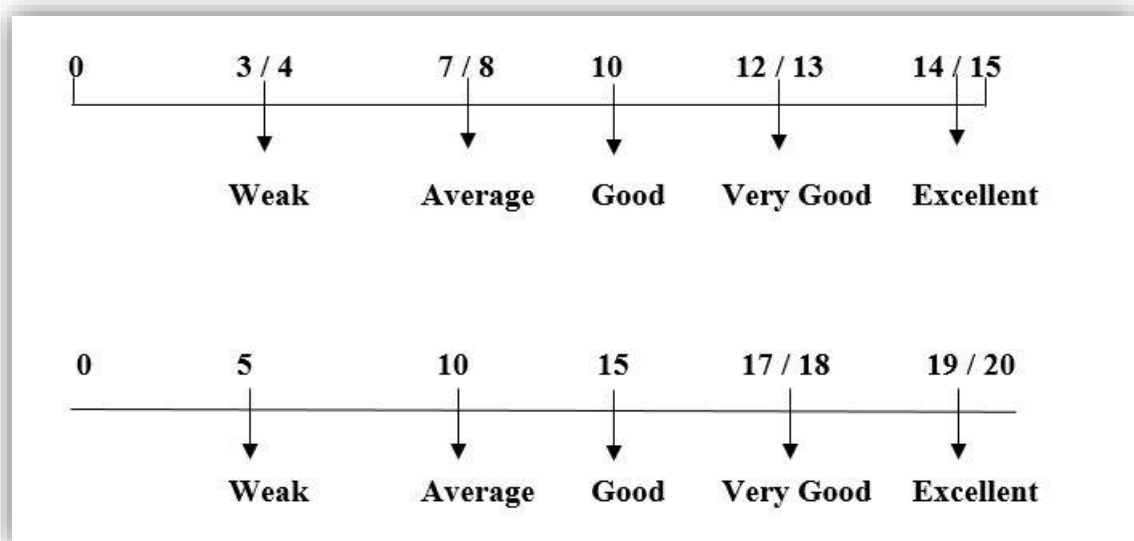


Figure 4. 12: The Ekadu marking guide (2017)

The findings unveil that the remarks such as ‘weak’ ‘average’ ‘good’ ‘very good’ ‘excellent’ are relative and thus bound to change its quantitative meaning depending on the total marks for a given caption.

When using the above guidelines, the adjudicator is able to write consistent and appropriate adjudication commentary and award befitting marks. For example, while ‘Good’ is 10 marks when the total is 15, it relatively means 15 marks when the total is 20. It thus means that the adjudication commentary has to be used consistently with the adjudication scores in each caption across the different performances. This agrees with Dworkin’s theory of adjudication which emphasised the importance of coherency of adjudication commentary and scores, during the interpretive stage of adjudication, (Pannik, 1980). This debate is fuelled by FOA (2017) who emphasise that adjudicators must continually strive for consistency of comments that correlate to the numerical award. The implication here is that when a substantial degree of consistency and uniformity in award of marks during the interpretive stage of adjudication is attained, it neutralises the

differences in adjudication among different adjudicators (Gynnild, 2016) and in the long run significantly reduces the voices of dissent against the adjudication results.

According to *The Ekadu marking guide – 2017*, one adjudicator further explained that there is also need for a second sheet of paper where the adjudicator compares each of the choirs’ performance level per caption. That paper serves three purposes;

It avoids crossing out a mark to adjust it higher or lower on the adjudication sheet, it helps in making a quick comparison of a choir with others that performed before, and also guides the adjudicator to quickly determine if all choirs need to have their marks adjusted upwards or downwards, (PEE, interview on 8/11/2020).

This reveals that the adjudicator can adjust the scores whenever deemed necessary, before writing on the adjudication sheet to avoid making any crossings on it. This suggests that when marks on the adjudication sheets are crossed out and revised, it can be a point of contention resulting in dissent of adjudication results. This second sheet is designed as follows:

Choir		Expected mark							
		15	15	15	20	10	10	15	
1.								
2.								
3.								
4.								
5.								

Figure 4. 13: The Ekadu marking guide (2017)

The findings here disclose that during adjudication, the adjudicator keeps on analysing performances and comparing one performance against all those previously adjudicated. This idea is fully supported by Griffiths (2018) who reminds adjudicators that they should

keep track of the marks on a separate sheet until everyone in a given class has performed. This prevents the adjudicator from going back to scratch for the forms to look at the entries again. If the judge is not conversant with how to use such a form, may result in differences among different judges as explained by Hash (2012) who noted significant differences among individual judge's rating scales. Therefore, as adjudicators strive to attain coherence and consistency between the adjudication commentary and scores across the different performances, Hash (2012) recommends that judges need to be offered with workshops in order to standardise the rating scales., which increases consistency.

The perception of choir trainers was sought on what they regarded more meaningful and important from adjudication of music performances at the UNPSPA. As such, they were given a close ended question in the questionnaire with two options from which to choose thus; Marks scored or Adjudication commentary.

Out of the twenty choir trainers, three (3) respondents chose 'adjudication commentary' while seventeen (17) chose 'marks scored'. Their responses were further analysed and represented using a circle graph in figure 4.14 below;

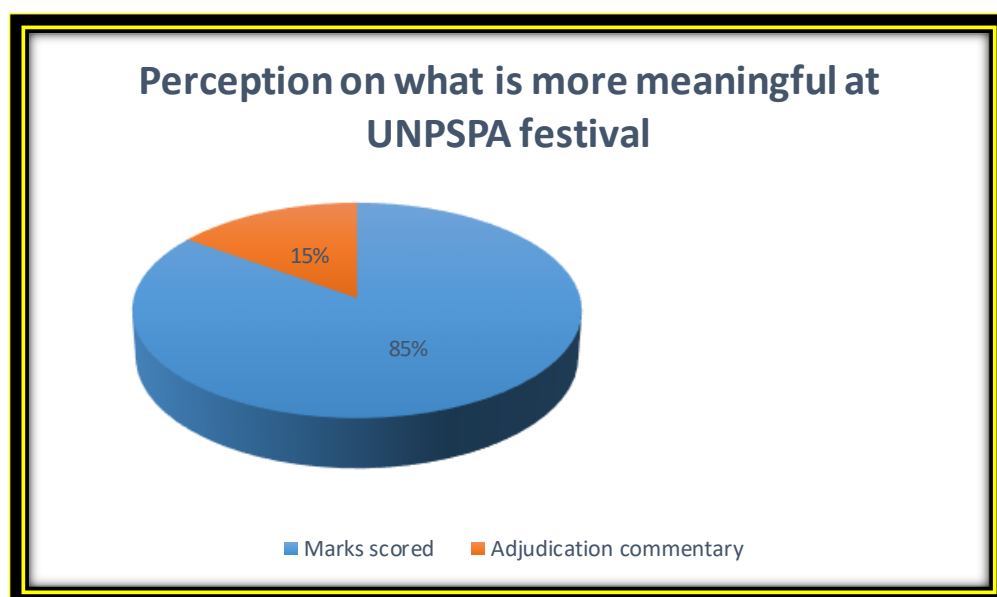


Figure 4. 14: Choir trainers' perception on what is more meaningful at the UNPSPA festival

Figure 4.14 above indicates that more than three-quarters of the choir trainers, represented by 85%, perceived adjudication scores attained at the UNPSPA festival as more meaningful than the adjudication commentary. Also, it reveals that less than a quarter of the respondents represented by 15%, recognised that the adjudication commentary was more meaningful than the scores attained. The suggestion here was that most of the choir trainers at this festival were after attaining high marks without paying attention to the qualitative assessment offered in terms of adjudication commentary.

In an open ended item in the questionnaire, choir trainers were asked to defend their option on perception of what was more important, either adjudication commentary or marks. Most of the respondents reported that adjudication scores are much more important than the adjudication commentary because marks scored are the benchmarks of excellence upon which a choir qualifies to get various meritorious prizes. The choir trainers also noted that the cumulative scores that a choir attains from all the performances are also the basis for ranking the different performing groups on the national chart thus an indicator of pride and superiority over others. These findings propose that choir trainers were anxious to attain good scores so that they can emerge among the best after ranking. This argument is further upheld by Lowe (2018) who noted that when performers enter a competition, they hope for the best, because it makes them feel good and also raise their standards of performance. On the other hand, raising the standards in performance does not come by paying attention to marks scored but by carefully and keenly studying the adjudication commentary and addressing the areas that need improvement as pointed out. This informs the current study that choir trainers have a lot of pressure which drives them to have a great desire for high marks. When choir trainers become very anxious for high marks, they will always find pretentious reasons to dissent against the results. Stressing the importance of adjudication commentary, Griffiths (2018) asserts that the adjudicators need to emphasise that the comments on the adjudication sheet are of greater importance than the marks received,

because the comments lead to improvement of a performance in music and raise the performer's musicality. When performers become more anxious to receive commentary rather than marks, it boosts the educational importance of adjudication of music performances.

In an open ended item in the questionnaire, choir trainers were further asked why there had been increasing voices of dissent against adjudication results at the UNPSPA festival. One of the choir trainers wrote;

It takes a lot of time, money, effort, energy and other resources to train a choir to reach the national festival. When an adjudicator maliciously evaluates your performance and intentionally scores it far below your expectations, you have to raise your eyebrows and seek justice. We have gained experience in analysing music performances so we keep comparing them as they occur on stage. Indeed, when some performance by another choir is also rated much higher than your expectation... you suspect some external influence and definitely have to complain (NA, Questionnaire item on 26/10/2020)

The narrations here unveil that choirs are expensive to support up to the national level, with the burden vested mainly on the school administrators and choir trainers. It also discloses that while the adjudicator does his/her assessments of the music performances on stage, there are also other people secretly analysing each performance for comparison. Still, it indicates that choir trainers always complain if they suspect bias effects in award of marks, especially when their performances are rated much lower than they expected or when the other choirs' performances are rated much higher than they expected. These findings rhymed with those from the adjudicators. During interview sessions, adjudicators were asked what commonly caused voices of dissent against adjudication results. One of the adjudicators remarked;

If you have been influenced by one of the choirs, and then you start awarding marks arbitrarily, there will always be voices of dissent against the results because they will obviously know that by your way of awarding such marks, you must have been bribed, (EK, interview on 2/11/2020).

These remarks disclose that whenever an adjudicator assigns scores to a music performance that were unjustifiable, it can tantamount to a lot of suspicion from fellow adjudicators as well as choir trainers. It would make others suspect such an adjudicator to have received some external persuasion such as a bribe. Subsequently, the bribe would make them biased and subjective in their decisions, making them assign scores to music performances unduly.

On the other hand, during an interview, another adjudicator noted that refusing a bribe would also cause suspicion just as accepting it, because the person whose bribe you will have rejected would keep thinking that his/her choir could have been underscored because of that wrong attempt which you will have turned down. This discussion indicates that adjudicators of music performances at the UNPSPA festival are commonly tempted with bribes in bid to sway them. In the same vein, another adjudicator narrated;

Bribe is common and it has happened to me a number of times. One time, I was on my way to the festival venue then someone waited for me along the way. When he stopped me, he tried handing a sealed envelope to me. I quickly became suspicious and told him that I would pick the letter on my return journey because I was time barred then and so in a hurry. ... another time, just as we were there at the national festival, a choir trainer came stealthily and told me that the director of her school had sent her to me so that I could name my prize. After a few moments of thought, I told her twenty million shillings. When she went, she never returned ... (LES, interview on 20/10/2020).

This reveals that adjudicators were constantly approached by different stake holders with a number of promises or offers. It also reveals that the adjudicators had to find ways of avoiding the temptations of bribe by giving several excuses and naming exorbitantly impossible prizes. It also indicates that after being tempted, the adjudicators keep quiet about it, making the vice to increase. This means that such characters with ill motives at this festival could be done away with if people come up openly to report the matters to the relevant authorities.

When interviewed, another adjudicator mentioned to me that choir trainers commonly dissent adjudication results because they seem to be on a fault finding mission from the adjudicators' work. She said;

The very first entry point for complaining against adjudication is wrong addition of marks. If the additions are wrong, it creates a very big problem because immediately results are announced, the first thing choir trainers do is to add marks because each of them wants to get a loophole in the adjudicators' work and start complaining from there. ... when this mission flops, they start analysing the adjudicators' comments. If the adjudicators do not write comments that are commensurate to the marks, they start with that! (MI, interview on 24/10/2020).

From these findings, it is indicative that after declaration of results, choir trainers find all possible ways of deflating the adjudicators' work so that their scores can be improved. The findings seem to indicate that every choir trainer is always on pressure of emerging as the best and win the trophy or to appear among the best choirs at this festival.

Still, the findings of this study highlighted the need for the adjudicators to pay keen attention to the adjudication commentary to ensure that they are commensurate with the scores assigned. This was sustained by another adjudicator during an interview session, who noted thus;

You need to make a uniform guide to use so that words are used consistently... For instance, if you say that it was a good performance, how many marks do you give to 'good'?... because you have to look at each row by row on the adjudication sheet. What is good in that area ... is it tone? If the tone is 'good,' then how many marks are you going to award to 'good' out of 20? Let us say you have decided to give 15/20 for 'good', what about 'very good'?... so you have to weigh all that and try to apply it consistently across different music performances that you adjudge... (PEE, interview on 8/11/2020).

These findings reveal that if adjudication commentary is not consistently used, then choir trainers can find an entry point to dissent the adjudication results. This therefore, suggests that adjudicators need to be extra careful on word selection when writing adjudication commentary to ensure that similar words have literally the same quantitative meaning even when used in different captions with the same total mark on the adjudication sheet.

Speaking about the causes of dissent against adjudication results during an interview, one of the adjudicators noted that the UNPSPA festival had been infiltrated by profit making choir trainers who were not teachers. According to this respondent, such profit oriented choir trainers sign a memorandum of understanding with the school, with a promise that the school choir would attain a certain position at the national festival. He added that when such a choir trainer misses his/her expectations, he resorts to complaining because his wage might not be fully paid as agreed. That respondent decried such choir trainers who were hungry and anxious to win, (KY, interview on 23/10/2020). These findings revealed that some complaints were pretentious and disguised under different motives since the complainants were driven by pressure.

In an interview still, one of the members of the national UNPSPA organising committee observed that the adjudicator's previous track record in adjudication commonly causes complaints from choir trainers because people keep pointing fingers against him/her basing on the previous bad record or behaviour in adjudication. It therefore follows that the adjudicator's behaviour at one festival leaves a permanent perception about him/her among the choir trainers in the subsequent encounters. This respondent added that adjudicators who appeared for adjudication at this festival consecutively for a number of years would also be another cause for dissent because choir trainers would feel that such adjudicators were already biased about some of them and/or the choirs. This is in agreement with Mcpherson & Thompson (1998) who reports that one's knowledge of a musician from previous performances can leave a lasting impression on how s/he will be rated in the subsequent performances. This suggests that when the same adjudicators are appointed for a number of consecutive years, it can easily cause prejudiced assessment, thus causing voices of dissent against their work.

4.4.3.3 Adjudication panels at the UNPSPA festival

In trying to investigate how adjudication of music performances is done at the UNPSPA festival, the researcher sought to find out if adjudicators at the UNPSPA festival form adjudication panels to adjudge music performances and if so, how those panels work. Data were collected through document review and through interviews with the adjudicators of music performances at national level. Analysis of data was done under two sub headings of; formation of adjudication panels at the UNPSPA festival, and how adjudication panels work at UNPSPA festival.

4.4.3.3.1 Formation of adjudication panels at UNPSPA festival

The UNPSPA festival syllabi for 2015-2019 as well as the filled adjudication sheets within the study period were reviewed in order to find out if adjudicators work in adjudication panels. I discovered that the festival syllabus recommends adjudicators to work in panels with an utmost number of members in a panel to be two, not ruling out less or more than that number, if the situation warrants, (MoES, 2017, 2019). This indicates that adjudicators work in panels each comprising two members but with flexibility of less than two or more than two if the situation necessitates. This means that adjudicators can work alone, two, three or more members at the same time adjudging the same music performance. This was evident after analysis of adjudication sheets that were used to adjudicate music performances at this festival. It was discovered that every adjudication sheet had a provision for three adjudicators to sign. Nonetheless, over ninety percent (90%) of the filled adjudication sheets that were accessed had two adjudicators' signatures, and about ten percent (10%) of them with only one signature. This reveals that adjudicators mostly adjudge music performances in panels of two members, and sometimes alone, but come up with one adjudication sheet. Using panels of adjudicators does not cohere with Belfast (2013) who notes that using an individual judge approach would produce more reliable results during adjudication. Also, Asaasira (2010) sustains this argument with the assertion

that when adjudicators work alone, they are able to make independent decisions without external influence. When adjudicators assess performances with less or without external influence, chances are high that their decisions will be objective. This definitely scales down the voices of dissent against the adjudication results.

During interview, adjudicators were asked how they formed the adjudication panels before adjudication of music performances at the UNPSPA festival. One of them narrated;

After receiving the invitations to the adjudicators' meeting which normally occurs a few hours to the start of the auditions, the adjudicators sit and harmonise what they are going to adjudicate. For example, during that meeting, they ask each adjudicator to say the class/item where s/he is most competent or comfortable to adjudicate. Everyone will be tagged to items related to their area of greater comfort. If someone says that s/he is more competent in music, then such a person will be paired with another to adjudicate either of the songs... (KY, interview on 23/10/2020).

The narration makes a revelation that adjudicators of music performances at the UNPSPA festival are invited and appointed on general competencies because they are not specialised in adjudicating particular items. This means that once they are invited, they are free to choose any item to adjudicate as long as they indicate that they are comfortable in adjudicating it. This is not in agreement with what happens at the Bromley Kent festival of Music and Speech, where every adjudicator's credentials are keenly considered before appointing such an adjudicator to adjudge a given item, (Bromley Kent Festival of Music and Speech, 2019). This implies that specific adjudicators are invited basing on their specific known qualifications and abilities. Also, according to these findings, adjudicators have very limited time to prepare for the specific item(s) that they are going to adjudicate because the allocation is done during the adjudicators' meeting which always happens a few hours to the start of the auditions. This seems to indicate that there is a possibility for some adjudicators being appointed to adjudicate items which they are less comfortable with or less competent in, especially when many of them prefer one item more than the others. In such a case, that adjudicator starts adjudication when s/he is not well prepared for the task ahead of him/her. This might end up causing a lot of inadequacies in the way

such a person will conduct his/her business during adjudication of music performances at the UNPSPA festival. This may cause inconsistencies which might result in voices of dissent against the results.

4.4.3.3.2 How adjudication panels work at UNPSPA festival

During interview sessions, adjudicators of music performances were asked to explain how the adjudication panels work during adjudication of music performances at the UNPSPA festival.

One of the adjudicators whose submission rhymed with the others said thus;

After pairing you, you sit next to each other in the room from where the performances are taking place. As you watch the performance, you keep discussing while one of you writes the commentary you agree upon. Then, you discuss the award of marks per caption as you write the agreed marks. Finally, you generate the totals and write the final score. After all that, both of you sign the adjudication sheet. (PEE, 8/11/2020).

These findings reveal that the adjudicators do not work independently but keep on consulting and discussing every aspect of the performance, agreeing before progressing to another. It also reveals that no one is independent in the process of adjudging the performances. This therefore suggests that adjudicators of music performances at the UNPSPA festival exert influence on each other during adjudication, so one has no chance to exploit his/her own abilities until the colleague allows it. This idea is not supported by Bergee (2003) who recommends a panel of seven or more adjudicators working evaluating a performance at a time, with each adjudicating alone and merging the scores into a single average mark. This was further sustained by Asaasira (2010) who mentioned that though a panel of nine professionals adjudged performances at the Pearl of Africa Music (PAM) awards competitions in Uganda, none of the judges knew his/her colleague so that everyone could adjudge the performance independently and more objectively. These two authorities inform this study that when adjudicators work together, they influence one another and breed subjectivity. It also informs this study that when a panel of adjudicators

adjudge a music performance with each member working independently, it offers checks and balance on the colleagues' work hence increasing objectivity. This is supported by FOA (2017) who advise that conferring between adjudicators should be kept to a minimum until after a final rating has been assigned by each adjudicator. This implies that adjudicators need to work independently before discussing, harmonising and merging their findings to get the average.

Adjudicators of music performances were also asked if the festival employed adjudicator assistants. One of them asserted that one rapporteur from MoES headquarters would be employed at the festival. His/her main duty is to collect and keep all the filled adjudication sheets and to enter all the marks on a general mark-sheet. This indicates that adjudicators are not the ones who transfer the marks from the adjudication sheets to the general mark sheet, but rather the secretary. This suggests that in case of inaccurate transfer of marks from the adjudication sheets to the general mark sheet or a mishap in additions, choir trainers can raise complaints against adjudicators rather than the rapporteur.

4.4.4 Post interpretive stage of adjudication of music performances at the UNPSPA festival

The attempt to understand how adjudication of music is done, was made further under the post interpretive stage, putting interest in knowing how evaluation of the adjudication process was done at this festival. The post interpretive stage of adjudication is the stage where evaluation of the effectiveness of the first two stages occurs. Consequently, data were collected through conducting interviews with members of the UNPSPA festival organising committee, as well as national adjudicators of music performances. Other data were sourced through document analysis, and through questionnaire from the choir trainers. Analysis of data was done under the sub titles: Evaluation of the adjudication process at UNPSPA festival by national organising committee, Evaluation of the adjudication process at UNPSPA festival by adjudicators of music performances at

national level, and Evaluation of the adjudication process at UNPSPA festival by choir trainers.

4.4.4.1 Evaluation of adjudication process at UNPSPA festival by national organising committee

The study wanted to unearth how evaluation of the adjudication process at the UNPSPA festival is done by the members of the national festival organising committee. Accordingly, members of the national UNPSPA festival organising committee were asked during interview to explain how evaluation of the adjudication process was done at this festival. The findings were in line with one of them who narrated thus;

When we finish the presentations early on the last day of the festival, we normally call for an evaluation meeting. The adjudicators are given an evaluation form where they fill general comments about each of the items they adjudicated. Also they orally deliver these general comments to the choir trainers if time allows ..., (WS, interview on 2/11/2020).

The narration indicates that there is some kind of evaluation done before the results are declared, depending on how early the performances end on the last day of the festival. This means that if the performances on the last day end late, then there would not be an evaluation meeting. These findings seem to indicate that the evaluation done is a discussion, more tailored towards generalised issues rather than being specific to queries that would have needed the adjudicators' immediate attention. It also seems to indicate that the members of the festival organising committee do not have any opportunity to directly evaluate the work and conduct of the adjudicators. This does not agree with BOA (2019); FOA (2017); MSHSAA, (2015, 2018) and NZ Choral Federation (2019) , who all emphasise the need for the choir trainers to evaluate the adjudicators as well as the entire adjudication process. FBA (2020) further highlight that the purpose of evaluating adjudicators is; to guarantee that students are being evaluated fairly, accurately and consistently; to help improve the quality of adjudication, and to make adjudicators aware of areas that need improvement. This informs this study that when key stakeholders are

given opportunity to evaluate the adjudicators, it helps the adjudicators to receive up to date remarks which helps them to know the aspects where they are doing well or badly so as to improve accordingly. If adjudicators are made aware of the areas that they need to improve upon, and they earnestly address the concerns raised, their adjudication becomes more reliable, objective and accurate. This bridges the loopholes and lessens the voices of dissent against their results.

During document review, the researcher accessed two evaluation forms used to assess the process of adjudication of music performances at the UNPSPA festival. One was to be filled by the choir trainers while the second was to be filled by the adjudicators. This finding indicates that the festival organising committee designs the forms that are filled by the adjudicators and choir trainers.

4.4.4.2 Evaluation of the adjudication process at UNPSPA festival by adjudicators of music performances

The study sought to unveil how adjudicators of music performances assessed the effectiveness of the adjudication process at the UNPSPA festival. Therefore, during interviews, adjudicators were first asked if they had opportunity to review their work before declaring the results. One of them explained;

There is nothing like that. The only opportunity for reflecting on the work is the meeting on the final day, during which you cannot vividly remember the items you will have adjudicated four or five days ago. Remember the adjudication sheets are picked from us as soon as we finish filling them, so that the secretaries can enter the marks in the general mark-sheet straight away, (BAC, interview on 3/11/2020).

These findings unveil that adjudicators had no opportunity of revising their work in terms of commentary and scores. So, it means that it is inevitable to have loopholes in the commentary and the scores after all, there is no opportunity for correcting any inconsistencies that one may have noticed. These findings also seem to disclose that the observations written on the general report form has gaps since adjudicators do it without

In order to delve into this matter further, document analysis was conducted. The adjudicator's evaluation form was accessed, as shown below;

Figure 4. 15: National adjudicators' evaluation form

According to the adjudicators' evaluation form in figure 4.15 above, adjudicators are meant to make general analysis of the strengths and weaknesses in each item they adjudicated, at the end of all auditions. They are also meant to suggest recommendations and make a way forward for the future performances in that item. This perhaps indicates that this evaluation form does not focus on the adjudication process in particular, thus being inappropriate for the purpose of evaluation. The findings herein do not cohere with Dworkin's theory of adjudication which postulates that at the post interpretive stage, the interpreter makes analysis of the previous two stages to ensure coherence (Pannik, 1980). NZ Choral Federation (2019) furthers the debate with the assertion that after adjudication of all items, adjudicators spend a full day fine-tuning their results. This informs this study that when adjudicators complete assessing the performances, they need to scrutinise the ratings and revise their colleagues' assessments so as to achieve the coherence of the final ratings with adjudication commentary and other expected standards, as advocated by Dworkin's theory of adjudication (Pannik, 1980). Fine tuning the results helps the adjudicators to achieve a higher level of accuracy, curtailing the voices of dissent.

4.4.4.3 Evaluation of the adjudication process at UNPSPA festival by choir trainers

The study wanted to disclose how choir trainers evaluated the adjudication process at the UNPSPA festival. Therefore, using questionnaire, choir trainers were asked if they had an opportunity to evaluate the adjudicators/adjudication process at the end of this festival.

Respondents were given a close ended item with two possible answers: Yes/No. Their responses were summarised by the following table of percentages;

Table 4. 5: Choir trainers' involvement in evaluation of the adjudication process

Response	Frequency (f)	%
Yes	4	20
No	16	80
Total	20	100

Basing on the above table, out of the twenty choir trainers who responded to the questionnaires, four (4) of them, represented by twenty percent (20%), chose 'Yes' while sixteen (16), represented by eighty percent (80%), chose 'No'.

Table 4.5 discloses that choir trainers were uncertain about having an opportunity of evaluating the adjudicators/ adjudication process at the UNPSPA festival. This was evident as it was reflected by over three quarters of the respondents who denied having such an opportunity.

The study further conducted a document review where a form that choir trainers fill at the end of the festival was accessed. A sample of this form used during the 2016 festival is shown below;

UGANDA NATIONAL PRIMARY SCHOOLS' PERFORMING ARTS FESTIVAL 2016
EVALUATION REPORT

Name of school: District:

1. Name of organisations/individuals that facilitated your choir

.....
.....
.....

2. In which way was it facilitated?

.....
.....
.....

3. Which challenges do you face in promoting Music Dance and Drama festival?

.....
.....
.....

4. Suggest ways of improving the administration of festivals

.....
.....
.....

Name of respondent

Signature

Designation

.....

Figure 4. 16: Choir trainers' evaluation form

According to the choir trainers' evaluation form in figure 4.16 above, choir trainers are meant to make analysis of the organisation(s)/individual(s) that supported the choir, the ways in which the choir was supported, the challenges encountered in promoting the

festival in their particular schools and suggesting ways of mitigating the identified challenges. These findings seem to indicate that this evaluation form for choir trainers focuses on assessment of the general administration of the choir rather than focusing on the adjudication process in particular. It also seems to indicate that choir trainers have no opportunity of evaluating the work and conduct of the adjudicators as well as entire management and administration of the UNPSPA festival. According to MSHSAA, (2018), choir trainers are required to evaluate adjudicators each year. The evaluation process provides better feedback to the adjudicators on the areas of strength and areas for improvement. In addition, special report forms for school choir trainers to use for filing complaints and compliments are also available from the festival managers. Choir trainers need to evaluate the adjudication process because they have a stake in the festival. It is likely that they choir trainers at the UNPSPA festival lack opportunity for seeking clarification from the adjudicators where need be, so as to avoid keeping them in doubt and discontentment. When kept in discontentment, they might end up dissenting the adjudication results.

4.5 Competency of adjudicators of music performances at the UNPSPA festival

The study sought to unveil the competency of adjudicators in adjudication of music performances at the UNPSPA festival. As such, data were collected by interview from members of the UNPSPA festival organising committee and national adjudicators of music performances. Also, questionnaires were used to collect data from choir trainers while document review was conducted to source for more data. Accordingly, analysis of data was done under the three subsections of; competency of adjudicators of music performances by the UNPSPA festival organising committee, competency of adjudicators of music performances by UNPSPA festival adjudicators, and competency of adjudicators of music performances by UNPSPA festival choir trainers.

4.5.1 Competency of adjudicators of music performances by the UNPSPA festival organising committee

During interviews, members of the national UNPSPA festival organising committee were required to give a description of an adjudicator whom they considered competent to adjudicate music performances at the UNPSPA festival.

Their narrations coincided with each other as one member mentioned thus;

One of the measures of competency of an adjudicator to work at this festival is the knowledge of the festival theme for that particular year. The theme is the pivot around which all events at the festival revolve. Therefore, a competent adjudicator must have adequate information and knowledge about the theme. This helps him/her to interpret the music performances based on the theme in a more objective manner, (KW, interview on 21/11/2020).

These narrations disclose that each year, the festival is run on a definite theme which requires the adjudicators to get acclimatised with in order to be in a better position to interpret the items composed on theme. This suggests that the adjudicators receive annual orientation on the theme for every particular year so that they understand it better. These findings cohere with the information discovered from the festival syllabus.

During document review, the festival syllabi for 2015-2019 were studied to unearth the qualities of an adjudicator of music performances deemed necessary at this festival. According to the festival syllabus for 2019, MoES (2019), *'A person selected as an adjudicator should have adequate knowledge and experience of the theme and the entire festival syllabus'* (p.7). These findings confirm that a commendable level of knowledge is required of adjudicators about the theme of the festival. This is further explained by FBA (2017, 2020) who note that the adjudicators should stay abreast of new literature and have a working knowledge of the established literature. This informs this study that adjudicators need to be availed with new and established literature about the festival on a regular basis. It also informs the study that efforts to orient the adjudicators on the new literature need to be strengthened to keep all adjudicators with up to date and current information about the

UNPSPA festival. When adjudicators assimilate the new literature in the festival syllabus about the theme and other festival guidelines, they become acclimatised with the elements to consider interpretation of the art, as posited by Dworkin's theory of adjudication (Pannik, 1980). This means that adjudicators work better, with confidence and coherency, which increases their degree of objectivity. If the adjudicators attain a commendable level of objectivity, the stake holders readily accept the adjudication results hence moderating the voices of dissent against at the UNPSPA festival.

Much as the festival syllabi highlight knowledge of the theme, there is no specification on the level or the measure that would be employed to determine the knowledge about the theme. It is therefore likely that considerations for recruiting adjudicators may focus on only adjudicator's knowledge of the theme at the expense of the skills and knowledge possessed by the adjudicator in adjudication itself.

Additionally, another member of the festival organising committee narrated the attributes of a competent adjudicator thus;

A competent adjudicator is one who has accumulated good experience in adjudication of music performances because the more you adjudicate, the better and more accurate you become. So, when someone has done adjudication for some good number of years, s/he keeps on gaining on – job training and experience which in the long run help him/her to gain competency, (DJ, interview on 18/11/2020).

The findings here reveal that experience in adjudication is regarded as a precursor in determining the competency of an adjudicator because each time you adjudicate you develop more analytical skills which help you to improve on practice from time to time. This seems to reveal that adjudicators who had worked at this festival for more years stood more chances of being recruited to adjudicate music performances again. The findings also reveal that though experience is regarded as one of the precursors for selecting adjudicators, there is no measure for it. This indicates that experience might only be measured by number of years that one has adjudicated instead of the practice. Experience

in adjudication is multifaceted: it could be experience in music performance, music assessment or choir training. These findings were in total agreement with Griffiths (2018) who postulates that competency in adjudication is developed through experience as a participant in competitions and festivals. Griffiths (2018) furthered the explanation that being a participant in the festivals meant being a performer, a choir trainer or even an adjudicator. Still, FBA (2017) adds that successful adjudicators should attend concerts and Music Performance Assessments on a regular basis. These findings were further supported by Kinney (2009) who indicates that adjudicators who were performers or former performers in ensembles exhibited a greater degree of internal consistency in adjudication of music performances than the non-performers. This debate informs this study that there is need to track and record every adjudicators' previous experiences in music as far as experience in music performance, experience in choir training and experience in adjudication of music performances, as well as regularity in attending concerts and festivals. This ensures that people appointed to adjudicate have substantial experience in music performance, music assessment or choir training.

Still, another member of the festival organising committee, whose view agreed with most of the other respondents, noted that a competent adjudicator is one who is a good time manager. He narrated;

Timekeeping is very important during the festival, so we normally target people who are conscious about time. We have a lot of things and over fifty choirs each with ten items, yet the festival must last five to six days. Every activity must therefore be well timed and effort is always put to ensure that everything is done timely, (BAC, interview on 28/10/2020).

These findings reveal that the festival organisers regard good time managers as competent adjudicators because they would curtail time wastage which would tantamount to saving a lot of time during the festival. It meant that the adjudicators and choirs have to adhere to the festival program for the smooth running of the whole event. This also seems to reveal that people who make quick decisions during adjudication would be preferred as it would

save a lot of time. Griffiths (2018) advises that adjudicators should stay on time and avoid being slow as it could tantalise all the festival programs as well as programs for the attendants.

Another respondent noted that one of the adjudicators' competencies which most people under looked was integrity. He noted;

I keep telling adjudicators that building a name takes a bit of time, but destroying it can happen in just a blink of an eye. Rebuilding the lost glory is almost impossible, so with adjudication, you need a high degree of integrity in order to uphold your name. Whether you gain something or not, you ought to stick to the truth with objectivity, (PEE, interview on 8/11/2020).

These results disclose that it is difficult for adjudicators to keep a good name though they have to do it by ensuring that they are objective without being engaged in any form of corruption. This seems to indicate that once an adjudicator is corrupted, they become biased and subjective to different performing groups. This was complemented by the results from review of the festival syllabi in which it is noted thus; *'The adjudicator must not be corrupt. In the event of evidence of corruption, re-adjudication will be carried out by another independent panel of adjudicators.'* (MoES, 2018:11). The findings highlight that an adjudicator has to keep utmost faith and integrity when executing his/her duties. This agrees with Griffiths (2018) who implores adjudicators to be honest in all that they do. When one is honest, it builds one's integrity, which makes him/her objective and thus competent in adjudication of music performances at the UNPSPA festival. The findings also seem to indicate that there is no disciplinary action levied on the adjudicator who is discovered to be evidently guilty of corruption.

4.5.2 Competency of adjudicators of music performances by UNPSPA festival adjudicators

The study sought to find out the competency of adjudicators of music performances at the UNPSPA festival in the perspective of the adjudicators themselves. Accordingly, the

adjudicators at this festival were asked to explain who they considered a competent adjudicator of music performances at this festival.

During an interview, one of the adjudicators explicated experience accumulated out of choir training, as one of the key attributes of a competent adjudicator of music performances. He narrated thus;

I was an active choir trainer throughout my teaching career for thirty-six years. During this time, my choir(s) reached national festival for about twenty times but I was only able to win eight national trophies with my various choirs. My record in sight singing has never been broken for many years now. One of my choirs scored a hundred percent in sight singing instantly and when the adjudicators changed the piece, the children scored a hundred percent again. Since I joined adjudication at national level, I have ably managed this item to the extent that my colleagues have nicknamed me 'professor of sight singing', (KY, interview on 23/10/2020).

This narration indicates that adjudicators could easily be competent in adjudicating particular items if they were involved in successfully training that particular item to various choirs. It therefore seems to disclose that if one was involved in training a particular item, they would understand it better and later turn out into competent adjudicators of the same. The findings also suggest that a person who has been actively participating in either training or performing a given item accumulates experience which makes that person a better adjudicator of that art, (Kinney, 2009). This means that people who are retired or current performers as well as those who are retired or current choir trainers are regarded to be more competent in adjudication of the items they perform or train than any other person.

According to the second adjudicator, education background and level is a precursor in determining one's competency in adjudication of music performances at the UNPSA festival. She explained that education in this sense was not enough but what you studied cemented it all. She used the analogy that though a medical doctor is a highly qualified person, s/he can not adjudicate music performances because it is not what he/she studied.

It is most likely that the course(s) that one undertakes during their academic journey empower them to gain competency in adjudication of music performances.

In support, another adjudicator told me thus;

My highest qualification in music is a diploma because at higher levels, I did Education without majoring in music. What has made me different is that I got a chance to go to Berlin University of Arts in Germany to study music. While there, I majored in Music Analysis, in which adjudication was a component, (SD, interview on 21/11/2020).

These narrations indicate that though level of education is important, the courses that one studies play a major role in building one's competency in adjudication of music performances. It is likely that adjudicators who had other opportunities to study music adjudication are better empowered and thus able to do adjudication of music performances more reliably.

The idea of education background was strengthened by another adjudicator who commented that adjudicators would get empowered quickly if they had been trained in adjudication. This narration suggests that exposing adjudicators of music performances to opportunities like workshops and seminars on adjudication empowers them to gain more competency in adjudication. That respondent also noted that if junior adjudicators were given opportunity to practise adjudication practically under the guidance of a senior adjudicator, they would quickly become confident and competent, and their evaluations would become more reliable and accurate with time. These findings suggest that if new and/or junior adjudicators are offered opportunities of being mentored in adjudication, they would become better consistently and continually. These findings are supported by FBA (2017) who posits that continuing education of the adjudicators is absolutely key in developing their competency. According to FBA (2017), adjudicators are offered with internships, workshops and training seminars to give them varied opportunities for gaining additional musical and interpretive experiences, which boost their competency.

One other adjudicator still noted the need for thorough preparation prior to adjudication. He told me that prior to adjudication of music performances, he spends a lot of time listening to various music performances by the native performers, paying particular attention to the different elements in the performance, (KY, interview on 23/10/2020).

The findings here disclosed that adjudicators need to be practically engaged and immersed into the items they are going to adjudicate in order to raise their competency in executing their duties. This agrees with FBA (2017) who advises that adjudicators must strive to prepare themselves well before the Music Performance Assessment. This is supported by Dworkin's theory of adjudication (Pannik, 1980), which strongly emphasise the adjudicators' need to adequately prepare before adjudication and be able to identify the elements to consider during interpretation of music performances. This informs this study that the festival organising committee needs to expose adjudicators to opportunities like workshops, seminars and internships in order to retool them prepare them to adjudge music performances. It also means that meaningful preparation of the adjudicators prior to their task makes them better prepared to perform a more objective and commendable job in adjudication of music performances.

4.5.3 Competency of adjudicators of music performances by UNPSPA festival choir trainers

The study worked towards unearthing the competency of adjudicators of music performances at the UNPSPA festival. Consequently, questionnaires were used to collect data from the choir trainers.

Choir trainers were provided with a list of attributes and asked to tick all the descriptions that suited their personal perception of a competent adjudicator of music performances. The descriptions were based on the researcher's desirable attributes of a competent adjudicator of music performances and they were; Experienced in adjudication, high level of integrity, objective, former/current performer/choir trainer, writes comments logically,

regularly trained, not corrupt, and awards marks commensurately. The respondents were not limited to any number of responses to provide, so they chose until one felt was convinced with the descriptions. The total number of tallies per each response were summarised. Results reflected that out of all the responses, 9% were in favour of adjudicators experienced in adjudication, 6% chose high level of integrity, 15% chose objective, 18% former/current performer/choir trainer, 12% chose writes comments logically, 6% favoured regularly trained, 12% liked not corrupt, and awards marks commensurately was favoured by 22% of the responses. These analyses were further represented using the graph in figure 4.17 below;

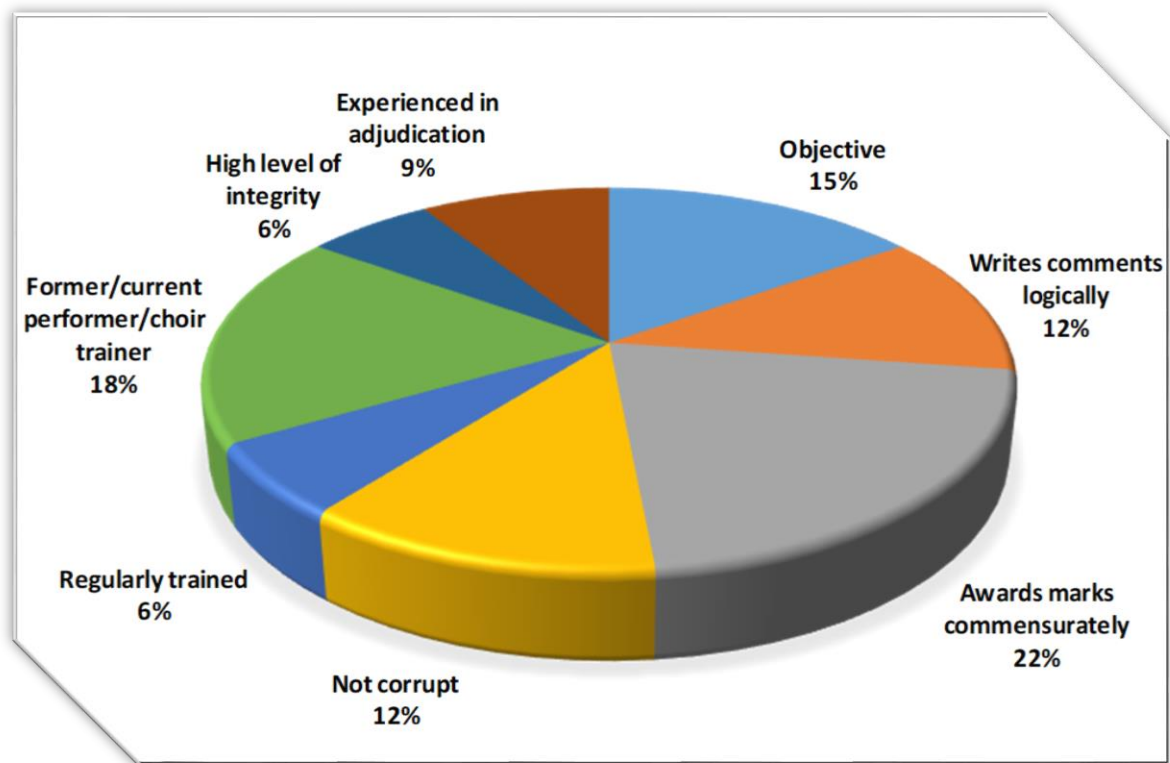


Figure 4. 17: Choir trainers' description of a competent adjudicator of music performances

The graph in figure 4.17 above shows that the greatest responses ranked an adjudicator who awards marks commensurately as competent, followed by an adjudicator who was a former/current performer or choir trainer of music. Regularly trained adjudicators and those with high level of integrity received the least tallies from the choir trainers. This

discloses that majority of the choir trainers deemed adjudicators who award marks to a music performance well as the most competent. This means that most of the choir trainers' interests at this festival were on the scores attained because the scores formed a basis for ranking the different performing groups at the end of the festival.

During interviews, members of the UNPSPA festival organising committee were later asked to comment on the quality of adjudicators of music performances at this festival at the time of study. Their responses concurred with one of them who said;

The quality has now gone down because first of all, the adjudicators no longer attend workshops on interpretation of the festival theme and on adjudication. When they are called upon to adjudicate, they are assumed to be all knowing, but then how do you know without being told or trained? Secondly, how are you going to adjudicate what you have not practised? ... you find some of them, may be, last adjudicated ten years ago, but being brought back on board without any training after all that long! (EK, interview on 2/11/2020).

The narration indicates that the quality of the adjudication at the UNPSPA festival had dropped because the adjudicators were not engaged in workshops to rejuvenate their abilities in adjudication. Such workshops would also empower the adjudicators to gain a thorough understanding of the festival theme for a particular year and acquire other necessary skills. It therefore proposes that adjudicators' workshops provide training in adjudication and provide several opportunities to practise the skill before the real task. It also suggests that the regular training in adjudication helps to provide opportunities for mentorship, which in combination, uphold the quality of adjudication of music performances. This discussion is sustained by FOA (2017) who observes that aspiring adjudicators are trained on the approved adjudication sheets and then taken through the entire training before they are placed on the approved list of adjudicators. During such training, their work is overseen by the lead senior adjudicator and reviewed by the adjudication committee, before granting them the CBAA status. This confirms that new adjudicators need clear channels for recruitment and opportunities for mentorship with the

senior adjudicator so as to gain competency in adjudication of music performances. When the adjudicators' competency in adjudication is commendable, choir trainers receive results willingly thus curtailing the voices of dissent.

The findings also disclosed that the quality of adjudicators and adjudication of music performances at the UNPSPA festival had dropped. This seemingly indicated that the assessments and evaluations made were not reliable anymore. This debate is propelled by FOA (2017), who opines that when the quality of any given adjudicator drops, s/he should be recommended to be coached by another Approved Adjudicator appointed by the Adjudication Committee. The recommendations can also be that such an adjudicator attends an Approved Adjudicator training or a possible revocation of the Approved Adjudicator status. This implies that the adjudicators are constantly monitored and evaluated, and worthwhile recommendations made, in order to uphold their quality and standard in adjudication.

4.6 Factors that affect adjudication of music performances at the UNPSPA festival

The study sought to examine the factors that affect adjudication of music performances at the UNPSPA festival. These factors were divided into extra musical and non-musical factors. Extra musical factors refer to factors that describe the attributes of the performer or the adjudicator (listener) while non-musical factors are factors that may not be seen to be directly related to the music itself, but certainly influence the evaluation of a musical performance (Mcpherson & Thompson, 1998; Morijiri, 2016).

Data were collected by interviewing the members of the national UNPSPA organising committee, and national adjudicators of music performances. Also, questionnaires were administered to the choir trainers in order to collect other data. These data were later analysed under the sub headings: Extra musical factors that affect adjudication of music

performances at the UNPSPA festival, and non-musical factors that affect adjudication of music performances at the UNPSPA festival.

4.6.1 Extra musical factors that affect adjudication of music performances at the UNPSPA festival

In an attempt to explain the extra musical factors that affect adjudication of music performances at the UNPSPA festival, perceptions on such factors were sought from the members of the festival organising committee, adjudicators of music performances, and the choir trainers.

Accordingly, during interviews, the members of the UNPSPA festival organising committee were asked to identify extra musical factors that affect the adjudication of music performances at the UNPSPA festival.

Agreeing with most of the other respondents, a member of the organising committee said;

... sometimes, you find that different choirs have performed the same music piece for example for Original Composition-Western song style, but you will be surprised to discover that the same adjudicator awards different choirs totally different marks in the caption for art of composition... it simply shows you that adjudicators always base on their perceptions about the different choirs... (SD, interview on 21/11/2020).

The findings here reveal that singing the same Original composition song western style is not a guarantee that the adjudicator awards the different performing groups the same mark under the caption for art of composition. This indicates that adjudicators normally have some other preconceived notions about some choirs thus favouring them more than others. This narration proposes that when an adjudicator develops preconceived notions about a given choir, it affects the reliability, credibility and accuracy of the adjudication results.

In the same accord, another member of the organising committee noted that items composed by renowned people in the field of music tend to be scored higher than any other items though it might not even be appealing. She added that such songs are the ones that

you will find almost all choirs performing. This suggests that items composed by people whose names resound in music and music festivals are regarded musically better thus awarded them better marks than those composed by the less popular people. This also seems to suggest that some adjudicators take it for granted that works composed by renowned people in the field of music must always be good while those composed by less popular people are not good. These discussions reveal that adjudicators exhibit favouritism to different choirs and items performed due to several factors. Such factors could include among others; place where certain choirs come from, tribe, language used in performance, reaction of the audience, description of the choir by the emcee, personal preferences, gender, and attractiveness of a given choir. This is explained by Morijiri (2016) who notes that there are a number of listener-related factors that affect the assessment of music performances. When such factors infiltrate the judges, a choir performing a repertoire that does not appeal to a given adjudicator is susceptible to receive a lower rating than it deserves, and vice versa. Conversely, FBA (2017) warns that it is not within the province of the adjudicator to give a lower rating to a performing group because s/he did not like the concert music or the style of marching being used. This informs this study that the adjudicators should exhibit utmost objectivity as they assess the music performances.

In order to unveil the perception of adjudicators on extra musical factors that affect the adjudication of music performances at the UNPSPA festival, adjudicators were also engaged using interviews. Accordingly, during interview sessions, the respondents were asked to explain the factors that influence adjudication of music performances at this festival.

Their narrations concurred with one of them who told me thus;

There are some schools and choir trainers whose names are renowned in music because of their regular participation and good performance at the national festival. When such school choirs and/or choir trainers enter stage, the audience may ululate loudly and clap their hands because they

are expectant of a good performance from that choir. At the end of the performance, the audience still does the same. The utterances and actions of that nature are likely to influence you to add a mark or so, because of the high expectations that you start with when adjudicating such a choir, (SA, interview on 23/11/2020).

These results unveil that if a choir's name is resounding in the field of music festivals, it is likely that it would be judged with high expectations. This proposes that choirs that adjudicators know very little about are likely to be judged starting with low expectations and low attitude, and under scored in the long run. This is expounded by Mcpherson & Thompson (1998) who attest that the adjudicator's knowledge of the performer from previous performances leaves a lasting impression on how such a performer is rated in the subsequent performances. The discussion informs this study that adjudicators need not take it for granted that good choir trainers always produce good performances or that renowned composers always make good compositions. It means that adjudicators should judge what they see on stage rather than what they think they would have seen. The debate is still supported by MSHSAA (2018) who notes that adjudicators should not be tempted to inflate their ratings by expressing sympathy for honourable attempts, but evaluate only what occurs. Still, the findings of this study indicate that the reaction of the audience has some influence that it causes on the adjudicator's decision making process with the preconceived notion that choirs that receive the loudest applause would score more marks than the others. This argument is supported by BOA (2019) who notes that a genuine audience reaction to something that left you unimpressed personally warrants credit, for it has achieved effect. They further advise that the adjudicator should not be restrained to credit performances that they find worthwhile and well done even though the reaction of the general audience may be cool. This means that the adjudicator should be in position to accurately interpret the reaction of the audience so that they are able to uphold objectivity in their judgment of the art.

Another adjudicator mentioned that if the adjudicator understands a piece of music being performed better, he/she is likely to assess it with more objectivity than a piece he/she is listening to for the first time. That same adjudicator noted thus;

When I am appointed to adjudicate, I take some time getting acquainted with the item / song that I would be adjudicating. For instance, if I am to adjudicate a Western choral piece, there are some songs I take time to listen to by composers like Handel, Bach, Beethoven, Schubert, among others so that I get familiarised with the western tone, harmony and other elements before adjudication. By the time I listen to the festival items, I can recall most of the elements like tone of the songs mentally. If the song is new, I also spend some time listening to it and analyse it well ahead of time, and if it is a set piece, I listen to it severally (KY, interview on 23/10/2020).

This reveals that if the adjudicator understands a piece of music very well, he/she is able to adjudicate it with more objectivity than a completely new song that s/he would be listening to for the first time. It therefore suggests that the adjudicator's familiarity with the item to be adjudicated enhances that person's skills in analysing, appreciating and interpreting that particular item objectively. This argument is sustained by Mcpherson & Thompson (1998) who reported that characteristics of the adjudicator such as familiarity with the repertoire strongly influence the outcome of any assessment. It is further supported by Dureksen, (cited in Morijiri, 2016), who noted that when adjudicators listen to the same music piece two times, they consistently develop a greater appreciation of that piece, which may cast a more positive light on the performance itself. It means that the more times one listens to a song, the better they can understand it.

Explaining the extra musical factors that affect the adjudication of music performances, another adjudicator further mentioned thus;

There are some songs that you feel naturally appealing to you more than others. At the same time, songs appealing to you may not be the same as those that appeal to the other adjudicators... In any case, the same song cannot appeal to different people the same way. There are also other personal perceptions which vary from person to person, for instance in

dynamics, what one person perceives as 'loud' may be regarded 'Very loud' by another... (NM, interview on 4/11/2020).

These findings reveal that differences in perception of the ideal makes scores to fluctuate from one adjudicator to another. It also shows that personal preferences penetrate the adjudicator during judgment of a music performance. These findings concurred with those from another respondent who noted that if a given choir had been assessed by the same adjudicator in a particular item severally, it is easy for that choir to improve on the scores in the subsequent encounters with the same adjudicator because such a choir would carefully analyse what that particular adjudicator wants to see in a performance and do it, eventually the scores would improve. This suggests that familiarity of the choir with a particular adjudicator helps that choir to improve in the subsequent encounters with the same adjudicator. These findings signify that if a choir trainer meets the same adjudicator of a particular item a number of times, chances become high that such a choir trainer's team is likely to attain higher scores.

Perceptions and preferences also go beyond the music items being performed, to the language used. For instance, one adjudicator told me that some adjudicators have low perception towards some languages and high perceptions towards the others. This suggests that different performances might be scored depending on either the adjudicators' high or low perceptions towards the language used. It unveils that choirs that sing songs in different languages are always assessed depending on the adjudicator's perception about such a language. It also unveils that choirs are bound to receive scores with big variances based on different adjudicators' language preferences in items like Traditional folk singing and Original Composition – African song style.

Another adjudicator still told me that the emotional state of the adjudicator has a big role to play in the decision making process and award of marks during adjudication of music

performances. Emotional comfort, according to this respondent would be affected by several factors around one's personal life. He narrated thus;

Sometimes you leave home after being told that a number of things are lacking and when you set out for work, time and again that thought will keep coming back and forth. This will cause mood fluctuations and affect your level of concentration because all the time you will be trying to think about how to solve the challenge you have, before the end of the day, (PEE, interview on 8/11/2020).

This indicates that the adjudicator's emotional comfort contributes to better concentration which is a prerequisite during adjudication of music performances. It also indicates that what one expects to save at the end of the day contributes to their emotional satisfaction because all the day long, one would be mentally budgeting how to spend whatever s/he expects to save in order to solve the intriguing challenges. These findings also reveal that the adjudicator's internal condition such as state of the mind, emotions and level of concentration nurture better adjudication of music performances. This suggests that personal and social distractions cause emotional discomfort thus affecting one's attention and concentration and in the long run deflate the quality of assessment done by that particular individual. Concentration according to this study can be lost due to fatigue, stress, mood fluctuations, and other social distractions. This is explained by (Florida Bandmasters Association [FBA], 2017, 2020) who note that adjudicators must be free from any distractions. This is supported by MSHSAA (2018) who emphasises that the adjudicator is expected to give his/her full attention when evaluating a performance by ensuring that all the adjudicator's electronic devices are turned off or set to silent mode. It informs this study that when the adjudicator is free from any distractors, s/he is in position to concentrate well, which enables them to maintain a sound mind and judge performances more objectively.

In an attempt to unearth the perception of the choir trainers on extra musical factors that affect adjudication of music performances at the UNPSPA festival, the study used questionnaire to engage the choir trainers.

As such, choir trainers were asked how long adjudication lasts each day of the festival. They were provided with three responses from which to select one, that is; 8:00am-12:00 Noon, 8:00am-6:00pm, and 8:00am-beyond 6:00pm. Out of the twenty choir trainers who responded to the questionnaires, twelve (12) indicated that adjudicators adjudged music performances from 8:00am up to beyond 6:00pm, eight respondents chose 8:00am up to 6:00 pm and none of them chose 8:00am to 12:00 Noon. Their responses were later summarised using the graph in figure 4.18 below;

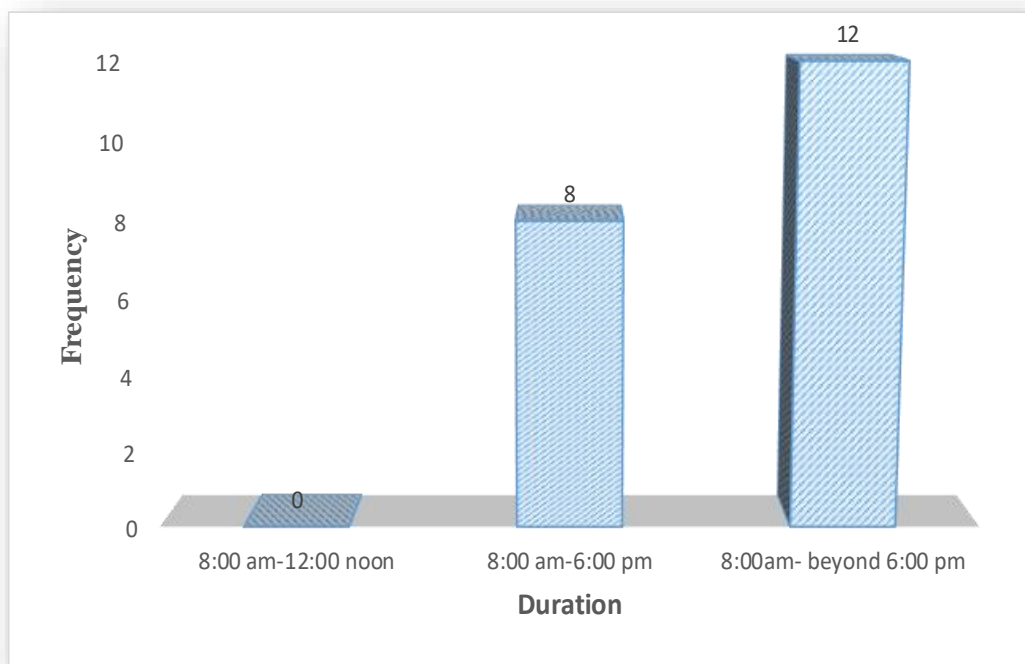


Figure 4. 18: Duration of adjudication on a daily basis

According to this graph in figure 4.18 above, sixty percent (60%) of the choir trainers agreed that adjudication of music performances at the UNPSPA festival takes place from 8:00am and stretches beyond 6:00pm every day when the festival is on. The same graph also shows that forty percent (40%) of the choir trainers agreed that adjudication of music

performances at the UNPSPA festival takes place from 8:00am up to 6:00pm every day when the festival is on. This shows that all choir trainers noted that adjudicators work for ten or more consecutive hours on a daily basis. Ten or more consecutive hours of work are likely to make adjudicators become exhausted and fatigued yet they have to remain working until the stipulated time or tasks are over. The findings suggest that this amount of time is too long for adjudicators to sustain accuracy in their work (Morijiri, 2016). The findings mean that the time allotted for the festival is not sufficient to exhaustively adjudicate all the performances without straining the adjudicators. It therefore proposes that the quality of adjudication is likely to be compromised by working for very long hours because the longer the adjudicators work, the more fatigued they are likely become. It is likely that the more fatigued the adjudicators become, the less the reliability and accuracy of their work (Mcpherson & Thompson, 1998; Morijiri, 2016). However, FBA (2017, 2020) advise that adjudicators must guard against a shifting of standards during the course of music adjudication due to fatigue.

A number of choir trainers reported that the title tagged to the performer / choir has a strong influence it causes to the adjudicator during adjudication of a performance by that choir. This corresponded with one of them who wrote thus;

The emcee normally introduces different choirs using several descriptive statements such as; 'a junior choir appearing for the national festival for their first time' or as 'a long time participant choir in the national festival,' or 'winner of such and such a number of national trophies'; or otherwise ...This is likely to shade a picture of certain choirs being portrayed as either more experienced and more knowledgeable or less confident and less experienced at the national festival. A choir perceived as more experienced is normally awarded more marks than their counterparts whom the adjudicator starts assessing with the assumption of having low quality performances. This is what also happens with the choir trainers depending on the way they are introduced. (NZ, questionnaire on 23/11/ 2020).

The findings reveal that the way the emcee tags different choirs has a preconceived notion that it influences the adjudicator to develop about the performing group. This notion, in the

long run, influences the adjudicator in the way they assign scores to the different performances. This suggests that choirs and/or choir trainers that are perceived to be more professional and more experienced at this festival have more chances of scoring higher marks than those that are perceived as amateur choirs and/or choir trainers, (Morijiri, 2016). It also proposes that the more a choir/choir trainer appears at the national festival, the higher their chances of scoring higher marks, and vice versa.

4.6.2 Non-musical factors that affect adjudication of music performances at the UNPSPA festival

The study sought to unearth the non-musical factors that affect adjudication of music performances at the UNPSPA festival. Consequently, perceptions on these non-musical factors were sought from members of the festival organising committee, adjudicators of music performances, and choir trainers at national level.

During interviews, members of the UNPSPA festival organising committee were asked to identify the non-musical factors that affect adjudication of music performances at this festival.

A number of respondents' opinions were in line with one of them who narrated thus;

There was a year when a choir from the north eastern part of Uganda had won the trophy but what two of the adjudicators did was to revise the marks they had given to another choir which had been in the second position. They did this by adding two or three marks on to the items they had adjudicated, so they rewrote those adjudication sheets. In the end, that choir was pushed to the second position because those adjudicators who maliced it said that they could not allow a '*choir from the village*' to take the trophy, (EK, interview on 6/11/2020).

According to these findings, some choirs at the UNPSPA festival would be disadvantaged because of the location from where they came. The choirs from urban places were better placed to win the trophy than those from rural places. This seems to point out that choirs from near the centre (Kampala), have higher chances of winning the national trophy than

choirs from upcountry. These results further reveal that after adjudication, the adjudicators would stay with adjudication sheets for some days. During such a period, some adjudicators would be tempted to adjust some adjudication scores and/or commentary to suit their selfish and subjective desires. It thus suggests that the adjudication results would be unreliable and inaccurate because they would be adjusted based on subjectivity of adjudicators, depending on factors such as place of origin of a given choir.

During another interview session, I came to know that many adjudicators of music performances at the UNPSPA festival were commonly offered several promises and/or presents by the different stake holders of the participating choirs. It is likely that such adjudicators would be biased towards some choirs and making their decisions very subjective. This seems to highlight that many adjudicators at this festival are corrupt, thus affecting the quality of the assessments that they make during adjudication. Still, the findings reveal that there was no disciplinary action taken by the festival organising committee against corrupt adjudicators. This was a confirmation of the findings from the festival syllabi which noted that in the event that an adjudicator was proved corrupt, and independent panel of adjudicators would re-adjudicate the choir(s) (MoES, 2017, 2019). This shows that while choirs under contention would be re-adjudicated, the proved corrupt adjudicator would have no punishment levied. This proposes that corruption among adjudicators was not an offence seriously dealt with at the UNPSPA festival, which might have made it to escalate.

Further, the perception of adjudicators on non-musical factors that affect adjudication of music performances at UNPSPA festival was sought. Consequently, during interview sessions with adjudicators of music performances at the UNPSPA festival, respondents were asked if they got influenced by other people during adjudication, and if so, who influenced them.

Majority of the respondents affirmed it, and this was in line with one of them who narrated as follows;

...the choir trainers, teachers, school directors, head teachers, district and regional music chairpersons, District Inspectors of Schools (DIS), DEO (District Education Officer) and all other stake holders have a hand in influencing adjudicators. ...everybody is on tension of wanting the trophy or being in one of the best positions after ranking. They will do a number of things like booking for you a hotel and promising or giving you some money ..., (KY, interview on 23/10/2020).

These narrations indicate that all the stake holders of the schools whose choirs take part in the national festival are desperate to win the trophy or to appear in the best positions after the national ranking. This suggests that every choir wants to demonstrate supremacy over others by whichever means it warrants. The findings also reveal that the stake holders of the school choirs try to do all it takes to canvass the adjudicators so that they can score highly and emerge as winners. This suggests that many times, adjudicators' decisions would be influenced by the choir stake holders, so their decisions after adjudication were likely to be inadequate, inaccurate and unreliable.

According to another respondent, the co-adjudicator causes a lot of external influence to their colleagues during adjudication of music performances. He told me thus;

... since adjudication of music performances at this festival is done in panels of mainly two people, some adjudicators use that chance to argue against their colleague's decisions. One person in most cases ends up dominating the decision making process. In the due course, adjudication commentary and marks are assigned according to that person's decision. (PEE, interview on 8/11/2020).

These findings depict that much as adjudicators work in panels by principle, the adjudication commentary and scores inscribed on the adjudication sheets are dominated by one adjudicator. This seems to indicate that adjudicators never make individual and independent decisions since one may use that as an opportunity to influence their co-adjudicator to accept their decision. This is justified by Asaasira (2010), who reported that although adjudicators at the PAM awards worked in panels, each adjudicator was kept in

anonymity until all evaluations were done. The implication here is that each adjudicator did the entire adjudication alone, but later results would be compared and averaged to determine the winner. This helped to moderate the effect of individual judges.

Adjudicators were further asked how they avoided the temptations through which they underwent during adjudication of music performances at the UNPSPA festival.

One of them explained that the first thing he ensured was that no person would know the hotel where he stayed during the festival. This helps to curtail the unwanted and unexpected visitors who might be looking for them during evenings or night with ill intentions of influencing them and winning their favour. This is in total agreement with Missouri State High School Activities Association [MSHSAA] (2018) who opines that during adjudication, adjudicators should make all effort to curtail any communication with people like familiar parents, students, spouses, interns or children and friends of the adjudicator. This reduces any influences from any person during assessment of music performances. The findings inform this study that influence by either the co-adjudicator or any other person during assessment will tantamount to unreliable ratings, which in the due course increases the voices of dissent.

Another adjudicator explained that it is a good trick to ask politely whoever wants to give you a present to do it after declaring the results. This shows that whoever had a genuine present would hand it to the intended person after declaration of results so that this courteous act does not hoodwink the adjudicator to favour such a person's choir when adjudication of music performances is still ongoing.

Besides the above strategies, another adjudicator stated;

What I normally do, as soon as I reach the venue for the festival every morning, I switch off my phone and also attend to nature calls before I settle down. After that, I minimise movements out of the auditorium as much as possible. If I am to go out again, I make sure I am in company of a co-adjudicator, (HY, interview on 10/11/2020).

This statement indicates that switching off the phone helps an adjudicator to avoid undesirable forms of communication from unwanted and suspicious people during the festival period (MSHSAA, 2018). It also seems that being in company of other people might help the adjudicator to scare off some unwanted people who may find it otherwise easy to contact and influence them if they were alone. This narration also suggests that the adjudicator has to find all possible ways of keeping off people and away from them during the entire adjudication season.

When adjudicators were asked about the non-musical factors that affect adjudication of music performances, one of them mentioned that language barrier causes fluctuations in adjudication of different music performances among different adjudicators. He narrated thus;

Songs especially Original Composition African style and Traditional African folk song, are performed in different ethnic languages. Since the theme is exploited using the words in the song, it is difficult for different adjudicators to understand different languages equally well. This leaves room for some message to pass without being thoroughly interpreted and/or understood. In the end, different adjudicators will award different marks to the item depending on their level of interpretation and understanding of the language used, (PEE, interview on 8/11/2020).

This narration reveals that the same panel of two adjudicators adjudges all the songs in the different languages. Since these adjudicators cannot be fluent in all the languages equally, their assessments become inadequate and demanding in interpretation and understanding of some songs performed in an unfamiliar language. This seems to indicate that when a song is performed in a language that an adjudicator does not understand, such a person may not be in a better position to interpret the performance adequately due to language barrier. It means that adjudicators cannot identify the elements to be considered for accurate interpretation rightly, as postulated by Dworkin's theory of adjudication during the interpretive stage of adjudication (Pannik, 1980). This is in conformity to Hyslop in (Kidula, 1996) who noted that adjudicators would face a challenge of language barrier

when adjudicating folk songs because of being limited by their ethnic background, exposure to music, knowledge of other cultures and subjective stylistic performances.

Another adjudicator said;

When you have just started adjudication of music performances, there are some parts of the music piece which you may not have mastered yourself well. When choirs perform it out of your expectation, you may underscore them and when more choirs persistently perform it the same way and you become keen, you may notice that choirs had been performing it rightly yet you will have finished adjudicating their items already. You definitely adjust the way you have been adjudicating in the subsequent performances, (PEE, interview on 8/11/2020).

These findings indicate that adjudicators begin adjudication with some expectations which they set out to observe among the different performances. Such expectations are the benchmarks for assessing the performances until the reality of the festival is felt and adjustments made accordingly. The findings also reveal that adjudicators do not have ample interaction with the music they are going to adjudicate before adjudication and as such, they are not prepared enough to do their job diligently. These findings still disclose that some adjudicators are not competent enough in music reading and writing as indicated by their inability to accurately interpret the music pieces until the choirs cause their keen attention. This seems to reveal that the adjudicators' level of objectivity in adjudging a certain music piece increases as s/he adjudicates more performances. The findings are expounded by Mcpherson & Thompson (1998) who noted that adjudicators might be more severe in the first few performances of an unfamiliar work, hence disadvantaging those who perform earlier. This further implies that in a festival, choirs that perform first or in the earlier days of the festival have low chances of being ranked among the top performers, whereas those who perform on the last day or near the final day, have higher chances, (Flores & Ginsburgh, as cited in Morijiri, 2016).

In bid to unveil the perception of choir trainers on non-musical factors that affect adjudication of music performances at the UNPSPA festival, choir trainers were engaged using questionnaires.

First, the choir trainers were given an open ended item and asked to identify the non-musical factors that affect adjudication of music performances in their opinion, at the UNPSPA festival.

Out of the twenty respondents in this category, fourteen indicated that choirs comprising only female performers commonly received higher marks after adjudication than those comprising only male or mixed with both male and female choristers. These findings reveal that gender issues infiltrate the adjudication process casting more favouritism on the female choristers. This seems to indicate that choirs with only female choristers were at the verge of scoring higher marks than the objectively expected mark. This also seems to indicate that single sex choirs of the female category are more advantaged than their male colleagues regardless of the quality and level of their performances.

Other choir trainers pointed out attractiveness of the choir as one of the non-musical factors affecting the adjudication of music performances at this festival.

One choir trainer wrote;

Although there may not be a provision for marks on the adjudication sheet, in some music items, a choir whose uniform is more appealing to the eyes raises the adjudicators' expectations. The adjudicator will start adjudication with high expectations which in one way or another will sway him/her to give an additional mark, (BM, questionnaire item, on 30/10/2020).

These findings highlight that the attire won improves on the appearance of the choir, which contributes to its beauty and attractiveness. This enhancement of the level of visual credit of the choir, in the long run, influences the adjudicator in the way of awarding of marks. The findings also reveal that though there may not be a provision for marks allotted to costume, as the case of instrumental composition and Western choral singing, the

adjudicator might be swayed to add some credit to the performance arising from how attractive the choir has been.

According to some respondents, attractiveness was attributed to one's ethnic background with the presumption that some tribes are naturally more attractive than others. This seems to point out that some choirs might receive more credit on grounds of being more attractive than others, in the perception of a given adjudicator, basing on their tribe. This suggests that some choirs might score more marks than what would be deemed commensurate to their level of performance.

4.7 Chapter summary

This chapter contained a detailed presentation of research results, their analyses, interpretations as well as discussions. After chapter introduction, the study response rate and demographic characteristics of the respondents were presented. The results were then presented according to the themes and sub themes that were discerned from the research objectives. Each of the results presented were analysed, interpreted and discussed immediately.

The upcoming chapter 5 has a summary of findings of the study, conclusion and recommendations, as well as the recommendations for further research.

CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

This last chapter of the dissertation presents a summary of findings of the study. It also gives the conclusion, as well as recommendations, on how the study could be useful. This chapter ends by giving the recommendations for further research.

5.2 Summary

The following section presents a summary of the main findings derived from the study, in line with the study objectives. The purpose of the study was to evaluate the adjudication of music performances at the Uganda National Primary School's Performing Arts (UNPSPA) festival. It was guided by three specific objectives as follows: to investigate how adjudication of music performances at the UNPSPA festival is done, to assess the competency of adjudicators of music performances at the UNPSPA festival and to examine extra-musical and non-musical factors that influence adjudication of music performances at the UNPSPA festival.

The study generally unveiled a number of gaps in the way adjudication of music performances at the UNPSPA festival was conducted, as summarised below.

5.2.1 The process of adjudication of music performances at the UNPSPA festival

In this section, the study summarises findings on historical antecedents of adjudication of music performances, as well as findings on the process of adjudication during the pre-interpretive stage, interpretive stage and post interpretive stage of adjudication of music performances at the UNPSPA festival.

5.2.1.1 Historical antecedents of adjudication of music performances at the UNPSPA festival

Objective one sought to investigate how adjudication of music performances at the UNPSPA festival was done. In an attempt to achieve this objective, it was found inevitable to trace and document the background of adjudication of music performances at the UNPSPA festival. The findings were as follows;

Findings indicated that the UNPSPA festival started as the Namirembe church music festival for only Anglican Church choirs and Anglican founded school choirs. From the onset, adjudication of music performances at this festival started at with qualitative evaluations only. Findings also indicated that when government took over all schools, the festival became open to all learning institutions and any other music groups, so the number of participating choirs grew rapidly. This necessitated scrutinising and selecting best choirs to advance to the next levels of the festival in order to reduce the congestion at the national event. Therefore award of marks was started so that choirs could easily be ranked. The findings further revealed that the first adjudicators would be hired from London at the start but later Ugandan Music Educators and music inspectors took on this responsibility. Trophies were later introduced at this festival for the best choirs, thus stiffening the competition. This changed the event from a festival (meant for show casing), to a music competition, which it was, at the time of this study.

5.2.1.2 The Pre-interpretive stage of adjudication at the UNPSPA festival

As regards the pre-interpretive stage of adjudication, the study registered the following findings;

Concerning how adjudicators of music performances were selected at the UNPSPA festival, the study discovered thus;

First, the study established that the secretary to the national festival organising committee selects the adjudicators for a particular year and then the chairperson appoints them. It was also established that there was no list of Approved adjudicators for this festival and the criteria for selection of the adjudicators of music performances were not known or documented anywhere.

Still, the study revealed that there were no records about the national adjudicators' details such as Adjudicator database and curriculum vitae (CV). Also, it was established that there was no association of adjudicators of music performances for this festival for regulating adjudicator conduct and ensuring adjudicator quality control.

Regarding how adjudicators would get prepared to adjudicate music performances at this festival, the following findings were made.

The study established that though the adjudicators receive appointment letters to adjudicate at this festival, the letter does not elaborate the terms and conditions as well as the specific item(s) to be adjudicated by a particular adjudicator. Also, it was unearthed that after appointment, the adjudicators meet for a few hours' induction, during which they receive a briefing by the national festival organising committee on that year's festival theme.

5.2.1.3 The interpretive stage of adjudication at the UNPSPA festival

The study made the following findings during the interpretive stage of adjudicating music performances at the UNPSPA festival.

To begin with, the study established that each music item is adjudged using a standard adjudication sheet. The adjudication sheets were developed and designed by the national festival organising committee. Also, the festival organising committee revises each of these adjudication sheets on an annual basis. It was further established that each adjudication sheet had specific rubrics to guide the adjudicator during assessment of a given performance.

The study revealed that adjudicators of music performances at the UNPSPA festival give written adjudication commentary to choirs and also award marks to music performances, adding up to a hundred (100) per item.

Further, it was found out that there is no uniform way of writing adjudication commentary, so every adjudicator writes according to the way they wish, at the time of writing. While some adjudication commentary attempts to highlight both strong and weak areas in a performance per caption, other comments give one side of either positive or negative only. Consequently, it was discovered that the adjudication commentary given to choirs at the UNPSPA festival is flat since it does not give full direction to the choir to enhance their improvement.

Besides the above, it was revealed that there was no uniform rating scale that different adjudicators use to apportion marks to a music performance. Most of the adjudicators, however, adopted '*The Ekadu marking guide – 2017*' to award marks when they adjudicated.

The study also established that choir trainers regarded adjudication scores to be more important than adjudication commentary because the scores formed the basis for ranking choirs.

More still, the study revealed that choir trainers commonly dissent adjudication results if they suspect any form of external influence exerted on the adjudicators. The other common causes of dissent against adjudication results were reported as; wrong additions of marks, award of marks that are not commensurate to the adjudication commentary, inconsistencies in adjudication commentary and scores, adjudicator's previous record and suspected bribe to the adjudicators.

The study also established that adjudicators of music performances are recruited without knowing the specific items they are to adjudge. As such, they agree among themselves on

which items each of them is more comfortable to adjudicate. Later, they make panels of two people each depending on the items they are to go to adjudicate.

Additionally, the two members in each panel sit next to each other and keep discussing the performances as they happen. They agree on the adjudication commentary before it is inscribed on the sheet, they discuss and award marks to every caption and later add up the total score. Finally, they come up with one adjudication sheet for every item and then append their signatures.

5.2.1.4 Post interpretive stage of adjudication of music performances at the UNPSPA festival

In as far as the post interpretive stage of adjudication of music performances at the UNPSPA festival, the following findings were presented;

The study revealed that the UNPSPA festival organising committee convenes a meeting on the last day of the festival to make general discussions about how the entire festival was conducted. During that meeting, adjudicators fill a form on which they indicate the general observations per item adjudicated, such as the areas of strength, areas of weakness and way forward. Also, the choir trainers fill a form, making assessment of the general administration of their choir up to national level.

5.2.2 Competency of adjudicators of music performances at the UNPSPA festival

Concerning the competency of adjudicators in adjudication of music performances at the UNPSPA festival at national level, data unveiled the following findings.

To begin with, it was disclosed that the adjudicator's knowledge of the festival theme for a particular year was one of the key determinants of a competent adjudicator of music performances at this festival.

Second, it was also revealed that adjudicators' experience, accumulated by participating in music performances, music assessments and choir training, was another fundamental attribute that empowers adjudicators to become more competent during execution of their duties.

Still, the study disclosed that one's academic qualification, coupled with regular training of adjudicators are very key in developing and upholding adjudicators' competency in adjudication of music performances.

Finally, the study unveiled that the quality of adjudicators and adjudication of music performances at the UNPSPA festival had dropped due to lack of practical training in adjudication and lack of regular refresher courses in form of workshops.

5.2.3 Factors that affect adjudication of music performances at the UNPSPA festival

The results on the factors that affect the adjudication of music performances at the UNPSPA festival include;

First, the study disclosed that some adjudicators exhibit favouritism of some choirs, and this fluctuates from one adjudicator to another. This favouritism would be in line with a number of factors originating from within the individual adjudicators such as personal preferences, language used, where a particular choir comes from, physical attractiveness of the choir and gender of the choir.

Second, it was disclosed that renowned choirs and choir trainers had a level of positive influence on the adjudication of music performances. This also couples with song items composed by renowned people in the field of music, that were found to be commonly awarded more marks than others, under art of composition.

The study further revealed that the adjudicator's level of understanding of the piece being performed has a strong influence that it enhances the adjudicator during assessment of such a piece.

Furthermore, the emotional state of the adjudicator was also revealed as one of the extra musical factors which affect the adjudication of music performances at the UNPSPA festival. It was still revealed that adjudicators' emotional state would be affected by fatigue, because they would work for more than ten hours on a daily basis till the end of the festival. In the same vein, the study disclosed that a number of social distractors such as electronic gadgets affect the adjudicators' level of concentration thus affecting the accuracy and reliability of the adjudication results.

Still, the study disclosed that adjudicators are exposed to a lot of external influence from stake holders and co-adjudicators. Such influence unfolds in forms like promises and presents, which are in kind or cash. The stake holders causing such external influence besides co-adjudicators, are choir trainers and festival organisers.

Also, the study discovered that language barrier is one of the non-musical factors that affects adjudication of music performances in the perspective of national adjudicators of music performances at the UNPSPA festival.

Finally, the other non-musical factor revealed by the study was the order of the programme. Order of programme refers to the sequence and arrangement of the different performing groups such as; who performs first, who follows, and so on, until the last performing group. It was noted that the order in which different choirs perform puts particular choirs at either advantage or disadvantage.

5.3 Conclusion

From the onset, this study was triggered by the increasing choir trainers' voices of dissent against the adjudication results at the UNPSPA festival, yet it was not known whether the entire process of adjudication was being executed effectively and efficiently. Henceforth, based on the findings of this study, the following conclusions were drawn;

Regarding how adjudication of music performances was done at the UNPSPA festival, the study concluded thus;

The UNPSPA festival is a highly competitive event in which choirs receive both adjudication commentary and adjudication scores, forming a basis for ranking them. There was no association/board/committee for adjudicators at this festival. There was no list of Approved Adjudicators for this festival and the criteria for appointing the adjudicators were not known. There was no data base for the adjudicators' details since they were not documented anywhere. The terms and conditions of work were not elaborated in the adjudicator appointment letters leaving them to adjudicate with a number of uncertainties. Also, adjudicators were only met for a few hours prior to the auditions for a briefing on the theme rather than a practical refresher training on adjudication.

Furthermore, each item is assessed using a standardised adjudication sheet, developed and designed by the organising committee. It was also concluded that most of the adjudication commentary written at this festival was flat without giving clear direction to the choir and without consistency. There was no uniform rating scale used to apportion marks to performances although most adjudicators adopted the Ekadu- Marking guide. The most common causes of dissent of adjudication results were adjudicators' lack of objectivity and lack of consistency during adjudication. Adjudicators were always influenced by their co-adjudicators and other stake holders during assessment of music performances.

Additionally, adjudicators had no opportunity of fine tuning their work before declaration of results and finally, there was no opportunity for stake holders such as choir trainers,

festival organisers and adjudicators to evaluate the adjudicators' work output at the end of the festival.

Concerning the competency of adjudicators of music performances at the UNPSPA festival, the study concluded that adjudicators' knowledge of the festival theme was one of the key indicators of competency in adjudication. Adjudicators' former or current active participation in choir training, music performance and music assessment boosts their competency in adjudication. Further, mentoring new adjudicators and regular training through workshops, seminars and internships upholds the competency of adjudicators in executing their duties. Finally, the quality of the adjudicators at this festival was low because adjudication results were mostly subjective and unreliable.

Regarding the factors that affect adjudication of music performances, the study concluded that many adjudicators exhibited favouritism of some choirs due to personal preferences, which affected the reliability, credibility and accuracy of the adjudication results. Adjudicator's level of understanding of the music piece being performed, the adjudicators' level of concentration, and emotional state of the adjudicator due to fatigue; were the major extra musical factors discerned by this study. This study still, concluded that the non-musical factors that affect adjudication of music performances at the UNPSPA festival were external influence to the adjudicators through promises and presents, language barrier, and order of the programme.

In a nut shell, the UNPSPA festival organising committee needs to streamline the management and administration of this festival by ensuring that adjudicators institute an association, committee or a board of adjudicators which will be in charge of quality assurance of adjudicators. This association should systematise the process of compiling a data base for adjudicators, approval, selection, recruitment, mentoring, training, and disciplinary control of adjudicators. This will enable adjudicators at the UNPSPA festival

to execute adjudication of music performances rightly following the three stages of pre-interpretive, interpretive and post interpretive stages as postulated by Dworkin's theory of adjudication. When the adjudication processes are systematically executed, it will empower all the adjudicators with the necessary competencies to moderate and overcome the factors that affect adjudication of music performances. Consequently, the process of adjudication of music performances at the UNPSPA will be reorganised to follow more standardised procedures, which will curtail any voices of dissent against adjudication results and restore the educational value attained from participation in music festivals.

5.4 Recommendations

Based on the findings and conclusions, the study recommended thus;

Based on the finding that every choir at the UNPSPA festival is anxious to win the trophy, the study recommends that the festival organising committee should reinstate a '*festival*' rather than a music competition. This will mitigate the ill competitions and reduce the anxiety for winning the trophy by the different stake holders. It will also help to strengthen the importance of qualitative evaluation (adjudication commentary) which aids choirs towards musical growth and virtuosity.

According to the finding that selection, recruitment, training and mentoring of adjudicators does not follow a systematic process, the adjudicators should form an association of adjudicators of music performances with clear objectives to emphasise quality assurance, manage adjudicator's welfare and ensure disciplinary control for all its members. This association in place, should document the adjudicator prerequisite requirements, and put an elaborate procedure for one to become an Approved Adjudicator at this festival. Further, it should urgently compile a database with details for each of the Approved Adjudicators.

According to the finding that the adjudicator's appointment letter does not specify the terms and conditions for work, the UNPSPA festival organising committee should design

the appointment letter for adjudicators in such a way that it clearly states the tasks and responsibilities required of a particular adjudicator. It should specify the item(s) that a particular adjudicator is supposed to adjudicate and also elaborate other terms and conditions of work for individual adjudicators, such as entitlements and allowances.

Basing on the finding that adjudicators only received a briefing during the pre-interpretive stage, the study recommends that preparation of adjudicators prior to adjudication by the festival organising committee should be practical, involving attempting dummies, reviewing and practising how to write constructive adjudication commentary as well as practising the award of marks.

Concerning the finding that key stake holders at the UNPSPA festival had no opportunity to evaluate adjudicators and the adjudication process per se, the study recommends that the festival organising committee should ensure that key stake holders at the festival such as choir trainers, members of the organising committee, and adjudicators are given opportunities to evaluate the individual adjudicators on their work output in relation to conduct, professionalism and the process of adjudication. Basing on the assessment of individual adjudicators, organising committee should provide adjudication permits. The adjudication permits should be renewable after a desirable period of about two or three years on condition that a particular adjudicator meets the required minimum standards.

Concerning the finding that the quality of adjudicators at this festival was very low, the study recommends that the management of the UNPSPA festival should put in place opportunities to regularly retool all the adjudicators at this festival as a way of revamping their abilities. This should be in form of workshops, internships and seminars with practical experiences. Adjudicators who fail to catch up with the minimum requirements should be revoked while aspiring adjudicators should be identified, approved, trained and

mentored by the senior adjudicators so as to boost their competency in adjudication of music performances.

As regards the finding that adjudicators were normally influenced by co-adjudicators, the study recommends that the festival organising committee should reduce such influence by ensuring that each adjudicator in a panel assessing a particular performance comes up with an individual assessment and ranking, before conferring and discussing the observations about that performance with the panellists. Later, the assessments done by the individual adjudicators should be averaged after agreement, in order to generate a single mark for every performance.

5.5 Recommendations for further research

The current study concentrated on evaluation of adjudication of music performances at the UNPSPA festival. The researcher recommends that another study be under taken on adjudication of the other festival items at another festival such as secondary schools, University or church festivals.

The study did not address any idea about the people with disabilities. The researcher recommends that a study be undertaken on adjudication of music performances for people with Special Educational Needs (SEN).

This study identified the extra musical and non-musical factors that influence adjudicators during adjudication of music performances. It is recommended that several other studies be undertaken to explicate how each of those factors influences the adjudicators during adjudication of music performances.

5.6 Chapter summary

This was the last chapter of this dissertation. It presented a discussion of the key findings of the study, conclusion and recommendations, based on the key findings. Also, the recommendations for further research were presented. This entire presentation was hinged on the objectives of the study. In the next section of this dissertation, references and appendices have been presented.

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Appendices

Appendix 1: Research Permit



7th December, 2020

To Whom It May Concern

RE: LETTER OF INTRODUCTION

Dear Sir/Madam,

This is to introduce **Mr. Walubo Erisa** Registration Number **18/U/GMME/19900/PD** who is a student of Kyambogo University pursuing a Masters Degree.

He intends to carry out research on **"Adjudication and National Primary Schools' Music Performances in Uganda: A case of Music Performances from Nkwanzu Music Region** as partial fulfillment of the requirements for the award of the Master of Arts in Music Education.

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

Any assistance accorded to him will be highly appreciated.

Yours sincerely,


Assoc. Prof. Muhamud N. Wambede
DEAN, GRADUATE SCHOOL

Appendix 2: Questionnaire for Choir trainers

I am Erisa Walubo, a Master of Arts in Music Education candidate of Kyambogo University. I am conducting an evaluative study: **Adjudication and National Primary Schools' Music Performances in Uganda: A Case of Music Performances from Nkwanzu music region**. Findings of this study will be used for purely academic reasons. Data collected will be kept confidentially and your name will not be reflected anywhere. Participation in this study is purely voluntary. If you consent, **you are requested to complete this questionnaire by circling the code corresponding with your most appropriate opinion or by filling in the space provided.**

Respondent Code:

Sex of respondent: M / F

Age range: 20-30yrs 31- 40yrs 41 – 50yrs Above 50yrs

Highest level in Music Education

Certificate (Grade III)

Masters

Diploma

Doctorate

Degree

Other (Specify)

i. Conduct of adjudication

Pre-interpretive stage

1. Is there an adjudicators' association at this festival?

A. Yes

B. No

C. Not sure

2. If Yes in 1 above, how does one become a member?

A. By nomination and vetting

C. By recommendation from choir
trainers

B. By application

D. No clear procedure

3. Is there a list of approved adjudicators for this festival?

A. Yes

B. No

C. Not sure

4. If yes above, who is legible to join that list?

A. Choir trainers

D. Adjudicators recommended by
choir trainers

B. Retired Music Educators

C. Current Music Educators

E. Not sure

5. Is there an opportunity for new adjudicators to join adjudication panels at this festival?
- A. Yes B. No
6. If yes above, briefly explain how new adjudicators join adjudication panels at this festival
-
-
-
-
7. How often are adjudicators appointed at this festival?
- A. Annually B. Once and for all
8. What is the basis for selecting adjudicators for the UNPSPA festival?
- A. Familiarity with the organisers
- B. Experience in adjudicating at this festival
- C. Education level
- D. One's known competencies in music performance
- E. Not sure

Interpretive stage

9. Do adjudicators work in panels?
- A. Yes B. No
10. If yes above, how many members usually constitute an adjudication panel?
- A. Two members C. More than three members
- B. Three members D. No specific number
11. Are you familiar with the way adjudication panels work? If yes, briefly explain how they work
-
-
-
-
12. In your opinion, what do you regard more meaningful at this festival?
- A. Marks scored B. Adjudication commentary
13. Defend your position above

21. Do choir trainers have an opportunity to evaluate the adjudicators/ adjudication process when adjudication is over?
- A. Yes B. No
22. How do choir trainers do a post adjudication evaluation at this festival?
- A. They hold a post-adjudication meeting with adjudicators and organising committee
- B. They fill adjudicator evaluation forms
- C. There is no provision

Competency of adjudicators of music performances

23. What would you regard as the most appropriate description for a competent adjudicator of music performances? (Choose whichever is applicable)
- A. Objective F. Former/current performer/choir
- B. Writes comments logically trainer
- C. Awards marks commensurately G. High level of integrity
- D. Not corrupt H. Experienced in adjudication
- E. Regularly trained
24. Comment on the competency of adjudicators of music performances at the UNPSPA festival
-
-
-
-

Extra musical and non-musical factors that affect adjudication of music performances at the UNPSPA festival

25. How many times has your choir been adjudicated by the same adjudicator(s) at national level in this festival between 2015 and 2019 in a particular item?
- A. Once - Twice C. More than four times
- B. Thrice – four times
26. How long does adjudication normally take in a day?
- A. 8.00am – 12.00 noon C. 8.00am – beyond 6.00pm
- B. 8.00am – 6.00pm
27. Have you ever influenced an adjudicator in any way to favour a given choir during adjudication? If yes, how?
- A. Sent a message through one of the festival organisers

B. Gave and/or promised money or some other reward

C. Rather not reveal

28. In your opinion, which extra musical and non-musical factors do you think can influence the adjudicator during adjudication of music performances?

- i.
- ii.
- iii.
- iv.
- v.
- vi.

29. In your opinion, what can be done to improve on the adjudication of music performances at UNPSPA festival

- i.
- ii.
- iii.
- iv.
- v.

Thank you very much for your time!

Appendix 3: Interview guide for National Music Adjudicators

I am Erisa Walubo, a Master of Arts in Music Education candidate of Kyambogo University. I am conducting an evaluative study: **Adjudication and National Primary Schools' Music Performances in Uganda: A Case of Music Performances from Nkwanzi music region.** Findings of this study will be used for purely academic reasons. Data collected will be kept confidentially and your name will not be reflected anywhere. Participation in this study is purely voluntary. If you consent, **you are requested to complete this questionnaire by circling the code corresponding with your most appropriate opinion or by filling in the space provided.**

Respondent Code:

Sex of respondent: M / F

Age range: 20-30yrs 31- 40yrs 41 – 50yrs Above 50yrs

Highest level in Music Education

Certificate (Grade III)

Masters

Diploma

Doctorate

Degree

Other (Specify)

Conduct of adjudication

a) Pre-interpretive stage

1. How does one become an adjudicator at this festival?
2. Is there an association in charge of adjudicators at this festival? If yes, give its description.
3. Do adjudicators usually undergo training before adjudication at this festival?
4. If yes, who trains them?
5. Why do they undergo training before adjudication?
6. Briefly explain how the training is done and what it entails

b) Interpretive stage

5. Briefly explain what you use to adjudge music performances at this festival?
6. What key features do you consider when writing adjudication commentary

7. How do you award marks to a music performance?
8. Why are there increasing voices of dissent against adjudication results?

c) Post interpretive stage

9. How is evaluation of the adjudication process done at the end of this festival?

i. Competency of adjudicators of Music performances

10. Who is considered a competent adjudicator of music performances at this festival and who determines that?

ii. Extra musical and non-musical factors that affect adjudication of music performances at UNPSPA festival

11. Is there possibility that adjudicators get influenced by other people during adjudication?
12. If yes, what kind of people influence them?
13. In what ways do such people influence the adjudicators?
14. How do you in most cases avoid being influenced by such people during adjudication of Music performances at this festival?
15. In your opinion, what extra musical factors influence adjudicators during adjudication of music performances?
16. In your opinion, what non-musical factors influence adjudicators during adjudication of music performances?
17. What other factors other than those already discussed can influence the adjudication of music performances at the UNPSPA festival?
18. In your opinion, what can be done to improve on the process of adjudication of music performances at this festival?

Thank you very much for your time!

Appendix 4: Interview guide for Members of Organising committee

I am Erisa Walubo, a Master of Arts in Music Education candidate of Kyambogo University. I am conducting an evaluative study: **Adjudication and National Primary Schools' Music Performances in Uganda: A Case of Music Performances from Nkwanzi music region.** Findings of this study will be used for purely academic reasons. Data collected will be kept confidentially and your name will not be reflected anywhere. Participation in this study is purely voluntary. If you consent, **you are requested to complete this questionnaire by circling the code corresponding with your most appropriate opinion or by filling in the space provided.**

Respondent Code:

Sex of respondent: M / F

Age range: 20-30yrs 31- 40yrs 41 – 50yrs Above 50yrs

Highest level in Music Education

Certificate (Grade III)

Masters

Diploma

Doctorate

Degree

Other (Specify)

i) UNPSPA festival background

1. Briefly explain how the UNPSPA festival started.
2. How did adjudication of music performances at this festival come about?
3. Which items were performed then and which items are performed now?
4. How was the festival run and how is it run today?

ii) Conduct of adjudication

a) Pre-interpretive stage

5. How does one become an adjudicator at this festival?
6. What considerations do you make when selecting adjudicators of music performances at this festival?
7. Is there an association in charge of adjudicators at this festival? If yes, give its description
8. Do adjudicators usually undergo training before adjudication at this festival?
9. If yes above, who trains them?
10. Why do they undergo that training before adjudication?
11. Briefly explain how the training is done and what it entails

b) Interpretive stage

7. Why are there increasing voices of dissent against adjudication results at this festival?

c) Post interpretive stage

8. Is there evaluation of the adjudication process done at the end of this festival?

9. If yes, how is it done?

iii) Competency of adjudicators of Music performances

10. What qualities would you use to define a competent adjudicator at this festival?

11. Comment on the competency of adjudicators of music performances at this festival.

12. What happens when some adjudicator's competency evidently drops?

iv) Extra musical and non-musical factors that affect adjudication of music performances at UNPSPA festival

13. In your opinion, what extra musical factors influence adjudicators during adjudication of music performances?

14. In your opinion, what non-musical factors influence adjudicators during adjudication of music performances?

15. What other factors other than those already discussed can influence adjudication of music performances at the UNPSPA festival?

16. In your opinion, what can be done to improve on the process of adjudication of music performances at this festival?

Thank you very much for your time!

Appendix 5: Document review Checklist

i. Conduct of adjudication

a. Pre-interpretive stage

1. Is there evidence of an adjudicators' association at this festival?
2. Is there an adjudicators' database?
3. Are lists of appointed adjudicators per year (2015-2019) available?
4. If yes above, how often are adjudicators changed?
5. Is there evidence of pre-adjudication meeting/training of adjudicators?
6. What evidence is available? (Minutes/Rapporteur notes/Individual anecdotal records)
7. Is there evidence of explanation of each of the elements on adjudication sheets before adjudication starts?
8. Is there explanation of the scoring procedure?
9. Is there an elaboration of how constructive adjudication commentary is done?
10. Is there guidance on the criteria for selection of outstanding performers per item?
11. Is there evidence on how adjudication panels are formed?

b. Interpretive stage

12. Do all total marks per caption on each of the adjudication sheets add up to 100 marks?
13. Do all captions on every adjudication sheet contain adjudication commentary?
14. Do all captions on every adjudication sheet have awarded scores by adjudicators?
15. Are all awarded scores accurately added by the adjudicator?
16. Do adjudication commentary and awarded scores on all adjudication sheets cohere?
17. Describe the nature of the adjudication commentary: Mainly negative/Mainly positive/Mainly prescriptive/Mainly sarcastic and prescriptive.
18. Are key words like; Fair, Quite Good, Good, Very Good and Excellent; used consistently?
19. How many adjudicators signed each of the adjudication sheets on average?

c. Post interpretive stage

- 20. Is there evidence of evaluation of the adjudication process?
- 21. Who attends the evaluation meeting if it is held?
- 22. Is there evidence of an opportunity for choir trainers and members of the organising committee to critique the adjudicators?

ii. Competency of adjudicators of music performances

- 23. Does the document highlight the required adjudicator education level? If so, what is the minimum level required?
- 24. Does the document highlight the required adjudicator experience? If so, what is the minimum experience required?
- 25. Does the document highlight the required training in adjudication? If so, what is the minimum training required?
- 26. Does the document outline any other required adjudicator competences? If so, what are the minimum competences?

iii. Extra musical and non-musical factors that affect adjudication of music performances

- 27. According to the lists of adjudicators per year, is there a limit on the number of consecutive years an adjudicator is invited to adjudicate at this festival?
- 28. How much time do adjudicators work every day of adjudication?
- 29. How much remuneration does the document stipulate for every adjudicator per day of adjudication?
- 30. What common challenges does the document highlight about adjudication of music performances at this festival?

*****END*****

Appendix 6: Research work plan and Timeframe

Activity	Duration	Year of completion
Proposal development	August-February	2019/2020
Proposal presentation	March	2020
Proposal defence	April	2020
Data collection	April-May	2020
Data analysis and report writing	June-August	2020
Dissertation presentation and approval	September-October	2021
Graduation	December	2021

Appendix 7: Proposed Budget for data collection and Research dissertation writing

	Particulars	Unit cost (UGX)	Quantity	Amount (UGX)
	Preparation			
1	Training (Research Assistants)	20,000	2	40,000
2	Transport (Hired motor cycle)	50,000	3	150,000
3	Stationery	25,000	1	25,000
4	Communication	30,000	1	30,000
5	Printing (Piloting)	500	500	250,000
6	Research Assistants' wages	60,000	3	180,000
	Sub-total			675,000
	Field work: Data collection			
7	Research Assistants' wages	60,000	14	840,000
8	Transport (Hired motor cycle)	50,000	21	1,050,000
9	Communication	60,000	1	60,000
10	Printing tools	500	500	250,000
	Sub-total			2,200,000
	Report Writing			
11	Printing first draft	320	500	160,000
12	Editing and presentation of 2nd draft	320	500	160,000
13	Binding	30,000	3	90,000
	Sub-total			410,000
	Grand total			3,285,000