**MUSIC INSTRUCTION PRACTICES AND COMPETENCE OF SECONDARY SCHOOL MUSIC TEACHER TRAINEES: A CASE OF KYAMBOGO UNIVERSITY, DEPARTMENT OF PERFORMING ARTS**

**BY**

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## DECLARATION

I **Petronia Independence**, declare to the best of my knowledge that, this research report titled **"Instruction Practices and Competence of Secondary School Music Teacher Trainees: A case of Kyambogo University, Department of Performing Arts"** is my original work and has never been submitted to any institution for academic award.

Signature……………………………

       **PETRONIA INDEPENDENCE**

       Date     .......……………………

# SUPERVISORS' APPROVAL

We certify that this report is a result of the effort of PETRONIA INDEPENDENCE and has never been submitted to any institution for an academic award.

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Date ………………………

## DEDICATION

This research report is dedicated to my family for their support and my parents for their tireless efforts to educate me. May God bless you all.

# ACKNOWLEDGEMENT

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## ABBREVIATIONS AND ACRONYMS

AR : Action Research

CA : Continuous assessment

CDA : Curriculum Development Authorities

CPDs : Continuous Professional Developments

DES : Diploma in Education Secondary

DPA : Department of Performing Arts

DV : Dependent Variable

EV : Extraneous Variable

IV : Independent Variable

MDD : Music Dance and Drama

MoES : Ministry of Education and Sports

NCDC : National Curriculum Development Centre

NTCs : National Teachers Colleges

NTP : National Teacher Policy

PA : Performing Arts

PRF : Progressive Record Form

ROK : Republic of Korea

# ABSTRACT

This study evaluates instruction practices and competence of secondary school music teacher trainees at the Department of Performing Arts, Kyambogo University. I was motivated to research on music instruction practices on Diploma in Education Secondary (DES) music teacher trainees due to comments from different secondary school administrators about their music teachers who have trained from Kyambogo University for being incompetent. The objectives of the study are to; 1) To examine the qualities of an effective music teacher to facilitate music learning in secondary schools in Uganda; 2)To examine the nature of instruction practices for producing competent secondary school music teachers at the Department of Performing Arts, Kyambogo University; 3) To find out the challenges that impede the effective delivery of instruction practices during the training of secondary school music teachers at the Department of Performing Arts, Kyambogo University; 4) To work out a plan of action and strategies to transform the training of secondary school music teacher instruction at the Department of Performing Arts, Kyambogo University through engagement of stakeholders .

This study adopted a qualitative approach where by Action Research (AR) and evaluative studies were used. Action research was also used by engaging practitioners in a dialogue to analyze issues around DES music teacher instruction to collectively generate practical solutions.

The study findings discovered that DES music teacher instruction has challenges associated with music learning. These include; Music education background, attitude towards music teaching and learning, inadequate resources, inadequate time allocated to teach music, government policy among others. This research concludes that;1) An effective music teacher needs to exhibit both practical and theoretical music skills, 2) Music education can be enriched by the background knowledge a music teacher trainee has and the pedagogical skills to facilitate the related content effectively, 3) Inadequate resources as the most challenging factor that impedes effective delivery of music instruction practices needs improvisational techniques for competency in music teaching  and embracing active learning and 3) Teaching in a socialized environment with enough engaging activities can transform the instruction of music teacher trainees. Recommendations suggested for the study included the following; Review of the DES syllabus, provision of adequate materials to facilitate music learning and admission of music teacher trainees with music background.

**1.0 Introduction**

This study examines teaching strategies, knowledge and skills used by lecturers at the Department of Performing Arts (DPA), Kyambogo University, to produce competent music teacher trainees doing a Diploma in Education Secondary (DES) program. Instruction practices are teaching strategies in which a teacher demonstrates knowledge and competence through classroom organization, management and presentation (Hoge, 2016). Competences are a set of knowledge, skills and experience attained which manifests in activities with an aim to be integrated for future (Kiymet, 2010). This study analyzed the mode of music instruction practices and established challenges related in their use for feasible solutions.

This study further examined the process of secondary school music teacher training at Kyambogo University and how this process has impacted the quality of music teachers produced. To produce a perfect music teacher, instruction should exhibit well-balanced music skills that entail both practical and theoretical elements. A competent person in the professional field is the one who possesses the knowledge, skills and attitudes and is trained to collaborate in their professional environment and in the organization of work (Carrasco, 2018). In the context of this study, the researcher established how the Department of Performing Arts has made efforts to train music teachers to acquire multi skills in their field of study. Chapter one provides background of the study, statement of the problem, objectives of the study, research questions, significance, scope and limitations of the study.

**1.1 Background of the Study**

The concept of music teacher instruction in Uganda has been manifested in social, political and economic contexts. As a result, the understanding of music instruction and teacher

competence in Uganda can only be understood if these contexts are clearly accounted for. Music education in Uganda is not a new phenomenon (Muwonge, 1997).

In African countries, music education was informally provided by elders to the young generation through telling stories, riddles, singing among others. This was referred to as oral literature and was usually done in the evening after work. Music learning was generally through apprenticeship (Akuno, 2001).

It was through watching and listening to the master then followed by imitation. Every traditional activity such as work, worship, initiation and marriage were all accompanied by music. In other words, music was a unifying factor in all societies. In relation to my research, most music learners today are denied access to music skills from childhood passed on by elders, a reason why music learners in higher institutions of learning like most DES music teacher trainees who have not had music education background find it challenging in their music studies like at Kyambogo University.

Music that was passed on from generation to another was not notated. Music notation was later introduced to Uganda by European missionaries in the mid to late nineteenth century (Ssempijja, 2011). This was aimed at preserving music and instilling music literacy in Uganda which gave rise to introduction of music as a subject to be studied in schools and institutions. This started with Namilyango College in 1902 followed by other high schools like Mengo High School in 1904 and King's College Buddo in 1905 (Wabyona, 2021).

Music was made compulsory in all seminaries in Uganda where the syllabus was European culture oriented  (Ssempijja, 2011). This syllabus interfered with traditional music in Uganda that resulted into a fusion of music ideas from European and African world leading music to lose its authentic elements up to date (Muwonge, 1997). Muwonge (1997) further stresses that examples of fused elements incorporated included singing classical melodies on African

texts among others. Fused music elements incorporated can be superficial tricks because each composition contains its authentic samples of its civilization (Tendera, 2016). Music ideas of this nature confuse its owners as they cannot easily identify what belongs to them for identification in a cultural setting. In this regard, public administrations in the field of education are worried for a common framework in terms of music training and education in both conservatories and music schools, which is still adapting the European framework for learning (Carrasco, 2018). This affects music education in all levels of school since there is no unifying factor that would guide music instructors to base on concerning what learners already know to facilitate learning on the new knowledge for relevance.

This information focuses music education studies in higher levels of learning like DES music teacher trainees at KYU to contextualize music ideas. In other words, this calls for music instruction to generate from what learners already have an idea about towards what they don't know. Adapting a European framework before an African framework to a Ugandan student becomes abstract since it does not account for music knowledge within learners immediate environment. It should be noted that African music education can't be efficiently delivered through European approaches and methods of delivery (Kigozi, 2008). Kigozi (2008) further acknowledges that the traditional context is the best environment for learners of African music to grasp the content.

It is important to note that European music gained popularity since Africans were made to believe that their music was outdated, backward and immoral not fit to be performed. Ugandan music according to Muwonge (1997) did not extinct completely as music performances in palaces made the order of the day, a reason that it survived up to today.

Music education in Uganda has been an important part of the instructional system since 1962. (Wabyona, 2021). After independence, the Ministry of Education and Sports in 2007

published a national curriculum to standardize the content taught in schools across the country. Besides, the 1992 White Paper had made recommendations for vocationalization of education to equip learners with practical skills, among which included the teaching of music (Tumushabe, 2013). Vocational education was hoped to reflect on the concerns of people in African traditional education system. As such, several institutions started offering music programs. This has led to the inclusion of music education studies on the courses offered in higher institutions of learning. Music education is taught as a subject in primary schools, post primary schools and institutions of higher learning. Many native professional music educators who had received formal training outside Uganda contributed to these developments including George Wilberforce Kakoma, composer of the Uganda National Anthem (Gazemba, 2015). Besides, it should be noted that the Department of Music was established in 1964 after the government upgrading the Government Teacher Training College (GTTC) Kyambogo to a National Teachers' College (NTC). This transition gave rise to training of teachers in diploma courses of which DES music training was among. As a result of these transitions, different NTCs emerged in the mid-1980s (kyu.ac.ug>historical background-a…accessed 24/04/2021).

From the documentary review about the background of music education at Kyambogo University, the creation of NTCs in different regions of Uganda took over Diploma in education courses until 2016 when students were again admitted to undertake DES program. This was an opportunity for the Department of Performing Arts to begin training effective secondary school music teachers under DES program.

An effective teacher of music admired in instruction should be acquainted with improvisational techniques and adequate knowledge about music aspects to be taught enhanced by pedagogical skills to teach efficiently (Brand, 2009). This implies that an effective teacher of music should be all round in terms of academic ability and professional

development which positively impacts on his attitude. A positive attitude indicates how much an individual thinks of himself or herself and would like to be perceived, thus, constructing an occupational powerful identity affecting how he chooses to act (Wagoner, 2012). This indicates that music teacher trainees must be willing to pursue music studies without any external force. It becomes more important that music teachers should be perceived to have good performance and professional skills (Davidson, 1998). Due to good performance and professional skills, a DES music teacher trainee exhibiting positive attitude would be at a position to learn both theoretical and practical elements of performing arts.

In relation to this study, it's not only the knowledge and skills that can make the music teacher all round but also the strategies employed to facilitate the effectively organized music content of study to a secondary school music learner. Effective organization encompasses professional roles such as timely making of schemes of work, planning lessons, designing and gathering instructional materials among others. An organized music instructor plans his music lessons in advance for a better and logical classroom instruction which aims at producing an all-round music learner. This lesson plan becomes relevant if it exhibits both theoretical and practical of any music content. A lesson plan acts as a teaching and learning road map and includes land marks such as activities, objectives, repertoire and assessment (Csikszentmihalyi, 1990).

In reference to Kyambogo University, Department of Performing Arts aims at producing best teachers, lecturers and tutors of music for secondary schools and tertiary institutions. The Department works towards achieving its objectives such as providing an avenue for promotion and preservation of Uganda's rich music and cultural heritage, providing professional tailor made refresher courses and producing well killed and knowledgeable students to perform recordings for Radio, Television and film/Video (Kyambogo, 2020). Secondary school music teacher education provided at Kyambogo University is a two-year

Diploma level course. During this course of study, course units offered include; History and Literature of African and Western Music, Methods of Teaching Music, Theory of Western music, Harmony and composition, Music analysis, instrumental playing, performance in Music, Dance and Drama (MDD) and aural skills (DES syllabus, 2002).

However, through initial feedback from secondary school administrators, it is a concern that these music teachers possess limited performing art skills and therefore cannot adequately guide students in secondary schools to acquire multi music skills. This points the fact that there is a problem in the music instruction practices, thus creating an educational gap.

## 1.2 Problem Statement

Much as the Performing Arts music teachers from Kyambogo University have been expected to possess various skills, there has been a general outcry from secondary school administrators that these music teachers are incompetent to adequately facilitate music learning (Jeleva, 2019). Jereva research is applicable to music teacher training at Kyambogo University in a sense that music teachers exhibit insignificant knowledge and skills in MDD elements such as singing, dancing, instrumental playing, and acting plays among others. This shows a gap in secondary school music teacher training and music education in general. However, the job market has become so competitive that, most employers need all-round and skilled personnel. Consequently, most secondary school administrators are not willing to employ music teachers who are incompetent in terms of skill, knowledge, and general musical abilities as well as effective classroom instruction. It is upon this problem that the researcher thought it necessary to examine "Instruction practices and competence of secondary school music teacher trainees" at Kyambogo University to acquaint them with relevant music skills.

**1.3 Objectives of the study**

**1.3.1 General Objective**

To evaluate the effectiveness of instruction practices at the Department of Performing Arts, Kyambogo University in producing competent secondary school music teacher.

**1.3.2 Specific Objectives**

i. To examine the qualities of an effective music teacher to facilitate music learning in secondary schools in Uganda

ii. To examine the nature of instruction practices for producing competent secondary school music teachers at the Department of Performing Arts, Kyambogo University

iii. To find out the challenges that impede the effective delivery of instruction practices during the training of secondary school music teachers at the Department of Performing Arts, Kyambogo University

iv. To work out a plan of action and strategies to transform the training of secondary school music teacher instruction at the Department of Performing Arts, Kyambogo University through engagement of stakeholders

**1.4 Research Questions**

i. What are the qualities of an effective music teacher to facilitate music learning in secondary schools in Uganda?

ii. What is the nature of instruction practices used at the Department of Performing Arts, Kyambogo University to produce competent secondary school music teachers?

iii. What challenges impede the effective delivery of instruction practices for training secondary school music teachers at the Department of Performing Arts, Kyambogo University?

iv. What strategies can be advocated to adequately train music students become competent secondary school music teachers?

**1.5 Significance of the study**

The study will initiate a participatory engagement with stakeholders of the Department of Performing Arts, Kyambogo University. This will be done in order to suggest most appropriate strategies to incorporate in the teaching of Diploma in Education Secondary (DES) music students. As a result, music student teachers will gain relevant knowledge and skills to apply in secondary schools and make music education a vibrant learning area.

The study further informs the Curriculum Development Authorities (CDA) the need for review of the DES curriculum by making it contextual and skill based following Bloom's Taxonomy of learning domains (Cognitive, Affective and Psychomotor). Theoretical studies of performing arts will enable DES music teacher trainees to be acquainted with knowledge of different music aspects such as History and Literature of African and Western music thus cognitive development. Expression of emotions in performing art components that help learners employ dynamic structures and attach values in what they feel musically will help DES music teacher trainees to develop their affective domain and attach more meaning to music performances. Performing Arts is composed of practical skills such as singing, composing music, dancing, playing instruments, writing and acting plays. These practical skills will therefore enable DES music teacher trainees acquire all the required performing art skills that will in turn transform them into job makers rather than job seekers such as music educators, music performers, music composers, actors, music marketers and events managers thus an indicator for the development of psychomotor domain.

The study energizes the Department of Performing Arts, Kyambogo University to become more vibrant in upholding practical elements of Music Dance Drama. This will oblige music

teacher trainees to acquire knowledge and develop practical abilities to serve both as music educators and performers.

This research contributes to the available music knowledge to benefit upcoming music education scholars to use the information as literature for their dissertations and compelling other readers for improvement purposes in music education and its instruction practices in general.

Finally, this study is a guide to the researcher to generate own theories which are reliable and work-based. This will be as a result of the expertise acquired from the active participation of stakeholders in a dialogue that will collectively take a plan of action to adequately train a competent secondary school music teacher. For effectiveness in instruction, practitioners need to research their own practices to show how they have improved the quality of those practices and also be able to articulate how and why those practices should be understood as high quality (Whitehead, 2002). In so doing, the researcher hopes to develop a working theory that articulates practical and self-motivated music learners in general music education and its instruction practices.

**1.6 Scope of the Study**

**1.6.1 Geographical Scope**

The research was carried out with in Kyambogo University, Kampala, Uganda and specifically at the Department of Performing Arts. The reason for choosing to carry out a study in this geographical scope because the researcher discovered a music education challenge that needed immediate attention to transform music learners in the secondary schools of Uganda into valuable music practitioners with relevant music skills such as singing, dancing, playing various music instruments, acting and methods of teaching music. The parameters of the geographical scope was extended by reaching out to DES music

teacher alumni of KYU in the secondary schools basically to analyze their progress in as far as music teaching is concerned.

### 1.6.2 Content Scope

The study focused on the instruction practices and competence of secondary school music teacher trainees. The researcher extended the parameters of data acquisition by involving music teacher graduates of DES program as well as their lecturers to analyze the general music instruction practices in Kyambogo University. This was done by the use of interviews, questionnaires, documentary analysis, observation, dialogue and active participation as tools to generate the relevant required data. The study on effectiveness of instruction practices and the competence of DES music teacher trainees was due to the general outcry by the school administrators in secondary schools that music teachers from KYU are not competent enough to facilitate all the aspects of performing art learning such as singing, dancing, acting and playing different music instruments.

### 1.6.3 Time Scope

The study was based on the literature regarding the competence of music teacher trainees from 2017-2020. In the context of this research, DES music teacher training at Kyambogo University was reinstated in 2016, thus results of the course started to be realized in 2017. The scope of this study 2017-2020 is the most current period where the researcher thought it necessary to access the reliable data to inform this research.

### 1.7 Limitations of the Study

During this study, the researcher experienced challenges with respondents who seemed reserved with relevant information. This was especially in interviews and questionnaire methods of data collection that were used. As such, a strong rapport was established with them so as to give information required freely. I also wrote a letter and attached it on the

research relevant tools to assure respondents on the trustworthiness of the researcher disclosing the sole purpose of the study. Informants deliberated on the data required from them.

The pandemic Covid 19 - Corona Virus which culminated into lockdown of all educational institutions in Uganda for almost a year was also a challenging factor. It was during this lockdown that relevant data was to be collected for this research. All the participants in my research were based in educational institutions. As a result, the whole process of data collection was delayed and pended up to when schools were partially allowed to operate with only candidate classes. The researcher became patient and resumed to carryout research at the operation of candidate classes.

**CHAPTER TWO**

**LITERATURE REVIEW**

**2.0 Introduction**

This chapter focuses on what other scholars have written about instruction practices and competence of music teacher trainees. Specifically, the chapter focuses on the conceptual framework, empirical review of literature and summary of gaps identified.

**2.1 Conceptual Framework**

The Conceptual Framework of this study is based on Bruner's theory of instruction (Bruner, 1966). According to this theory, instruction consists of leading the learner through a sequence of statements and restatements of a problem or body of knowledge that increase the learner's' ability to grasp, transform and transfer what he / she is learning. In short, the sequence in which the learner encounters material within a domain of knowledge affects the difficulty he will have in achieving mastery of the subject matter. Brunner further adds that learning is an active process in which learners construct new ideas or concepts based upon their past knowledge, experiences and contexts that make them willing and able to learn. Similarly, Dewey supports Bruner's theory of instruction by acknowledging that, to learn from experience is to make a backward and forward connection between what we do to things and what we enjoy or suffer from things in consequence (Dewey, 2001).

Bruner's theory of instruction informs this research that music learning should be practiced continuously basing on learners' past experience in order for DES music teacher trainees to be self-sufficient problem solvers. Bruner's Theory of instruction is relevant to this study since the focus is on instruction practices that enhance the learner's ability to grasp, transform, and transfer what he/she is learning.

For better understanding of the conceptual framework of this study, the researcher first presented it diagrammatically and later explained the concepts related to the variables of this study.

**Figure 1: Conceptual Framework showing the relationship between music instruction practices and the competence of secondary school music teacher trainees**

**A** *(Independent Variable)*      **B** *(Dependent Variable)*

Music instruction practices          Competence of secondary school music teacher trainees

- Methods and strategies used to teach music
- Resources for music instruction
- Planning music lessons
- Music learning activities
- Assessment mode

- Ability to plan music lessons
- Possession of pedagogic skills
- Ability to play various music instruments
- Ability to perform several musics
- Music teacher proficiency skills

**C** *(Extraneous Variables)*

- Institution culture
- Parent involvement
- Tuition structure

**Source: Self developed**

The conceptual structure presented in figure 1.1 above shows an interplay between independent and dependent variables in the study of music instruction practices and the competence of secondary school music teacher trainees. The above figure takes into account music instruction practices as an Independent Variable (IV) to entail methods used to teach music, resources for music instruction, planning music lessons, music learning activities and

assessment mode. These are necessities required in music instruction to make learning real and meaningful. The Dependent Variables (DV) is the competence of secondary school music teacher trainees where the researcher will investigate data concerning possession of pedagogic skills, ability to play various music instruments, ability to perform several musics and music teacher proficiency skills

Extraneous Variables (EV) for this study include institution culture, parent involvement and tuition structure. In short, competence of secondary school music teacher trainees depends on music instruction practices whereas extraneous variables are kept constant. In relation to Bruner's theory of instruction which guides the understanding of the conceptual framework of this study, the competence of secondary school music teacher trainees needs to be monitored by lecturers progressively building on learners' prior music experiences for perfection of music instruction. Learning is best if it is through experience and learners should interpret their own reality instead of learning it from indirect sources (LIoyd, 2017).

The conceptual framework indicates key concepts that explain music instruction practices; 1) Methods and strategies used to teach music, 2) Resources for music instruction, 3) Planning music lessons, 4) Music learning activities and 5) Assessment mode.

### 2.1.1 Methods and strategies used to teach music

Referring to the English dictionary, a method is a process by which a task is accomplished. Music tasks are accomplished by the use of various methods and strategies. It is necessary for music teachers to use a wide range of teaching methods and strategies to teach particular aspects in classroom settings (Altun, 2010). Altun further notes that teaching methods and strategies are successfully integrated in music instruction with the availability of resources bearing in mind that music education requires teachers to have a certain level of musical ability (musical ability, voice managements) and expertise. According to Kodály pedagogy,

singing games, visual aids and instructional techniques are integrated to make music classes enjoyable as well as productive for example pitch notation is introduced through gradual increments each presented in a year for instance only 'la', 'so', 'mi' and 'do' are made conscious even though children will still sing and listen to many songs which contain the entire diatonic scale (Lim, 2019). Generally, so-mi and so-la-so-mi are also well-known pitch sequences on which learners can build on to explore the rest of the pitches in a diatonic scale. As such, Kodaly advocated for music teaching to progress from simple to complex if it is to benefit the learner effectively.

To expound more on the music teaching strategies, micro teaching is one of the strategies suggested as a method for teacher training that offers students with the opportunities to practice teaching activities under controlled circumstances in which the complexity of the real teaching situation is simplified in terms of the amount of teaching time and the amount of activities to which particular attention is given. As such, teachers learn teaching skills that must be exhibited in the classroom by analyzing the actual teaching environment (Celik, 2019). Celik (2019) further notes that micro teaching leads to demonstration of skills and knowledge in teacher behavior which relates to theory and practice in teaching. This literature focused my study to analyze the methods and strategies used to teach music to determine the competence of secondary school music teacher trainees.

### 2.1.2 Resources for music instruction

Resources are anything which facilitates learning and can be used by teachers, students or both during instruction so as to maximize the attainment of the instructional objectives such as textbooks, teachers, learning environment time and internet materials (Cohen, 2000). The presentation of music materials, concepts, and development of skills can be achieved in a meaningful way only if the curriculum is well sequenced (Organization of American Kodály, 2012). Constructivists posit that humans are naturally active learners and as a result,

learners construct knowledge for themselves from their experience (Hein, 1991). In so doing, materials and physical facilities are vital for both teachers and learners in the teaching learning situations (Mochere, 2016). This articulates that music learning as a practical subject should be availed with all the necessary materials such as costumes, props, music instruments, enough space and the reading materials to boost music studies at the DPA, KYU.

The use of the internet and new technologies in music education is also essential and it opens a broad set of possibilities, both reinforcing existing methodologies and allowing more specific activities with respect to research (Sastre, 2013). New technologies in music education must move along with relevant soft wares which can be used to facilitate music recording, studio production and music composition techniques. Music has been however in a poorer state and gets less support in comparison with other subjects (Chen, 2012). In relation to the Department of Performing Arts, Kyambogo University, the DES music teacher trainees' performance would shoot very high if all the necessary requirements were in place such as music instruments, reliable internet, computers and adequate reading materials to facilitate effective music learning. Every discipline in the performing arts is entitled to being facilitated with various resources for perfection purposes in its instruction. Such discipline includes aural skills, music reading and writing, dance, drama, theory of music and methods of music teaching among others (Chen, 2012).

### 2.1.3 Music learning activities

Learning activities are a range of tasks that learners and facilitators do within instruction in order to achieve a set of intended outcomes. Learning activities include singing, dancing, playing music instruments, acting, composing music, writing plays, making costumes, music instruments, listening and analyzing music among others (Sinaga, 2018). According to Plato,

one of the great philosophers, music activities should be very simple, enjoyable, incite harmony and order to have good impact on human beings (Gojmerac, 2018). As such Plato informs my study that music instruction should be from simple to complex by building on what learners already know to what they don't know by keeping it contextual with enough relevance. All music activities are equally important and do contribute to holistic music learning. Many music educators agree that listening to music often elicits a physical response from its listeners (Franco-Alvarenga, 2019). It should be noted that even the youngest of children responds to music.

In addition, listening to music as an activity should include what learners have produced themselves (Daubney, 2019). Besides, almost every person has been swept away by music at one time or another in that toes tap, heads nod and fingers snap as mere subconscious responses to the sound of certain types of music (Westervelt, 2002). Basing on this literature, DES music teacher trainees can benefit from their learning when they are actively involved in music activities like making costumes, choreographing dances, dancing, singing, making and playing instruments.

Students who are involved in class activities get the activity done effectively which improves student motivation and academic achievements as (Anwer, 2019). This learning process allows students the freedom of thought, judgment, and power to execute decisions. These learning experiences should have a clear purpose, and understanding of the surrounding conditions, knowledge of what occurred before, so that it could allow reflection and analysis of issues and experiences. This brings forth Dewey's philosophy of humanism which states that as a child discovers by doing, he is explicitly realized as the main actor of the entire learning process and is not a subject to imposition but rather a free individual with his aptitude and interests as an active social actor who participates in social experiences (Sikandar, 2015). In addition to this, learners' social experience is an indicator that music

teaching is supposed to be accompanied by technical exercises, musical pieces and other activities to help students improve their musical skills. Sikandar (2015) further explains that feedback is an important part of music activities as it can help teachers to complete a higher level of educational goals in the classroom. Therefore, the teacher needs to stimulate the learners' interests and provide more chances for them to experience and create through activities like listening to music, singing and playing music instruments and using appropriate technology.

It should be noted that everything depends on how attractive and mesmerizing the teachers' activity and ability to convey music by self-expression that evokes the students' positive emotions and create favorable conditions for musical activities in the classroom. The teachers' active and creative music involvement helps the learner to experience more positive emotions. Such a personal involvement and cooperation serve as a major condition for the improvement of the teachers' music activity (Rauduvaitė, 2018).

## 2.2 Empirical Review of music instruction practices and the competence of secondary school music teacher trainees

The empirical review has been structured in accordance with the objectives of the study that is, effective music teaching, music instruction, challenges that impede music instruction and ways of stakeholder engagement in a dialogue that collectively takes a plan of action to transform music teaching situation.

### 2.2.1 Effective music teaching

Effective teaching is an essential condition for fostering learning by engaging all learners (Concina, 2015). Effective music teachers have to know how to play music instruments, what to be played and sung by their learners presented with an effective communication system. It should be noted that effective music teaching requires active preparation and planning.

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Planning in music learning should be must be targeted and focused at all students can make progress (Werry, 2016). This is achieved by emphasizing on communication skills for music teaching where by music itself is an art of expression and passing of information, therefore a skilled communicator attracts the learner attention and interest thus making one a good music teacher (Philpott, 2001). To be an effective music teacher, there is need to have basic music skills and processes such as singing, playing music instruments, reading and writing music skills which are very essential to any music teach (Altun, 2010). All this is preceded by planning musical learning intentions which is crucial to the success of every music lesson. Effective planning of musical learning intentions identifies how musical activities will result in improvements to the quality of learners' musical responses and musical understanding. Music education has various disciplines where instructors can expose their teaching techniques effectively in a classroom situation. These include; Folksongs, Voice, Music composition and analysis, Piano, Sight reading, Playing of music instruments, History of African and western music, Theory of African and western music, Aural skills, Dance and Drama.

Folk music is the traditional music of a people transmitted and preserved orally with no known composer (Nnamani, 2014). Folk music corresponds to the spontaneous creative impulses of a group. Teaching folksongs is a students' incentive to investigate the songs that their relatives or those with whom they live in the family, sung when they were little or younger. The benefit to this activity is that the data collection and the consequent analysis, allows for greater integration between people as well as the appreciation and respect in relation to the culture of each one (Wolffenbüttel, 2020). Teaching folk music includes theory and practice which should be based on the new media with the use of videos, audio visuals and audios to clearly articulate what folk music sounds and looks like.  The teacher explains

in details what folk music is by even narrating relevant stories on which music is based and the practical elements are integrated as learners compose folk music and perform it.

Traditional music includes playing traditional instruments, folk singing and dancing. One of the possibilities is the students' incentive to investigate the songs that their relatives or those with whom they live in the family, sang when they were little or younger. Another aspect to be highlighted is the establishment of family dialogue in order to access folk lore (Wolffenbüttesl, 2020). In a family, every elder such as sisters, brothers, uncles, aunts, mother, father and grandparents play a significant role of teaching the young ones all the folk music. By so doing, basic music education is passed on. A learner who is taught this basic music finds it very interesting to pursue music studies at further levels like at DES music training level. In addition to this, for playing of music instruments, teachers should provide concise direction to instrumental students, decrease talk time, and increase playing time (Abramo, 2016). Besides, practice is structured in that music trainees first observe the practice in action to generate perfection in their music studies.

Besides traditional music, voice is used to accompany music. Voice is an instrument which needs to be handled with a lot of care in order to produce good and artistic melodies. Teaching how to sing begins with involving learners in voice drills. Even if a student has already warmed up, somewhere in the lesson a vocal exercise should be used in order to solidify whatever concept needs to be taught that day. If a student learns to take a low breath, then standing with arms up and breathing low may be the vocal exercise. If you do choose to start off the lesson with vocal warm-ups, choose ones having to do with the concept being taught in the lesson that day (Schmidt, 2018). This literature informs this study of the relevance that should be attached to any content instructed to DES music teacher trainees not necessarily voice but also other performing art elements like instrumental music.

Aural skills is another learning area in music that should be infused into every lesson and must proceed notation when introducing new concepts like using solfage and scale degree numbers, singing to students and letting them to sing back (Elika, 2018). Music is an aural discipline in that notations are interpreted aesthetic to create meaning. According to Kodaly, music should be read in the same way an educated adult reads a book in silence but imagining the sound (Chosky, 1981). Besides, to make music well, we must learn to listen well (Haack, 1992). Haack further stresses that listening is one of the important aspects to becoming a musician bearing in mind that listening does not only stop at being the foundation for music but all other communication skills. This information informs this study that when music teacher trainees are well conversant with aural skills, it is an indicator that music reading and writing, music performance (both traditional and western) as well as instruction of music composition and analysis become a walk over.

In teaching music composition and analysis, students need to have absorbed the fundamentals of writing skills, understood these principles and learned to apply them. As a result, the student focuses on clear links between his musical decisions and their effects on the listener (Belkin, 1999). Music composition and analysis needs a learner to be creative enough with idea internalization skills about music creation and performance. This includes imagination, writing, music composition and community perception about the composed music. All this trains the DES music teacher trainees of the relevance of music compositions in general.

### 2.2.2 Competence in Music Instruction

A competence is a set of knowledge, skills and abilities and personal qualities mastered to achieve professional goals effectively (Kassymova, 2018). As concern knowledge, music teachers as professionals need not just musical knowledge and skills, but competence relative to diagnosing and meeting both the musical and individual learning needs by being pedagogical music decision makers, constantly practicing and updating music teaching skills

over the course of an entire career (Regelsiki, 2009). A competent music teacher should have knowledge about the music content with reasoning and self-discipline. Effective music teachers are those who equip students with the music skills that enable them to be successful and productive citizens in the digital economy. It is essential to teach learners not just the traditional core subjects but also the sets of skills most in demand in the 21st century. Effective teachers exhibit enthusiasm, know their content and are well organized in engaging students in active learning. This exhibits a strong positive attitude towards music learning by exercising effective classroom management and good communication that secures conducive learning environment (Kivunja, 2014). Kivunja further explains that effective teaching is not based on some universal laws, but there is a multitude of ways of being a good teacher and teaching. Consequently, music teacher instruction becomes a success.

Literature on music teacher instruction is scanty with most scholars highlighting the general mode of instruction with no or limited reference to teacher training for specific sections like secondary schools. Music teacher instruction as earlier explained in the background to this study, is concerned with methods and strategies used in the teaching and learning of music lessons to music teacher. Some music lessons are a type of formal instruction while others can be informally acquired (Vitale, 2021). According to Vitale (2021), formal music instruction is teacher guided, assessed and culminates to awarding of documents such as certificates which is not the case with informal music instruction where there is self-teaching and other social learning opportunities. In any form of music instruction, knowledge, skills and attitudes are shared practically making music learning very meaningful. In so doing, the role of an instructor becomes decisive in the process of identifying a set of suitable sequential activities for teaching in the classroom. Music teacher instructors are therefore supposed to nurture and develop their learners' music potential and promote independent learning and music making using a variety of pedagogical approaches.

Music instruction involves different music aspects such as listening, singing, reading and writing, instrumental work, movement and drama which can be effectively attended to if specialization is considered at earlier stages for perfection purposes at later stages. A learner can take on music composition, dance, drama or voice among others depending on his preference as specialized music instruction (Winter, 2004). Specialized music instruction (sometimes called pullout programs) usually refers to elective classes that take selected students, but not all students out of the self- contained classroom to participate in group practices or individual lessons. This is a common practice in many elementally, middle and high schools and is not limited to regularly scheduled music classes such as band, choir and orchestra (Board, 2004).

This indicates that participating in specialized music instruction classes does not negatively affect students' learning. Board (2004) further explains that besides specialized music learning, there is need for standardized tests which show that learners who participate in specialized music classes generally produce higher test scores than those who do not . to achieve the intended outcomes of music learning, it is all geared by learner intrinsic motivation towards music studies. This data informs my study that it is important to assess DES music teacher training in every performing art discipline basing on every learner's level of knowledge and skill acquisition at the DPA, Kyambogo University. However, this literature needs a consideration of the nature of the education system in place and the resources available such as infrastructure, materials and instructors, otherwise in some countries like Uganda, facilitating semi-private lessons may be practically impossible. In music instruction, it should be noted that there are also differences in the mode of curriculum, for example, unlike within the United States, where the department of education of each state empowers local school districts to establish their own music curricula, the Republic of Korea

(ROK) has a single national standard music curriculum created by the Ministry of Education of the national government  (Kim, 2009).

In music instruction, Dacroze emphasizes that one of the essential tools in learning is through experiencing body movement integration by stating that "human body is the first instrument that must be trained" According to Dacrose (1932), the purpose of improvisation is to allow the spontaneous expression of an individual's musical ideas without an emphasis on reflection and mostly preconceived ideas (Anderson, 2012).

Dacroze approach to music education informs this research the need for relevance to contextualize every content or material learnt by learning from simple to complex. Dacroze relates music rhythmic patterns with body movements which is the daily life experience. Besides, what learners encounter in their school music lessons impacts upon different ability levels, experiences and perceptions of music in a school setting. It is upon this view that to learn from experience is to make a backward and forward connection between what we do to things and what we enjoy or suffer from things in consequence (Berding, 1997). Music offers the opportunity for every learner to move on from where they are in skills, understanding and imagination. The function of music in the curriculum is a facilitative one where lessons are a source of learning and experience that form only part of the musical world and identity. This calls for teachers to present their own musical beliefs and experiences with integrity and the rest will follow (Pitts, 2000)**.** In relation to this study, music learning is two-way traffic in that the preparedness of an instructor is motivated by the willingness of the learner to experience performing art facilitation sessions.

### 2.2.3 Challenges that impede music instruction practices and competence

The literature reviewed indicates that there are challenges that impede music instruction practices and competence. Some of the challenges include**;** lack of teacher confidence, poor

spaces and / or resources, teaching strategies overweighed to verbal and written analysis (Zeserson, 2014). Zeserson (2014) adds that music technology is not yet sufficiently integrated into school-based music, and many teachers do not capitalize on learners' confidence and facility with technology.

Traditional formal learning in the music classroom has been further challenged by the rise in informal music learning with adequate improvisation, impacting the way students view their formal music learning (Wright, 2010). In many cases, teachers may not be aware of how our traditional processes of teaching may help or get in the way of students' agency as learners (Ruthmann, 2012). Music teacher trainees master formal learning when they are familiarized with informal learning. In other words, it is what they know that they transfer to secondary schools.

Another challenge identified is teacher negative attitude in music teaching. It is better to advocate for a positive attitude which indicates how an individual think of himself or herself and would like to be perceived (Abramo, 2016). Abramo further says that a teacher who has a positive attitude has to be guided by a streamlined and focused curriculum. A focused curriculum for learning and teaching includes significant attention not just to the knowledge demands of teaching but to the actual tasks and activities involved in the work (Ball, 2009). In relation to my study, music instruction and teacher competence can easily be successful if the attitude towards its instruction is positive.

## 2.3. Stakeholder engagement in a dialogue to transform music teaching

Dialogue is a moment where humans meet to reflect on their reality (MacInnis, 2002). Through dialogue, reflecting together on what we know and don't know, we can then act critically to transform reality (Freire, 2005). This implies that, through dialogue that people encounter with reality being the intermediate for its discovery and naming, thus, a dialectic

relationship between trainer and trainee. Freire further emphasizes that it is through dialogue that the teacher of the students and the students of the teacher cease to exist and a new term emerges as teacher- student with students- teachers in that the teacher is no longer merely the one who teaches but one who is himself taught in dialogue with the students who in turn while being taught also. They become jointly responsible for a process in which they all grow.

In the context of this study, Freire informs this research that effective music learning is a responsibility of both music trainers and trainees. In other words, learners are not empty vessels but instead they have knowledge and skills they can contribute to the teaching and learning process of music. According to Griffin (2013), students' musical experiences should be one of our greatest concerns as music teachers. Understanding where and how students experience music and what draws them into music play is crucial for music educators. Drawing on students' musical experiences, and interests can serve to serve to facilitate meaningful music instruction in the classroom (Wagoner, 2015 p.10).

Stakeholder engagement in a dialogue about issues that affect them involves curriculum review to make the course of study relevant to their needs. It is necessary to collectively review the music curriculum according to its useful implementation (Stefanija, 2017). Collective engagement makes learning dialogical in a democratic environment (Armstrong, 2006). Besides, democratic learning, teaching and learning is also pedagogical and therefore the subject matter should be planned in| effective ways (Sikandar, 2015). This informs my study that music instruction is not only the effort of the instructor but also students in collaboration to make music teaching and learning effective.

## 2.4 Summary of the gaps identified

The general gap identified in the literature researched is the inadequate knowledge about the integration of technology in the music instruction. Technology is now the effective way to dispense music material to learners with the use of different soft wares to compose, record and teach music. It should be noted that new technologies and ways of thinking about learning shape how music educators teach their students (Montgomery, 2005). As a result of manipulation of technological methodologies in music studies, learners get the opportunity to benefit from their learning experiences effectively.

The researcher appreciates Freire (2005) democratization of education which gives liberty to learners to benefit from their learning by constructing meaning out of it. Freire articulates it clearly that it is through dialogue that learning takes place effectively. Leshkova (2016) and Vergidis (2017) support the same idea of dialogical learning. In the context of my research, music education needs to be facilitated with democratic elements, a reason why the researcher finds it necessary to incorporate action research elements to establish a collaborative engagement with participants to analyze issues around their music instruction. However, in the democratic learning, the dispensed knowledge needs a follow up of learners' skill development in their learning environment throughout the course of study.

<p style="text-align: center;">**CHAPTER THREE**</p>

<p style="text-align: center;">**METHODOLOGY**</p>

## 3.0 Introduction

Methodology refers to the principles, procedures and practices that govern research encompassing the whole process of conducting research (i.e. planning and conducting research study, drawing conclusions and disseminating findings) (Marczyk, 2005). It is an analysis of how research should proceed as a technique for gathering evidence (Harding, 1987).

This chapter presents the research design, study population, determination of the sample size, sampling techniques and procedure, data collection instruments, procedure of data collection, ethical considerations.

## 3.1 Research Design

Research design can be defined as the structure of research or a "Glue" of research that holds all the elements in a research project together (Akhtar, 2016). It is a basic plan that guides the data collection and analysis phases of the research project. It provides the framework that specifies the type of information to be collected, its sources and the collection procedure (Churchill, 2005).

This study adopted a qualitative approach. A qualitative approach to research is concerned with subjective assessment of attitudes, opinions and behavior. In this approach, action research and evaluative studies were used in this chapter. Action Research is a practical way of dealing with organizational problems systematically to effect change agreed upon by participants (Charles, 2007). In addition, Action Research improves practice to generate knowledge with insights from a range of theories from different disciplines (Whitehead, 2017). This informs my study that action research helps teachers to develop new knowledge

<p style="text-align: center;">28</p>

directly related to their practice, promotes reflective teaching and by expanding pedagogical repertoire. These unique characteristics compelled me to carry out a participatory engagement of the DPA to work out a plan of action to transform the nature of secondary school music teacher instruction through engagement of stakeholders in a dialogue. Under action research design, the researcher established a collaborative engagement with participant through a dialogue to analyze issues around DES music instruction at the DPA with an intention to collectively find possible solutions through active participation. Active participation involved strategies such as dialogue and story-telling.

In addition to action research, instruction practices and competence of secondary school music teacher trainees with reference to Kyambogo University, Department of Performing Arts were evaluated. The major aim of carrying out an evaluative survey was to analyze the performance of music teacher trainees' performance and determine their competence in music teaching as a result of their music instruction practices. In an evaluative survey, the researcher used documentary review, observation, interviews and questionnaires to collect data from music teacher trainees, lecturers and graduates of music education course particularly DES. This was intended to examine the practices of secondary school music teacher instruction at the Department of Performing Arts, Kyambogo University in producing competent secondary school music teachers. Still in an evaluative survey, the researcher also wanted to find out the challenges that impede effective secondary school music teacher instruction practices and competence.

## 3.2 Sampling Design

Sampling design is a plan for obtaining a sample from a given population Sampling (Kothari, 2018). In this study, the researcher majorly used purposive type of sampling.

*3.2.1 Purposive Sampling*

This is a type of sampling where the researcher selects participants believed to generate reliable data for the study (Patton & Cochran, 2002). The researcher used stakeholders of the DPAKYU as participants in the study believed to provide relevant data for this research.

**Table 3. 1: Sample Determination**

| Category of Respondents | Total Population | Sample |
|---|---|---|
| Lecturers | 12 | 12 |
| DES music teacher trainees | 42 | 30 |
| DES music teacher Alumni | 27 | 12 |
| Head teachers (where DES music graduates teach) | 08 | 04 |
| **Total** | **89** | **58** |

*Source: Primary Data*

The above table includes categories of samples of students, lecturers, DES music graduates and Head teachers where DES music graduates teach. The samples included 30 out of 42 DES music teacher trainees, 12 out of 12 lecturers and 12 out of 27 DES music teacher Alumni of the year 2017 and 2018 and 4 out of 8 head teachers of schools where DES music graduates teach. This adds up to a total sample of 58 participants out of the total population of 89. The above category of respondents was purposively selected due to the relevant data they had for this study. Lecturers were selected because of the experience they have had in facilitating learning of DES music teacher trainees in different skills of performing arts such as methods of music teaching, singing, dancing, playing of instruments and aural skills

among others. Music teacher trainees undertake the prescribed music education curriculum which at all costs impacts on them, a reason why the researcher selected them to share their challenges to suggest way forward and general music studying experience at the Department of Performing Arts, Kyambogo University. DES music teacher alumni were selected to share with the researcher the information on their progress in their music teaching in the secondary schools basing on the music instruction they experienced from the Department of Performing Arts, Kyambogo University. This was envisioned by the researcher to assess the impact of music instruction practices on DES music teacher graduates' competences in the secondary schools. On the side of school head teachers where DES music teacher graduates teach were experienced with the knowledge of how music is taught in secondary schools and the quality of teachers, they employ from the department of performing arts, Kyambogo University.

## 3.3 Data Collection

Data collection is a systematic documenting of details of daily life, note taking, recording actual actions observed such as through audio- and audio-visual recordings leading to data transcriptions (O'Reilly, 2012). As such, the researcher documented all the necessary data both primary and secondary for a comprehensive report writing aimed at training a secondary school music teacher effectively.

## 3.4 Data Collection Methods

This research examined music instruction practices and collaboratively analyzed challenges that impede secondary school music teaching. This resulted to a dialogue with stakeholders on possible solutions to take a plan of action in improving music teacher instruction at the Department of Performing Arts.

The data collection methods and research instruments that were used during the process of data collection included; questionnaires and the interviews methods supported by

questionnaires and interview guides. Documentary review was used guided by the documentary review guide to collect data especially from secondary sources like books, dissertations, schemes of work, lesson plans, mark sheets and assessment tests. Observation method with the help of audio-visual recording and photography particularly to simplify data transcription process was also used. The use of these methods enabled me to collect especially primary data from participants in the study by establishing the nature of DES teacher music instructions and challenges that impede its effective operation. In addition, the researcher actively engaged participants through prompting the incorporation of dialogue, games and exercises, and story-telling especially in analyzing the challenges that obstruct music teacher trainee instruction practices for possible solution to inform the course of action. Stakeholder engagement in analyzing issues around them confirms the goal of education based on Freire's view of the learner and of the knowledge. In this regard, the learner is not an empty vessel or an object of education to be filled by the teacher (Freire, 1987). Freire, further acknowledges that to be a good educator means above all to have faith in people and to believe in the possibility that they can create and change things. This is a reason why my research established a working together relationship with participants to analyze their concerns for a better secondary school music teacher needed in the field of music education.

### 3.4.1 Interviews

An interview is a conversation for gathering information and can be conducted on face to face, over the phone or internet (Zarinpoush, 2006). The researcher conducted structured (written) and unstructured (oral) interviews with informants who are expected to be stakeholders of the Performing Art Department, Kyambogo University to evaluate secondary school music teacher training in Uganda. Stakeholders included students, lecturers, music graduates of DES program and head teachers of schools where DES music graduates from

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Kyambogo University teach. I wrote interview guides for each category to direct me in conducting coherent and systematic discussions.

### 3.4.2 Questionnaires

A set of questions on a topic or group of topics designed to be answered by the respondent (Ahmad, 2012). Questionnaires were designed in accordance with the objectives of the study. In this regard, the researcher used questionnaires to get information from respondents believed to be the stakeholders of DES program at the Department of Performing Arts, Kyambogo University. These included lecturers, DES music students and DES music graduates.

### 3.4.3 Documentary Review

The researcher reviewed documents such as Diploma in Education Secondary syllabus for music education, DES admission requirements documents, and the Progressive Record Forms (PRF) of academic performance for at least previous two years and the current (2018-2020) in various music disciplines. Documentary Review will help this study to acquire the actual data about DES music instruction at Kyambogo University.

### 3.4.4 Observation

Observation is a method of collecting data about people, processes and cultures. It is a tool used regularly to collect data by teacher researchers in their classrooms (Kawulich, 2015, p.2).The researcher observed DES music teacher trainees' demonstration lessons to determine their level of competence in music teaching. The schedules for lectures as time tabled to analyze whether the time allocated for different music courses is adequate for successful music instruction of music teacher training at the Department of Performing Arts, Kyambogo University was also critically observed. Behavioral traits of music teacher trainees were observed in order to access data concerning the learners' preparedness and attitude towards

music instruction. Behavioral traits guided the researcher to analyze the concern of music teacher trainees in using the available resources such as music instruments and costumes for their learning. Observation method guided the researcher to analyze the collective engagement with participants in dialogues about their training.

During the collective engagement with participants, the researcher took photographs of participants and made use of audio-visual recording technique as a strategy in gathering relevant data for this research purposely for easy transcription in reporting relevant data of research findings at later stages. Videos help in data interpretation to construct meaning and frame responses (Tuma, 2011).

### 3.4.5 The Action Research Perspective of the Study

Action research is a learning process where people can come to understand their social and educational practices more richly by locating their practices to become accessible to reflection, discussion and reconstruction as products of past circumstances which are capable of being modified in and for present and future circumstances (Kemmis, 1998). Consequently, the researcher constructs his or her knowledge of specific issues through planning, acting, evaluating, refining and learning from the experience (Koshy, 2005). Collaboration is an important element identified in action research (Lim, 2019). In the context of this study, the researcher adopted a collaborative engagement with participants in analyzing issues around music instruction and the competence of secondary school music teacher trainees for music teaching perfection purposes in Uganda. From this collaboration, participants learnt and generated knowledge from their interaction. Besides, learning can be through a participatory engagement and a constructive process learning process (Vernderstraeten, 2002).

## 3.5 Validity and Reliability of Instruments

Validity of an instrument refers to the appropriateness, meaningfulness, correctness and usefulness of the inferences a researcher makes (Fraenkel, 2006). Fraenkel further explain that scores are supposed to be consistent in relation to the answers from one administration of an instrument to another. Reliability is the faith that one can have in the data obtained from the use of an instrument (Mohajan, 2017). Validity and reliability of instruments increase transparency and decrease opportunities to insert researcher bias in qualitative research (Singh, 2014). To ensure the validity and reliability of research instruments for this study, the research had several meetings with supervisors where by corrections were made for relevance to the topic and answer research questions effectively. In addition, research instruments were prepared and tested in advance before use to ensure their validity and reliability as well as maintain coherent and systematic interaction with participants during data inquiry for the study.

## 3.6 Data Collection Procedure

Primary data was collected during the field study conducted at the Department of performing arts, Kyambogo University. The researcher administered interviews and questionnaires to the respondents. She further facilitated a participatory engagement of stakeholders of DES music teaching program in an Action Research to analyses issues around them for practical solutions. These stakeholders included lecturers, DES music teacher trainees and DES music teacher alumni. The researcher also observed music instruction sessions that included demonstration lessons of DES music teacher trainees. This was intended to inform findings on the effectiveness of music instruction practices at the Department of performing arts, Kyambogo University.

Secondary data was collected by reviewing books, dissertations, theses, conference proceedings, journals and websites related to the research topic.

**3.7 Data Analysis**

The researcher divided the data into themes and subthemes for easy understanding of various concepts guided by the research questions and objectives. Analysis of recorded and audio-visual recordings provided evident data about the instruction and competence of DES music teacher training at the Department of Performing Arts Kyambogo University.

The data was integrated, summarized, tabulated, analyzed and categorized thematically in relation to research questions and objectives before organized and presented for relevant chapters.

**CHAPTER FOUR**

**PRESENTATION, ANALYSIS AND INTERPRETATION OF RESULTS**

**4.0 Introduction**

This chapter is concerned with presentation and interpretation of data from the field. Sections under this chapter are analyzed in accordance with the themes arising from the objectives and the research questions of the study. These include; 1) To examine the qualities of an effective music teacher to facilitate music learning in secondary schools in Uganda, 2) To examine the nature of instruction practices for producing competent secondary school music teachers at the Department of Performing Arts, Kyambogo University, 3) To find out the challenges that impede the effective delivery of instruction practices during the training of secondary school music teachers at the Department of Performing Arts, Kyambogo University, 4) To work out a plan of action and strategies to transform the training of secondary school music teacher instruction at the Department of Performing Arts, Kyambogo University through engagement of stakeholders.

**4.1 Qualities of an effective music teacher to facilitate music learning in secondary schools in Uganda**

An effective music teacher is the one who is acquainted with theoretical concepts (music theory, ear training and rhythmic skills), practical abilities (instrumental and vocal technique) and the development of an aesthetic and critical thinking in the student. (Concina, 2015). According to Concina (2015), music teaching can be effective if the music teacher understands all the music elements, the connection between them and their impact on music teachers' training and professional development. Professional development is observed from the way a music teacher engages learners musically after having thoroughly planned and the

ability to integrate physical movement to help learners respond to and understand concepts of tempo, pitch, rhythm and articulation (Ofsted, 2012).

From the interviews and the collaborative engagements, the researcher had with most DES music teacher alumni of KYU, it was understood that they were not adequately confident to instruct music because their music skills still lacked a great deal. These teachers are expected to be all round music teachers by their head teachers in secondary schools with relevant music skills in sight reading, instrument playing, drama, singing and dancing. To expound the same issue, one of the DES music teacher alumni revealed that he only teaches learners the theoretical part of music and the school hires a resource person to teach the practical elements of music. As a result, he felt that his job was at stake because the school would not keep on hiring external resource persons yet he was at station. When the researcher intervened to ask what the challenge was, the information provided was that the biggest number of alumni never had music studies in their school life except at the higher institution of learning thus very challenging to train music skills perfectly to transfer to learners in secondary school. As a result, the researcher analyzed the document entailing the student enrollment of the previous years (2017-2020) from the DPA. Results discovered that about 95% of the students who enroll for the DES program to train as music teachers have no music education background in that music instruction is started from scratch. A case in point is that from the academic year 2017/2018, out of 13 students only 02 had some bit of music education background, 2018/ 2019 out 14 students only 02, had some music background and 2019/2020 out of 17 students only 01 had some music background. This is an indicator that most of the music teachers in secondary schools who are alumni of DES music teaching program at KYU enroll to begin learning music. Basing on the admission requirements, for a student to pursue DES music teaching, he needs to have scored a minimum of two principle passes with one either in music or a language subject at senior six (Ministry of Education and Sports, 2003).

This ideally means that music is treated like a language which in actual sense might not be the case.

The researcher reviewed the DES music teacher syllabus at the Department of Performing Arts and found out that instruction is dependent on the prescribed music content relevant to particular papers in specific years of study as expounded below.

In year I, there are four papers offered namely**:** Theory of African and Western music (Paper I), Music History and Literature of African and Western music (Paper II), Methods of Teaching Music (Paper III) and Aural and Performing Skills (Paper IV).

In year II, there are five papers offered namely**:** Theory of African and Western music (Paper I), History and Literature of African and Western music (Paper II), Harmony, Set woks and Analysis (Paper III), Methods of Teaching Music (Paper IV) and Aural and Performing Skills (Paper V). In year II, all other papers that are offered in year I are maintained apart from Harmony, Set woks and Analysis paper which is introduced and offered in only year II the final year. The DES music teacher trainees' papers offered per year of study have got the relevant prescribed content as explained below.

### *Theory of African and Western Music*

This paper has two subsections which include Theory of African music and Theory of Western music. Theory of African music entails topics such as Introduction to African music, Music in human life cycle, A study of African musical instruments (with reference to classification and social function)**,** Detailed study of instruments that is xylophone, thumb piano, tube fiddle and bow harp (with reference to background, construction, tuning and playing techniques). Theory of western music is composed of topics like Rudiments of music, Rhythm**,** Pitch**,** Time**,** Scales, Key signatures, music terms, signs and abbreviations and Melody writing.

*History and Literature of African and Western Music*

In History of African music, topics covered include music during pre-colonial era, music in colonial, and music in contemporary times and general significance of African music. In Western Music, the topics covered include music in the Middle Ages (medieval and antiquity periods), renaissance period, baroque period and classical period.

*Methods of teaching music*

Topics covered here include justification of music education on the music curriculum, Values of music to the society, Roles of music in the society, A brief history of music education in Uganda in relation to other countries, Methods and approaches of teaching music, Music psychology, Study of Ordinary level music syllabus (aims and objectives, content, methods and approaches of teaching the syllabus), Tests and examinations, Organization of choirs, concerts and festivals, Adjudication and Conducting

*Harmony, Set works and Analysis*

Harmony covers topics which include Interval, Triads (types of triads found in major and minor keys, primary and secondary triads, closed and open positions of triads), Chord progression in root position, Cadences, 1st inversion of triads and 2nd inversion of triads. Set works and analysis section has music appreciation and literature, appreciation and analysis of a wide range of music pieces, analysis of selected recorded works of established Ugandan composers and cultural music regions in Uganda.

*Aural and Performing Skills*

Topic under this include Voice (each student is expected to learn a variety of African and western songs), Instrumental work (each student is expected to make one music instrument during year one. Each student is also expected to major in one African instrument of his/her

choice and play it), Dance (each student is expected organize a Ugandan dance and participate in the dances organized by other students, Sight singing (both sol-fa and staff notation), Aural skills (listening exercises involving rhythm in simple time and compound time, melodies containing intervals up to the octave, identification of cadences, intervals and the writing of melodies to given rhythmic pattern).

The content in each paper is supposed to cover two years of study. The DES music teacher training prescribed content above displays elements of both music theory and practice that would train music teachers into holistic music practitioners in the in the secondary schools with MDD relevant skills.

In the detailed analysis of content for the instruction of DES music teacher trainees at the Department of Performing Arts, focus was largely on the views of lecturers and DES music teacher trainees. One of the lecturers commented on the DES music syllabus as being shallow. He further said as follows:

> ……. the syllabus is not detailed enough to guide the lecturer get specific
>
> content to teach. It depends on the expertise of an individual lecturer to
>
> apportion the relevant content for his students to study in a given period of
>
> time. (Interview, 30/11/2020)

In addition, among the five papers, Aural and performing skills paper is the one which is purely practical. Drama and Dance as independent papers to that would contain relevant content to instruct to learners do not surface anywhere yet they are practical components of Performing Arts. to expound this analysis, a DES music teacher revealed to me saying,

> As a class, we are expected to participate in drama and dance perfectly
>
> during every end of semester music practicals exams yet we have very
>
> limited time of study and rehearsals in these components of performing

*arts. Dance and drama are not independent papers but instead subsections whereby we meet lecturers concerned once a week.*
(Interview, 03/12/2020)

Most of the papers offered by DES music teacher trainees are more of theory than practical such as theory of African and western music and History and Literature of African and Western music. In an interview with lectures responsible for these mentioned theoretical natures of paper, one of them had this to say,

*……personally, I have always found out that the nature of the content prescribed in the paper which I teach DES music teacher trainees is totally theoretical. So in this content where I see the practical part can fit I involve students in activities such as singing, dancing and playing instruments. I have always been limited by the time since the theory to teach also needs to be attended to extensively as per the syllabus……*
(Interview, 15/12/2020)

The data analyzed informed the researcher that DES music teacher trainees are taught minimum lesson in the practical components of performing arts. However, the literature reviewed indicates that, music education should offer students an opportunity to experience it in a practical way completed by literature and technical studies. Besides, a student should directly be engaged with music and not only with knowledge about music (Hentschke, 1999, p.17).

It is also important to appreciate that all practice is informed by theory even when that theory is unrecognized. In the need to connect theory to practice, the education structure not only allows students to practice strategies but also articulates the educational theories that inform those strategies (Abramo, 2016). Abramo also articulates that a practice focused curriculum

for learning and teaching would include significant attention not just to the knowledge demands but to the actual tasks and activities involved in the work.

In an interview with one of the DES music teacher trainees,

*I expected to learn instrumental work and to be a practical teacher but instead many units were theoretical. Practical sessions are allocated little time and only embarrassed during exams when I am expected to perform perfectly. Secondary schools need practicing music teachers otherwise no job. I actually see myself jobless after my DES course because I feel I am not practical enough to teach and train singing, dancing and acting.* (Interview, 23/11/2020).

In addition to this, students acknowledged that rehearsals in practical areas of music are minimal. They actually remember to rehearse when they are approaching practical examinations that end up being inefficient. In other words, they only read for exams. This leads me to conclude that this does not develop learners' music career holistically.

### 4.1.1 Music Resources for DES instruction

Using interviews and observation methods of data collection, this study revealed that the Department of Performing Arts at Kyambogo University generally has inadequate instructional materials and the very few available are worn out such as raffia skirts, pianos, computers, drums and xylophones. The whole department has only one piano which is somehow in good shape. Other three pianos are off tune and so can distort the listening abilities of both trainers and trainees. This means every student has to learn and perform on the very one piano available. On the same issue, one student had this to say,

*Since the time I started studying this DES program, I have touched on the piano like four times. I am now a finalist. I am expected to do a piano exam but I am never perfect.* (Interview 10/11/2020)

In analysis of the availability of instruments specifically piano, it means that even if an instructor plans to use various methods in teaching, without their availability, he is hampered down. This distracts teaching and learning progress. It should be noted that, different teaching methods influence achievement motivation in piano students during music teaching (Blazenka, 2017). In addition, practices and beliefs are shaped by pedagogical contexts and learning whereby effective teachers demonstrate the correct way to solve a problem (OECD, 2009). OECD, (2009) further stresses that instruction should be built around problems with clear, correct answers and ideas that students can grasp quickly. Music teacher trainees need adequate materials to use in facilitation of their learning in order to be well versed with practical skills of performing arts. Below is a photo of the traditional music instruments and the only piano in somehow good shape that all the students of the Department of Performing Art in various disciplines are expected to use for their learning.

**Figure 4. 1: Music Instruments at the DPA KYU**

*Traditional Instruments*                                    *Moderately Working Piano*



*Source: Primary Data Music Instruments at the DPA KYU*

The figure above displays the available instructional materials that are used by the lecturers at the Department of Performing Arts, Kyambogo University to facilitate learning. Traditional music instruments available include two big xylophones, two small xylophones and two drums which are out of tune. Out of the three pianos which are available at the Department of Performing Arts, Kyambogo University, the above shown is the only one which is functioning. Other music instruments like the tubefiddle, lamellaphones, flute, harps and zithers among others were not available yet students are expected to perform music on them. Very few costumes (raffia skirts) were available. On the issue of costumes, the dance instructor of DES teacher trainees said that learners need a variety of costumes in as far as dance is concerned, she further explained that every particular traditional dance must have its authentic dressing which any of its performer must take into account. As such, learners are tasked to hire costumes at their own expense in order to stage meaningful performances. This has made the course expensive yet it is prescribed to be a government sponsored course. These costumes would at least be available facilitated by the government if the DES music program is to benefit its trainees.

### 4.1.2 Music learning activities

In my interaction with lecturers for DES music teacher program at the Department of Performing Arts, there is a variety of music activities involved during the facilitation of learning. DES teacher trainees are assigned to sing, play various music instruments, act situations, dance and discuss theoretic music concepts. Lecturers further had a general idea that various music learning activities helps to develop learners' in born music abilities.

According to one of the dance lecturers, practice makes perfect. She explained this further by saying that for skill development in dance, students must exhibit a mannerism of practicing for perfection purposes. The teachers' active and creative involvement in music helps the

learner to experience more positive emotions. Besides, everything depends on how attractive and mesmerizing the teachers' activity and the ability to convey music by self-expression like singing and playing instruments evoke students' positive emotions and create favorable conditions for music activities in the classroom (Rauvudaite & Yanran, 2018).

One of the DES music teacher trainees narrated that, in most cases activities are assigned to him and at times as a class by the lecturers to sing, dance, play music instruments among others. He acknowledged that the intensive supervision of rehearsals is not followed. In agreement with the same idea, one of the DES music teacher alumni emphasized that it is up to the students' initiative to accomplish tasks given by lecturers in time otherwise no skill developed. In other words, the researcher realized that the students' inquisitiveness to learn leads to skill development due to completion of the given learning activities timely. The types of music implemented with the teacher's cooperation and supervision are equally important such as singing and listening to music.

### 4.1.3 DES Teacher Trainees' Music Education Background

The documentary analysis of the DES music teacher trainees' admission lists from the Department of Performing Arts at Kyambogo University shows that there are few music teacher trainees admitted with music education background. As a result, the researcher reviewed the Kyambogo University admission requirement policy document particularly for DES program. This policy indicates that the student needs to have two principal passes with one in music or any language subject and a subsidiary. Due to this admission policy, there is a limited number of DES music teacher trainees who have had prior music knowledge. To be articulate on the exact number of admitted DES music teacher trainees to KYU in relation to their music education background, I analyzed the DES admission trend since the academic year 2017/2018 because it is the most current period when Kyambogo University resumed

graduation of DES music teacher trainees. For further understanding of findings, the data of music education background is.

**Table 4. 1: Music education background of DES music teacher trainees from 2017 to 2020**

| Academic Year | Total Number of students | Students with some music education background | | Students without music education background | |
|---|---|---|---|---|---|
| | | Number | % | Number | % |
| 2017/2018 | 13 | 02 | 15 | 11 | 85 |
| 2018/2019 | 14 | 01 | 07 | 13 | 93 |
| 2019/2020 | 17 | 01 | 06 | 16 | 94 |

*Source: Documentary Review of DES music teacher trainees' enrollment*

Basing on the data above, the number of students without music education background is far much higher than those with some music education. In 2017/2018, 15% indicate students with some music education background as compared to 85% of the students without music education background. In the academic year 2018/2019 the analysis indicates that there was 07% that constituted students with music education background whereas 93% were students without music education background. The academic year 2019/2020 indicates 06% of students with music education background while 94% indicates students without music education background.

Following interviews, the researcher held with lecturers, grooming such category of students needs the teacher to slow down all the speed since he begins his music teaching from scratch. In addition, I was informed that learners with mixed learning ability levels task instructors to handle them professionally by administrating to them different assessment procedures taking

into account of their levels. This is a bit tasking but which every professional teacher would do by taking the learner through learning how to learn. Lecturers also noted that, DES music teacher trainees without music education background feel out of place in most cases during music teaching and learning process.

According to a DES music teacher trainee in year II,

> *Sometimes I am in music classes and to me it sounds like Chinese lecture. Some course units like harmony, aural skills are totally hell on me.* (Interview, 10/11/2020)

On the same issue, another trainee in the same year of study said,

> *I actually cried when I found out that I had to study music. I am still holding on because of the advice by the year II students by then who confirmed to me that they underwent the same scenario.* (Interview, 12/11/2020)

According to one of the senior lecturers at the Department of performing Arts, music teacher trainees would be equipped well with music knowledge to teach in secondary schools if their music education background is considered during admission process. He further stressed that besides music education background, music teacher trainees should be auditioned before they are fully admitted to offer music education studies. He added that as a result of auditions, the performing art field can be sure that music teachers are not forced by the policy to study music subject but instead their passion and positive attitude (Interview 16/11/2020). ). This information is supported by the review of literature which indicates that knowledge originates from what we have already experienced in familiar and what we know from (Hemming, 2010).

In short, music teacher trainees' music education background is a major challenging factor that contributes greatly to their general music performance both practically and theoretically. Music education background results into positive attitude, competence and confidence. Learners without music education background were found out to exhibit inferiority complex in all music activities. In an interview with one of the DES lecturers,

*I made it a routine to first carryout counseling and guidance before teaching DES class. This was because I discovered that I always had classes of mixed music abilities that needed to be handled in instruction with much care, a reason why I held a meeting with them to familiarize them in music instruction experience.* (Interview, 14/11/2020)

To confirm the above statement, DES II music teacher trainee narrated to me that if it was not the counseling and guidance carried out by various lecturers to him, he was ready to quit music course because it was never thought about to be one of his future career. He is now comfortable and can teach confidently though with challenges with music reading and writing skills he had never experienced before enrolling for a music course.

It should be noted that one of the challenges emanate from the admission system where some students are admitted on music course without any prior knowledge in music which requires music educators to spend much time on basic music knowledge other than building on what students already know (Ekadu-Ereu, 2012). . As a result, products of this policy are not equipped enough with music skills to enable them cope with social changes that await them (Wanjala, 2004). Based on past learning experiences, a student would retrieve knowledge to increase understanding (Agarwal, 2018). Besides, how much students learn depends on how much background knowledge they have for teaching facts to be necessary noting that learning engagement is strongly influenced by the prior knowledge (Dongo, 2020)

The interviews held with lecturers at the Department of Performing Arts at Kyambogo University for DES students revealed to me that they are skilled enough to instruct music studies pedagogically however on several cases they are let down by the nature of DES music teacher trainees admitted. Almost all DES students admitted have no music knowledge and lecturers begin from scratch to teach.

### 4.1.4 Nature of DES music teacher trainees at the Department of Performing Arts, Kyambogo University

In assessing the nature of secondary school music teacher trainees at the Department of Performing Arts, Kyambogo University, focus was on students' perception of their teacher's knowledge and skills to teach music lessons, use of learner centered approaches, organization of outreach programs, availability of technical performing art activities to help the students improve their musical skills, regularity in assessment of music by instructors, supportive nature of music instructors and the degree at which they felt competent as music teachers. The results obtained were as follows:

**Table 4. 2: Nature of DES music teacher trainees**

| Area of concern | SA | | A | | DA | | SDA | | TOTAL | |
|---|---|---|---|---|---|---|---|---|---|---|
| | NO | % | NO | % | NO | % | NO | % | NO | % |
| Teachers have the necessary knowledge and skills to teach music lessons | 5 | 17 | 16 | 53 | 5 | 17 | 4 | 13 | 30 | 100 |
| Learner centered approaches are used by music instructors during lessons | 6 | 20 | 19 | 63 | 3 | 10 | 2 | 7 | 30 | 100 |
| Outreach programs are organized by lecturers to expose us to the real Performing Art practices | 4 | 13 | 12 | 40 | 12 | 40 | 2 | 7 | 30 | 100 |
| Music lessons are accompanied by technical performing art activities to help the students improve their musical skills | 8 | 27 | 15 | 50 | 5 | 16 | 2 | 7 | 30 | 100 |
| There is regular assessment by music instructors | 8 | 27 | 15 | 50 | 5 | 16 | 2 | 7 | 30 | 100 |
| Music lecturers are supportive and friendly | 9 | 30 | 16 | 54 | 4 | 13 | 1 | 3 | 30 | 100 |
| I am now a competent teacher to facilitate music | 5 | 17 | 14 | 47 | 10 | 33 | 1 | 3 | 30 | 100 |

| learning in secondary schools | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|

*Source: Primary Data from DES music teacher trainees*

In the table above, the researcher used Likert Type Scales to provide a range of responses to statements in assessing DES music teacher trainees' attitudes to their music learning.

Likert Type Scale was developed by Rensis Likert in 1931 to assess respondents' attitudes and opinions in social sciences (Croasmun, 2021). As a result, SA =   Strongly Disagree, DA = Disagree and SDA = Strongly Disagree.

Findings of the above table show that most DES students (70%), agree that their teachers had the necessary knowledge and skills to teach music lessons, although 30% disagreed. Generally, it can be said that the most DES students seem to have been satisfied by knowledge and skills exhibited by the music instructors. There was also evidence of use of learner centered approaches by music instructors during lessons (83% response). Through interaction with the DES students, the learner centered approach was reported to improve participation, improve retention of knowledge and made learning more fun and joyful.

Slightly more than half of the DES students (53%) agreed with the statement that outreach programs were organized by lecturers to expose them to the real performing art practices, although a good number disagreed with the statement 44% response. Nevertheless, music lessons were reported to be accompanied by technical performing art activities to help the students improve their musical skills as indicated by 77% response. On a positive note, there was also regular assessment by music instructors (77% response) and generally high level of support obtained from the teachers (84% response), hence making DES students feel to be competent teachers (64% response).

Qualitative data that was obtained from lecturers at the Department of Performing Arts, indicate that their lessons are a type of formal instruction in playing musical instruments including singing and dancing, and also accompanied by relevant performing art activity to help the students improve their musical skills. However, the training is characterized by both theoretical and practical aspects of Music as a performing art.

### 4.1.5 Planning to teach music

Lecturers plan in advance in preparation for music instruction of DES music teacher trainees. Course outlines are made and submitted to the Head of Department for scrutiny. These outlines entail objectives, learning activities, instructional materials, mode of delivery, learning outcomes, assessment and reference list. All these are done to ensure competence of DES music teacher trainees.

To confirm the above, one of the lecturers said,

> *I plan my lessons regularly however on several cases I find myself adjusting to make the content simplified to meet the demands of teacher trainees who do not have any music education background.* (Interview, 2/12/2020).

In a detailed discussion with DES music teacher trainers at the Department of Performing Arts, the researcher was informed that planning is their daily routine to ensure efficiency in the learners academic and practical music performance. In an interview with one of the DES music teacher trainees' lecturers, he had this to say,

> *As lecturers, we have always held meetings as staff members of the Department of Performing Arts to plan how to teach students to be competent.*

He further explained that from such meetings they came up with a proposed course outline format on which the content to be taught would be streamlined with clear strategies of how to facilitate teaching and learning perfectly. On the same point, another lecturer narrated that in one of the meetings held at the DPA, they debated on the concern of coming up with a proposed course outline template that would always guide them in planning to teach learners at the DPA effectively. In this debate, there was a collaborative engagement of lecturers whereby they agreed upon one format of a proposed course outline template as indicated in the appendix 1page 93. This same course outline template is what is used by DES music lecturers to plan for instruction.

In so doing, it is an indicator that lecturers plan for the instruction of DES music teacher trainees in advance. In addition, the teacher needs to develop lesson plans and syllabi within the framework of the given curriculum since teachers' responsibilities are to meet students' needs (Alsubaie, 2006).

### 4.1.6 Assessment mode

Assessment practices include all practices during the teaching and learning process that aim to improve teaching and learning and help students to become the owners of their own learning situated within the social and cultural classroom interaction with the aim of informing and improving students' learning to enhance autonomy (Sedigheh, 2014).

The data revealed to me at the Department of Performing arts, Kyambogo University by lecturers about how they assess DES music teacher trainees is by use of project work, assignments, course works, tests, practical music performances (such as singing western and African music pieces, playing music instruments, dancing and acting) and administering of examinations.

DES program does exams on a yearly basis meaning that every end of the year they do examinations thus following the same program like in National Teachers' Colleges (NTCs). In other words, examinations are done twice throughout the course of study. Continuous Assessment (CA) is highly valued at the Department of Performing Arts to make DES music teacher trainees' general performance cumulative in nature. Continuous assessment is a form of educational examination which evaluates the students' progress or performance throughout the duration of a course (Obineli, 2019).

According to one of the lecturers for DES music teacher trainees, Continuous Assessment gives room to students to work harder, perform better and gain music skills holistically (interview, 18/11/202). Another lecturer told the researcher that he assesses students and according to him, the major aim is to train a holistic and all-round music teacher as he makes sure he administers tasks to cater for three levels such as knowledge, comprehension and application. He further says that students need to have both music theory and practice without forgetting how this material can be delivered to a secondary school learner effectively thus skills of how to teach music. To determine the competence of DES music teacher trainees at the DPA, the researcher considered it very vital not to rely on only narrative data provided by respondents but also real academic performance both practically and theoretically.

From the documentary analysis of DES music teacher trainees' academic performance, both practical and theoretical assessment is done and results compiled to make a full report of every end of year academic performance for each student. As such, the researcher analyzed the performance of DES music teacher trainees in year I and II starting from the academic year 2016-2019. In the first academic year, DES music teacher trainees' instruction is categorized in four papers while in year II five papers are offered as earlier mentioned in the theme 4.1 page 30.

In the general analysis of the performance, the researcher discovered that in course units that required theory and recalling of matter, students performed better. A case in point is History of western and African music where most of the scores were above 70%. Basing on the findings of results, the major challenge is on the practical elements of performing arts such as Aural and Performing Skills and Harmony and Composition where some retakes were identified. Practical skills include singing, dancing, acting, playing of music instruments, construction of instruments and making of costumes. According to one of the DES music lecturers at the DPA Kyambogo University, practicals in performing arts are core values and therefore, lecturers should teach and train students' manipulative skills that can improve their creative and innovative skills. She further said that this is a way how students construct meaning from their learning (Interview, 16/01/2021).

### *4.1.7 Organization of outreach programs*

Through interview and questionnaire methods of data inquiry for this study, outreach programs organized by lecturers at the Department of Performing Arts, Kyambogo University are very minimal. The only opportunity students get to perform out of their department is when there are special days in the University like graduation, women's day, University conferences and workshops.

In the interview interactions I had with some lecturers of DES music teacher program, they support the idea of having outreach programs and have ever requested for it from the University authorities however were not given a slot on the idea basing on the reason that facilitation funds were not available. According to a lecturer, it would serve more purpose if DES music teacher trainees would organize MDD performances at least every fortnight to familiarize them with stage management besides MDD skills. In support of this idea about fortnight Departmental MDD performances, another lecturer said that this can be a very good program in that students can get rid of phobia for practical exams.

*4.1.8 Lecturer competency*

Data from the majority of the lecturers the researcher shared with about their competence in music instruction to the DES music teacher trainees, they are qualified and competent enough to facilitate music learning. The music knowledge lecturers' exhibit is enough to be transferred to teachers to groom secondary school students effectively.  In an interview with a lecturer who teaches DES music teacher trainees the pedagogical skills of music teaching in the methods of music teaching, she does her best but only limited by the time frame allocated on the time table that is always inadequate. As a result, finishing the syllabus is always a challenging task bearing in mind that the majority of these students have no prior music education background. In agreement, another lecturer who teaches DES music teacher trainees aural skills and the theory of Western music explained that due to the nature of DES music teacher trainees admitted for music studies, the pace at which she teaches is too low. As a result, the data provided was that, teaching such students is very limiting and frustrating in that instructors cannot move further than where these music teacher trainees are.

**4.2 Instruction strategies for producing competent secondary school music teachers**

Instructional strategies are decisions about organizing people, materials and ideas to provide learning (Nwachukwu, 2005).Teaching methods and materials are used to determine the approach to be used to achieve objective. They are techniques teachers use to help students become independent and strategic learners. It is up on these techniques that students accomplish tasks.

The instructional abilities of music teachers play a significant determining factor in providing a quality learning experience for the learners (Tolentino-Atilano, 2018). Tolentino stresses this emphasizing that the absence of references and materials becomes the teacher's barrier to learn how to teach music which in most cases teachers rely on just to substantiate their

knowledge in teaching music (page 64). Music education embraces both theoretical and practical knowledge (Hemming, 2010). Theory and practice have an influence in learning (Blazenka , 2017). This implies that a competent music teacher in the secondary school should be able to exhibit all relevant skills in performing arts' components. Dewey works in agreement with Blazenka and Heming because he also advocated for the relationship between theory and practice or concept and application   (Hopkins, 2018, p. 439).

According to one of the DES lecturers, a competent music teacher should be all round that is being able to sing, dance, play music instruments, act and transfer all music knowledge and skills to learners pedagogically in the teaching and learning experience. Music teacher identity is ones conception of himself or herself as a music teacher, thus music teacher commitment (Wagoner, 2012). There is need to develop students' skills at their will which provides effective music teaching and highlights the importance of practical and hands on experience in building their teaching confidence (Leshkova, 2017).

To produce competent secondary school music teachers**,** the study reveals that DES music program is taught various disciplines such as aural skills, history and literature of music, elementary harmony and composition among others. In my interaction with lecturers in different disciplines of their specialty, specific papers have specific strategies incorporated in their instruction. Basing on Dewey articulation that methodology of teaching leads to the purpose of teaching (2001), every instructor has his ways of dispensing material to learners. Dewey advocates for learner centered approaches if education is to be meaningful.

In various interviews I held with respondents, I discovered that every paper has specific strategies used to engage learners. Lecturers do their best to engage students by using learner centered methods like group discussions, demonstrations, role plays, projects, tutorials, notation and rote.

Different teaching methods influence achievement motivation in a classroom environment and affect for music represent unique factors in music education. Teaching methods have positive influence on students' magnitude of motivation (Blazenka ,2017). In the 21st century, the education system advocates for learner centered methods to generate meaning in teaching and learning process, thus an increase in student engagement with content (Olugbenga, 2021). This can make sense in a way that after the teacher has presented a lesson, she must allow learners to discuss in groups what the essence of the lesson was and ask one learner per group to report back. Teaching – learning process involves different participants in an educational and institutional framework. In this condition, both teacher and students collaborate actively in order to reach shared educational aims. They are involved in a dialogical process, in which both protagonists work to develop a critical ability for understanding and facing all aspects for the real world (Concina, 2015, p.1333).

In music teaching, allow learners to engage in peer teaching in music class by inviting them to help determine ways to embed music class activities into other routines of the school, as well as integrate other forms of school music making into music class. Provide opportunities for children to talk about their musical interests, likes and dislikes on a regular basis in order to better facilitate meaningful musical instruction (Griffin, 2011). Dialogue is a means to transform social relations in the classroom and to raise awareness about relations in the society at large which recreates knowledge as well as the way we learn. Dialogue rejects narrative lecturing where the teacher talks and the students only listen. In a problem posing participatory format, the teacher and students transform learning into a collaborative process to act on reality ( Freire, 1987). In so doing, different groups in the class can then give a mark but the mark must be motivated. At the end of the lesson, learners can have a class debate on the correct or the wrong answer thus expressing their opinions. As such, knowledge is dispensed democratically in the teaching and learning situation. Democratic education should

include the students teaching and learning from each other (Dewey, 2001) . Education and learning are social interactive processes and thus the school itself is a social institution through which social reform can and should take place.  To expound this more, the main purpose of education should not revolve around the acquisition of predetermined set skills but rather the realization of one's full potential and the ability to use those skills for the greater good (Talebi, 2016).

Through observation and interview methodology of this research, DES music lecturers at the Department of Performing Arts, use different methods in the music instruction of DES music teacher trainees in various disciplines as explained below:

### 4.2.1   Project work

Project work is a method of teaching and learning where learners have the opportunity to determine the nature of the problem, adopt a plan, employ the appropriate resources and put the plan into action to achieve the goal of the project (Smieszek, 2018). Project work naturally increases learners' motivation to study various music concepts. At the DPA KYU, the data provided to me by the lecturers indicate that DES music teacher trainees are usually given projects to choreograph dance, make costumes, props and music instruments among others. These projects are awarded accordingly as continuous assessments marks that contribute towards the final examination marks. Project activities are designed in such a way that individual students gain music skills that can be of benefit to them during and after school as long as practice is maintained. As such, most music teachers revealed that due to less supervision from a knowledgeable person in school and personal practice, music as a subject seems to be difficult. In addition, one of the lecturers revealed to me that due to limited time allocated for DES music teacher trainees on the time table, supervision of some

projects he administers to learners are not extremely supervised as required. This makes trainees to somewhat lose out on music skills that would benefit them in their music career.

### *4.2.2 Demonstration*

Demonstration method is the most widely used instructional method for the acquisition of practical skills as it involves practical and verbal illustrations of a given procedure (Ogwo, 2006). Demonstrations arouse learners' interest and this provides greater pedagogical tools to the teacher (Basheer, 2017) . In addition, demonstration occurs when students have a hard time to connect theories to actual practice that serves effective means for enhancing students' understanding of concepts and increase their interest and motivation to learn. When I interacted with lecturers in subsequent interviews about the use of demonstration method of teaching, I found out that it is a method that is commonly used in most of the disciplines in music instruction. Such disciplines included singing, instrumental work, drama and dancing. According to one of the lecturers, a learner is supposed to be introduced to music skills with numerous demonstrations and then monitored to progress effectively.

In one of the dance lecturer's view, dance skill development is only built on demonstration method of teaching. Other methods may come in to supplement what already exists. Another lecturer also shared with me that in teaching instrumental work to DES music teacher trainees, he first demonstrates the handling and later playing skills. All this is an indicator that in teaching performing art lessons that requires hands on activities, demonstration method is the key. The lecturer demonstrates a skill and then encourages learners to reproduce it with varied styles. Students here are expected to be creative enough in addition to what the lecturer introduces through continuous practice since practice makes perfect.

### *4.2.3 Notation*

Notation method of teaching is the method of teaching music where by the facilitator delivers the content using either sol-fa or staff or both notations. Example of staff notated music is
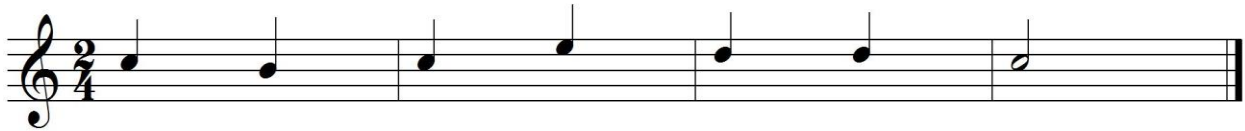


below:

An example of sol-fa notated music

d : r : m.r | m.f: s:---| d:--:--||

At the DPA KYU, some music content such as harmony and composition, aural skills, sight reading, instrumental work among others are taught using notation method of teaching. According to a senior music lecturer, notation method is a core method that is used to instruct music studies particularly DES music teacher trainees at the DPA. These trainees are encouraged to transfer the knowledge learnt to secondary schools so that every learner gets to know how to read and write music. However, this has not been adequately achieved since the time spent on the course training is limited bearing in mind that the majority of the trainees exhibit no music background.

### *4.2.4 Rote*

Rote method is the teaching of a song through imitation. A learner repeats after the teacher several times until mastery of the song is realized. This method is majorly used when teaching songs to DES music teacher trainees in year one. According to a lecturer, rote method is commonly used in instruction of DES music teacher trainees especially during the learning of folk songs and other songs. Basing on the fact that the majority of DES music teacher trainees' music background is very low, the music reading abilities are not relied on,

a reason why rote method is advocated for especially during their first year by teaching from simple to complex.

### 4.2.5 Role play

Role play is a method of teaching where learners act parts in an event. They behave as if they were someone else or as if they were themselves in a fictional situation. Role playing situations develop learners' creative and imaginative skills to explore realistic situations since they assume as if they were in the same scenarios. At the DPA, drama lessons are instructed using role play method as the lead then others come in later. In an interview with one of the lecturers, role play is effective in teaching DES music teacher trainees because it widens the thinking capacity of learners. Learners imagine situations that guide them to write and act such situations. In the lecturer's narratives, role play gives students liberty to formulate topics of their preferences, create stories and roles play them. In so doing, he believes that what learners experience and experiment is what they learn.

### 4.2.6 Micro teaching

Micro teaching is a teacher training technique for learning teaching skills which employs real teaching situation for developing of skills and helps to get deeper knowledge regarding the art of teaching. It involves plan, teach, observe and re-plan, teach and re-observe (Remesh, 2012). This technique aims at preparing teacher candidates to real classroom setting to train themselves systematically by experimenting main teacher behaviors (Brent, 1996).

Micro teaching is method of teaching is employed by lecturers at the department of performing arts KYU and learners have greatly learnt how to teach because of the experience of micro teaching sessions. In an interview with one of the lecturers, micro teaching method works very much for her as she teaches DES music teacher trainees' methods of teaching music since trainees practice essential music teaching skills

*4.2.7 Discussion method*

Discussion method is a process of verbal interaction between two or more people that covers the consideration of a topic or problem being studied (Adjepong, 2021) it is a method of teaching that gives learners opportunity to experience their opinions orally. This method is commonly advocated for by lecturers when teaching especially theoretical concepts in music education. Learners are divided into different groups in a classroom setting, given topics of discussion and time lag to carryout adequate research. The lecturer then schedules time for discussion of findings. According to one of the lecturers, group discussion method helps him to teach many concepts especially in the history and literature of music to cover the syllabus in a short time. He further stressed that it is by the use of discussion method of teaching that he finishes the syllabus early to give ample time to students to revise for exams. In a detailed discussion with DES music lecturers, each lecturer integrates various methods depending on the learning discipline he handles during instruction as summarized below in a table.

**Table 4. 3: A summary of the DES music teacher trainees learning disciplines and relevant methods used in instruction by lecturers**

| Learning discipline | Methods |
|---|---|
| Practical elements of Dance, instrumental work, voice, Drama and Aural skills | <ul><li>Demonstration</li><li>Project work</li><li>Notation and Rote (for voice)</li><li>Listening</li><li>Role play</li></ul> |
| Harmony and composition | <ul><li>Lecture</li><li>Notation</li></ul> |
| History and Literature of African and western music | <ul><li>Group discussion</li><li>Notation</li><li>Lecture</li></ul> |

| Theory of African and western music | • Notation<br>• Group discussion<br>• Lecture |
|---|---|
| Methods of Teaching music | • Project work<br>• Micro teaching<br>• Group discussions<br>• Demonstration<br>• Role play |

*Source: Primary Data*

In the analysis of the above data in the table, most of the methods used in the music instruction of DES music teacher trainees are learner centered except lecture method which is used in the explanation of various concepts in music instruction. According to one of the DES music teacher trainees' lecturers, lecture method cannot be avoided since various content clarity is through explanations. The above table shows that each discipline can be taught by using different methods depending on each individual lecturers' creativity in delivering of the content effectively to the DES music teacher trainees at the DPA.

**4.3 Challenges that impede the effective delivery of instructional practices during the training of secondary school music teachers at DPA, KYU**

Data regarding the challenges that impede the effective delivery of instructional practices during the training of secondary school music teachers at DPA, KYU was largely qualitative and obtained from primary data, secondary data, interviews with respondents and participatory engagement the stakeholders in DES program.

### 4.3.1 Challenges that impede the effective delivery of instruction practices during the training of secondary school music teachers at DPA, KYU according to lecturers

#### 4.3.1.1 Inadequate resource

Basing on the interviews I held with lecturers of DES music teacher program at the DPA, there is need to facilitate the purchase of materials and build infrastructure for space and technological support if the department is to be a very vibrant one. Instructional materials like textbooks, modules, electronic music devices and improvised teaching resources is the most challenging factor. The absence of references materials and electronic devices like computers becomes the teacher's barrier to learning how to teach music which in most cases teachers rely on just to substantiate their knowledge in teaching music. One of the lecturers of DES music teacher trainees narrated to me that the Department of Performing Arts not only lacks textbooks and music instruments, but also computers on which learners would begin to practice music writing and recording using various softwares like Logic Pro and Finale among others. It should however be noted that electronic learning and learning environment do not guarantee efficient learning by themselves in that the role of the teacher as a guide cannot be neglected (Magyar, 2012). On this note, the researcher was informed that however much lecturers have played their role in guiding DES music teacher trainees, they are mostly let down by the inadequate resources to use during instruction.

Students need to be availed with all necessary materials if they are to be competent secondary school music teachers. Actually, their failure to access minimizes their ability to know how they are used. As a result, there will be wastage when they find these materials in secondary schools in that they will not be utilized but instead wear out uselessly. It is evidenced that lack of competence among some music teachers hinders proper utilization of the instructional resources (Digolo, 2012).

At the Department of Performing Arts, one of the lecturers informed me that he finds it very hard to instruct music instrumental lessons without live instruments. He uses only one piano for the whole class. Students are limited to acquire music skills since it is a challenge for them to own their own materials for perfect guidance. In addition, a dance lecturer at the department acknowledged that she would be more encouraged to dispense dance skills if all the dance materials were in place. She got surprised to find that even the two traditional drums available had worn out completely and could not motivate the dancer to lift his head. As a result, Digolo (2012) affirms that the insufficiency of the resources is a serious drawback to student learning and achievement. In trying to overcome the challenge of inadequate resources, lecturers told me that they always improvise materials to make sure teaching and learning process moves on successfully. In addition, space in performing Art is inadequate. On this issue, lecturers told the researcher that at times they do their teaching from the university compound like under the tree. To confirm this, one of the lecturers had this to say,

> *It is very surprising to find that within the University, the Department of Performing Arts has the poorest inadequate teaching facilities as compared to other departments* (Interview, 10/06/2020).

In order for the researcher to expound the above statement by one of the lecturers of the Department of Performing Arts, comparison between the teaching facilities of Kyambogo University and the DPA was made to find out the impact it had on music learning.

At the time of research, the Department of Performing Arts looked as in the figure below.

*Figure 4. 2: Department of Performing Arts before renovation*

*Figure 4. 3: Department of Performing Arts after renovation*



*Source: Primary Data*

The above teaching facility is the Department of Performing Arts, Kyambogo University. It is where all performing art aspects such as singing, dancing, acting, instrument playing, drama, aural skills and music theoretical material are facilitated. In addition to inadequate space at the DPA, the building is an old-fashioned model and was in a very poor state before renovation. Some DES music teacher trainees shared with me on the same issue that they never wanted to get identified as being part of that specific department due to the way it looked in comparison to other structures within Kyambogo University campus. According to one of the lecturers from the above department, he said,

*Basing myself on the experience I have had from music education, it should be conducted in a wider environment that is not interruptive.*

He further explained that when more than two lectures are being facilitated concurrently, the learners' attention is not guaranteed since rooms are too small for music instruction. It becomes worse with aural skills which is entirely a listening activity.

The researcher was compelled to compare facilities from other departments where instruction takes place in Kyambogo University in relation to the DPA and their effect on the learning. As such, the Central Teaching Facility (CTF) was photographed for the benefit of evidence provision for this study.

**Figure 4. 4***: Central Teaching Facility (CTF)*



*Source: Primary Data*

The above teaching facility accommodates thousands of students. In comparing Teaching facilities at the Kyambogo University, this research discovered that some departments access good teaching and spacious infrastructure. Central Teaching Facility (CTF) above is very spacious and students who access it find it comfortable to learn effectively more than those who are squeezed in the performing art teaching facility. It should be noted that the success

of students in their academic performance lies in the creation of a stimulating teaching environment (Njabulo, 2017). Njabulo (2017) further notes that the type of the school that the student spends time in has a great influence on the learners' academic progress. This literature makes me argue that learners whose instruction is conducted in CTF are more likely to perform to the required standard as compared to those at the DPA holding other factors constant such as pursuing of different academic programs.

*4.3.1.2 Changes in government policy*

Making music subject an elective gives negative impact on music. It discourages music educators and students shun pursuing music education studies as they do not see future in the job market (Ekadu-Ereu, 2012). As a result, students from their young stages grow up not attaching value to music studies. Respondents revealed to me that admitting a student on music education as a course of study at a higher level of education does not give him liberty to gain confidence in whatever he does in class. Students are admitted to pursue music studies yet they have a week or no music education background all attributed to changes in the government policy. Teachers take applied music during undergraduate years but still find themselves teaching music as a difficult subject due to the week foundation in music, less practice in the field and rare supervision from a knowledgeable person in school (Tolentino-Atilano, 2018, p.64).

In finding the remedy to unfavorable changes in government policy, respondents suggested that music should be one of the compulsory subjects like any other subjects such as Biology, Physics, Geography, English and Mathematics among others on the secondary school syllabus. If this is highly considered, then learners' attitude will be positive and that's when music education future benefits will be realized.

*4.3.1.3 Limited time allocated to music lessons*

Lecturers at the DPA revealed to the researcher saying that they were challenged by the limited time allocated to music lessons. They have got too much content to instruct DES music teacher trainees as already stated in 4.1. According to one of the lecturers, limited time allocated to music lessons disadvantages learners over lecturers' syllabus coverage. For understanding of this data by the lecturers, the researcher analyzed one of the DES music teacher trainees' time tables as indicated below.

**Table 4. 4: A table showing DES Music Teacher Trainees' Timetable for 2020/2021 Semester I at the DPA KYU**

| DAY | 8:00-9:00 | 9:00 - 10:00 | 10:00-11:00 | 11:00-12:00 | 12:00-1:00 | | 2:00-3:00 | 3:00-4:00 | 4:00-5:00 | 5:00-6:00 |
|---|---|---|---|---|---|---|---|---|---|---|
| MON | | History of Educ. | DES I Paper III-DI DES II Paper IV-PI | DES I Paper III-DI DES II Paper IV-PI | DES, I Paper III-DI DES II Paper IV-PI | | DES I Paper III-DI DES II Paper IV-PI | DES II Paper II-DI | | PRA C T ICALS |
| TUE | | DES II Paper II-DI | DES II Paper II-DI | DES II Paper II-DI | Development Studies | | DES II Paper III-RN | Drama Tutorials All students | Drama Tutorials All students | PRA C T ICALS |
| WED | | DES I PAPER II-CN DES II Paper I-RN | DES I PAPER II-CN DES II Paper I-RN | DES I Paper II-CN DES II Paper III-RN | Development Studies | | Choral-ALL STUDENTS-PEE | RECITAL-ALL STUDENTS-NB | Comparative Education | PRA C T ICALS |
| THU | | DES I Paper I-PI DES II Paper V-JSN | DES I Paper I-PI DES II Paper V-JSN | DES I Paper IV-CTM DES II Paper V-JSN | Educ. Psy | | DES II Paper I-PI DES I Paper I-RN | DES II Paper I-PI DES I Paper I-RN | DES II paper V-RN | PRA C T ICALS |
| FRI | | DES I Paper IV-RN | DES I Paper IV-RN | RECITAL-ALL STUDENTS-NB | Educ. Psy | | DES II Paper III-RN | DES II Paper III-RN | CHORAL-ALL STUDENTS-PEE | PRA C T ICALS |

*Source: Documentary Review of DES music teacher trainees' timetable for Semester I 2020/2021 at the DPA*

The time table above shows that there are five papers offered by DES music teacher trainees namely; Theory of African and Western music, History and Literature of African and Western music, Harmony, Composition and Analysis, Methods of Teaching Music, Aural and Performing Skills. In addition to music papers, DES program being a course under education studies, professional studies such as Educational Psychology, Comparative Education, History of Education and Development Studies are pursued by DES music teacher trainees and therefore integrated in their timetable. Drama tutorials, choral practice, recitals are allocated two lessons each. The time table above also indicates that on a daily basis, from 5:00-6:00pm, there are music practicals which are one hour per day. It is during this time that students do their personal music rehearsals. In interviews I held with most of the DES music teacher trainees, 5:00-6:00pm is the time when they are already exhausted and would wish to rest. The few who return to do their personal practice do not concentrate enough and therefore the whole practice ends up being half baked. Basing on the researcher's personal experience as a music education practitioner, Performing Art components (Music, Dance and Drama) deserve enough time to rehearse if skill development and perfection are to be realized. Consequently, the number of periods taught by lecturers to DES music teacher trainees per paper was calculated as tabulated below.

**Table 4. 5: A table showing analysis of periods taught per paper offered by DES music teacher trainees at the DPA KYU**

| YEAR | PAPER | PAPER NAME | NO. PERIODS PER WEEK |
|------|-------|-----------|----------------------|
| I | I | Theory of African and Western music | 4 |
| | II | History and Literature of African and Western music | 3 |
| | III | Methods of Teaching Music | 4 |
| | IV | Aural and Performing Skills | 3 |
| II | I | History and Literature of African and Western music | 4 |
| | II | Theory of African and Western music- | 4 |
| | III | Harmony, Composition and Analysis | 4 |
| | IV | Methods of Teaching Music | 4 |
| | V | Aural and Performing Skills | 4 |

*Source: Documentary Review of periods taught per paper offered by DES music teacher trainees*

According to the table above, DES music teacher trainees in year I are taught 14 lessons per week in all papers. This comes up as a result of Theory of African and Western music (4 periods), (History and Literature of African and Western music (3 periods), Methods of Teaching Music (4 periods), Aural and Performing Skills (3 periods). DES music teacher trainees in year II are taught 20 lessons per week in all papers. These include; Theory of African and Western music (4 periods), History and Literature of African and Western music (4 periods), Harmony, Set works and Analysis, Methods of Teaching Music (4 periods) and Practicals and Aural Skills (4 periods).

In the documentary analysis of the DES music teacher curriculum, 16 lessons per week are prescribed by the curriculum for all the five papers of study by DES music teacher trainees. This means this applies to DES II that has 5 papers. The time table has more lessons than what is on the curriculum, however lecturers revealed to me that time had never been enough since music is a practical subject that needs more than what any one may think. A music teacher requires ample time to disseminate knowledge (Mochere, 2016, p.54). As such, the attitude for music studies diminishes in favor of other subjects leading to negative attitude of students, teachers and administrators.

### *4.3.1.4 Failure to review the curriculum*

A curriculum is a living document that is constant flux adoptable to changes in the educational community and a foundation for carrying out teaching and learning. (Alsubaie, 2016). As a result, teachers want to enjoy teaching and watching their students develop interests and skills in their interest area. It should be noted that, it is necessary to review the music curriculum according to useful students' insights (Leshkova, 2017)The curriculum used by lecturers to teach DES music program was last reviewed in 2002 as indicated in the DES music syllabus document at the DPA. According to one of the lecturers, under normal circumstances, a course of study should be reviewed every after five years if it is to be relevant to societal needs. He further explained that the curriculum in place does not cater for holistic development of a learner in line with Bloom's Taxonomy that advocates for cognitive, affective and psychomotor. Besides, limited time is allocated for practice which in actual sense would develop the learners' music practical elements. In addition, much of the content prescribed for study is theoretical and bends much more to the side of the European framework yet in African context. The traditional context is the best environment for learners of African music which co exists with dance, drama and visual arts and must be treated as

such in music education (Kigozi, 2008). Kigozi also confirms that what is learnt in school should have ability to transform societies into better places. Besides, African music education can't be effectively delivered through western approaches and methods of delivery.

### 4.3.2 Challenges that impede the effective delivery of instruction practices during the training of secondary school music teachers at DPA, KYU according to teachers of music (DES music alumni)

#### 4.3.2.1 Limited resources

In interviews, questionnaires and action research perspective of this research I facilitated about the music instruction of DES music teachers at the DPA, resources for music teaching are very minimal. Such resources as narrated to me were music instruments, props and costumes. According to a music teacher alumni, during his training in DES music program, he always wanted to rehearse instrument playing but lacked availability of instruments. Besides, time was also a challenging factor since the timetable was fixed with professional studies and very few for music studies.

#### 4.3.2.2 Limited music education background.

According to another alumnus of the DES music teaching program, the skills he acquired from Performing Art Department are not enough to let him be comfortable to teach music in secondary school. He attributed this to having no music education background before DES program. It became hard for him to really catch up and attain all music skills perfectly in just two years of music studies. In addition, he had this to say,

> ----*when I completed my final school practice, the head teacher called me*
> *back to teach music but I could not because I doubted my music teaching*
> *competences. As a result, I am doing other staff not even related to teaching*
> (Interview, 12/11/2020).

*4.3.2.3 Inadequate Continuous Professional Developments (CPD) of teachers*

Continuous Professional Developments (CPD) of teachers refers to the activities that develop teachers' skills, knowledge, expertise and other characteristics as a teacher which leads to professional learning always focused on improving student learning Levin (2014 )as cited in (Muhammad, 2019)*.*

CPD training increases teachers confidence and knowledge in teaching music and composition and it provides them with opportunities to share good practice and to network with other colleagues (Varvarigou et al., 2012, p.157). This literature informs my study for every teacher to remain relevant in his field, he must keep. This literature informs my study for every teacher to remain relevant in his field, he must keep updated in continuous learning through CPDs. As such, DES music teacher (DPA alumni) shared with me that they had not experienced any refresher courses in their music department in the secondary schools where they teach. They only depended on what they were taught at Kyambogo University in transferring music knowledge to their students. This has not only affected secondary school music teachers but also lecturers at the Department of Performing Arts, Kyambogo University. In order to maintain and improve on the knowledge, skills, values and competences of all teachers, there is need for all teachers in the country to exhibit Professional Development and Continuous learning (NTP, 2019). For teachers to improve their academic and research skills, their participation in different formal and informal activities must frequently be planned and organized to enhance their motivation of teachers to learn and grow professionally.

### 4.3.3 Challenges that impede the effective delivery of instruction practices during the training of secondary school music teachers at DPA, KYU according to secondary school head teachers

In the subsequent interviews the researcher held with head teachers of different schools where KYU DES music teacher alumni facilitate music learning, it was discovered that music as a subject is at the verge of losing its significance in secondary schools due to the way it is implemented. The commonest out cry of head teachers was that on top of music being a very expensive subject in terms of buying music instruments, costumes and props among others, most music teachers that handle music subject are not skilled enough to facilitate music learning. With high expectations that Kyambogo University train and produce quality teachers, it is to secondary school head teachers' dismay that DES music teachers have mismanaged the music subject to the extent that MDD club become inactive in the due process.

According to a secondary school, head teacher in Mpigi district, he doesn't have many music instruments as required but he expects a music teacher to adequately use the few available, be creative and improvise music resources such as costumes for students to get a feeling of music not only relying on its theoretical elements. He further explained that the curriculum now advocates for what a learner can do. So, if the teacher can't guide the learner to gain practical skills, then there is no learning observed. In his comment about the music DES music teacher he employed from Kyambogo University, he said,

> *I bought a key board music instrument at least to help in accompaniment of hymns in the church but to my shock, it is covered by cobwebs in my office yet I have a music teacher here.*

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Another head teacher shared with the researcher by adding that he had both Western and African instruments lying idle in the music resource room. He wondered why he actually had a music teacher who could not make use of them.  In case of a function at school, he hires external manpower to guide students to entertain the gathering. The music teacher he had from Kyambogo only taught theory part of music studies. (Interview, 8/2/2021).

The researcher further interviewed other secondary head teachers and one of them narrated that, the several times he had brought music teachers on board, there had been no impact realized by expressing in general that music teachers from Kyambogo University were not practical at all. To confirm this, he said,

> *Even MDD which I thought would bring life in the school kept dormant due to unpractical music teachers I have always employed. As I result I will soon drop music subject when I totally lose hope that I can't get the music teacher who has music skills to guide students perfectly. I am actually wasting money on employing music teachers here.* (Interview, 10/02/2021)

This study found out that negative attitude towards music teaching was not only among teachers but also school administrators a reason why very few schools in Uganda offer music as one of the teaching subjects. In an interview with one of the school administrators in a school that used to offer music education but later dropped said,

> *……music education is very expensive in terms of purchasing music instruments and costumes. We cannot afford that. Besides, very few music teachers can play music instruments thus hard to access a practical teacher to guide students in music discipline* (Interview, 02/ 12/2020).

Basing on the above statement, this study discovered that music was underrated since other subjects in the same school were highly facilitated such as Chemistry, Agriculture, and Biology among others. Science subjects are given special attention as compared to arts subjects where music education is found. This ideology lowers the morale of the musically talented students to offer music studies for science education specialties.

In generalizing the remarks of the secondary school administrators about the competence of DES music teachers from the DPA, Kyambogo University, there is a comprehensive outcry that music teachers exhibit insufficient skills that can be transferred to music students in the secondary schools such as playing of music instruments, sight reading, dancing, acting and singing.

### 4.3.4 Challenges that impede the effective delivery of instruction practices during the training of secondary school music teachers at DPA, KYU according to DES music teacher trainees

A number of challenges were revealed by DES music teacher trainees to impede secondary school music teacher instruction practices and competence at the Department of Performing Arts, Kyambogo University as illustrated below.

**Figure 4. 5: Challenges that impede DES music teacher instruction from trainees**

| | Attitude to music | Confidence to learning music | Adequacy of music scholastic materials | Spaces and / or resources, |
|---|---|---|---|---|
| Low | 50 | 60 | 70 | 70 |
| High | 30 | 15 | 10 | 10 |
| Very high | 20 | 25 | 30 | 30 |

**Challenges**
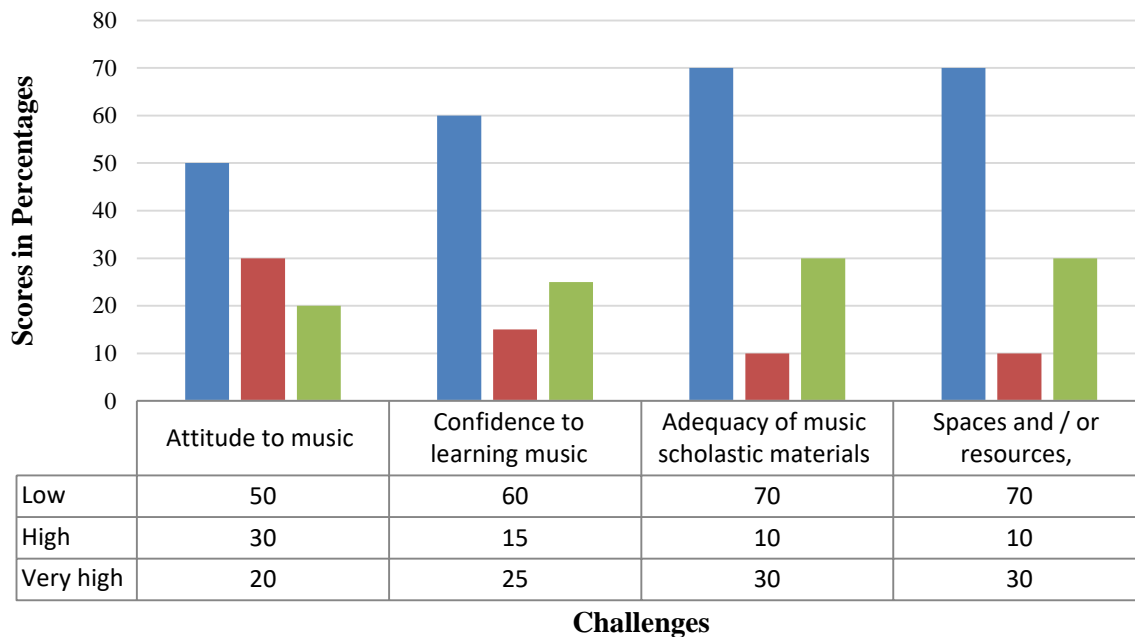
From the figure above, results obtained include; the low attitude to music (50% response), low confidence of studying music (60% response), inadequate music scholastic materials and resources (70% response).

Through interviews with DES music students, it was also revealed that some students were not musically talented (or at least thought they weren't) while others seemed to have been too busy with other activities and some hated practicing.

The attitude of most DES music teacher trainees towards music education was found out to be the gearing challenge where all other challenges such as poor/ no music education background, low monetary motivation of music teachers, inadequate resource, inadequate sensitization programs towards music education among others. On this factor, one of the DES students said,

> *I had never dreamt of becoming a music teacher. I started the DES course*
> *against my will just because it was government sponsored. However, I am*

*finishing the course because of lecturers' guidance though not yet competent*

*enough to teach with confidence* (Interview 22/ 11/ 2020).

**4.4 Plan of actions and strategies to transform the training of secondary school music teacher instruction at the DPA, KYU**

*4.4.1 Plan of actions and strategies to transform the training of secondary school music teacher instruction at DPA, KYU according to lecturers*

Lecturers' suggestions on the plan of actions and strategies to transform the training of secondary school music teacher instruction at the DPA included;

Admitting students who have had basic music knowledge on which further music studies could base. One of the lecturers emphasized that it could make more sense if all admitted music education applicants could be auditioned by music specialists to select those who have interest with some music basics on which lecturers could build on to teach successfully.

Provision of all the necessary resource for music instruction at the Department of Performing Arts. To support this greatly, a lecturer informed this study that more projects could be administered in making of costumes and instruments to have enough of them in the Department for effective music instruction.

Curriculum reviews every after at least 5 years for DES music education program in order to keep it relevant to the community needs.

Demonstration school near the Kyambogo University where DES music teacher trainees can practice music teaching before actual going to the field of music teaching in the secondary school.

### 4.4.2 Plan of actions and strategies to transform the training of secondary school music teacher instruction at DPA, KYU according to teachers of music

According to teachers of music, the plan of actions and strategies to transform the training of secondary school music teacher instruction at DPA, KYU were as follows:

Specialization in music disciplines at the Department of Performing Arts. When I interviewed most teachers of music in the secondary schools, I found out that music is too broad in such a way that a single teacher cannot be gifted in all disciplines. If all offered, then inefficiency is registered in music teaching in the secondary school. It would be better if the training specifies which discipline can make one an effective teacher in his field of preference let say dance, voice or drama.

Provision of refresher courses. The researcher was informed that there is a need to organize refresher courses by the DPA, KYU to the teachers in the field especially alumni to avail them with the new trends in the music education if the department is to keep relevant to the community needs.

Sensitization programs to secondary schools about the importance of music subject. Some schools neglect offering music because they do not see a future in the subject. Music education is undermined and therefore not facilitated like any other subject on the school curriculum. Music teachers shared with me that some head teachers think taking music education is a waste of time, a reason why they need to be sensitized.

### 4.4.3 Plan of actions and strategies to transform the training of secondary school music teacher instruction at DPA, KYU according to secondary school head teachers

Secondary schools head teachers had a common suggestion about the plan of actions and strategies to transform the training of secondary school music teacher instruction at DPA, KYU that;

Kyambogo should equip DES music teacher trainees with necessary music skills that can be of great significant in the secondary schools. Head teachers' general concern was about practical music such as singing, dancing and playing instruments and acting situations in drama. As such, every secondary school head teacher I interviewed was so willing to facilitate their music department once they are availed with skillful personnel in music to teach students.

### 4.4.4 Plan of actions and strategies to transform the training of secondary school music teacher instruction at DPA, KYU according to DES music teacher trainees

According to DES music teacher trainees' plan of actions and strategies to transform their instruction, music specialization was very demanded by the majority of the trainees. DES music teacher trainees based on the view that music is too wide to be handled wholesomely in just two years. They wanted if one studies voice, he masters in that or if dance he also specializes in that.

Organization of outreach programs for exposure purposes is another plan of actions and strategies suggested to transform the training of secondary school music teacher instruction at DPA, KYU according to DES music teacher trainees. This includes exchange of music performing programs with other music performers outside the University or even attending to music performance programs just to watch. DES music teacher trainees believed that if granted this exposure, then it could challenge them to do more of practice in music and staging of organized compelling music performances.

### 4.5 Action Research Standpoint of my study

Action research is conducted by a collaborative partnership of participants and researchers, whose roles are to maximize mutual support and allow individuals to make appropriate contributions given existing constraints which involves the development of knowledge and

understanding (Somekh, 2006). Methods of action research are based on the use of dialogue and communication (Greenwood, 1998). A dialogue is a conversation between two or more people which involves sharing ideas to emerge through a discussion (Vergidis, 2017). To break monotony of most scholars researching on people by using traditional methods like interviews and questionnaires to access data, it is very necessary to incorporate democratic means of engaging participants in discussions to analyze their situation and find relevant solutions to any challenges identified. Freire confirms this by stressing that in the creative process of teaching and learning, authentic education is carried on collaboratively mediated by the world , a world which impresses and challenges both parties, giving rise to views or opinions about it (Freire, 1987. In this conception, learning is majorly dialogical and can be constructed with learners in a democratic environment. This enables teachers and students to become subjects of the educational process by overcoming authoritarianism and false perception of reality.

Dialogue and communication engages participants in the process of research. An engagement process is participatory in nature and since 1970s, it has been practiced as central to organizational development activities to improve higher education (Kemmis, 1998). As a result, As a result, the researcher organized workshops aimed at probing dialogues with participants to analyze challenges around them collaboratively and identify possible solutions that can adequately shape the secondary school music teacher required in the field. Action research requires careful monitoring of planned changes in practice and it improves practice within classrooms, schools and communities (Hine, 2013, p.161).

Active participation in discussion also serves to make mental models more robust (Andrews et al., 2010). It is a method of sharing knowledge in an educational instruction that engages every member in the class. In other words, every participants view is respected bearing in mind that the expression of the fact that every human being is unique and irreplaceable

(Eduardo & Menezes, 2016). In so doing, views and ideas are exchanged on content and topical issues.

Increasing participants at all levels requires constant discourse, founded in truly balanced power, and the building of collective knowledge at every phase of the development effort Increasing participation at all levels requires constant discourse, founded in truly balanced power, and the building of collective knowledge at every phase of the development effort (Bleckley, 2008, p.34).

When I prompted an active participant engagement, the collective involvement resulted into analyzing challenges that impede music instruction practices at Kyambogo University Department of Performing Arts. Active participation culminated into plenary presentations of various responses of the participants.it is through these presentations that the individual learner acquires the skill by actually engaging in the learning process under the attenuated condition of legitimate peripheral participation (Koshy, 2005). This process of skills attainment is highly interactive and productive through participation, the facilitator and participants. Through participation, the facilitator and participants become jointly responsible for a process in which all grow (Freire, 1970a). It is through this interaction that the researcher generated relevant data for the study especially about the possible solutions for the challenges that impede secondary school music teacher instruction practices and competence at the Department of Performing Arts, Kyambogo University.

### 4.5.1 Participant Engagement Procedure

**Planning Participant Engagement process**

This phase began with the selection of participants to engage in the research process. Participants were only stakeholders of the Performing Art Department, Kyambogo

University. These included 30 students, 12 lecturers and 12 DES alumni making a total of 54 participants.

A participatory engagement in research enhances understanding and requires a plan in that idea  which can be checked against action and experience Cherry, 1999 as cited in (Mangeni, 2007). Consequently, the researcher conceptualized the research topic "instruction practices and competence of secondary school music teacher trainees" and then looked forward towards choosing and preparing appropriate techniques and tools to use in participatory engagements with participants during workshops. In a participatory engagement, the facilitator must be willing to learn with the community in order to achieve the intended objectives with appropriate questions leading to deeper reflection and dialogue (Bamuturaki, 2016).

As such, techniques such as games, exercises, dialogue and story- telling and tools like camera, audio and video recording gadgets were used in the study. The researcher tested the reliability of these tools before actual use for the purposes of thorough proceedings in research.

**Participatory engagement**

The researcher first held a meeting with participants for introductions and agreeing on the rules to govern workshops. I grouped participants in two groups and elected group leaders purposely for systematic workshop proceedings. The first session was for telling stories and drawing informative lessons from those stories. Participants were probed to tell their stories of the past experiences regarding music education experiences. From storytelling, lessons were drawn by participants a moment that was educative enough for every member to critically think of problem solving if in any related scenario.

In the second meeting, participants shared knowledge on the challenges they face in their music education experience and their possible solutions.

The collective engagement was intended to answer research questions already stated in chapter one section 1.4. During this knowledge sharing, I provided manila cards and markers to group leaders on where discussed points were written. This discussion culminated into plenary presentation of findings. From this collective engagement, the mode of secondary school music teacher instruction practices and challenges associated were identified and possible solutions acknowledged to inform the course of action. Dialogue and active participation was to be the major strategy in guiding workshops.

In the third meeting, participants shared knowledge on the qualities of a competent music teacher desired in the secondary schools after which recommendations for DES music program were discussed too basing on the challenges which were already discussed before.

**Reflection of participatory engagement**

Reflection is a meaning-making process that moves a learner from one experience to another through a supportive community interaction while making sense of the issues and the context leading to the reconstruction of social construction to provide a basis for the revised plan (Rodgers, 2002). In addition, Mangeni (2007) affirms that purposive reflection furthers understanding which informs action that guides participants to reflect on their actions. During reflection of participatory engagement stage, together with participants at every end of a workshop, discussions were evaluated by articulating areas of strength and weaknesses and suggested recommendations for better performance in music education field. This engagement probed participants to think creatively in order to solve their problems and inform their practice as music educators. Besides, the role of problem –posing educator is to

create together with students (Freire, 2005). As a result, the researcher collaborated with participants to evaluate the information shared to better music instruction practices generally.

I engaged participants who are the stakeholders of DES music teacher training at the Department of Performing Arts, Kyambogo University in knowledge sharing to analyse issues around them for practical solutions. This move was intended to generate findings for this study. I engaged participants in;1) Exersises as ice breaks and to build rapport among each another , 2) Story telling about music education experience, 3) Groupworks to discuss their challenges and possible solutions, 4) Role playing, 5) observation of skill development and 6) Sharing of experience by reflecting and evaluating sessions. Reflections involved sharing knowledge and skills articulating likes, dislikes and insights.

*4.5.1.1 Games and Exercises*

Using games and exercises is significant in enhancing physical wellbeing , building confidence and solidarity (Mangeni, 2007). Games and exercises induce a free interactive environment which makes participants become friendly to one another and ease the process of knowledge sharing. The collaborative engagements I facilitated, involved games and exercises. Every group had at least two games to gear up interactive sessions during workshops. One of the examples of some games and exercises incorporated included Jump-Clap-Count as shown in the figure below.

**Figure 4. 6: Games and Exercises**

*Source: Primary Data*

The participants above in the figure, jumped and clapped as they counted one up to ten. This was a fun moment which participants centered on to interact and share knowledge freely. Games and exercises were at times incorporated as ice breaks and energizers to hold the discussions keep moving. They also boosted participants' concentration or in case of boredom realized during information sharing. As a result of games and exercises, Jump-Clap-Count game involved stretching and counting from one to ten which engaged participants in an attentive, free, friendly and interactive environment with sound minds to discuss freely during sessions.

The above shown nature of exercises informed my study that learning takes place in a free environment besides as a common saying goes, "work without play made Jack a dull boy."

*4.5.1.2 Story Telling*
Stories are narratives that can be of past or current experiences. Narratives and case studies provide a built in structure for organizing knowledge and besides, stories have predictable plots, characters, components and resolutions (Andrews, 2009)**.** Story telling involves

facilitating members of the target community in the process of telling stories revolving around problems that affect their lives (Bamuturaki, 2016 p 138). During workshops, participants told stories concerning their music learning experiences clearly articulating what went well, challenges / loopholes identified and possible solutions that can inform secondary school music teacher training today. Story telling enhanced a collaborative process of analyzing challenges which impede music instruction of DES music teacher trainees thus, helping in the sharing of relevant data for the study.

**Figure 4. 7: Session of storytelling by the DES music teacher trainee**



*Source: Primary Data*

In the above figure, a music teacher trainee shared his story of music education and his major points of emphasis were that he had never studied music before and so it was a surprise to him to be offered music course to later teach in the secondary. He further said that he finds it very challenging to sight read and sing different songs which is what he thought would be his career. He is just copying up but feels he is not competent to teach as of yet. He also said that he is praying hard to pass the course and joins other fields of his preference.

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**Figure 4. 8: Session of storytelling by the lecturer of DES music teacher program**



*Source: Primary Data*

The above figure shows a lecturer narrating his music education story where he said that he started learning music when he was in the Primary Teachers College as a student and because he had a positive attitude towards music education he did not meet challenges in music learning. He further narrated that because he was always inquisitive to learn music, he practiced a lot in playing music instruments, singing and acting a reason why he feels he is competent and confident while teaching both practical and theoretical elements of music.

From the above story telling sessions, learning from one another's music education story was achieved by citing what is good about music learning from different individuals, what is challenging and the way forward. The collaborative engagement in story telling provided psychosocial support to some DES music teacher trainees with challenges in their music

education as they planned there and then on how to provide remedies for their challenges as they study music.

*4.5.1.3 Observation of Skill Development*

Observation is a method of data collection where the researcher on interacts and relates respondents are by watching, listening, touching, recording, taking notes drawing conclusions (Kumar, 2022). Observation of skill development enhanced me to be very free with participants as I was actively involved as a participant observer. Participant observation involves the researcher in a variety of activities over time to facilitate a better understanding of experiences in collective engagements (Kawulich, 2005). As such I shared on the experience DES music teacher trainees undergo during rehearsals of music practicals. Below is a photo showing the facilitator observing participants during skill development.

**Figure 4. 9: Observation of knowledge and skills developed by participants**



*Source: Primary Data*

In the above figure, the researcher observed the usefulness of skill development in the learning process/progress. It enhanced team building as well as socialization traits among

participants. Learning was generated and every participant realized that music can be practically facilitated. In the participants' sharing after knowledge and skills were developed, they acknowledged that they gained insights on how to deal with their students in secondary schools. One of them said,

> *I didn't know that I can guide students to develop skills themselves as I observe. Now I have learnt how to facilitate practical music lessons and I believe I will be the most practical music teacher.*

The above statement informed the researcher that much as action research perspective of the study was meant to access relevant data required to solve the research problem, participants learnt greatly and gained skills on how to better their own music teaching.

*4.5.1.4 Role play*

Role play refers to acting situations dealing with attitudes and feeling where learners share their ideas and thinking freely (Alkin, 2002). Alkin further notes that through role play, learning takes place and this prepares learners to deal with new situations. Having realized how role play is very helpful in knowledge sharing, during a participatory research, I engaged participants in drama where to act about learning through experience. The figure below shows how learning can be generated through role play.

**Figure 4. 10: Learning through role play in participant observation**



*Source: Primary Data*

In the figure above, the researcher participated in sharing of experiences through acting roles. In groups of three, participants acted situations on how they can engage students to learn from their personal experiences. It was discovered that role playing situations helps in problem solving since it is empathetic in nature. Participants through role play gained imaginative skills thus critical thinking and creativity. Role play method in teaching led to socialization which eased knowledge acquisition, attitude towards performing arts and skill development in acting roles in drama.

### 4.5.1.5 *Sharing of experience by reflecting and evaluating sessions*

Reflection is essential because it is the means by which experience can turned into action (Nortion, 2008). In agreement with this statement, reflection becomes an essential aspect of constructing knowledge and meaning (Hanly, 2005). As such, I engaged participants in a

reflection activity every after a workshop session to majorly register success, challenges and suggest way forward that would inform the proceeding of other collective engagements.

Below is the evidence of a reflective engagement with participants in a photo.

**Figure 4. 11: Reflection, sharing and evaluation of experiences**



*Source: Primary Data*

In the above figure, participants in the study analyzed the presentation they had concluded. This reflection moment culminated into proposing way forward to the proceeding sessions. It was a personal responsibility to share his observations and feelings about the concluded session. Participants reflected on what went well, challenges and way forward. In the context of this research, the collaboration I engaged with participants to analyze issues around DES music teacher instruction shows that students can learn best if they are involved by use of learner centered approaches as the teacher only facilitates learning. Besides, learners play an essential role in assessing their own learning (Hanly, 2005) . This informs my study that a teacher should base on learners' previous experiences to generate new knowledge.

In a detailed discussion with stakeholders of the DES music teacher program at the DPA, KYU, I came up with different expectations of a competent secondary school music teacher as practical and exhibiting multiple music skills like singing, dancing and playing

instruments, conscious about needs of others, good mobilizer, facilitate music learning effectively and confident enough. In a participatory engagement with stakeholders of DES music training program at the DPA, KYU, groups came up with a summary of Expectations of a competent music teacher, challenges that impede music instruction and solutions to the suggested challenges. These views are indicated in the figures below.

**Figure 4. 12: A summary of Expectations of a competent music teacher as discussed by a participatory engagement with stakeholders of DES music training program at the DPA, KYU**
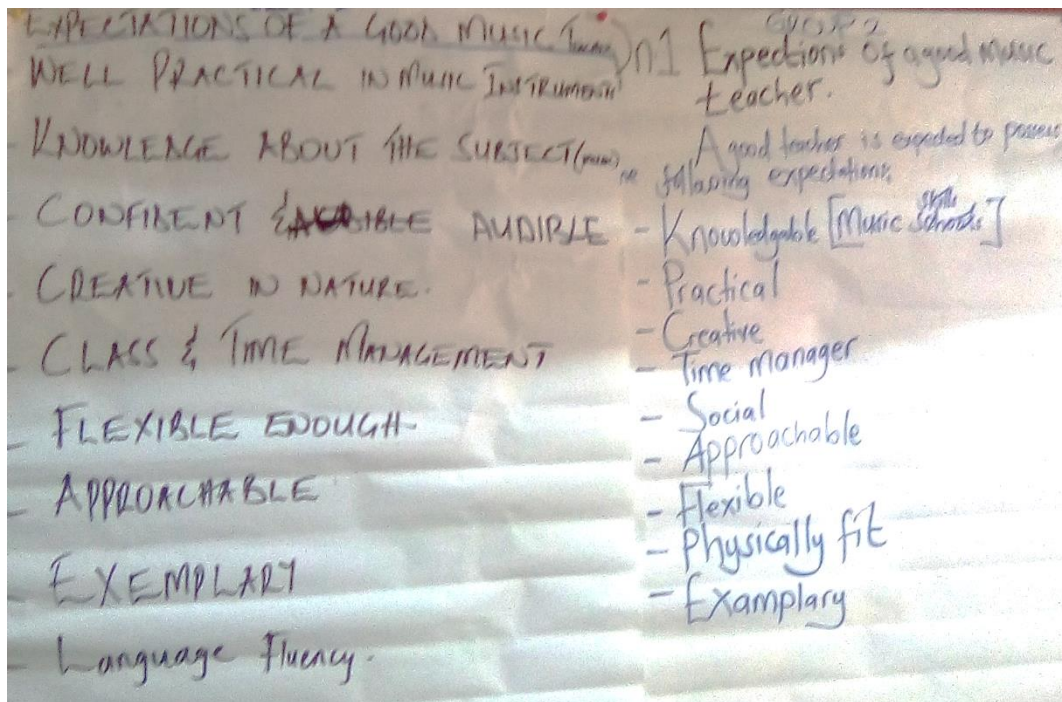


*Source: Primary Data*

The above figure is a plenary presentation of participants' group discussions about what they felt were the expectations of a good music teacher. The commonest points raised were that a competent music teacher should have music knowledge, be practical and creative. However, when I probed the stakeholders especially DES music teacher trainees and alumni about their competency and practicability, answers given to me were not promising. Many of them still doubt themselves as they said they do not exhibit enough performing art skills to transfer to

the secondary schools to teach music. They only can teach music theory which does not go alone without practice. Some of the reasons given for their incompetence were discussed in the challenges below.

Music challenges associated with music education were discussed in a participatory engagement in the workshop by different groups of DES music teacher program as stakeholders are summarized hereunder:

**Figure 4. 13: A summary of challenges that impede music instruction from groups of DES music teacher program stakeholders from DPA KYU**
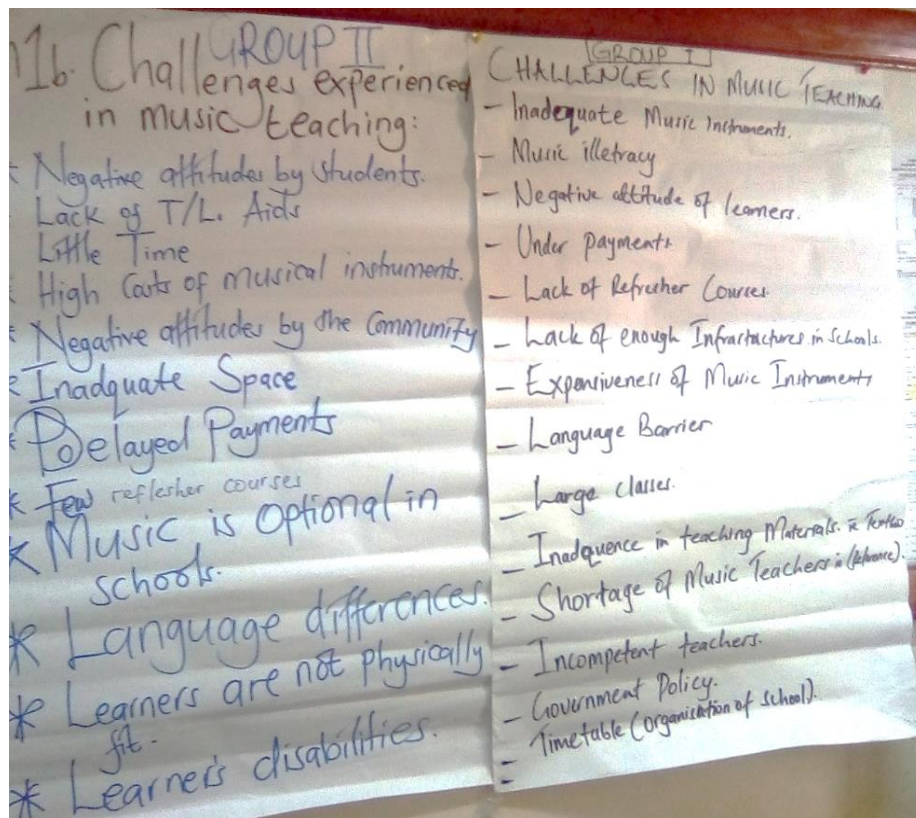


*Source: Primary Data*

In the above figure, some answers were common, an indicator that these challenges have had a big impact on the music educationists than other factors. These points include; negative attitude, limited time allocation for music subject on the timetable and inadequate music

learning materials. In the above challenges, the most debated challenge in the workshop with DES music teacher training stakeholders was inadequate time normally allocated for music lessons. Basing on the information provided to the researcher by DES music teacher alumni and DES music teacher trainees' lectures at the DPA, the allocated time for music studies secondary schools is always two lessons of 40 minutes each per class every week. In the higher institutions of learning such as Kyambogo University, at the DPA, still time is limited especially for practical components (check the time allocation per paper allocated for DES music teacher trainees' lectures on page 56). The challenges suggested by participants culminated into suggesting their possible solutions as summarized in the figure below:

**Figure 4. 14: A summary of the solutions to challenges that impede music teacher instruction at the Department of performing Arts**
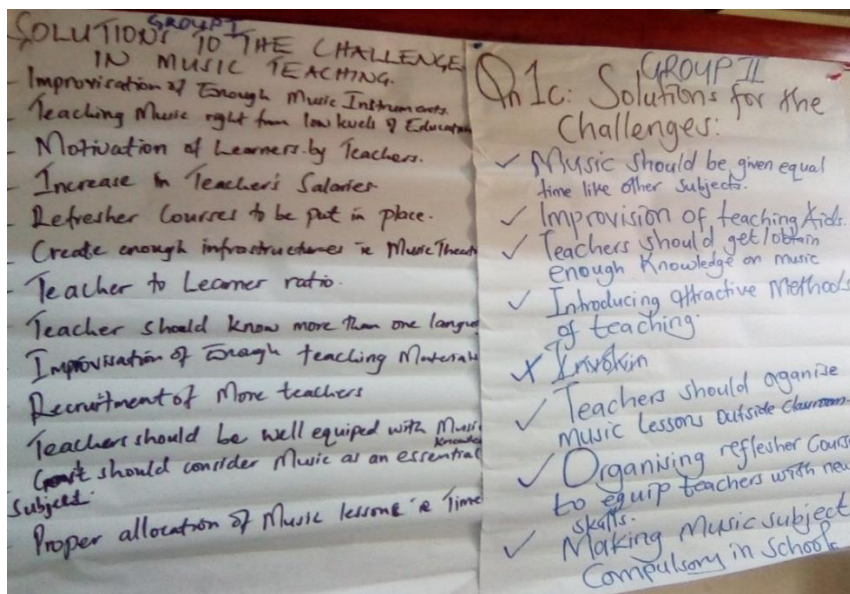


*Source: Primary Source*

Participants shared knowledge on the possible solutions for the challenges that affect them especially in the music instruction as evidenced in the figure above. The catchy points which raised more concern of the stakeholders' workshop include making music compulsory from secondary schools, increasing teachers' salaries, proper allocation of adequate time for music

like other subjects and provision of enough of music resources such as infrastructure, human resource (lecturers/ teachers), music instruments, props and costumes. According to the DES music teacher trainees, some are not willing to take up jobs in the music teaching profession because they are already aware that salaries are meager. Others said that teaching will be their last option just to get some capital and start other business ventures not related to education. As such I realized that if the government does not revise the remuneration process of teachers, then many will quit the profession and this will hamper learning in schools. Stakeholders further shared that the issue of time is so fundamental that without enough of it, then performing art skills can never be acquired by students since they are defendant on practice which makes perfect.

# CHAPTER FIVE

## SUMMARY, CONCLUSION AND RECOMMENDATION

### 5.0 Introduction

As stated in the problem for this study section 1.2, most secondary school administrators are not willing to employ music teachers who are incompetent in terms of skill, knowledge, and general musical abilities as well as effective classroom instruction. It is upon this research problem that the study was made, data established and analyzed. Consequently, this chapter discusses the summery of findings of the study, conclusion, and recommendations.

### 5.1 Summery of findings

The summary of the findings for this study is based on the discussion and analysis of data presented in chapter four as guided by the research objectives already stated in section 1.3. Therefore, the summery of findings for this research include the following:

Music teachers who are multi skilled with performing art elements such as singing, dancing, acting, composing and playing instruments are highly desired in secondary schools to teach students all the practical elements. Without these elements, administrators decide to leave out music subject a reason why few secondary schools offer music education studies in Uganda. From the school administrators' views, they are willing to offer music studies on condition that the employed music teachers are practical enough with performing art skills to teach learners in MDD and playing of music instruments adequately.

DES music teacher lecturers have got all it takes to instruct music studies effectively at the DPA however, they are let down by the various challenges to work as required. Some of these challenges include music education that is not facilitated enough with adequate materials to be used in music instruction. For example, costumes, music instruments, textbooks, computers, recording materials and infrastructure among others. This leaves the

performing art instructors handicapped in dispensing knowledge and skills. As a result, music teacher trainees do not acquire adequate knowledge and skills to transfer to the secondary school.

The study discovered that music education background of DES music teacher trainees was the most influencing factor that retards music teaching and performance in secondary schools. DES music teacher trainees are admitted to study music as the teaching subject basing on two principal passes and any other passed language at senior six. Regarding music as a language it totally a myth and affects trainees' conscience when they find the contents of study in music not related at all to their previously learnt subjects considered for admission.

This research also found out that DES syllabus of music was last reviewed in 2002. Lecturers' up-to-date use the same syllabus which is not detailed enough. In my interaction with lecturers, I found out that it depends on the lecturer's expertise to internalize the DES syllabus and plan for learners' instruction adequately. In other words, the syllabus is not specific and articulate enough to guide the lecturer who facilitates learning of the DES music teacher trainees.

In addition, music education for DES teacher trainees can be of beneficial to the community and secondary schools if the training from the DPA is basically practical oriented. I found out that these practical elements of music such as dancing, singing, acting, playing instruments and general performing arts events management skills can sell secondary school music teachers. With all these mentioned performing art skills, besides teaching music, other jobs in the performing art field can be created to be side income generating activities. From the school administrators' views, they are willing to offer music studies on condition that the employed music teachers are practical enough with performing art skills to instruct learners in MDD and playing of music instruments adequately.

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The study found out that DES teacher trainees can be competent to teach in secondary schools if their learning at the DPA is fully facilitated, DES teacher trainees' syllabus reviewed, admission to study the course basing on the music background knowledge and the positive attitude towards music learning.

**5.2 Conclusion**

The conclusion for this study originates from the complaint by the secondary school administrators that the diploma in education secondary school music teachers from KYU do not exhibit significant performing art skills to be able to facilitate music learning efficiently to students (refer to the research problem section 1.2). Basing on the discussed objectives of this study in chapter four, I therefore generate the following conclusions:

An effective music teacher admired in the field is the one who possesses adequate knowledge and skills to teach all the practical and theoretical components of performing arts such as Music, Dance and Drama (MDD) as well as playing of music instruments. Besides, the pedagogical issues in music education are so crucial that they make teaching real and meaningful. Having music teaching content both theoretically and practically without professional strategies of how to facilitate it to a learner makes it very complicated to achieve any stated competences in music instruction.

Music instruction can be boosted by the background knowledge a music teacher trainee has and pedagogical skills to deliver the related content. In other words, the music education background of a teacher trainee becomes a stepping ground for further studies in music education and this eases the music instructor's teaching from known to unknown. As a result, music should be taught in primary schools to create knowledge foundation in secondary school and higher institutions of learning (Mochere, 2016)**.**

The fact that formal music education in Uganda traces its origin from the time of colonialism

(already explained in the background of the study section 1.1). It is during this time that all traditional elements of music were abandoned. The analysis of the curriculum in this study discovered that there was no balance of the content where by more of the content is bent towards western music. Little content on African music is prescribed for study which informs this study that neocolonialism is still affecting Ugandan education system today more especially in the music education sector. It is thought about like what comes from the west is the best, thus affecting music instruction in general. It should be noted that students can learn best if their traditional elements are first mastered before any other studies come in. "To know you, I must first be sure of what I am." Besides, education is not preparing for life but rather education is life itself (Talebi, 2015). Short of this, the nature of education in a place is separated from realities and it teaches people to be very competitive thus limiting them to think their way and develop the little skills exhibited for perfection purposes.

Having identified and explained all the challenges that impede effective delivery of DES music teacher trainees' instruction practices such as in adequate resources, government policy and failure to review DES syllabus among others, every trainee needs a positive attitude towards music learning. This attitude focuses DES music teacher trainees to improvise music materials and be inquisitive enough to learn more in their field of study. This includes use of internet, buying affordable music instruments and reaching out to their lecturers for more guidance in music studies theoretically and practically using pedagogical experience for effective music teaching.

Active teaching and learning can focus learners with dependable knowledge and skills which can be acquired best in a social environment (Julita, 2009). Participants in a stakeholder engagement revealed to this study that even introverts by nature can easily share knowledge and skills if properly socialized in probing activities such as storytelling and role playing situations. Learning in this case is reciprocated in that both the facilitator and participants

have a great deal of learning and sharing of knowledge and skills in a dialogue (Vergidis, 2017). As a result, DES music teacher trainees need to thoroughly be engaged actively during their instruction to acquaint them with knowledge and skills of music and how to facilitate this music knowledge to learners in secondary schools in Uganda.

## 5.3 Recommendations

### 5.3.1 The government

Through NCDC and music education stakeholders, DES music syllabus should reviewed to meet society needs. This can be successfully done if all stakeholders in music education are consulted before any music curriculum implementation to be relevant to community needs. The success of a curriculum needs both the learners and teachers in music making (Ekadu-Ereu, 2012).The community needs practical music teachers who are all round and can guide students in singing, acting, playing music instruments and can dance among other practical elements of performing arts. Therefore, the curriculum should exhibit all elements of MDD where by the practical content of study takes a bigger potion as compared to theory part of it. This can be made more concrete if the admission entry requirements procedure takes into account DES music teacher trainees who have some music education background coupled with auditioning these admitted students to scrutinize them in order to get those who have music basics and are interested in studying music. In addition, the syllabus should be organized in such a way that, the content scaffolds from known to unknown thus, ensuring that students first learn and master what they experience such as traditional elements of music before learning European music. It is through experience that concept context can work together to support and develop a learners understanding (Hopkins, 2018).This can make learning logical and contextual. The traditional context is the best environment for learners to study African music which co-exists with dance, drama and visual arts and must be treated as such in music education. (Kigozi, 2008).

The MoES and NCDC should also work hand in hand to ensure that music education becomes an examinable subject from primary school level up to higher levels of education. This includes facilitation of sensitization programs to all music education stakeholders to support music teaching and learning, thus curbing down the challenge of negative attitude towards music as a subject of study.

The government should equip music institutions with necessary resources such as human resource, space/ infrastructure, textbooks, music instruments and costumes to facilitate music education studies in various institutions in Uganda particularly at the Department of Performing Arts, Kyambogo University which is my case study.

The government should also increase teachers' remuneration to attract more personnel to take on music studies. As such, numbers of students opting for music studies can increase to boost more music future careers.

The government should ensure that before a student undertakes a DES music course, he should have at least studied music at a certain level. Currently, two principal passes at senior six with any passed language qualifies a student to pursue music studies in the NTC. This policy requires music educators to spend much time on basic music knowledge other than building on what students already know (Ekadu-Ereu, 2012).

Refresher courses should be extended to music teachers in the field to keep them relevant and up to date. This includes guiding them on the new innovations in the instruction strategies of music education for both music lecturers and music teachers in the secondary schools.

Music teacher trainees should be allowed to specialize in the music studies where they feel they have interest and are comfortable such as voice, playing of instruments and drama among others depending on learners' area of preference which skills can be transferred to secondary school music students. Music teacher trainees can learn best if their areas of

interest in music learning are identified quite early, to give them an opportunity to specialize in learning performing art elements they can do best. In this, the government (MoES) can liaise with the DPA in auditioning learners intending to offer a DES music teacher training program which can be done in the earliest stages of admission process to inform Kyambogo University admission team on the DES music teacher trainees who qualify and can be considered in the final admission for thorough music instruction.

### 5.3.2 Department of Performing Arts

The DPA should initiate outreach programs where music teacher trainees can visit secondary schools, perform MDD to them as a way of sensitizing what music studies entail. Most students in secondary schools ignore music studies because they are not sure of its future benefits.

DPA should make sure that every student is able to play at least two African traditional instruments, dance at least three traditional dances in Uganda, create and compose two plays, adjudicate MDD performances, perform two western solos, compose and perform 2 original songs (1 African and 1 Western) as well as other music genres students may prefer like Jazz and hip hop among others. This is aimed at keeping learners in the context of their immediate environment needs musically. It should be a gradual process so that by the end of DES course, a student is very perfect and competent to teach both practical and theoretical elements of MDD in both African and Western style confidently.

The department should program students for departmental MDD performance at least every once a week under the guidance and supervision of lecturers. This can be achieved in such a way that students are given enough time to practice may be every afternoon whereas morning hours to be for teaching theoretical elements of music. In so doing, students display their abilities and interests in specific areas of music, dance and drama thus, giving lecturers a task

to develop more of the students' interested practical elements. Music educators should be mindful of the importance of a person's musical self-concept and strive to provide a nurturing environment in school life (Megan, 2011) .

Lecturers at the DPA should endeavor to organize their teaching content in such a way that music practical elements are given more attention than theory with an intention to benefit learners gain more of practical skills to transfer to secondary schools. Theory includes the history and literature of education which needs an instructor to handle with care by reflecting on all its relevancies to remain contextual. The history of education has been a shift from the development of non-contextual behaviors informed by behaviorism to the cultivation of disposition and context specific teaching informed by cognitive approaches (Joseph, 2016). Bearing in mind the contextual relevancies of every music education content, learner centered strategies such as discussion, demonstration, notation, role play, interactive learning, project work among others are advocated for to dispense knowledge to DES music teacher trainees. In so doing, lecturers can provide opportunities for learners to talk about their musical interests, likes and dislikes on a regular basis in order to facilitate meaningful musical instruction better (Griffin, 2011). With the emphasis on the importance of learning how to learn, educational researchers agree that, if we want studies to be prepared for our challenging times, teachers must help them to learn how to develop and apply four competences within core content areas and beyond. These four competences within core content areas include critical thinking, creative thinking, collaboration and communication (Kokkidou, 2013) . As a result, professional training can then be realized among the DES music teacher trainees. Professional training is recognized as the main activity for developing and enhancing teachers skills directly involved in the educational relationship. Through it, it is also possible to investigate teacher students' beliefs about effective music teaching and to promote critical reflections on what the main features of teaching effectiveness are (Concina,

2015).

**5.4 Suggestion for further research**

There is need to investigate on the relationship between the institution culture and music education. The culture of the institution involves its daily routine network and therefore can be of great value to music education if given special attention in research.

Parent involvement and music education is another area identified by the research to be examined. It should be noted that the parent's encouragement on his child's music career is very significant in music education. As a result, any research in this line can be a boost in music education system.

Tuition structure affects music education. The researcher identified this gap that needs to be investigated thoroughly for better enhancements in music education. Some music education lovers miss out opportunities to pursue music studies due to failure to allocate funds to facilitate them.

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# APPENDICES

## APPENDIX 1: PROPOSED COURSE OUTLINE TEMPLATE

Name of the lecturer……………………………………………………………………………

Course Title …………………………………………………………………………….......

Course purpose/description……………………………………………………………………

Course objectives

     1. …………………………………………………………………………

     2. …………………………………………………………………………

     3. ………………………………………………………………….......

Expected learning outcomes

     1. …………………………………………………………………………

     2. ………………………………………………………………………….

     3. ………………………………………………………………………….

### COURSE CONTENT

| Week | Content |
|------|---------|
|      |         |

|  |  |
|  |  |
|  |  |

Teaching Methods/learning activities

1. …………………………………………………………………………
2. …………………………………………………………………………
3. …………………………………………………………………….......

Instructional media/ Materials

1. …………………………………………………………………………
2. …………………………………………………………………………
3. …………………………………………………………………….......

Mode of Assessment (to be linked to expected learning outcomes)

1. ………………………………………………………………………
2. ………………………………………………………………………
3. ……………………………………………………………….......

Reference List

1. ………………………………………………………………………
2. ………………………………………………………………………

## APPENDIX 2: QUESTIONNAIRE FOR LECTURERS.

I am **Independence Petronia,** Year II student under taking a Master of Arts in Music Education program at Kyambogo University. I am carrying out a research study on the topic "An Evaluation of Music Instruction Practices and Competence of Secondary School Music Teacher trainees: A Case of Kyambogo University, Department of Performing Arts."

You are one of the respondents selected to participate in the study. The information you give shall be treated with confidentiality and shall only be used for academic purpose.

Name (Optional)…………………………………………………

*Please tick the appropriate box*

**Demographic Features of Respondents**

1.  Gender     a) Male   ☐      b) Female   ☐

2.  Age

     a) 30-40 ☐   b) 40-50 ☐     c) above 50 ☐

3.  Education level

     a) Bachelors ☐    b) Masters ☐    c) Doctorate ☐

4.  Years in service

     a) 1-5 ☐     b) 6-10 ☐     c)11-15 ☐     d)16 and above ☐

5.  Area of specialization

Music ☐   b) Dance ☐    c) Drama ☐    Music, Dance and Drama ☐

6.  Do the students you teach have music education background?

a) Yes ☐   b) No ☐ ome have others don't have     ☐

**Nature of music teacher instruction at the Department of Performing Arts, Kyambogo University**

In assessing the nature of music teacher training instruction at the department of performing arts, Kyambogo University, indicate your level of agreement or disagreement with the following statements:

| | Statements | Strongly Agree | Agree | Not Sure | Disagree | Strongly Disagree |
|---|---|---|---|---|---|---|
| 1 | I am a qualified music teacher | | | | | |
| 2 | My lessons are a type of formal instruction in playing musical instruments | | | | | |
| 3 | My lessons are a type of formal instruction in singing | | | | | |
| 4 | My lessons are a type of formal instruction in acting | | | | | |
| 5 | My lessons are a type of formal instruction in dancing | | | | | |
| 6 | My lesson are a type of formal instruction accompanied by relevant performing art activity to help the students improve their musical skills | | | | | |
| 8 | I sometimes specialized music instruction (sometimes called | | | | | |

| | | | | | | |
|---|---|---|---|---|---|---|
| | pullout programs) usually refers to elective classes that take selected students | | | | | |
| 9 | I regularly assess my students to obtain information about what students know and can do | | | | | |
| 10 | Students' music academic progress is steady and so they can teach music in secondary schools with confidence | | | | | |

**7.** What methods do you incorporate in music instruction to DES music students at the Department of Performing Arts, Kyambogo University?

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**Challenges that impede music secondary school teacher Instruction practices and competence**

How do you rate the effect of the following factors in impeding music secondary school teacher instruction practices and competency at the Department of Performing Arts, Kyambogo University?

| | Factor | Response | | | |
|---|---|---|---|---|---|
| | | Strongly Agree | Agree | Disagree | Strongly Disagree |
| 1 | Low monetary motivation | | | | |
| 2 | Lack of teacher confidence, | | | | |
| 3 | Lack of pupils' confidence | | | | |
| 4 | Poor spaces and / or resources, | | | | |
| 5 | Limited technological support | | | | |
| 6 | Teacher negative attitude in music teaching | | | | |
| 19 | Negative student attitude towards music learning | | | | |

20. What are other Challenges that impede music secondary school teacher Instruction practices and competency?

_____

**Impact of music instruction practices on music teaching in secondary schools**

| | Statements | To a greater extent | Small impact | No impact |
|---|---|---|---|---|
| 1 | Qualification of music teacher | | | |
| 2 | Use of formal instruction in playing musical instruments | | | |
| 3 | My lessons are a type of formal instruction in singing | | | |
| 4 | My lessons are a type of formal instruction in acting | | | |
| 5 | My lessons are a type of formal instruction in dancing | | | |
| 6 | lessons being accompanied by technical exercises, musical pieces, and other activities to help the students improve their musical skills | | | |
| 7 | My lesson are a type of formal instruction accompanied by relevant performing art activity to help the students improve their musical skills | | | |
| 8 | Use of specialized music instruction (sometimes called pullout programs) usually refers to elective classes that take selected students | | | |
| 9 | Regular assessment of students to obtain information about what students know and can do | | | |
| 10 | Use of lesson plans | | | |

27. What are your suggestions for a plan of action to transform the situation of secondary school music teacher instruction through engagement of stakeholders in a dialogue?

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**Thanks for your cooperation**

# APPENDIX 3: QUESTIONNAIRE FOR DES MUSIC GRADUATES

I am **Independence Petronia,** Year II student under taking a Master of Arts in Music Education program at Kyambogo University. I am carrying out a research study on the topic "An Evaluation of Music Instruction Practices and Competence of Secondary School Music Teacher trainees: A Case of Kyambogo University, Department of Performing Arts."

You are one of the respondents selected to participate in the study. The information you give shall be treated with confidentiality and shall only be used for academic purpose.

Name (Optional)……………………………………………………

*Please tick the appropriate box*

1. Gender      a) Male ☐          b) Female ☐

2. Age

a)  20-30 ☐     b) 30-35 ☐      c) above 35 ☐

3. Education level

   a)  Diploma ☐      b) Bachelors ☐

4. Years in service

   a)  1 Year ☐       b) 2 years ☐        c) No job ☐

5. Before you studied music in DES program, had you studied music education before?

   a) Yes ☐         b) No ☐

**Nature of music teacher instruction at the Department of Performing Arts, Kyambogo University**

In assessing the nature of music teacher instruction at the Department of Performing Arts, Kyambogo University, indicate your level of agreement or disagreement with the following statements:

| | Statements | Strongly Agree | Agree | Not Sure | Disagree | Strongly disagree |
|---|---|---|---|---|---|---|
| 1 | I felt my teachers had the necessary knowledge and skills to teach music lessons | | | | | |
| 2 | Learner centered approaches were used by music instructors during lessons | | | | | |
| 3 | Outreach programs were organized by lecturers to expose us to the real Performing Art practices | | | | | |
| 4 | Music lessons were accompanied by technical performing art activities to help the students improve their musical skills | | | | | |
| 5 | There was regular assessment by music instructors | | | | | |
| 6 | Music lecturers were supportive and friendly | | | | | |
| 7 | I am now a competent teacher to facilitate music learning in secondary schools | | | | | |

**Challenges that impede music secondary school teacher instruction practices and competence**

How do you rate the effect of the following factors in impeding music secondary school teacher training Instruction practices and competence at the Department of Performing Arts, Kyambogo University?

| S/N | Factor | Response | | |
|---|---|---|---|---|
| | | Low | High | Very high |
| 1 | Your attitude to music | | | |
| 2 | Your confidence to learning music | | | |
| 3 | Adequacy of music scholastic materials | | | |
| 4 | Spaces and / or resources, | | | |

14. What are other challenges that impede music secondary school teacher instruction practices and competence?

_____

**Impact of music instruction practices on music teaching in secondary schools**

| S/N | Statements | To a greater extent | Small impact | No impact |
|---|---|---|---|---|
| | | | | |

| | | | | |
|---|---|---|---|---|
| 1 | Lecturer  knowledge and skills to teach us music lessons | | | |
| 2 | Use of practical methodology | | | |
| 3 | Use of  performing art activities to help students improve their music skills | | | |
| 4 | Regular assessment by  music instructors | | | |
| 5 | Support and rapport of lecturers | | | |
| 6 | Knowledge and skills to teach us music lessons | | | |

15. What are your suggestions for a plan of action to transform the situation of secondary school music teacher instruction?

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**Thanks for your cooperation**

**APPENDIX 4: QUESTIONNAIRE FOR DES MUSIC TEACHER TRAINEES**

I am **Independence Petronia,** Year II student under taking a Master of Arts in Music Education program at Kyambogo University. I am carrying out a research study on the topic "An Evaluation of Music Instruction Practices and Competence of Secondary School Music Teacher trainees: A Case of Kyambogo University, Department of Performing Arts."

 You are one of the respondents selected to participate in the study. The information you give shall be treated with confidentiality and shall only be used for academic purpose.

Name (Optional)……………………………………………………

*Please tick the appropriate box*

6. Gender    a) Male ☐    b) Female ☐

7. Age

a)  20-30 ☐    b) 30-35 ☐    c) above 35 ☐

8. Education level

a)  Diploma ☐    b) Bachelors ☐    c) Student ☐

9. Before you studied music in DES program, had you studied music education before?

a) Yes ☐    b) No ☐

**Nature of music teacher instruction at the Department of Performing Arts, Kyambogo University**

In assessing the nature of music teacher instruction at the Department of Performing Arts, Kyambogo University, indicate your level of agreement or disagreement with the following statements:

| S/N | Statements | Strongly Agree | Agree | Not Sure | Disagree | Strongly disagree |
|-----|-----------|----------------|-------|----------|----------|-------------------|
| 1 | I feel my teachers have the necessary knowledge and skills to teach music lessons | | | | | |
| 2 | Learner centered approaches are used by music instructors during lessons | | | | | |
| 3 | Outreach programs are organized by lecturers to expose us to the real Performing Art practices | | | | | |
| 4 | Music lessons are accompanied by technical performing art activities to help the students improve their musical skills | | | | | |
| 5 | There is regular assessment by music instructors | | | | | |
| 6 | Music lecturers are supportive and friendly | | | | | |
| 7 | I am now a competent teacher to facilitate music learning in secondary schools | | | | | |

**Challenges that impede music secondary school teacher instruction practices and competence**

How do you rate the effect of the following factors in impeding music secondary school teacher training Instruction practices and competency at the Department of Performing Arts, Kyambogo University?

| S/N | Factor | Response | | |
|---|---|---|---|---|
| | | **Low** | **High** | **Very high** |
| 1 | Your attitude to music | | | |
| 2 | Your confidence to learning music | | | |
| 3 | Adequacy of music scholastic materials | | | |
| 4 | Spaces and / or resources, | | | |

14. What are other challenges that impede music secondary school teacher instruction practices and competency?

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**Impact of music instruction practices on music teaching in secondary schools.**

| S/N | Statements | To a greater extent | Small impact | No impact |
|---|---|---|---|---|
| 1 | Lecturer knowledge and skills to teach us music lessons | | | |

| 2 | Use of practical methodology | | | |
|---|---|---|---|---|
| 3 | Use of performing art activities to help students improve their music skills | | | |
| 4 | Regular assessment by music instructors | | | |
| 5 | Support and rapport of lecturers | | | |
| 6 | Knowledge and skills to teach us music lessons | | | |

15. What are your suggestions for a plan of action to transform the situation of secondary school music teacher instruction?

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**Thanks for your cooperation**

# APPENDIX 5:  INTERVIEW GUIDE FOR LECTURERS

1. For how long have you been teaching DES music students at Kyambogo University?

2. Briefly describe the nature of the students you teach in relation to music education background

3. What course units do you teach the above students mentioned in no.2?

4. Mention the methods you use to dispense music material to DES music students in each discipline

5. What instructional materials do you use to teach DES music students in the disciplines you handle?

6. What assessment mode do you use to teach DES music students and why?

7. Is the time allocated on the timetable enough for you to complete the syllabus in its appropriate time?

8. If no, what strategies do you put forward to complete the syllabus appropriately?

9. Identify some of the behavior traits your learners exhibited during music instruction?

10. What skills do you impart to students to meet the community expectations of a competent music teacher in the secondary schools?

11. Do your students achieve these skills mentioned?

12. What challenges have you experienced during music instruction at the Department of Performing Arts, Kyambogo University?

13. How have you solved to above encumbrances?

14. What could be the qualities of music teachers required in the secondary schools?

15. What are your recommendations for DES Music program at Kyambogo University?

**APPENDIX 6: INTERVIEW GUIDE FOR DES MUSIC GRADUATE TEACHERS**

1. When did you graduate?

2. How long have you been teaching music?

3. Did you have any music background before you enrolled for DES music program?

4. Which music skills did you acquire while at the department of Performing Arts Kyambogo University?

5. What did you find interesting at the department of performing Arts during your DES music course of study?

6. What challenges did you experience during your DES music course of study?

7. Suggest ways of how you overcame the above challenges?

8. Mention some of the successes you have made during your music teaching in the secondary school.

9. What challenges do you experience during your music teaching in the secondary schools?

10. How do you overcome the above challenges?

11. Briefly comment on the DES music program you underwent at the Department of Performing Arts, Kyambogo University.

12. With your music teaching experience, what could be the qualities of a competent music teacher required to teach music in the secondary schools?

**APPENDIX 7: INTERVIEW GUIDE FOR DES MUSIC TEACHER TRAINEES**

1. In which year of study are you?

2. Did you study music before enrolling for DES music program at Kyambogo University?

3. What do you find interesting at the Department of Performing Arts?

4. Is the time allocated on your time table enough for you to grasp the content?

5. If not, how do you catch up in your music studies?

6. What music skills have you acquired so far since you enrolled for DES music program at Kyambogo University?

7. What challenges do you experience during your music learning at the Department of Performing Arts?

8. What strategies have you put across to overcome the above challenges?

9. In your point of view, what do you think a competent music teacher for secondary school should be?

**APPENDIX 8: INTERVIEW GUIDE FOR HEAD TEACHERS OF SCHOOLS**

**WHERE KYAMBOGO DES MUSIC ALUMNI TEACH**

1. Does the school offer music education as a teaching subject in your school?

2. If so, for how long has music education been in existence in your school?

3. Is the school privately owned or government aided?

4. Do you have music teachers in the school?

5. Are music teachers enough to carry out music teaching and learning in the school?

6. What is their ability in music syllabus coverage?

7. What music materials are in place to facilitate music teaching and learning in the school?

8. Are the teachers competent and confident enough to facilitate music learning?

9. Do you organize music Continuous Professional Developments (CPDs) in the school?

10. If yes, how often do you organize?

11. Do the CPDs improve music teachers' effectiveness?

12. Comment about music skills and competences you observe in music teachers during music instruction in your school?

13. Are these teachers influential in MDD activities in the school?

14. Generally comment on the general performance of music students in the school?

15. What challenges have you experienced in music teaching and learning in your school?

16. What measures have you put in place to overcome the above challenges?

17. What recommendations would you suggest for a plan of action to transform the situation of secondary school music teacher instruction?

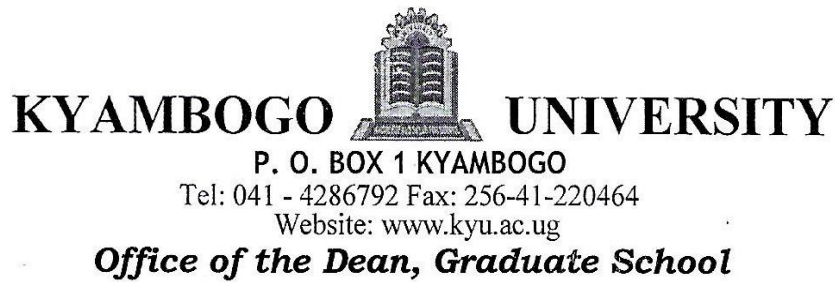18. What qualities would you want a music teacher in your school to exhibit?

**APPENDIX 9: GUIDING QUESTIONS FOR ACTION RESEARCH WORKSHOPS**

1. Narrate the story of your personal experience in music teaching and learning discipline.

2. What music learning lessons do you draw from the narrated stories?

3. Discuss the challenges experienced during the teaching and learning of music subject.

4. Suggest possible solutions to the above challenges.

5. Discuss the qualities of a competent music teacher required to teach music in Ugandan secondary schools?

6. What are your recommendations for DES music program at Kyambogo University?

## APPENDIX 10: DOCUMENTARY REVIEW CHECKLIST

1. Admission requirements of Diploma in Education Secondary (DES) music teacher trainees to Kyambogo University

2. Academic performance of Diploma in Education Secondary (DES) music teacher trainees from 2019-2020

3. Diploma in Education Secondary (DES) syllabus (course content per course unit)

# KYAMBOGO UNIVERSITY

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Website: www.kyu.ac.ug

*Office of the Dean, Graduate School*

7th /12/2020

*To Whom It May Concern*

**RE: LETTER OF INTRODUCTION**
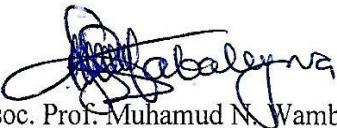
Dear Sir/Madam,

This is to introduce **Independence Petronia** Registration Number **18/U/19799/GMME/PE** who is a student of Kyambogo University pursuing a Masters Degree.

She intends to carry out research on **"Music Instruction Practices and Competence of Secondary School Music Teacher Trainees." A Case of Kyambogo University, Department of Performing Arts.**
**as** partial fulfillment of the requirements for the award of the Master of Arts in Music Education.

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

Any assistance accorded to her will be highly appreciated.

Yours sincerely,

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