

**INVESTIGATING THE TEACHING AND LEARNING OF AURAL
SKILLS IN MUSIC IN SELECTED KAMPALA SECONDARY SCHOOLS**

By

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A DISSERTATION

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APPROVAL

We certify that this dissertation, titled “Investigating the teaching and learning of Aural Skills in Music in Selected Kampala Secondary Schools” has been done under our supervision and is now ready for submission with our approval.

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Abstract

The teaching and learning of aural skills in music in Kampala secondary school, must be re-defined in the role and structural nature of teaching music. The approach of teaching aural skills is ineffective due to inadequate methodologies and subsequent creativity of the music teachers' individual musicianship skills. Henceforth aural skills are the weakest performed aspect of music on national and school internal examinations.

The research therefore begun with a review of all the available related literature on the teaching and learning of aural skills in music in Kampala and Uganda, however it is very limited and hence prompted the researcher into the field to find a way forward.

The main objective of the study was to examine the instructional and pedagogical approaches used to teach aural skills, the students perception of aural skills and to investigate on the effects of music educators' skills and training in the teaching and learning of aural skills in Kampala Secondary schools.

In ascertaining and gathering data for this study, five selected secondary school in Kampala where used to represent secondary schools in Uganda while employing the mixed methods approach together with questionnaires, interviews, observation and documentary analysis as the aiding research tools.

In conclusion, aural skills are of significant importance in the teaching and learning of most aspects of music education in secondary schools and one of the main recommendations is that music teachers should be well trained in aural skills so as to transform the music field into a successful one.

DECLARATION

The following work titled “Investigating the teaching and learning of Aural Skills in Music in Selected Kampala Secondary Schools ” is my original work that has never been submitted for the award of any other degree at this or any other University.

Signed:.....

Christopher Tendo Mukuye

Date:.....

DEDICATION

This thesis is dedicated to my father, Samson Daniel Wakayamba Mukuye, Department of Performing Arts of Kyambogo University, Kampala Music School, as well as to my choirs: Namirembe cathedral and All Saints Cathedral Nakasero choirs.

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ABBREVIATIONS AND ACRONYMS

ABRSM - Associated Board of the Royal Schools of Music

A Level - Advanced Level

BBC - The British Broadcasting Corporation

CNN - Cable News Network

CVI - Content Validity Index

NCDC - National Curriculum Development Center

O Level - Ordinary Level

SPSS - Statistical Package for Social Sciences

UNEB - Uganda National Examination Board

MoES - Ministry of Education and Sports

CHAPTER ONE

INTRODUCTION

1.1 Introduction

The chapter presents the background to the study that is stipulating the historical and contextual perspectives of the study including in there the problem statement. It also elucidates on the concept of teaching and learning in line with aural skills in the research and guides on the content to be covered in the study. The researcher also goes on reveal in depth what inspired him to carry out this research study, which later on in the chapter culminates into the significance of the study.

1.2 Background to the Study

This section has combined both the historical and contextual perspective in order to bring out a better understanding of the research study and it begins with some definitions as follows;S

Aural skills is the cognitive musical intelligence to listen, analyse, respond and be able to describe verbally or on notation the music heard and not seen correctly. Aural skills are a component of Western music education which falls under formal music education and it should be noted that in Africa before colonial rule there was no formal music education. Flolu describes traditional African education as being practical, aural-oral and informal, where listening and observation are the key elements of acquiring the basic music skills (Flolu in Herbst, 2005:109). Kigozi also strengthen the argument at hand by describing music education in the African perspective as a holistic integration of arts and culture where oral, informal, formal and non-formal acquisition of musical arts education are addressed together (Kigozi, 2008: 26).

The coming of the European with their Western music education brought a problem to Africans of adopting a new way of learning music in a formal way, that is contrary to their informal learning of music and arts which is known as the oral tradition. The slow adaptation to the western music learning, more especially with aural skills is attributed to the long year of political instability after the independence of Uganda. Ekadu-Ereu, in support of the above statement argues that formal education introduced by European missionaries was later inherited by successive independence governments, and

is still in use. After independence in 1962, government's Africanisation of the curriculum led to the focus on subjects that created African identity and personality in learners. But these efforts were disrupted by years of civil war (Ekadu-Ereu: 2007).

Learning is a substantial increase in knowledge, skills and methods that can be retained and used when needed. When the knowledge skills and methods are learnt and practiced for some considerable time, they then become part of learner. Thorndike affirms the above statement by defining learning as a permanent change in behavior, which is a result of experience (Thorndike: 1928).

Teaching is a way and process of attending to people's needs, desires, experiences and feelings, with an aim to learn specific things, and go beyond the given. Hirst supports the above statement, as he argues that teaching is setting out with the intention of someone learning something and you Considering their feelings, experiences and needs and teaching is only teaching if people can take on what is taught (Hirst; 1975).

Therefore Teaching and learning as described in the paragraphs above, are very much needed aspects for students in aural skills in music as they aim to develop their musicality. Students need a systematic way of learning aural skills effectively, as described by the definitions of learning and teaching earlier However when you compare with these definitions and what is on ground, there is a gap in the teaching and learning of aural skills in music in secondary school in Kampala.

Aural skills is currently a full fledged paper, which is part of the music subject at O and A level UNEB music examination. However from the pilot study taken earlier, aural skills are worst performed aspect of the music subject over the years, from 2010 to 2018, Kabuye, Tezigatwa, Kagumba and others affirmed in appendix 5. This fact above inspired the researcher to research about the teaching and learning of aural skills in music education of Kampala secondary school to represent the Uganda.

Teaching of music in a number of Secondary Schools in Kampala for over eight years also made me realize a number of challenges affecting music education in the region and one of the main challenges is aural skills. Aural skills are not popular in lower secondary school that is in senior one and two, most secondary schools normally introduce aural skills in senior three and on to candidate classes. Some of the schools that I have been able to interact with in the teaching and learning of music, in particular aural and practical skills aspect include; Uganda Martyrs' High School Rubaga, Caltec

academy Makerere, Makerere College school, Mengo Senior School, Mackay Memorial College Nateete and Kyambogo College, among other.

During my participation in the above mentioned schools, I observed that there are very few teachers competent enough with the teaching of aural skills in music education in Secondary schools. And perhaps many music teachers today do not take aural skills as a very important aspect to be taught in the music subject. Music education in the western world also once had this problem too, as the scholar Karpinski argues that the teaching and assessment of aural skills is vital to students, but many teachers perceive these skills as being grounded in the past. The teachers should acknowledge that these skills are still valuable to the young musicians of today (karpinski: 2000).

In conclusion, aural skills in music education in secondary school in Kampala and Uganda are not yet fully exploited in research however there are music education scholars that have mentioned something on them in their books. These scholars include Kigozi (2008), Sekalegga (2017), Ekadu (2012), hence there is need for research on the teaching and learning of aural skills in Kampala secondary schools.

1.3 Statement of the Problem

Basing on the interview response data that I collected in the pilot study, and on school and UNEB examinations results, aural skills are the least performed area in music around secondary schools in Kampala. This issue is widely attributed to the music teachers' inadequate instructional methodologies and limited creativity with regards to their individual musicianship skills in the teaching of aural skills and hence there is a gap in the teaching and learning of aural skills in music in secondary schools in Kampla. Therefore this study seeks to address this gap by looking at the processes, methods, and resources available for the music educator in support of aural skills, as well as look at the students perceptions of aural skills in music and then find a way forward on the teaching and learning of aural skills in music in secondary schools.

1.4 General Objective

To investigate the teaching and learning of aural skills in Secondary Schools in Kampala.

1.5 Specific Objectives of the Study

1. To examine the instructional and pedagogical approaches used to teach aural skills by secondary school music teachers in Kampala
2. To examine the effect of music educators' skills and training on their efficacy in teaching aural skills
3. To explore student perceptions about aural skills as a learning area of music in Kampala secondary schools

1.6 Research Questions

To address the research problem and listed specific objectives, the following research question has been formulated:

1. Which instructional and pedagogical approaches are used to teach aural skills by secondary school music teachers in Kampala?
2. How do music educators' skills and training affect their efficacy in teaching aural skills?
3. What are the students perceptions about aural skills as a learning area of music in Kampala secondary schools?

1.7 Significance of the Study

Currently, there is minimal information available about the teaching and learning of aural skills in music education of secondary school in Uganda. In reality, this study might be the first scholarly approach on the pedagogy and instruction of aural skills in music education of secondary schools in Uganda. Kigozi (2008) focuses on infrastructure and status of elementary schools in Uganda and rather just hints a little bit about aural pedagogy in his work. Sekalegga (2017) focuses on the behavior of mainly the music educators in music classroom teaching and in there he just pointed a bit on the teaching of aural skills. Therefore there was need to carry out research in this field. Hence this research is significant because its findings and recommendations will form a way forward into the development of music syllabuses that are aural skills oriented in music of secondary schools. The study will enable the Principals in the Secondary Schools to come up with relevant policies and programs regarding music in their schools, where aural skills can be given more attention.

It should be noted that aural skills are also useful to other disciplines such as literature, in the teaching of rhymes, and in mathematics when teaching young children songs that emphasize counting of numbers. Therefore when aural skills are implemented well in secondary school they will also help in the effective dispensation of other disciplines as well. And this will lead to the production of an all round student who is not only competent in music but also other disciplines. Music skills such as aural and practical are vitally needed for survival in music industry of the community, because society uses these skills in learning songs to strive and produce music which meets the society's demands.

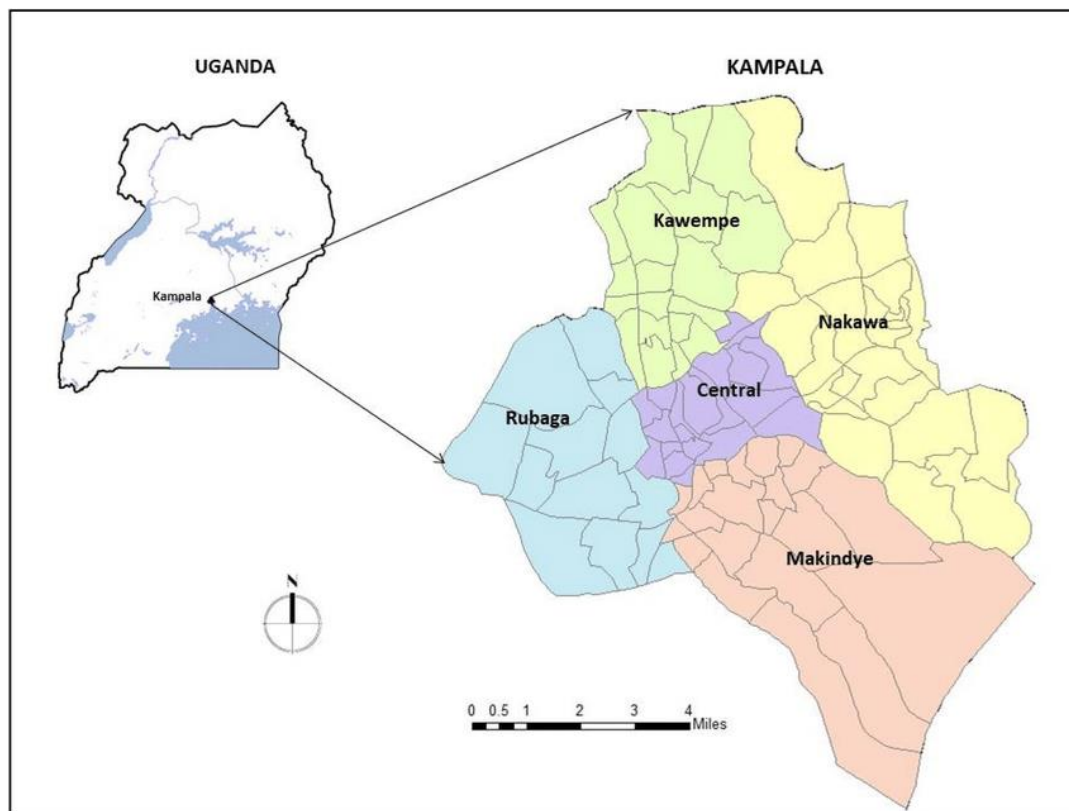
The study will also act as a basis for further research in the field of Aural Skills in music education and others related to it such as music analysis in Uganda and East Africa.

1.8 Scope of the Study

1.8.2 Geographical Scope:

Uganda is a land locked country found in East Africa and it comprised of five regions which include north, east, west, south and central where Kampala is situated as the capital city of the country. Kampala is also divided into five divisions where the five selected secondary schools are situated. The researcher started with a pilot study in the five different regions of Uganda, after finding out the weakest performed aspect of music as aural skills, he then took a full research study find out where the problem is in the teaching and learning of aural skills in music in a selected Kampala secondary schools. Below is a map of Kampala in figure 1, showing the divisions where the study was conducted.

Figure 1; A map of Kampala showing the Five Divisions where the Study was Conducted adapted from researchgate.net; 2019.



The study focused on five selected secondary schools that offer music as an academic subject in Kampala to represent Uganda.

Kampala is a large city, which comprises of five divisions that is Kampala Central, Kawempe, Makindye, Nakawa, and Lubaga and the city has got an estimated population of 1.5 million people. Kampala city is the economic, political, and cultural center of the Uganda, as well as its capital city. But unfortunately with all that added advantage mentioned above, Kampala as a district has not got many acclaimed schools and institutions that offer music as an academic subject. The secondary schools that offer music as a subject include; Makerere college school and Caltec Academy Makerere found in Kampala central division, Mengo senior school, Uganda Matryrs' High School and Mackay Memorial College Natete found in Rubaga division, the rest of the divisions do not have school that offer music as a subject. This is very worrying because the future of music education which includes aural skills is not bright at all in this city. So some research and implementations have to be done in

music education in this region and Uganda, in order for other schools and institutions to take on music as an academic subject.

1.8.3 Content Scope:

The study looked at literature related to aural skills in Music, what are students are taught in aural skills in music in Kampala secondary school: the effect of music educators skills and training on the teaching of aural skills, the students perception on aural skills in their learning area. Then finding a way forward in the teaching and learning of aural skills in music through finding the best methods, as well as find a way of integrating aural skills in the teaching of the other aspects of Music Education in secondary schools, and these aspects include music theory, music analysis and music performance.

1.8.4 Time Scope:

The study took a time scope of five years and that is from 2015 up to 2019. The researcher chose these five recent years because they had not been any education reforms in Uganda till 2020 when the curriculum was modified to a new curriculum that is going to be followed onwards. Therefore the data collected in the stated time was going to be consistent for the research study because of not having any changes in the music syllabus and thus aural skills content staying the same in music in secondary schools in Kampala.

CHAPTER TWO

LITERATURE REVIEW

2.1 Introduction

This chapter presents a review of literature pertinent to the study as gotten from various researchers, scholars, analysts and authors whose literature are in line with enlightening the study on the teaching and learning of aural skills in music education of secondary schools. However there is no any direct and full focused literature on the teaching and learning of aural skill in music in secondary schools in Uganda. Henceforth, the themes in this chapter were crafted in line with the objectives of the study and subthemes looked at vital definitions to the topic, importance and perceptions of aural skills in Western countries, Africa, then down to East Africa and Uganda that are in line with the themes. This chapter opens up with the theoretical framework and then ends off with the conceptual framework of the study.

2.2 Theoretical Frame Work

Theoretical frame is very important to the research because it forms a theoretical ideology on which all the ideas in the study rotate. The ideas in the reseach objectives, research questions, conceptual framework and literature review are well connected to the main theory of the study. Eisenhart supports this point, as he defined a theoretical framework as “a structure that guides research by relying on a formal theory...constructed by using an established, coherent explanation of certain phenomena and relationships” (Eisenhart,1991: 205). This research study is inclined to the constructivism learning theory and this theory is based on observation and scientific study on how people learn. Bandura argues that learning occurs in constructivism as a result of observing and emulating the behavior of others (Bandura:1986). The main theory of this study is “The theory of sound before sight”, which is one of the theories under the ideology of construtivism. But there are also five other supporting theories that are similar in ideology with the main theory that are also looked at this frame work and also well explained on how they can be helpful to the study. **The theory of Sound before Sight**, as conceived from contemporary music pedagogists: Dettwiller, Hammel, Musco emphasize that in order to develop an understanding of music and music notation, individuals must first become comfortable with listening to, singing, and performing tonal and rhythm patterns before reading and writing music (Dettwiller; 1989, Hammel; 2006, Musco; 2010). The theory emphasizes aural skills to be at the Centre

of learning in music, where one is introduced to these skills first then other aspects music like reading and writing of music are built on this foundation. And this study is looking forward to the using aural skills as a medium of teaching and learning all aspects of music education, such as performance, theory, composition and music analysis.

The second theory in line, is by Gordon who identified **aural pitch and rhythmic patterns** as the basic vocabulary of music, where he believed that learning music resulted from building a musical vocabulary (aural pitch and rhythmic patterns) through repetition, rote learning and drills. He arranged his learning sequence by identifying the most basic pattern, teaching them first and then following them with increasingly more complex patterns as learning continues (Gordon, 1971: 8). This theory goes in hand to emphasize more on what the theory of sound before sight stated. Therefore it is also very important in bulding strong ideas on the teaching and learning of aural skills in music education.

The third theory in line are **the Modern studies** by Luce (1965), McPherson (1993, 1995, 2005), and Bernhard (2004) all suggest a significant positive correlation with playing by ear and the ability to sight read, and an experimental research by Haston and Musco also suggest that spending classroom time playing by ear impacts positively to the students' abilities to develop music reading skills (Haston: 2004, Musco: 2006). These studies emphasize that learners should be encouraged to listen, interpret and play or sing back music heard in their sourround in order improve music reading aspects. This clearly reveals to us how aural skills impact so much on other aspects of music education, such as music reading and thus these studies being very vital to the research.

The fourth theory in line, is by Fanavoll who through working as an aural trainer at the Norwegian Academy of Music, came up with **aims for aural skills** where the student is expected to develop and strengthen their ability to inner representation of sound, and to actively use it while working with music. The student is expected to;

- develop a musical memory
- acquire good abilities for reading, structuring, rehearsing, memorizing and reproducing a score (by singing or playing) independently, quickly and precisely

- Strengthen the ability to listen actively to music, and to develop the skills of perceiving, remembering, structuring and reproducing (by singing, describing, writing) both details and overall structures in music.

While finding these aims Fanavoll realized that while teaching aural skills that music analysis is a very useful for both recreation of music using the inner ear and also listening to the actual sounding music (Fanavoll, 2012: 26). The above theory reveals the inter-connectedness of aural skill and music analysis and how aural skills are very vital in the teaching and learning of other aspects of music education. Hence the theory having a very prominent role in this research, that seeking to find ways in which aural are taught properly in music education of secondary schools.

The fifth theory in line, is by Wheeler who argues that in order for students to be able to hear, perceive and respond to aural stimuli, there needs to be a focus on ‘hands on’ musical experiences (Wheeler, 2007). The above statement reveals to us that aural skills should be integrated with other aspects of music education. For example when teaching music theory concept to the learners and they are played or sung for them, they will be well understood. Same applies to performance as well when music is sung or played for the learner before assignment, such much will be learnt better. Therefore this theory is also very important to the research in building ideas of how to teach and learn aural skills in music education.

The sixth and last theory in line, is by Dewey who argues that **nature and society manage to live in the classroom**, when the forms and tools of learning are subordinated to experience of the society and thus there is always an opportunity to identify culture (Dewey, 1916: 98). In this case, when being cautious on the music that the community desires, music taught in school should be married with the music that the community desires through using aural skills as a medium of learning and teaching it. Here learners can listen to music in their community and try to learn it through singing and playing instruments both at home and in class. all other music. Eventually a culture of teaching and learning music becomes more practical which In a long run cultivates development of good musicality levels amongst the music learners and teachers. This theory is also very important to study, because it will help on building ideas of teaching music beyond the classroom and music text book material through the use of aural skills as seen in the explanation of the theory.

2.3 Essential Definitions to the Study

2.3.1 Aural Skills:

Aural skills is the ability to listen to music sound, make meaning out of it and then describe what has been heard. Karpinski defines aural skills as the ability to musically discriminate between sounds heard within a musical context and the ability to transcribe and notate extracts heard. He further goes on to argue that the ability to discriminate and contextualize between different musical styles, genres and periods of music is a vital aspect of developing aural skills (Karpinski, 2000).

Aural skills has listening as one of its main components, so understanding the meaning of listening skills is very important. Listening skills involve the following definitions, as stated by different music scholars; Auditory awareness is the ability to recognize the presence of sound (Le Roux, 2002: 91). Blom argues that auditory perception is the ability to hear differences in sounds in a sequence of sounds (Blom, 1993: 17). De Kock argues that auditory discrimination is the ability to hear similarities and differences between sounds (De Kock, 1989: 124). When all the definitions of listening skills are collected and put together, they give aural skills a better way of interpreting and understanding of music listened to.

It is well known that music education is dependent on the concepts of sight and sound. Wheeler in support of the above statement, argues that in music the ear and eye skills are equal and complementary partners with the ultimate goal to “see with the ears and hear with the eyes” (Wheeler, 2007: 35). The fact that music education has a strong backbone on sight and sound, the music teachers have to be creative in bringing aural skill to their learners through performance, listening and analyzing music among others. On the emphasis of this point, Karpinski notes that teachers who focus on creating real life musical experiences through either (or both) performance and composition, have the most success in developing holistic programs of instruction (Karpinski, 2000). Further more, in support of the above point and Karpinski’s argument, Wheeler argues that in order for students to be able to hear, perceive and respond to aural stimuli, there needs to be a focus on ‘hands on’ musical experiences (Wheeler; 2007). From the defining of aural skills, more light is also thrown on how they are important to music education. And thus a music educationist Karpinski goes on to argue that the most significant use of these skills within educational programs is when they are fully integrated into theoretical, notational and historical studies (Karpinski; 2000). There are music education aspects such

as music analysis, music composition and music performance that are directly linked to aural skills. In all the above aspects, aural skills come first with the listening and understanding, then music analysis comes second as analysis has to be done before performing music and also before one can relate and learn through the existing music to compose their own. Therefore it is very vital to define music analysis that cuts across other music education aspects like aural skills does, as seen below.

2.3.2 Music Theory and Analysis

Music theory is the study of practices and all possible arts of music, well as music analysis is the studying of a music piece, in particular structure and form at hand in either compositions or performances. And analysis involves listening to music compositions and performances (aural skills) before any studying of the music is done. Bent argues that analysis is the means of answering directly the question 'how does it work?' (Bent, 1987: 5). Here the music analyst is trying to look at how the music was composed, how it integrates in different parts of the music.

Cone argues that music analysis lies in between description and prescription where description consists of simple non-analytical activities such as labeling chords with Roman numerals or tone-rows with integers or row-form, while the other extreme, prescription, consists of "the insistence upon the validity of relationships not supported by the text." Analysis must, rather, provide insight into listening without forcing a description of a piece that cannot be heard (Cone: 1989).

The process of analysis often involves breaking a piece of music down into relatively simpler and smaller parts for cross examination. Jean-Jacques argues on the above that after breaking music into smaller parts for examination, the way these parts fit together and interact with each other is a process called discretization or segmentation which is normally examined (Nattiez:1990). Musicologists use music analysis, as they listen in order to support their examinations of the performance practice and social situations in which music is produced.

Hurley, Musselwhite, Wesolowski explore on music theory in relation to aural skills in their article "Examining the Effect of Aural Preparation on Second Grade Students' Music Literacy Rhythm Skills" as they start by defining aural preparation as hearing, performing, decoding and creating rhythms or pitches aurally prior to the introduction of music notation. The study explores the effects of aural preparation on second grade students' music rhythmic literacy skills, which include reading,

performance and dictation. Results suggested a significant increase in the performance skills, as measured by the performance tasks given. However the results also suggested no significant increase in the decoding and writing skills as measured by the dictation task (Hurley, Musselwhite, Wesolowski: 2018).

On understanding the definitions of aural skills and its companion music theory and analysis, there is need to understand music education in order to know how aural skills fit in there. Therefore the definition of music education form music scholars is seen below.

2.4 The Instructional and Pedagogical Approaches Used to Teach Aural Skills in Secondary Schools Music Education

2.4.1 Instructional Approaches in Music Education:

Music education is comprises of both formal and formal learning, where formal music is taught in school and informal learning music is learnt through interrractions in the community. Both of these two types of music are highly dependant on concepts of sight and sound, as earlier mentioned on music education. Since aural skills are vital to music education, there is need to understand the available structures of learning music in order to address the problem of this study. Folkestad, Green, Jaffurs and McPhail argue that there are two main forms of approaches used in music education around the world, that of formal and informal paradigms (Folkestad: 2006, Green: 2008, Jaffurs: 2004, Lines: 2009, McPhail: 2013). Strauss defines the formal paradigm as originating from the industrial West, where Western schooling is a deliberately working in an out of context mode and places learning outside of the routines of daily life (Strauss, 1984: 195). believing that formal learning is in-school, Resnick premise's that formal schooling is a setting in which rules are learnt, and that students are discouraged from bringing their informally acquired knowledge into this arena. He goes on to argue that there is not supposed to be much continuity between what one knows outside school and what one learns in school (Resnick,1987:15).

Folkestad argues that music education has up until recent times, been tied up in the formal paradigms and has either implicitly or explicitly focused on the assumption that musical learning results from a sequenced, methodical exposure to music teaching with in a formal setting (Folkestad, 2006: 135). In contrast to formal learning, Campbell defines informal learning as socially controlled, non-linear,

cooperative learning (Campbell, 1995: 43). Lines argues that allowing students to find their own voice and impulses through collaborating with each other within the confines of their immediate informal and unstructured music environment is a key part of informal learning rather than in contrast to a formal approach where the teacher might judge and decide what is best for them to learner (Lines, 2009: 2).

Focusing on learning, within informal and formal settings, Folkestad (2006) identifies from the literature four key aspects that can influence the paradigm used. These being;

- Situation: where learning takes place.
- Learning style: describes the character, nature and quality of the learning experience.
- Ownership: who owns the learning and decision making? This questions the role of the teacher constructing knowledge, versus the student constructing their own knowledge.
- Intentionality: the mind directed verses working from a defined pedagogy.

Considering that ‘informal’ and ‘formal’ can have blurred boundaries, this study indicated that we should consider the two terms not as a dichotomy but rather as the two poles on a continuum, and that in most learning situations, both aspects are in various degrees present and interaction in the learning process (Folkestad, 2006: 143). Understanding the combination of teaching music in both formal and informal paradigms, as seen in the arguments above can help the study address the instructional and pedagogical approaches of teaching aural skills in music and thus in a long run will address the music educator’s skills and efficacy in the aural domain, which will be a solution to teaching and learning aural skills in music in secondary schools.

2.4. 2 The Pedagogical Approach of Aural Skills in Music Education

Stanley Kleppinger explores aural skills in relation to music education as he looks at the problems incurred in the assessment of aural skills in the second year aural skills program at the University of Nebraska – Lincoln. This article brings to focus that students are nervous about aural skills assessment because success in these skills requires creative and abstract application theoretical principles that may be difficult under the stress of a timed exam. It should be noted that aural skills evaluative tools are consistently not reflecting the student’s mastery of the elements being tested. In conclusion, the article

suggests that an aural skills curriculum should be built on excerpts from real music and students should be encouraged to listen to music broadly beyond the classroom (Stanley V. Kleppinger :2017).

Allison Wentz explores more on aural skills in music education, as she presents an article on an aural skills lesson model titled “Search-Solve-Sing: a three-part plan for preparing and presenting aural skills melodies that puts small groups of students in charge of analyzing, performing, and teaching in the aural skills classroom”.

Search-Solve-Sing model allows upper – level aural skills students to teach and learn from one another the long and complex melodies which require audiation and pre- analysis. In conclusion, the research shows that through group work and presentations of students in the aural skills classroom flips a teacher to a student’s model of learning and here students assume the role of teacher to teach aural skills to their fellow students. As groups prepare their presentations, they engage with the melodies on a deeper level, incorporating phrase structures, implied harmonies, and other materials from the written theory class. And hence the general musicality of students is greatly improved (Allison Wentz:2019).

Imma Ponsati explore the art of teaching aural skills in music education in their article “Aural Identification of harmonic intervals” that evaluated the design of teaching using that specific method at Girona Music Conservatory through an observational study which aimed at improving aural identification of intervals of students there. This study was conducted in the conservatory where it involved 25 students and a few teachers in 20 lessons. In conclusion, although aural identification of harmonic intervals was coherent and that most students were provided with a clear strategy that helped them improve, however basing on the results in the article, the design required more flexibility in order to be adaptable to the different nature of intervals (Imma Ponsati; 2020).

Laura A. Stambaugh explore on aural skills in music education in their article “The Relationship Among Interval Identification, Pitch Error Detection, and Stimulus Timbre by Pre-service Teachers” as they investigate the relationship between interval identification and error detection through examining the pre-service teachers on this concept, while using the piano and vocal stimulus to find the intervals and timbre differences. The results of the study highlighted that the advanced teacher’s skills of error detection are strongly related to the basic aural skills of interval identification. The study further

suggests the use of a variety of pitch ranges and timbre to build student's confidence, as they develop their aural skills (Laura A. Stambaugh: 2020).

Guillaume Fournier explore on sight reading within aural skill education in relation to music education in their article "Cognitive strategies in Sight Reading; the development of an inventory for aural skills pedagogy" aimed at identifying, describing and categorizing the cognitive strategies related to sight singing within aural skills education. This article is one of the very few literatures available on the sight singing strategies. In conclusion, the researcher's inventory in the study can serve as a tool to explore the teacher's current strategies in teaching sight reading and encourage them to try new approaches (Guillaume Fournier; 2019).

Paula Telesco explores on aural skills in music education in her article "Teaching Elementary aural skills: How current Brain Research May Help" as she brain storms on the fact that many students today join higher levels of music learning such as Colleges and Universities with very limited musical skills or even without any musical background. She described very limited musical skills as coming from a popular realm opposed to the rich musical background commonly referred to as classical realm. When a teacher encounters a class of students that has its majority with very limited music knowledge, then the aural skills instruction will suffer as the teacher will end up focusing on basic singing bits only. The study suggested that when a teacher is dealing with incoming students that have limited training and exposure to common practice music, the method of teaching aural skills to them should be from the popular music they know to the sophisticated classroom required music (Paula Telesco; 2020).

Pomerlean Turcotte, Moreno Sala and Dube explore the use of technology in aural skills' lessons in their article "Factors influencing technology use in Aural skills Lessons" investigated on the use of Information Communication Technology (ICT) in the teaching of music such as in the teaching of instruments, voice, musical dictation and sight reading in young children of North America who range in between ages of 6 – 12 years. The results show that the use of ICT in teaching music is still relatively un common. It appears that a small proportion of piano teachers use ICT to teach music and in other words, music teachers who use ICT on a regular basis are not common. Hence this study

insinuates into a need for a further study on why some music teachers are so reluctant to use ICT (Pomerlean Turcotte, Moreno Sala and Dube: 2017).

Buonviri in his article “Technology use in high school aural skills instruction” investigated on the use of digital technology for aural skills instruction in Advanced Placement Music Theory Classes in the United States. The research aimed at finding out which technologies teachers use for aural skills instruction, how they incorporate them, and what influences their decision to use them. The study results suggested that the technology should not be used in music education curriculum automatically but should be used gradually and appropriately included into the different music courses. The study recommended that there should be evaluation of the different technology programs on multiple platforms by teachers who wish to use them in instruction, in order to obtain feasibility and usefulness in their teaching of aural skills (Buonviri; 2020).

Niedermaier and Kyle Adams in their article “The Day the Ear stood still; Aural Skills with a Theremin” explored a skill of operating the Theremin instrument in the bid to evaluate the pitching abilities of a student in aural skills. The study was inspired by a student’s disability to sing due to suffering from severe, uncontrolled asthma that could not allow her control her breathe long enough to sing. The results of the study suggested that in an exceptional situation, the Theremin can replace the human voice in aural skills courses. However the Theremin instrument has disadvantages, it needs additional space for operation, takes a long time to set up and requires new instrumental techniques to play it (Niedermaier and Kyle Adams; 2017).

After understanding the phenomena of music education and relating it with aural skills, there is need to know the importance of aural skills to the music education as noted below.

2.5 The Effects of The Music Educator’s Skills And Training on the Teaching of Aural Skills in Music Education

2.5.1 Assessment of Aural Skills in Music Education:

Karpinski argues that the teaching and assessment of aural skills is are vital to students, but many teachers perceive these skills as being grounded in the past. The teachers should acknowledge that

these skills are still valuable to the young musicians for today (Karpinski; 2000). Aural skills are part of vital aspects and trends in music education that need to be handled with absolute care. Abeles acknowledged that in order for music education programs to be successful and meet the needs of students, they should not be confined to the isolation of the classroom but rather reflect and adopt the general trends in education, society, culture and politics (Abeles: 2010). When teachers respond and adapt to the educational and sociological changes around them, students respond positively in their level of engagement and attainment.

Music educationalists such as Green acknowledge that a large numbers of students today are “immersed in self-entertainment through vernacular music making” (Green, 2002:2) we also know that students are very much caught up between “formal and informal discourses of models of music education” (p.2). Jansen, Reimer and Thwaites noticed that there has been a declining popularity of music as a school subject internationally, primarily due to the strong focus on formal and classically based programs as seen by (Jansen:1997, Reimer:1989 and Thwaites:1998). Green also argues that there is growing popularity and immense educational power found in the informal discourse of students working in contemporary music environments. Through extensive listening, rehearsal and performance in a ‘trial and error’ approach students develop remarkable technical and ensemble skills with a strong sense of musical understanding (Green: 2002).

Karpinski notes that teachers who focus on creating real life musical experiences through either or both performance and composition, have the most success in developing holistic programs of instruction. This approach builds on Wheeler’s argument that in order for students to be able to hear, perceive and respond to aural stimuli, there needs to be a focus on ‘hands on’ musical experiences (Wheeler, 2007). Karpinski refers to this as ‘aural perception’ with the prime aim of training students to respond and be perceptive to how we use sound and respond to the sounds we hear and the most significant use of these skills within educational programs is when they are fully integrated into theoretical, notational and historical studies (Karpinski, 2000).

2.5.2 Significance of Aural Skills in Music Education

Dee Hausen and Milligan in their article “Aural skills at the juncture of research in Early reading and music literacy” points out the significance of aural skills development through exploring several instructional examples which strengthen the phonological and phonemic awareness in the musical

development of young children. The covering evidence in the study indicates the significance of aural skills, which are indeed compelling such as consistent and well planned music experiences lead to physiological changes in the brain and behavioral changes in learning of the young ones (Dee Hausen and Milligan ; 2012).

Robert Schuman (1848), one of the accredited Romantic period composer was quoted by Karpinski saying that “one must get to the point that you can hear music from the page... to picture a piece... as though the score was in front of you” (Karpinski, 2000: 3). This the above statement shows that aural skills are very important to musicians and this case to a performer and hence they should be put at the forefront of teaching music.

While theorists and researchers maybe in debate on the value of music education following western classical traditions, the interconnectedness of aural skills with music theory, music analysis and music performance is very vital and if holded properly music education can strive greater heights. However there are other importances of aural skills beside the known aspects of music education, as discussed in the literature below;

Harrison, Asmus and Serpe in their article “Effects of musical Aptitude, Academic ability, Music experience, and Motivation on Aural skills” explored on the influence of musical aptitude, academic ability, music experience and motivation for music on the development of aural skills, as they are taught in music theory course work model at California State University. The study examined a number of possible determinants of success in aural skills components of the year one and two music theory course. It was found out that musical aptitude, academic ability and music experience have a direct effect on aural skills thus tested and resulted where accepted as valid (Harrison, Asmus and Serpe; 1994).

Chenette explores the implications of research on working memory for aural skills instruction, in his arcticle “Reframing Aural Skills Instruction Based On Research in Working Memory” this article shows experimental exercises on working memory geared at helping students gain control and paying attention to music listened to, rather than to be passive listeners as a fundamental importance to aural skills learning. However in conclusion, the article clearly shows that exercises on working memory are difficult to apply to aural skills instruction (Chenette: 2018).

Lovell (2019) explores the aspect of improvisation in a research experiment on the integration of improvisation into an aural skills classroom. The core of the improvisation exercises was on pitch and solfege accuracy however rhythm and meter were also evaluated in the process. Conclusions are drawn from observations of both the aural skills classroom and improved performance on assessments through the meaningful improvisation exercises, coupled with thoughtful assessment, yield positive results in student learning. There was a mastery of pitch and solfege accuracy, improvement in the area of dictation and sight reading, the overall musical understanding was elevated and this led to the raise in levels of students' engagement in music performance activities (Lovell: 2019).

In conclusion, all the literature reviewed in the study there was no single trace on the effects of the music educator's skills and training on the teaching of aural skills in music education. Therefore a research on this issue was needed.

2.5.3 The Current Situation of Aural Skills

A key objective of music educationalists, over time has been the development of programs that develop a fine sense of musical pulse, excellent relative pitch and understanding of melody and harmonies. Jorgensen argues that an ability to sing in tune, secure eye/hand coordination and to develop an ultimate lifetime involvement in music is seen as key objectives (Jorgensen, 2008). Acknowledging that people need to engage in rich and fulfilling musical experiences, Sloboda believes that student's involvement in music should be through active participation and to full experience and explore the creative process of music making; he focuses on initial exposure through listening, followed by performing and then through to composition (Sloboda: 2000). Elliott suggests that the most meaningful way to experience music is as a maker particularly through the creativity of composing and performing. From this perspective he grounds listening skills, general musicianship and application of theoretical, notational and historical studies in the mentioned creativity (Elliott, 2005).

Another central thread in the debate relating to the role and place of aural and listening skills and associated theoretical and performance aspects of music is defined by Elliott (1986) where he supports Lasch's (1984) view that music education's problem is seen as a manifestation of the fact that the western classical musical tradition has come to an end. For Elliott and Lasch they perceive the crisis in music education within post-primary years, is derived from its attempt to disseminate a tradition that no longer has much life. To both, making music has become a specialty divorced from work and play.

Elliott, Lasch and many of his contemporaries argue that, if theory, aural and historical components are redefined and reduced in status, in favor of more practical performance-based and compositional activities, the issue is not how to make the art of music making useful, but how to make useful activities musically artistic (Lasch, 1984).

2.6 The Students' Perceptions about Aural Skills as a Learning Area of Music;

2.6.1 Perception of Aural Skills' in the Western Countries:

Aural skills in Western classical music oriented countries are perceived as identifying of intervals, inversions of chords and sight singing that are set in text books. The text book material about aural skills is that way these skills are taught to students, without subtraction or addition. These countries' understanding of aural skills in music education is well developed however a little twist to use of real time music can make a difference. This is evidenced with George Pratt and his colleagues who were at the unit for Research into Applied Musical Perception in 1998, in their book *Aural Awareness* proposed an entire rethinking of what constitutes good aural training for musicians (George Pratt; 1998). However Jazz music which developed from African slave songs in America is a little different from western classical music, as its mode of learning is through listening and playing or singing back. This is similar to the way African music was originally learnt on the African continent. Gayle argues that due to the confinement of the "new world," jazz had no choice but to trade off some of its traits with the western classical music in order for it to evolve into an art form it is today and as well as subsequently gain acceptance within mainstream music educational systems (Gayle; 1975).

The way aural skills were defined earlier at the start of this chapter reveal to us what exactly these skills are to music education. Therefore learning to hear and read music with understanding which is aural skills, is arguably the most important goal we set for our music students. This is supported by Karpinski, who argues that aural perception is where students are trained to respond and be perceptive to how sound can be used and also respond to the sounds heard (Karpinski; 2000). A music teacher knowing how aural skills are perceived in their community helps them to strategize on how to effectively teach them in music education. Karpinski argues that the Guido's advocacy of teaching devices evidenced that in Europe the aural skills concern spans far back before the 1800 century

through the use solmization, that grew into a separate discipline of aural training that focused around two activities of sight singing and dictation (Karpinski; 1990).

Karpinski further argues that before twentieth century there was a rise in "atomistic" training which included drill, practice, and testing of the identification and performance of small, contextual musical elements. And then the second half of the twentieth century saw the development and dissemination of textbooks (especially programmed texts) and their inheritors (computer-assisted instruction software) that feature training in identifying and performing the size and quality of intervals and the quality and inversion of chords (Karpinski; 2000).

The pages of journals such as Music Perception and Psychomusicology and books such as David Butler's Musician's Guide to Perception and Cognition and Rudolf Radocy and David Boyle's Psychological Foundations of Musical Behavior bring more insight into how the human mind processes music. Karpinski argues in support of the above point that all of us who teach and write about aural skills should pay attention on how human minds processes music (Karpinski; 2000).

Karpinski quotes "Entire books of melodies for sight-singing and materials for dictation have been composed by pedagogues purely for teaching purposes. Like Schenker, we might ask, "What does this mean?" If the musical figures we seek to teach exist in real literature, then we ought to use that literature for teaching; if such figures *don't* appear in literature, then we should question the value of teaching those figures at all. While there will always be a place for scales, sequential, arpeggiations, and a few other instructor-created exercises, we should acknowledge that--since our goal is to teach students to hear and perform real music--we should use as much real music as possible in our teaching" (Karpinski; 2000).

2.6.2 Perception of Aural Skills' in Africa:

Aural skills in Africa are not perceived the same way as they are perceived in Western countries. On the African continent aural skill material are not written in books but are rather fused in the way African learn and pass on their music from generation to the other. Hence, Flolu describes traditional African education as being practical, aural-oral and informal, where listening and observation are the key elements of acquiring the basic skills (Flolu in Herbst, 2005:109).

On the coming of European colonial rule in Africa, many African countries lost the African approaches of teaching music to the western approaches of teaching music. Mapaya affirms the above point as he argues that music in South Africa was dominated with western classical and jazz established music genres that informed the music curricula of the country. Well as Indigenous African music came later on board, as it was originally regarded by Europeans as music tradition that was usually ritual bound (Mapaya; 2014).

The strong influence of Western approaches to teaching music in Africa led to the decline of the African approach of teaching music, which was describes by Flolu earlier. African music was regarded inferior and ritualist and hence learning of music using aural skills started declining. Mapaya emphasizes the decline of African approaches in teaching music as he argues that written notation is at the heart of formal based music education, but most Africans acquire music-making skills informally or traditionally through aural and oral approach, acquired by participating in the many African rituals and social gatherings. The transition from informal to formal music training paradigms at different levels of learning, but more especially secondary school and university levels has for most black South Africans been a relatively new experience with a number of challenges. Mapaya further argues that African talented students who have managed to joined the European led South African schools have abandoned their African approach of learning music which is aural – oral to Western approach of reading scores and written music notations (Mapaya, 2016: 47).

The impaction of Western approaches of teaching music in Africa on talented African students, who later became music educators caused a lot of confusion of teaching aural skills in music education. The music scholar Ekwueme gives a light on the above, as he argues that the tendency of higher institutions of learning to always relate or equate sound to notational patterns is a defining feature of formal -based music education. This kind of approach may have served the western classical music pedagogy well, but it could be problematic for students who come from the aural-oral tradition where music aspects defies conventional notation (Ekwueme; 1974).

To conclude, the aural skills learning and teaching is based in books, scores and notation which is known as formal music education in the Western World and in the African setting songs, dances and plays are learnt through aural –oral means which is known as informal music education and this usually happens in community gatherings. Away forward of improving the teaching and learning of

aural skills in secondary music education in Uganda would be to copy the African approach into the Western approach.

2.6.3 Perception of Aural Skills in East Africa:

Aural skill in East Africa are perceived the same way as they perceived in the entire African continent, as earlier on discussed. Kigozi describes the African approach of teaching music as based on aural skills, as he derives it from how the traditional holistic approach to education were. He put forward an example of Buganda Kingdom where this holistic approach was referred to as “okugunjula” translated as upbringing. In the okugunjula approach, Kigozi argued that every member of the clan, friends and all family members in the Baganda setting are in charge of preparing, training and transforming a learner into a mature and responsible citizen. Therefore children were inducted into heritage of their predecessors through teaching them music, poetry, art, drama, dance and stories among others through songs that were taught aural –orally alongside stories and choreographed in order to connect the lyrics with the moral behind them (Kigozi, 2008: 18 -19). Natuhwera another music scholar argues that musical skills have traditionally been passed down orally from one generation to the next (Natuhwera; 2015). Cooke also goes on to ascertain that that each region of Uganda holds their own traditional music and dances predominantly played by traditional instruments that are taught aural - orally to younger generations (Cooke;1997).

Consequently, most East Africans capitalize on their phenomenal aural skills when learning music both formally and informally but more especially informally during the traditional music sessions which is somewhat like the notion commonly used in East Africa today. The purposeful exploration of new and fresh concepts affects people's perceptions of music especially aural skills in East Africa is to find the current position of this aspect of music education.

The three East African countries share similar experiences in the development of education, more especially music education and other opportunities for nationals, all having been under colonial governments up to independence in 1961 (Tanzania), 1962 (Uganda) and 1963 (Kenya). Of recent East Africa has been joined by Rwanda and South Sudan and the music education these countries are still at a very infant stage. Akuno, Makoe, and Ekadu argue that formal education prior to independence was provided for Africans by either missionaries or the colonial government because there was nobody to

teach it. Secondly, since so many African scholars longed for a change in their circumstances, they opted for aspects of western culture that formal education promised. Right from independence in 1961, Tanzania placed education at the center of its development ideology, seeing Africanisation and localization as being dependent on quick and thorough training of indigenous people ((Akuno (2005), Makoe (2001), Ekadu-Ereu (2012), Ministry of Education and Vocational Training: Policy Issues).

Makoe argues that in 1967, The Arusha Declaration paved way for the inclusion of (traditional) music through dance in the school. Though initially useful to propagate the country's socialist ideology, school dance featured in a lot of local and national functions, a tool for promoting culture (Makoe: 2001).

Akuno also goes on to argue that in Tanzania music education was provided at post-secondary institutions of education that offer training in the performing arts and in 1979 became an elective subject at secondary school. However music was not practised due to absence of syllabus, personnel to teach it and lack of acknowledgement of its value in education (Akuno; 2009). Therefore, there has been no learning of formal music in classroom for quite some time in Tanzania.

Akuno further argues that in Kenya, around 1985 there was a launch of the 8-4-4 system of education that made music a compulsory (examinable) subject at primary school. This brought joy and stress due to scarcity of resources, human and material. Despite provisions being put in place, a national curriculum review led to the removal of music from both primary and secondary school syllabi in 2001. After much lobbying and complaints from music educators, it was restored at the primary school as part of a non-examinable subject called creative arts and at secondary school as an elective in 2002 (Akuno; 2009).

The East African countries don't have a music education policy which teachers can exploit to make music learning meaningful and hence leaves this art not fully exploited. This shows that aural skills cannot be thought about, if music education itself is not thought about well by the East African governments.

In Uganda, Ekadu indicates that formal education introduced by European missionaries was later inherited by successive independence governments, and is still in use (Ekadu-Ereu; 2012). Ekadu goes ahead to argue that after independence in 1962, government's Africanisation of the curriculum led to

the focus on subjects that created African identity and personality in learners. Such as music. But these efforts were disrupted by years of civil war and today government is committed to providing 'quality basic education and training' (MOES, 2004:1). Therefore there is a possibility of getting a solution to the problem of teaching and learning aural skills in music education in Uganda today.

Aural skills in Uganda are not yet fully exploited, however in some institutions of higher learning where students can major in music, an exposure to aural skills is acquired but still at very low levels since the curriculum has not highlighted music education seriously and therefore it is of less interest to most of the scholars in Uganda.

2.7 Conclusion of the Literature Review

In summary, some of the books that were more outstanding in contribution to the literature review of the study are as follows; Gary Karpinski's *Aural Skills Acquisition and A model for Music Perception and its implications in Melodic Dictation* provides a detailed survey of the musical skills involved in teaching and learning how to listen to, read, and as well as useful information about aural skills.

Mapaya, 2014 and Akuno, 2005 literature brought about the history of music education in relation to aural skills in Africa and East Africa respectively. Kigozi's *An Evaluation of Music Education in Elementary Schools in Buganda*, *Away forward* also provides some useful on how aural skills were perceived in Buganda using the "okugunjula" translated as up bringing and here young ones learn music dance and drama through oral – aural approaches that the elders used to teach the young. It should be noted that this concept also applied to other regions of Uganda and the fact is African music has a lot of similarities, so this concept applies to other regions like East Africa.

Folkestad's *Formal and Informal learning situations or practices vs formal and informal ways of learning* describes to the study the nature of music education, which in a long run gives a road map on how aural skills can effectively be fitted in the discipline. However, there are many music scholars, as seen in the main body of literature review that have contributed some literature to the research study but not mentioned here.

There were also a number of outstanding journal articles that explored aural skills on different angles, but at this point I will just mention names of scholars and what their article explored on. Chenette

explored working memory for aural skills instruction, Hausen and Milligan explored the instruction methods that involve aural skills in the early reading music literacy of children, Craig Hurley and colleagues explored music theory in relation to aural skills, as they looked at the effects of aural preparation to music students. Starley Kleppinger explored the problems incurred in the assessment of aural skills at University level, Imma Ponstati and colleagues explored the art of teaching aural skills, as they focused on aural identification of harmonic intervals.

To conclude, throughout the literature there is a strong theme that aural skills are at the core of all music education activity. In relation to the perception of aural skills in music education, there are three significant broad themes that emerge from this literature.

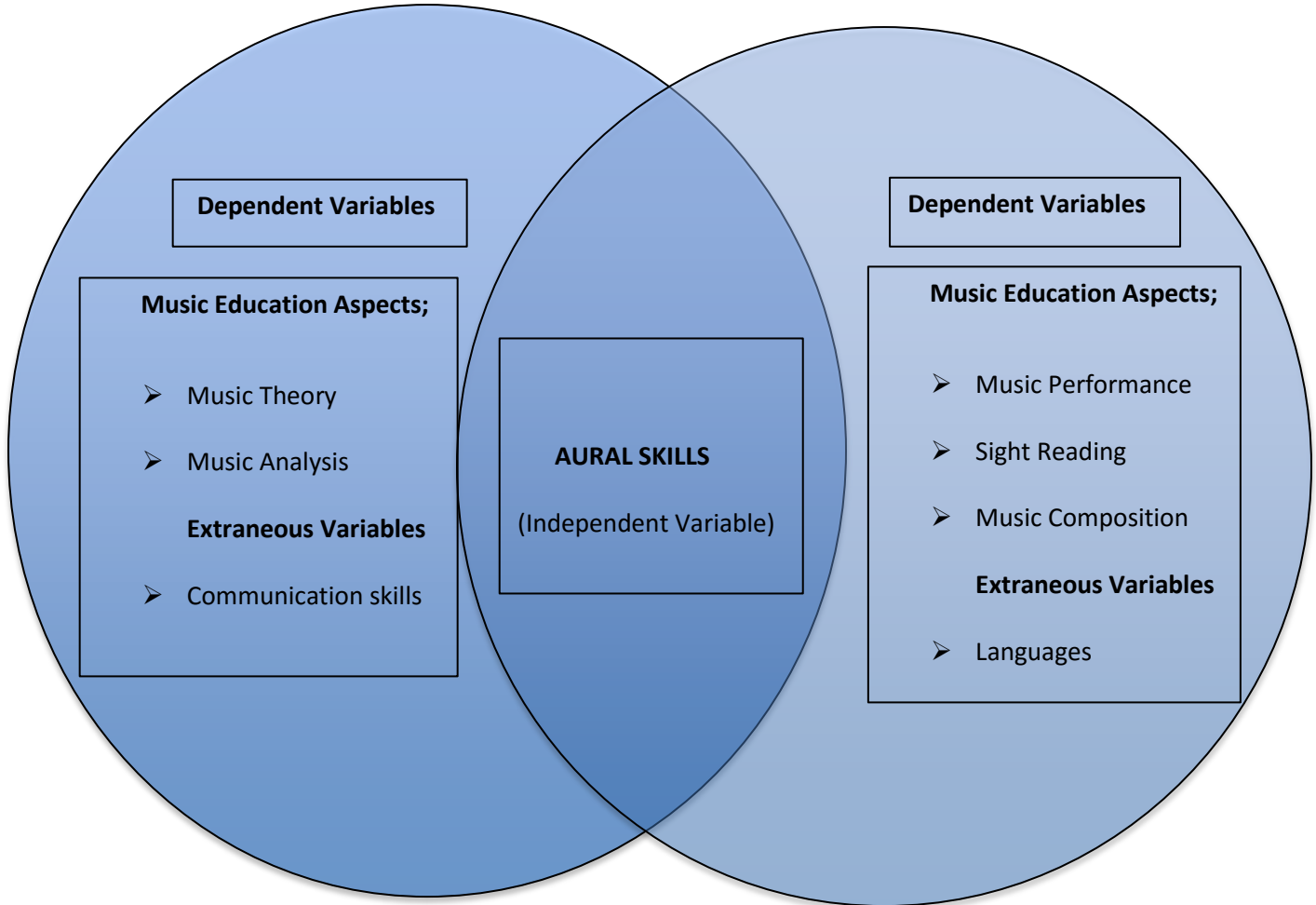
1. Inclusiveness; aural skills should be included in teaching and learning programs of music education
2. Interconnectivity of aural skills in relation to three main musical activities which are performance, music analysis and music theory

However there is no direct literature in Uganda or even East Africa addressing the teaching and learning of aural skills in music education. Therefore the results and recommendations of this study will be of great value to the music education of Uganda.

2.8 Conceptual Frame Work

This conceptual framework is an illustration of the researcher's manuscript which shows how the research will be explored in line with the statement of the problem, theoretical framework, literature review and the presentation of the results. Luse, Mennecke, & Townsend strengthen the above point, as they argue that the conceptual framework offers a logical structure of connected concepts that help provide a picture or visual display of how ideas in a study relate to one another within the theoretical framework. The conceptual framework also gives an opportunity to specify and define concepts within the problem (Luse, Mennecke, & Townsend, 2012). In this case, I used the conceptual frame work to draw a conceptual map of my thoughts on how the study is going to relate to the theoretical frame with its main theory, other similar - supporting theories, literature review and methodology to come up with possible solutions to the research problem. This conceptualization in turn produced an authentic report and genuine recommendations to the problem at hand.

Figure 2: Illustrating the Teaching and Learning of Aural Skills in Music Education



I started with explaining the aural skill concept relation to the variables of this study, which include music education aspects and extraneous variables and I then presented this framework diagrammatically. I thereafter explored more on the phenomena relating it with conceptual framework that informed the literature review, methodology and the discussion of results accordingly.

Aural skills stand in the middle (medium) of teaching and learning other aspects of music education, these include music theory, analysis, performance and composition. Karpinski also describes the teaching and learning of aural skills as the cognitive processes that involves, hearing, short – term melodic memory, musical understanding and notation (Karpinski; 2000). Relating Karpinski’s

description to aural skills and music education, hearing and short term melodic memory refer to aural skills, musical understanding reflect the aspect of music analysis and notation involves the aspects of music theory and composition. In other words aural skills are very vital to start with, then other aspects of music education follow thereafter for a better musicality development. My definition is also related to Karpinski's, as I define aural skills as the ability to listen, respond and describe music that is heard.

Aural skills are the independent variables in this study and music education aspects are the dependent variables there and their relationship is discussed below. However there are also extraneous variables which include communication skills and languages that will be discussed at the end.

While teaching and learning music theory certain concepts such as scales, intervals between music pitches are better understood when sounded before the learners to listen to them. This point is in line with the theory of sound before sight and this the back bone of the study. The Suzuki violin method teaching is one example of the sound before sight theory, as it teaches playing of different rhythms on a well known song like "Twinkle Twinkle" to its student before they can actually read music on their own. In the teaching and learning of music Analysis, a piece of music in question is listened to, studied on sheet music and history about it is gathered in order to interpret it properly in what is known as analysis. Therefore listening and interpreting the music heard in this aspect of music education is very important and the point is also in line with Fanavoll's theory that states the aims of aural skills.

In the teaching and learning of music performance, listening and interpreting the music going to be learnt gives the learners a road map on what to attain in the given piece of music. And in the long run the listening will help them to strategize on how to practice in order to achieved the performance they listened to in the beginning. The above point is in line with Gordon's theory of identifying aural pitch and rhythmic patterns as the basic vocabulary of music and also in line with Wheeler's theory that focuses on hands on experience in order for one to respond properly to the aural stimuli.

In music composition, listening, interpreting and reading through music materials of other great composers gives a composition student knowledge on how to compose their own music. For example one of the most famous composer of his time Amadeus Wolfgang Mozart learnt his composition techniques from studying works of J. S Bach and G. F Handel of the Baroque period. And after learning composition techniques of G. F Handel, Mozart went on to compose the accompaniment part

to Handel's Messiah during the classical period. This point above is in line with Fanavoll's theory that states the aims of aural skills.

Aural skills are also a benefit to other disciplines, skills and learnings and these are what are termed as the extraneous variables and these include languages and communication skills. Winold and Allen argue that music is a form of human behavior where sound events are intentionally organized for intrinsic aesthetic effect (Winold, A. 1971: 2). Music to cause intrinsic aesthetic effect, such as learning to count numbers, learning how to pronounce words of different language is attained through listening and interpretations of the sound given and this process is non other than aural skills. Therefore aural skills are used as a tool in teaching and learning other languages like literature of different languages, using songs and rhymes aural in the teaching of those languages. Examples of the different languages include literature in English and literature in Luganda. Aural skills are also used as a teaching tool in other disciplines such as mathematics where students are taught counting songs such as "kanemu kanabiri" that help them understand hard concepts in the subject.

Music is used as a language to communicate to people in the world and this can only be done by listening and interpreting the message in the music set out for people to listen to. Musicians sing music for different causes, love, marriage, heart breaks, war, patriotism, among other. Hence Henry Wadsworth quotes that "Music is the universal language of mankind" In other words music can be used to communicate any thing to mankind, as long as they get to under understand the message in it. Le Roux, a music scholar argues also that music is a means of communicating fundamental to human nature and it is also used as a communication agent between cultures (Le Roux, 1992: 10). This point of communication is in line with Dewey's theory, which is the sixth in line in the theoretical framework that emphasizes nature and society management in the classroom.

The venn diagram bove (figure 2) is used to show the interconnectedness of Aural Skills (independent variable) with Music Education aspects (dependent variables) and the extraneous variables. The Venn Diagram potrayed above has also got two circles intersecting each other and in the intersection are aural skills that are vitally needed in the teaching and learning of other music education aspects, plus the extraneous variables like languages shown in the two circles.

The problem statement of this research led the researcher to form a conceptual framework that addresses the problem at hand, where aural skills can be used as a medium of teaching and learning other music education aspects. This conceptualization is backed up with supporting theories that are well stated and explained in the theoretical framework above. The conceptualization of this study was then taken on to address other chapters of the research as follows;

The literature review was structured with themes that were crafted out of the research objectives in order to bring out a clear understanding instructional and pedagogical approaches of aural skills in music education. In this section also the following sub themes are looked at; definition of aural skills, music analysis, and music education. The significance of aural skills in music education and the perception of aural skills in Western countries, Africa and East Africa. Therefore this study sought to find related literature that is of use to this research.

The methodology used in this research was arrived at after the conceptualization of the study and the mixed methods research design was used. The qualitative and quantitative approaches were used in the mentioned design to gather data that has informed the study with more convincing results. In the process of conceptualizing the study, the research questions and objectives, as well as the theoretical framework were closely looked at in order to come up with conceptual framework that seeks to find solutions to the problem in question. The nature of this study was targeting a big population of 600 people of both teachers, administration and students and getting information from these people was not so easy. Therefore the simple random and purposive sampling techniques were used aiming at giving a chance to all members, not to be biased and as well as targeting a reliable group of people respectively. The research tools used were questionnaires, interviews, documentary analysis and observation and in all these tools, there were questions of what aural skills are and how they can be integrated in the teaching and learning of secondary music education. Hence, these were the best tool to bring out vivid response which in turn culminated to results that provide solutions to the research problem.

Data presentation, analysis and interpretation was guided by the conceptual framework, research objectives and questions of the study, which led to the formulation of four main themes in chapter four. The themes include the following; “Demographic and background descriptive data”, “The students’ perceptions about aural skills as a learning area of music in Kampala secondary schools”, “The instructional and pedagogical approaches used to teach aural skills by secondary school music teachers

in Kampala” and “The effects of the music educators; skills and training on the teaching of aural skills in music education of Kampala secondary schools”. Numerous sub themes followed in these themes in the aim to find answers to the research questions. The research questions include the following; which instructional and pedagogical approaches are used to teach aural skills by secondary school music teachers in Kampala? How do music educators’ skills and training affect their efficacy in teaching aural skills? What are the students’ perceptions about aural skills as a learning area of music in Kampala secondary schools? The above research questions above played a very significant role in bringing relevant answers to the problem in question through the themes and sub themes in chapter four.

In conclusion, the conceptualization of this study lead it to a positive ground of finding recommendations as remedies to the research problem. When these recommendations are followed, they will lead to production of great musician and music educators, as one of the music scholar Leo kraft argued that every one can hear melodies and enjoy them, but it is only the musician that can differentiate what he or she wants to hear (Wunsch I. G, 1973:55). When aural skills are well integrated into music education aspects, it will lead to a revolution of musician that can differentiate between different concepts of music rather than those who are passive listeners that can only hear melodies for enjoyment.

CHAPTER THREE

RESEARCH METHODOLOGY

3.1 Introduction

This chapter presents a description of the research design, population and sampling techniques, research methods, research instruments, and how each one of them was used in the study to be able come up with possible answers and solution to the research problem at hand. The procedures of data collection and data analysis methods are showed in this chapter. The Validity and Reliability are also shown, as well as the establishment of the trustworthiness of Instruments are disscused, research procedures, and ethical considerations are also discussed at the course of the chapter.

3.2 Research Design

Research design is the structural format that the reseach takes on. Kombo and tromp describe research design as th “glue” that holds all the elements in the research project together (Kombo and tromp, 2006:70). Orodho also described research design as a scheme, outline or plan that is used to generate answers to the research problems (Orodho, 2003). The study employed a case study research design. The approach aimed at getting detailed information within context of the teaching and learning of aural skills within the music education of Uganda, without manipulating the research variables or respondents. Considering time and resources it was difficult to carry out research in all the secondary Schools offering music in Uganda and therefore the case study was the most appropriate design. Kombo and Tromp go on to emphasize the use of a case study design, as a way of organizing educational data and looking at the object to be studied in detail and context. Kombo and Tromp argue that in a case study; a lot can be learnt from a few examples of the phenomena under study (Kombo and Tromp 2006: 72). Therefore in this study five secondary schools in Kampala where chosen to represent Uganda. And these schools include Makerere College School, Mengo Senior School, Mackay Memorial College Nateete, Uganda Martyr’s High School Rubaga and Caltec Academy Makerere.

3.3 Population and Sampling Techniques

3.3.1 Target Population

The target population refers to the specific group relevant to a particular study. Mugenda and Mugenda (2003) explains that a target population is a group of individuals or objects that have the same form of characteristics they are the “totality of cases that conform to certain specifications, which define the elements that are included or excluded in the target group”. Therefore the target population chosen for this study was good enough in carrying out an investigation on the teaching and learning of aural skills within secondary Music Education in Uganda. The target population of this study consisted of five Head Teachers, five Directors of studies: 20 music Teachers, 600 students all from the five selected Secondary Schools in Kampala.

3.3.2 Sampling Technique

The researcher employed simple random sampling and purposive sampling techniques to select participants in the study. The two sampling techniques were considered appropriate for the study. Oso and Onen argue that simple random sampling is a technique where a sample is selected in such a way that all the elements in the sample population have the same probability of being selected thus reducing bias in the selected respondents to participate in the study (Oso and Onen (2005:350). This study used simple random sampling technique while choosing music students of high populated classes of senior one and two and then purposive sampling technique was used on the less populated classes of senior three to six in the selected secondary schools Kampala to fill up the study’s questionnaires and interviews about the teaching and learning of aural skills music education. This technique has procedures where all individual in the defined population have equal and independent chances of being selected as members of the sample and therefore this yield research data that can be used for a larger population. On the other hand, the purposive sampling is a method where the researcher purposely targets a group of people who are believed to be reliable for his/her study (Kombo and Tromp 2006: 82). The study used the purposive sampling technique in choosing music teachers to fill up the questionnaires about the teaching and learning of aural skills in secondary school music education. This was so because there was a limited number of reliable music teachers in Kampala secondary schools that could be targeted to respond to the questions about the teaching and learning of aural skills in their schools and thus the above mentioned techniques was very appropriate.

3.3.3 Sample

A sample is a part of the targeted population that was systematically selected to represent the whole population. A sample five head teachers, five directors of studies and twenty music teachers was carried out in the five selected Kampala secondary schools. Another sample of 240 music students got out 600 students.

The music students' sample size was selected carefully because of its huge numbers and to help in providing relevant and adequate data for the study a formula was used. The formula used for selecting the above mentioned sample size was determined by the use of Taro Yamane's formula (Miaoulis and Michner (1976). The acceptable error is usually 0.01-0.05 and the sampling error of 0.05 will be adopted with 95% confidence. The formula and following calculations are shown in Appendix 4 and below is table 1 illustrating all aspects mentioned from target population to sample size.

Table 1: Target Population and Sample Size.

	Specification	TP	SS	Sampling Type
1	Principals	5	5	Purposive sampling
2	Directors of studies	5	5	Purposive sampling
3	Music teachers	20	20	Simple random sampling
4	Music students	600	240	Simple random sampling
	Total	630	270	

TP means Target Population **and SS** means Sample Size.

3.4 Research Methods

The researcher used a mixed method approach of both qualitative and quantitative strategies in the study. Udo argues that one has to use both qualitative and quantitative strategies in order to serve for the mutual validation of data as well as findings for the production of more coherent and complete picture of the investigated domain than a one method research can yield (Udo, 2006). Therefore the researcher used a mixed method research approach to get more coherent and complete picture of the teaching and learning of aural skills within the music education of Uganda.

Qualitative research relies on the notion that “action can best be understood when it is observed in the setting in which it occurs” (Bogdan & Biklen, 2003: 4). Qualitative researchers often subscribe to the

worldview of social constructivism, which assumes that the world is made up of multiple realities, and that people seek and construct their own reality (Creswell, 2009). Here the music teachers and head teachers of the selected secondary schools of the study were interviewed on a number of issues concerning the teaching and learning of aural skills within music education, in line with the qualitative methods of research.

3.5 Research Instruments

The researcher used questionnaire and interview as primary tools of gathering information and documentary analysis as secondary tool. Toulaitos and Compton argue that research tools, such as questionnaires and interviews are preferred because they are considered appropriate in getting comprehensive data about social phenomena under investigation (Toulaitos and Compton, 1988).

3.5.1 Questionnaire

The questionnaires were both open and closed ended designed in appropriate way for the respondents to give their perception, opinions, views, and feelings about the teaching and learning of aural skills within secondary school Music Education in Kampala.

The above instrument was used to collect information from Music teachers and Secondary school music students. This instrument is considered appropriate for this study due to the fact that it is a tool for data collection which is less expensive to administer and saves time (Kombo and Tromp 2006: 89). In addition, the instrument is reliable for collecting information from respondents who are scattered in a vast area (Ghosh, 2000). The instrument is also convenient for literate respondents who are able to fill it objectively and within a short time. Questionnaires given to music educators are shown in Appendix 1 and table 2 in Appendix 4 shows the music educators who responded to the questionnaires, as well as questionnaires given to music students are shown in Appendix 2 and table 3 in Appendix 4 shows the number of students who responded to the questionnaires.

3.5.2 Interview

The researcher used interview as a tool to obtain first-hand information from the respondents about their understanding and feelings about the teaching and learning of aural skills within the secondary school music education in Kampala. This research instrument was used to gather full information from Head Teachers and Director of studies and also to gather partial informal from music teachers and

students.. As noted by Amin, interview is considered an appropriate data collection tool due to the fact that the participants are able to express their views freely as well as making it possible for the researcher to explain and clarify the questions being asked (Amin ,2005:178) A list of interviewed head teachers and their institution of attachment are shown in Table 4 in Appendix 4 of this study, as well as a list of interviewed directors of studies and their institution of attachment are also shown in table 5 in Appendix 4.

3.5.3 Documentary Analysis:

The researcher carefully studied the available written documents in the five selected secondary schools in Kampala concerning the teaching and learning of aural skills within secondary school music education: these included aural test and exams reports sourced from music teachers and head teacher of the selected schools. The ABRSM practical exam assessment structure was also analyzed to bring insight on how aural skills in music education can be assessed in order to led to successful teaching and learning of aural skills within secondary school music education. According to Oso and Onen (2005:38), documentary analysis is appropriate in obtaining unobtrusive information at the pleasure of the researcher without interrupting the researched information. Documentary analysis also helped in the assisted in triangulation and discussion of the findings.

The following are the Documents that Were Analyzed.

- National Curriculum Development Centre, O and A level music syllabuses.
- ABRSM practical exam assesement structure
- Mengo Senior School;
 - School reports and UNEB results for the candidate classes in the last 5 years
 - Senior 1,2, 3 & 5 performance records in the music subject
- Makerere College School;
 - School reports and UNEB results for the candidate classes in the last 5 years
 - Senior 1,2, 3 & 5 performance records in the music subject
- Uganda Marytr's High School Rubaga;
 - School reports and UNEB results for the candidate classes in the last 5 years
 - Senior 1,2, 3 & 5 performance records in the music subject
- Mackay Memorial College Nateete;

- School reports and UNEB results for the candidate classes in the last 5 years
 - Senior 1,2, 3 & 5 performance records in the music subject
- Caltec Academy Makerere;
- School reports and UNEB results for the candidate classes in the last 5 years
 - Senior 1,2, 3 & 5 performance records in the music subject

3.5.4 Observation

This is a tool that provides information about actual behavior of the respondents to the research on seeing them face to face. Kompo and Trompo argue that direct observation is useful because some behavior involves habitual routines that people are hardly aware of and this allows the researcher to put behavior in context which leads to better understanding in the long run (Kompo and Trompo, 2006: 96). The observation tool was used, as the researcher attended a few music classes in the five selected secondary school in kampala to see how the teaching of aural skills are done in music education. Some photographs were taken in the course of direct observation of the research project and are included in the dissertation for more clarity on pages 60 and 61 of certain points about the teaching and learning of aural skills within music education.

3.6 Research Procedure

The study was conducted in accordance with the rules and regulations governing research process of Kyambogo University. The researcher obtained an introductory letter from the Head of Department Performing Arts and also another introductory letter from Graduate School which he used to introduce him to the Head Teachers to seek permission to carry out his study in their Secondary Schools. The researcher made personal administration of questionnaires with on sport collection in all Secondary Schools. The researcher also conducted interview with the Head Teacher and Director of Studies as per the five school and also analyzed the available documents concerning aural skills in music education that were available in the five secondary school.

3.7 Validity and Reliability of Instruments

3.7.1 Validity of Instruments

Construction of Interview Questions: Interview questions were designed to first establish rapport with the participants, and then to address issues brought up by the research questions driving this

study. Questions were reviewed and evaluated by my thesis committee and then evaluated a second time by my supervisor.

Construction of Questionnaires: the researcher used five senior Lecturers from Kyambogo University and these included Dr. Peter Ekadu, Dr. Nicholas Ssempijja, Ms. Solome Katasi Ddungu, Mrs. Edith Mbehda Buyinza and Dr. Benon Kigozi to rate whether the questionnaire items were adequately measuring the phenomena being investigated. The validity of instruments was measured using the content validity index and this formula and following calculation are shown in Appendix 4.

The validity of the questionnaire and interview items was established by computing the CVI. Amin argues that in case the instrument has an average index of 0.7 or above it is considered acceptable. Thus, declared valid (Amin, 2005).

The validity of the Questionnaire for Music Teachers as Computing the CVI;

There were 20 items in this questionnaire and 16 items were rated adequate to the phenomena being investigated.

$$\text{CVI} = 16 \text{ divide by } 20$$

$$\text{CVI} = 0.8$$

The validity of the Questionnaire for Music Students as Computing the CVI;

There were 12 items in this questionnaire and 9 items were rated adequate to the phenomena being investigated.

$$\text{CVI} = 9 \text{ divide by } 12$$

$$\text{CVI} = 0.75$$

The validity of the interview guides for head teachers and directors of studies for selected secondary schools in Kampala, as computing the CVI;

There were 8 items in this interview guide and 6 items were rated adequate to the phenomena being investigated.

CVI = 6 divide by 8

CVI = 0.75

3.7.2 Establishment of Trustworthiness

Triangulation of Data: Data was gathered through multiple sources including four different perspectives from head teachers and director of schools' interviews, questionnaires to music students and teachers, as well as interviews, and documentary analysis done on documents related to the research topic that were found in the field.. This strategy of verification helped to ensure that the most holistic view of the aural skills at the core of music education can emerge. Mixed research involves gathering and analyzing multiple data of both quantitative and qualitative. Common themes, views, and meanings – especially those that may be suspected as nearly universally held by all schools - can be triangulated through the examination of multiple sources. For example, if several music students and music teachers separately acknowledge verbally that aural skills are not taught in senior one and two, which I also got response to in the questionnaires, then my claim that this situation exists is strengthened and made valid by the data offered by the students, the teachers, and evidence I gathered by the questionnaires.

Member Checking: After all interviews were conducted, I transcribed the interviews and sent emails to the interviewed music teachers, head teachers and directors of studies of the selected schools in Kampala, to invite the participants to read through their interview to ensure that all statements had been transcribed correctly and that all statements reflect the participant's ideas. I then traveled back to the different schools to meet those participants that did not respond to my emails. This technique called "member checking" is commonly employed by qualitative researchers to ensure the highest accuracy of data gathered through interviews. Stake describes it as "more than being careful; it is being skeptical that they were seen or heard right and checking further" (Stake 2010: 123). This skepticism helps to ensure that the conclusions I draw are extrapolated from data that are as accurately reflective of reality as possible.

3.8 Data Analysis and Management

The study used both quantitative and qualitative data analysis techniques to analysis data collected from the five selected secondary school in Kampala, as the researcher was finding solutions to the research problem stated in chapter one. Quantitative data was edited, coded entered into a computer

using SPSS. The data was analyzed and presented in a frequency table with percentages. Qualitative data was sorted according to emerging themes and analyzed through content analysis. Qualitative data was analyzed and presented using graphs, charts and tables with detailed description and explanation under their appropriate themes.

3.9 Ethical Considerations

The study was conducted in accordance with rules of and regulations governing research process of Kyambogo University. An official letter was presented to the head teachers of sample schools who introduced the researcher to the relevant officers and responsible respondents. These letters can be seen in appendix 6 of this research study. The views of each respondent have been treated with confidentiality and the instruments were anonymous. The researcher only gathered information from any respondent after getting oral or written permission. However the respondents were assured of the confidentiality of their responses by the researcher.

3.10 Limitations of the Study

Ideally this study should have been conducted in all Secondary Schools in Kamapala but unfortunately there are very few secondary school in Kampala that have music on their school syllabus and therefore the study selected those five Secondary Schools to represent the whole of Kampala. The researcher had challenges of meeting the full cost of carrying out the research study, and also faced with very limited time to collect data, compile and submit the report. Besides the above research study cost, the researcher had to look for tuition money for this costly master's degree from small part time jobs that had small pay, which were even never paid in time. The stated situation pushed the researcher into pausing on the research project work sometimes. The chosen sample of the study might mean that some important information was missed, but then a lot has been brought to light with the sample explored.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1 Introduction

This chapter contains data analysis, results, and interpretation of the collected data. The results analyzed were presented using tables and bar charts and as well as narrations of the discussions that were taken. The study analyzed the data using descriptive statistics from questionnaires, analysis of interviews, guided discussion and related documents to the study. When discussing the results, the study referenced the problem statement, the theoretical, conceptual frame work of the study, as well as the literature reviewed. Themes were developed from the research objectives and questions of the study in order to help in the smooth discussion and presentation of results.

4.2 Participants' Response Rate:

The response rate in this research study was 267 out of the 270 targeted participants and this came to 98 percent response, Participants responded to both questionnaires and guided interviews. The response rate of all the respondents is shown and elaborated in table 9 below;

Table 2: Response Rate;

Category	Target Size	Actual Size	Response Rate
Principals	5	5	100%
Directors of studies	5	5	100%
Music teachers	20	17	85%
Music students	240	240	100%
Total	270	267	98%

4.3 Demographic and Background Description Data.

This section's focus is on bringing forward demographic data of the participants and also some relevant background descriptions from research, which will help in the proper understanding of the data presented in this chapter.

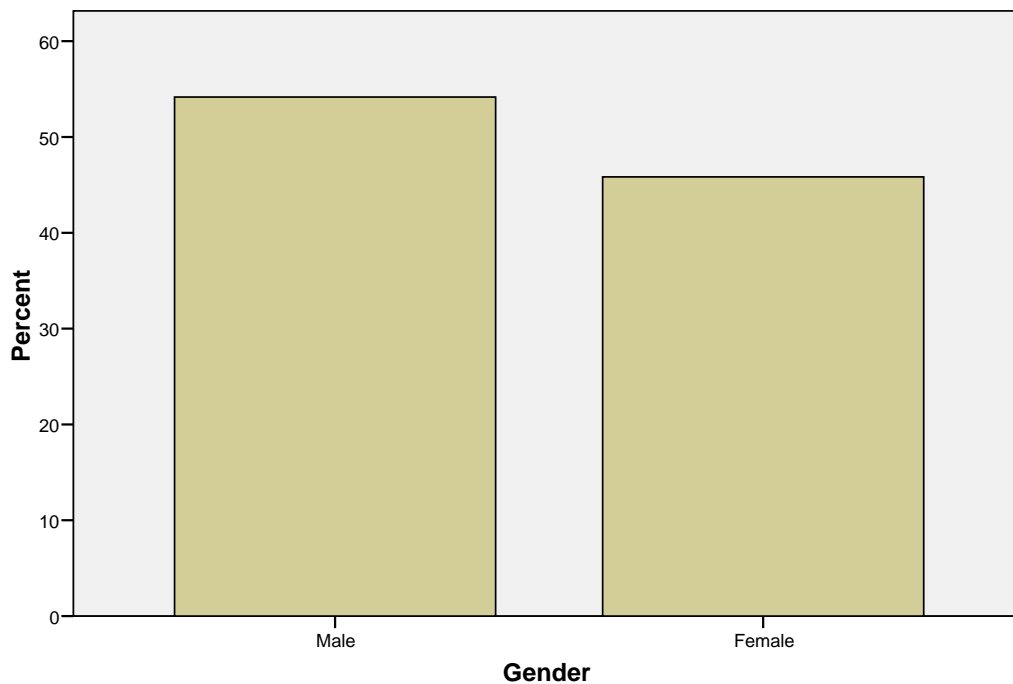
4.3.1 Demographic Data of Music Students in Kampala Secondary Schools.

The survey shows that, In Kampala there are relatively more male music students than female, but the margin of male students to female is not that big as can be seen Figure 3 below.

Figure 3 : Showing the Gender of Music Students' Respondents

Gender	Frequency	Percentage
Male	130	54.2
Female	110	45.8
Total	240	100.0

Gender



The gender difference in students offering music in the five selected secondary school where research was carried out and analyzed is not big, as seen in figure 3 (a) above. However the gender difference is more realized in upper secondary, that is senior three onto senior six, as seen in figure 3 (b) below. but it was noticed that the biggest population was in senior one and two according to figure 3 (b). It is also noticed that the biggest population of music students is in senior one and then the population goes on dropping up to senior six, where students end up becoming very few. Therefore there is student attrition from the music subject. On discussion with some music students of upper secondary on the cause of music student’s attrition, these questions were asked “Why did you opt for music at upper secondary level?” and also “Which areas of learning do you find challenging in the music education of upper secondary?”. The male students generally said they opted for music because of their passion for subject, with a hope of improving their practical and aural skills as they go on advancing.

Table 3: Showing the Gender of Music Student with their Correnspondent Classes.

Class of music student	Gender	Frequency	Percentage
Senior 1	Male	49	51%
	Female	48	49%
Senior 2	Male	25	53%
	Female	22	47%
Senior 3	Male	23	57%
	Female	17	43%
Senior 4	Male	11	58%
	Female	08	42%
Senior 5	Male	13	59%
	Female	09	41%
Senior 6	Male	09	60%
	Female	06	40%

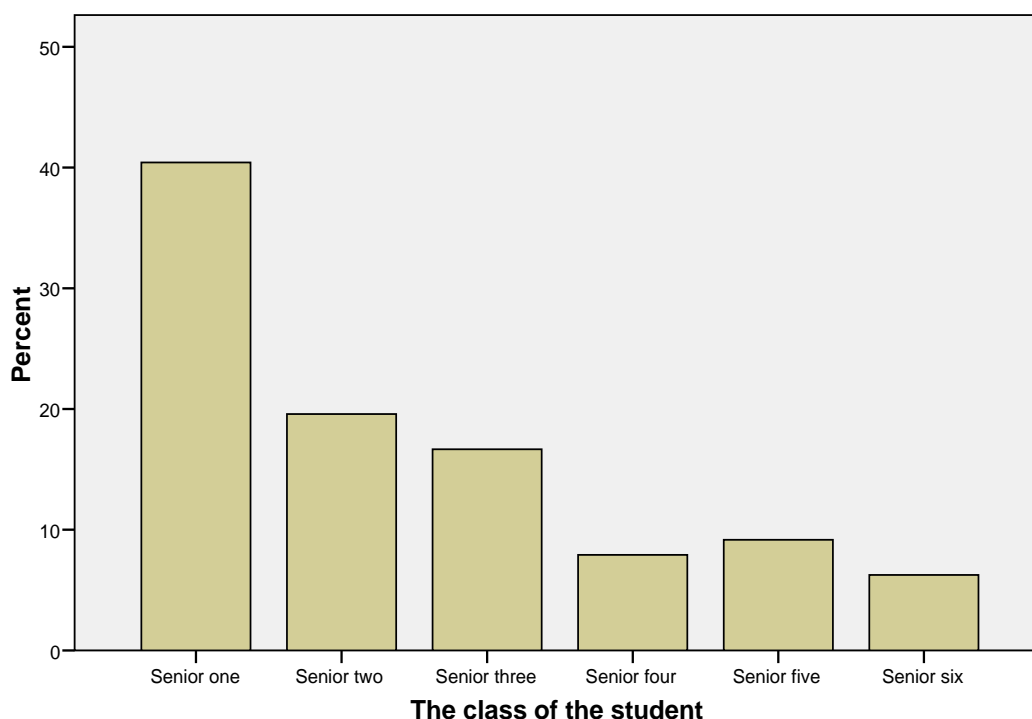
Well as the female students who opted for music generally said that they took it on because of having some friends that were going to take subject. To answer the second question, majority of the music student said that there main challenge in learning music is aural skills which are not taught in an understandable manner to them and thus caused them to misunderstand a lot concepts in the aural domain. Hence for this reason a big number of students, both boys and girls are dropping off the music subject in upper secondary classes.

More evidence of the population of music students dropping down in big margins from lower secondary, right up to upper secondary in the five selected secondary school was looked at critically in the survey and analyzed well into what can be seen in Figure 4 below.

Figure 4: Showing the Percentage of Music Students in Different Classes of Secondary Schools

Class	Number of students per Class	Percent of number of students per class
Senior one	97	40.4
Senior two	47	19.6
Senior three	40	16.7
Senior four	19	7.9
Senior five	22	9.2
Senior six	15	6.3
Total	240	100.0

The class of the student



The number of students who offer music in senior one, according to the statistic obtained after random sampling is 97 out of 240 students which makes 40 percent. This number goes on fractuating, senior two has got 19.6 percent, senior three goes more down to 16.7 percent, senior four to 7.9 percent, then numbers pull up slightly abit in senior five to 9.2 percent, but then drop more in senior six to 6.3 percent. This drop down in percentage number of students who offer music from senior one, right up to senior six, as observation was done by the researcher in music lessons and also from a few discussion taken on with some music students brought to reality a few issues. First of all, students like James mwebbe of Caltec Academy Makerere, Ivan Mugerwa of Mackay Collegue, Natete, among others argue that the music subject is bouring because of being very theoretical due to the fact that most music teachers are not competent enough in teaching aural and practical skills aspects of music education. Secondly, some schools like Mackay College Natete and Caltec Academy Makerere from observation do not usally have music teachers to teach music in lower secondary, that is senior one and two. These school normally hire part - time music teacher from wherever to come and pump music knowledge and skills to a their few spotted musically talented students in senior four and six for purpose of passing these students in the UNEB music exams. And lastly through observation, the

music facilities in secondary schools in Kampala are not adequate enough. Most of the surveyed schools have music rooms which are small in size, for example Uganda Martyrs high school Rubaga, Caltec Academy Makerere got a small music store, and Mackay College Natete. Mengo Senior School and makerere College school have got a bit bigger music rooms but they still can not accomadate all the music students in their schools. The audio and visual facilities are very few in schools like Mengo SS and Makerere college and other in the other surveyed schools they are absent. Music instruments which music students could be using to learn practical and aural skills are very few in all surveyed the secondary schools in Kampala, so the students musical needs like learning aural skills can not be cartered for fully.

4.3.2. Demographic Data of Music Educator in Kampala Secondary Schools;

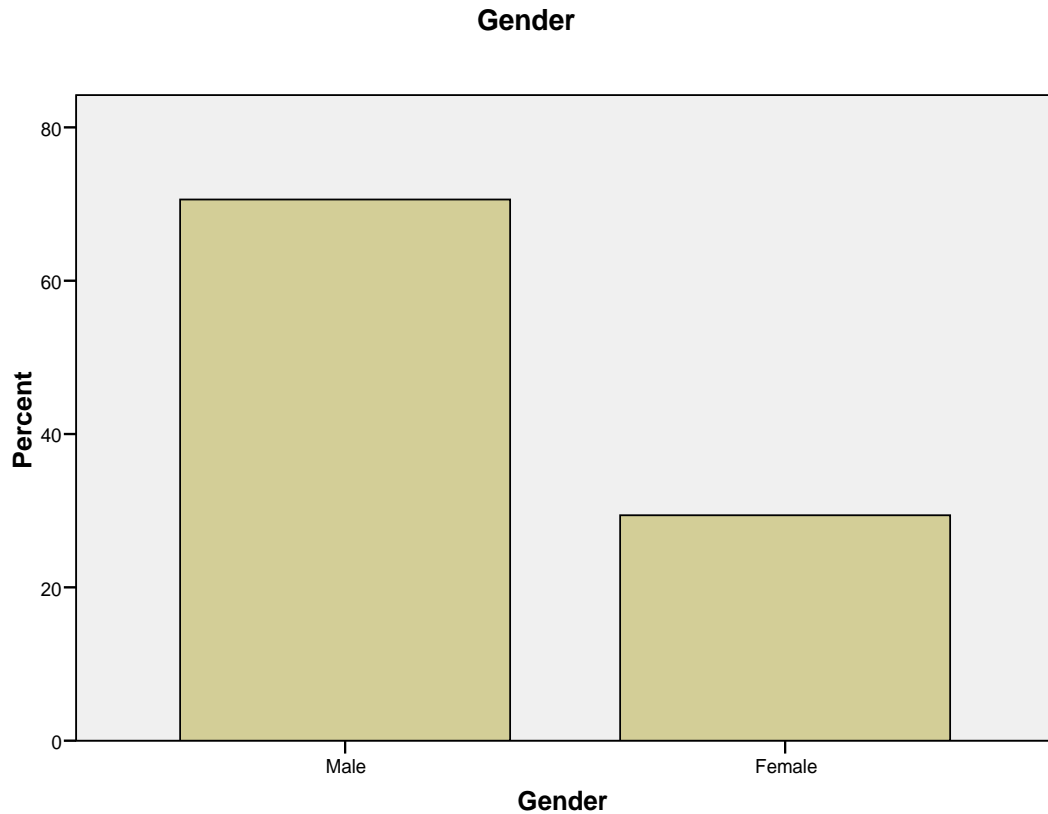
There are more male music teachers than female. From discussion with some female music educators interviewed in the study, three out of the five admitted to be scared of teaching aural skills and this was when questions such as “Are you scared of teaching aural skills to students in the music lessons?” were asked.

It seem like the teacher training colleges put more focus on music theory, literature and composition and less focus on aural and practical skills because eight out of seventeen music educators said they are scared of teaching aural skills because they do not have competent enough skills to teach them. The fact that these teachers graduated with inadequate skills on teaching aural and practical skills makes one think that the teacher training colleges are not doing a good job as regards practical and aural skills equipment to their teachers in training. This was when they were asked a question “Why are you scared of teaching aural skills in a music lesson?”

The survey shows that there are more male music educators (70.6%) than female (29.4%) in Kampala, as can be seen in figure 5 below.

Figure 5; Showing the Gender of Music Educator’s Respondents

Gender	Frequency	Percentage
Male	12	70.6
Female	5	29.4
Total	17	100.0



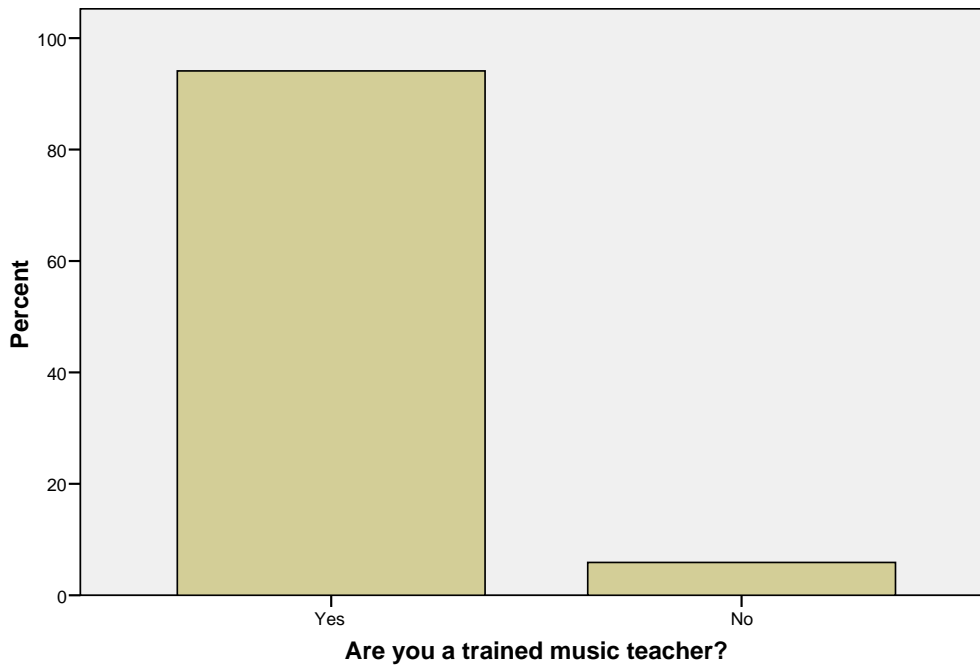
The study in figure 5 above shows that the female teachers are few compared to male teachers in the music education field because as earlier discussed, from interview response majority of the female teachers were scared of teaching aural skills. Henceforth, this give a clear picture that many female teachers are not joining the music teaching jobs because of being scared of teaching aural skills.

However majority of the music teachers in Kampala are trained music teachers, as can be seen from the responses to a question about a trained music teacher that is reflected in figure 6 below.

Figure 6: Showing the Percentage of Trained Music Teachers in Kampala Secondary school

Are you a trained music teacher?	Frequency	Percentage
Yes	16	94.1
No	1	5.9
Total	17	100.0

Are you a trained music teacher?



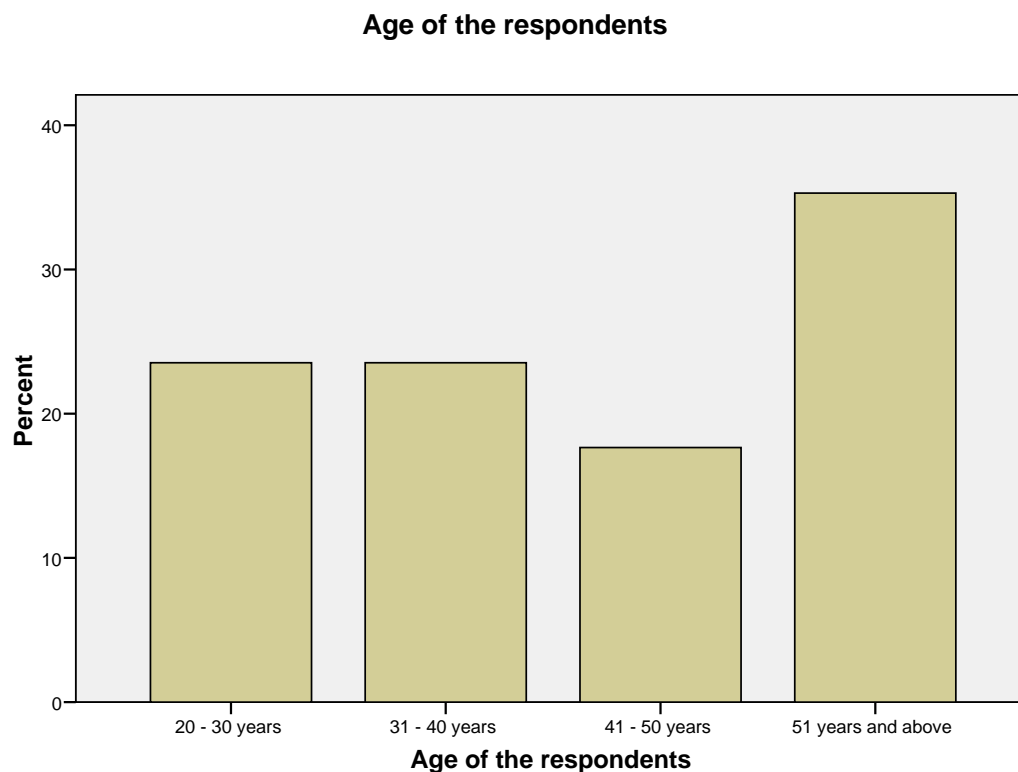
The study reveals us that most music educators in Kampala are trained music teachers and in the discussion part with them, they were asked the kind of qualifications they hold as trained music teachers. Three hold a bachelor's degree in music, seven hold a bachelor's degree in education (music as teaching subject), three hold a master's degree in music education, three hold diploma's in music and one holds a senior six certificate of music. This should be an advantage to music education in secondary schools in Kampala, however a number of these trained teachers seemed not to be well conversant with aural skills as it will be observed in figures 14 and 15 later on.

Besides the teacher trained issue, there is a big population of students in the schools surveyed and this has led to the music content especially aural skills not to be understood by a number of students who are normally not reached upon during the crowded music lessons. From the observation done during research, in senior one and two in Mengo Senior school and Makerere Collegue school, one music teacher has to teach an average number of 90 students per lesson.

Referring to figure 7, there are more teachers towards the retiring age than fresh graduate teacher from the age 20 to 30 years and this is due to the facts explained below.

Figure 7; Showing Age of the Music Educator’s’ Respondents

Age of music educator	Number of music educator per age bracket	Percentage number og music educators per age bracket
20 - 30 years	4	23.5
31 - 40 years	4	23.5
41 - 50 years	3	17.6
51 years and above	6	35.3
Total	17	100.0



The study reveals more to us that the number of fresh young music teachers is really less compared to the number of old and almost retiring music teachers. A few interviewed music teachers responded to

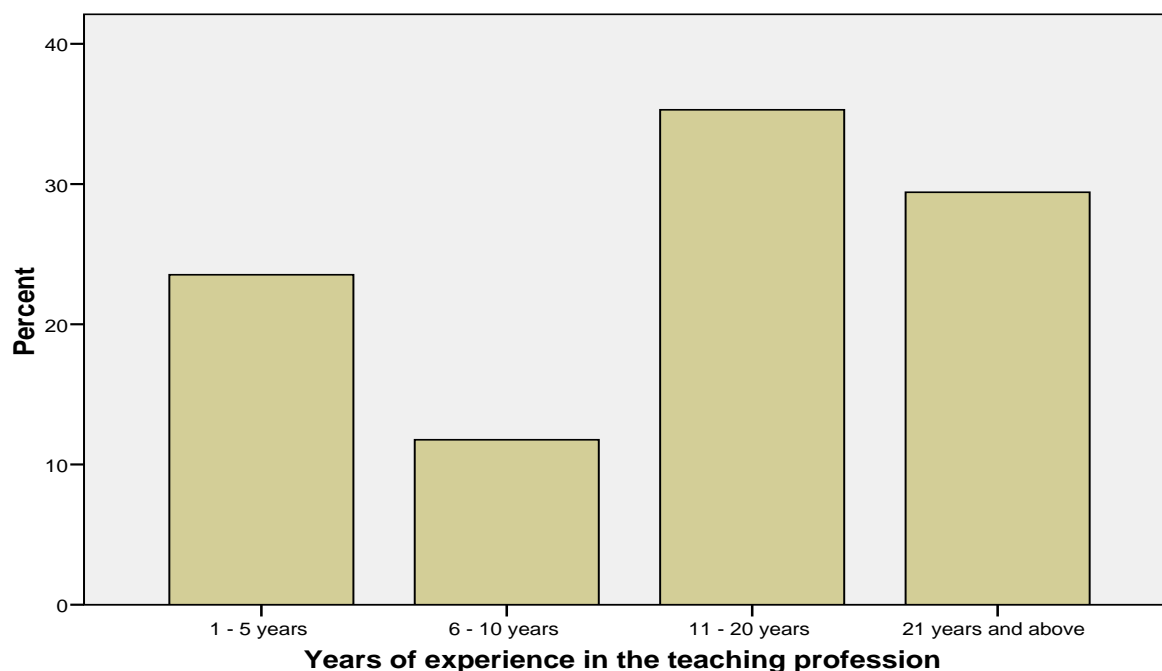
the above fact, as they were asked questions such as, “Why do you think there are more old retiring music teachers compared to the fresh young graduate recruited teacher in Kampala secondary schools?” The answers to the above question was summarized as, the current teacher training colleges module have more theoretical content rather than aural and practical than it used to be in the passed generation, for the old teachers above 45 years of age the system of learning music was still inclined to the African approach of oral – aural that emphasised learning from listening and watching experience musician. The African approach was merged on with the western approach to produce music teachers who were well equipt with aural and practical skills unlike what is happening in the current generation when the Western approach swept away the African approach in music education. Western approach of teaching music is good but all aspects of music education are normally taught separately and this so because the western world has a lot of specialists for each aspect. However in the African world there very few specialist in single aspects of music education such as aural skills and therefore adopting the western approach of teaching music was rather difficult without merging it with the African approach. Hence this has caused the music subject to be misunderstood in teacher training colleges and later in secondary schools. This fact has discouraged a lot of young ethuastic musical people to join training as music teachers. The secondary schools that offer the music subject in their curriculum, where music teachers can be recruited to teach are also still few in Kampala and Uganda.

However there are a little bit more music teachers with years of experience of teaching music as professionals in Kampala, as can be seen from the responses to a question about years of experience in the teaching profession as shown in figure 8 below.

Figure 8: Showing Music Teachers’ Years of Experience in the Teaching Profession

Years of experiece in teaching music	Frequency	Percentage
1 - 5 years	4	23.5
6 - 10 years	2	11.8
11 - 20 years	6	35.3
21 years and above	5	29.4
Total	17	100.0

Years of experience in the teaching profession



According to the respondent's response, In Kampala there is a bigger number of experienced teachers from 11 – 20 years of teaching music, however the fresh joining teachers are fewer that is 5 - 6 years and the middle range experienced teachers that is 6 – 10 years the numbers dropped drastically. This revealed to us that the music education is not very popular in Kampala secondary schools, as many teachers are running out of it. From observation, this is mainly due to lack of enough competency in the teaching of different aspects of music education mainly aural and practical skills and this has also led to the dismissal of a number of music teachers from their prospective schools by different school administrations in Kampala.

4.3.3. Aural Skills' Content Taught to Students

The aural skills' content taught is not sufficient enough, as many students do not understand this aspect of music education and thus end up hating aural skills which eventually leads the students to dropping the music subject.

All the students that were involved in the survey admitted they do learn music as an academic subject but very few of them admitted that they learn aural skills in the music subject regularly.

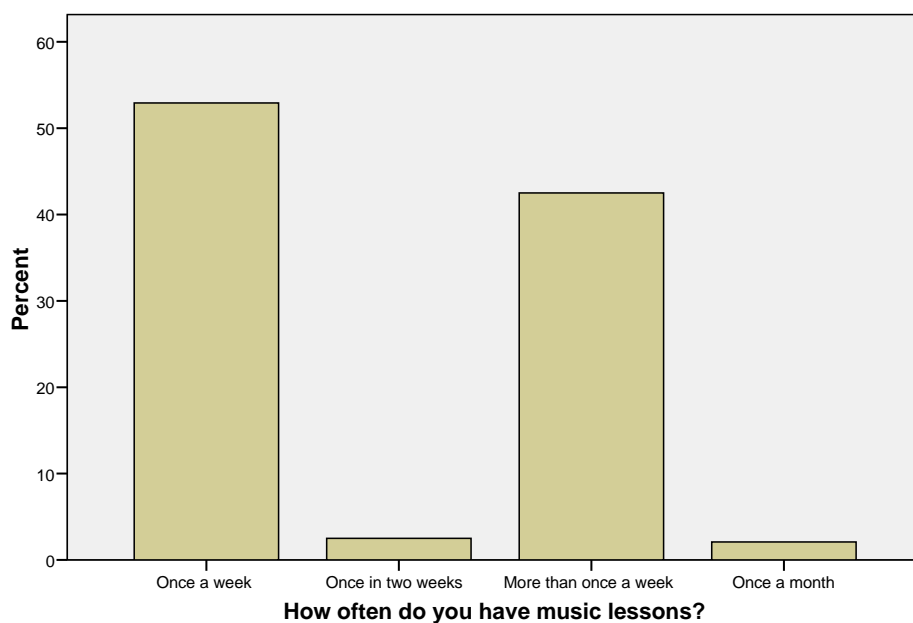
From observation in the survey, not all the five selected secondary schools in Kampala teach the music subject for example Caltec Academy Makerere music students here only get a chance to learn music as they are preceding to their candidate classes.

On the time table of schools surveyed in Kampala, the music subject is indicated averagely once or twice a week. But the consistency of learning the music subject differed from school to school, where some have music lesson more than once a week, once a week, once in two week, once a month, as can be seen in Figure 9 below;

Figure 9: Showing How Regularly Music Lessons are given to Music Students in Secondary Schools

Lessons	Number of students receiving the indicated lessons	The percentage number of students receiving the indicated lessons
Once a week	127	52.9
Once in two weeks	6	2.5
More than once a week	102	42.5
Once a month	5	2.1
Total	240	100.0

How often do you have music lessons?

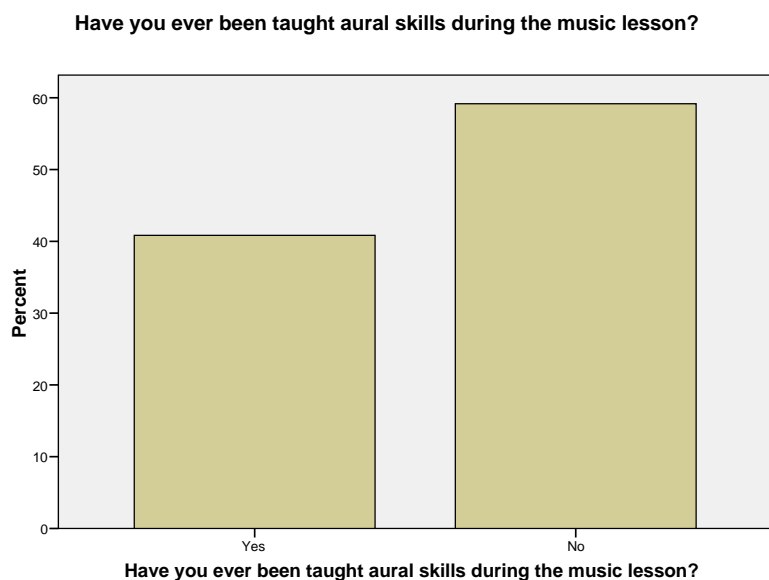


Music students of Mengo Senior School, Makerere College school, Uganda Martyrs Rubaga have once a week music lessons for senior one and two. Mengo Senior school has got two music lessons for the music subject from senior three to six and that is why the music performance results of this school at UNEB exams are the best among the other schools surveyed, as per the school performance reports discussed later on. Makerere College School has two lessons a week for only the advanced level students of senior five and six. The rest of the schools maintain one music lesson a week for all classes, that is senior one to six. Schools like Mackay College Natete and Caltec Academy Makerere have not had regular lessons in senior one to three as told by the music teachers the researcher found in those schools and it is these schools where lessons are sometimes once in two weeks or once in a month happens. More classes are given to advanced candidate classes of senior four and six and yet these should be given less music lessons because at that level, students can practice and read music concepts on their own besides the music teacher being around them. The lower would need more music lessons since the students at this level are still very fresh to the concepts of music, where they need more teacher support to understand the concepts of the music subject, more especially aural skills.

Many students are not taught aural skills in the music lessons in senior one up to three, as can be seen in figure 10 that shows the general response of the students.

Figure 10: Showing a Percentage of Music Students who have Learnt Aural Skills in a Music Lesson.

Have you learnt aural skills?	Frequency	Percentage
Yes	98	40.8
No	142	59.2
Total	240	100.0



Many music students are not taught aural skills as revealed in figure 10 above, however some schools like Mengo senior school have tried to teach aural skills even in lower classes, starting from senior two. In figure 10 (b) below, the number of students who have learnt aural skills contrary to those who have not learnt them in music lessons is shown as per each secondary school class.

Table 4: Showing a Percentage of Music Students who have Learnt Aural Skills in a Music Lesson, as Per Class.

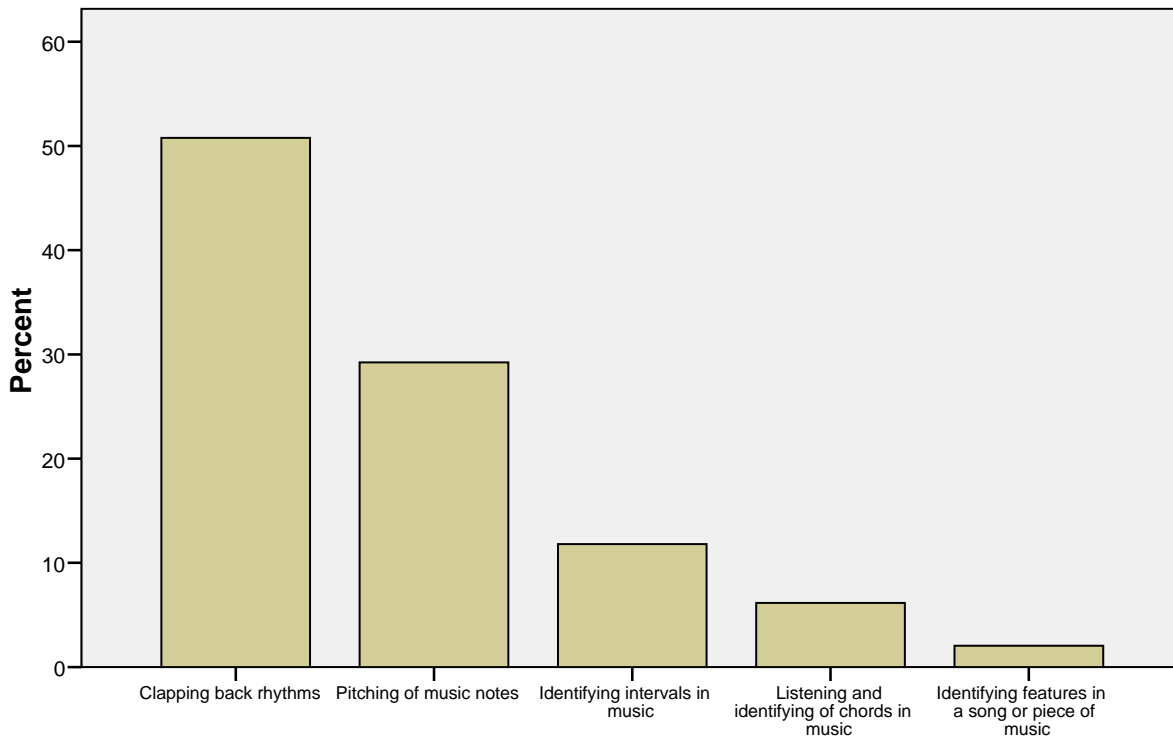
Class of music student	Have you learnt aural skills?	Frequency	Percentage
Senior 1	Yes	15	15%
	No	80	56%
Senior 2	Yes	8	8.2%
	No	32	23%
Senior 3	Yes	30	31%
	No	14	9.8%
Senior 4	Yes	19	19.4%
	No	00	00%
Senior 5	Yes	18	18.4%
	No	16	11.2%
Senior 6	Yes	08	08%
	No	00	00%

The survey shows that, ranging from senior one to senior six the favorable areas for students in aural skills are clapping back rhythms and pitching of notes only. However aural skills have got a wide spectrum of concepts, apart from the two stated above. Therefore this shows that music students are not well conversant and comfortable with aural skills. The above argument was strengthened with the students' response to a question about what their favorable area in aural skills was and this was responded to appropriately, as it can be seen in Figure 11 below;

Figure 11: Showing the Music Students' Preferred Areas in Aural Skills

Preferred areas in aural skills	Number of students per preferred area in aural skills	Percentage number of students per preferred area in aural skills
Clapping back rhythms	99	41.3
Pitching of music notes	57	23.8
Identifying intervals in music	23	9.6
Listening and identifying of chords in music	12	5.0
Identifying features in a song or piece of music	4	1.7
Total	195	81.3
Missing System	45	18.8
Total	240	100.0

What is your favorite area in aural skills?



What is your favorite area in aural skills?

From the responses, as can be seen in Figure 11 above, aural skills still have a long way to go, in order to be well understood in secondary schools in Kampala. From observation, the above problem is due to not having refresher courses for on job music teachers on how to teach aural skills in music education. And also the teaching of aural and practical skills to music teachers in the teacher training colleges seems to be not emphasized around the country rather there is too much concentration on theory and history of music .

4.4. The Instructional and Pedagogical Approaches used to Teach Aural Skills by Secondary School Music Teachers in Kampala

4.4.1. Definition of Aural Skills Different Music Educators:

Aural skills are a very important aspect of music education, as earlier discussed on in the study. The impact of aural skills on music education really touched many music teachers to the extent of coming

up with some unique definitions of these skill from their own experience of teaching music and they are as follows;

Senyonjo defines aural skills as the ability to listen to music and echo accurately what you have heard.

Katasi defines aural skills as those skills that sharpen and develop one's musical ear.

Kitaka defines aural skills as the ability to listen to some music, interpret it and be able to transcribe it on paper.

Kabuye defines aural skills as the ability to listen, analyze the given music and then notate it or give verbal feedback in relation to that music.

Majwala defines aural skills as the development of musical intelligent listening, to be able to notate down what one has heard correctly.

Tezigatwa defines aural skills as the ability to listen, respond and describe music that is heard and not seen.

Ssekibaala defines aural skills as the cognitive competence in the interpretation and perception of musical sounds.

In summary, aural skills can be defined as the cognitive musical intelligence to listen, analyze, respond and be able to describe verbally or on notation the music heard and not seen correctly. The various definitions of music educators on the meaning of aural skills, when put together in summary, they have enlighten the study even more on the concept of aural skills as earlier also defined by music education scholars, Karpinski who defined aural skills are as the ability to musically discriminate between sounds heard within a musical context and the ability to transcribe and notate extracts heard. The ability to discriminate and contextualize between different musical styles, genres and periods of music is a vital aspect of developing sound aural skills (Karpinski, 2000).

4.4.2. How do Music Teachers Teach Aural Skills in Classroom in Kampala Secondary Schools?

Seven music teachers out of the seventeen interviewed were able to elaborate to the researcher how they teach aural skills in classroom, when they where asked how they teach aural skills in classroom and they elaborations are as follows;

Mutessasira says he uses the UNEB exams choral pieces, that are most popular to the students to teach rhythm, pitching and identification of intervals to his student through demonstrating sections of the songs. He said he demonstrates, then teach those section to students as he emphasizes specific elements of music like pitch, intervals and rythm. But in addition he introduces students to solfa notation that they start practicing until they can identify intervals. This kind of teaching is well in line with the main theory of this study “sound before sight”

Kitaka and Senyonjo use the UNEB recorded aural skills CDs for past academic years to teach aural skills, but they first teaching rhythms while playing them on the drum for the students, then introduce intervals by teaching students tonic solfa notation which they practice until they can understand the different intervals between music notes. This art of teaching is also in line with the theory of sound before sight, which is the main theory of this study.

Senoga Majwala, Kabuye, Tezigatwa and Ssekibala teach aural skills through playing short well known passages of songs to their learners using the recorder, piano and guitar to demonstrate different rhythm, pitches and intervals. They demonstrate then teach learners how to sing and play those passages and in the process they are fostering the rhythms and intervals to the students’ understanding. In addition to this, while teaching pitch they introduce students to tonic solfa singing, where they teach numerous scales, that is major and minor. The students practice these solfa notation drills with their voices till they start mastering pitching and in the long run the mastering of intervals between music notes also sets in. This technique of teaching aural skills is also in line with the theory of sound before sight, that is seen as the core of this research study.

However, there was a big number of ten music educators who could not elaborate on how they can or teach aural skills in classroom and this seemed to show that many music teacher are not well conversant with the teaching of aural skills in Kampala secondary schools.

4.4.3. The Current Situation of Aural Skills in Music Education of Kampala Secondary Schools:

The teaching of aural skills involves two parties, the music educator and student being taught the skill. The relevant information about the music students and music educators has been addressed above. This leads the study into finding out how aural skills are taught in music education in Kampala

Secondary schools and this opened up with finding out what is more conversant for the music teachers to teach and weakest taught area in the music subject.

Majority of the music teachers in Kampala have their best competence in teaching music theory, as can be seen from the responses to question about what their best teaching areas in music education and no single teacher took aural skills as their preferred area of teaching. Hence aural skills were eliminated from the aspects of music education presented in the statistics as shown in figure 14 below

Table 5: Showing the Most Preferred Teaching Areas in Music Education in Kampala Secondary Schools

Most preferred teaching area in music education	Frequency	Percentage
Music theory	9	52.9
Music practical	6	35.3
Music analysis	2	11.8
Total	17	100.0

According to respondent's response when analyzed, aural skills together with practical skills play a very vital role in music education of secondary school, as earlier indicated in the importance of aural skills in the literature review. As Table 5 indicates, the weakest taught area in music education in Kampala secondary schools are aural skills, as illustrated below.

Table 6: showing the weakest taught area in music education of Kampala secondary schools

Weakest taught area in Kampala secondary school music education	Frequency	Percentage
Music practical	1	5.9
Music analysis	5	29.4
Aural skills	11	64.7
Total	17	100.0

The study reveals to us that, few teachers in Kampala are competent with aural and music analysis, but most particularly aural skills with a very big margin above all the rest. From observation this has

caused the music subject to be less understood and boring during its execution in secondary schools in kampala.

4.4.4. How Much Emphasis is Put on Aural Skills in the Music Subject?

The above sub theme is finding out how much is invested in the teaching of aural skills in music education in the region. The investment can be seen in the way music syllabuses were designed, the way music educators follow these syllabuses and the added activities that can help boost students understanding of aural skills and all the mentioned is discussed below.

4.4.4.1 The Music Syllabuses

O level Music Syllabus: in this syllabus music is allocated 2 periods of 40 minutes each per week for learners in senior one to four. However the survey revealed to us in figure 9, that most Kampala secondary schools offer one lesson a week. During the mentioned time in the syllabus the teacher is expected to handle Aural, Theory and practical of both African and Western music.

NCDC urges that the best way of teaching music at O level is through the eclectic approach (singing and song study); this technique embraces all aspects of music in a song;

A song chosen by the music teacher can be used to teach:

- Singing
- Reading and writing (rhythms and pitch deriving from the song.)
- Accompanying instruments
- Listening (Aural work and music analysis.)
- Movement – use of body language to express feelings and ideas about the song.

NCDC further emphasizes that the success of the music syllabus depends heavily on personal quality of the individual teacher concerned. So the teacher should not just like music, but project out their love for music through musical activities, practical approach and enthusiasm in the process of teaching music to their class.

NCDC is right with the argument the best way of teaching music in O level is through singing and song study. But starting off with aural skills right from scratch before singing is introduced would be a better way of teaching music at O level as the theory of Sound before Sight states: that in order to develop an understanding of music and music notation, individuals must first become comfortable with listening to, singing, and performing tonal and rhythm patterns before reading and writing music. This theory emphasizes aural skills to be at the Centre of learning music; where one to learn music, they have to first be introduced to aural skills then other aspects music like singing, performance, reading and writing of music are built on this foundation (contemporary music pedagogists: Peggy Dettwiller 1989, Alice M. Hammel 2006, and Ann Marie Musco 2010).

Topics stipulated to be covered in the NCDC music syllabus for senior one and two are as follows;

Senior one:

- Sharing musical experiences
- Ways of keeping music records
- Definition of music and its contents
- Singing and rhythm –singing and listening to pitch – sing/ reciting while analyzing rhythm.
- Staff notation
- Rhythm in staff notation
- Traditional folk songs
- Musical instruments; African and Western
- Dance with emphasis on stamping
- Dance costumes
- Singing and business
- Advertising

Senior two;

- Singing and rhythm with accents
- Staff notation – sight reading on staff notation, key of F – aligning scales of C, D, E, F and G
- Singing practical skills – breathing technique – rhythm drills and vocal warm ups.
- Listening to traditional folk songs

- Performing a folk song
- History and literature of music – Middle Ages 11th to 15th century.

The topics are very interesting and aural skills can be as a medium of teaching most of them. The challenge is they are very broad and too many to be covered in senior one and two, putting in mind that the time for the classroom music lessons is very limited. The heavy content stipulated for students in senior one and two plus the scarcity of qualified and experienced music teacher has discouraged students to take on music in high levels of secondary schools. The above fact is very evident with the statistics and bars graph of figure 3 where students populations drop drastically from senior one moving up to senior six. Most music teachers in Kampala are more theory based, so they take on the theory bit of the syllabus and leave the practical bit hanging. This evidenced from statistics and bar graphs of figure 14 that shows the most preferred teaching areas in music education of Kampala secondary, where aural skills are not seen at all and also in figure 15 that shows the weakest taught area in music education of Kampala secondary schools to be aural skills.

A level Music Syllabus: in this syllabus music, advanced level is allocated 8 periods of 40 minutes each per week for learners in senior five to six. During that time the teacher is expected to handle Aural, Theory and practical of both African and Western music.

NCDC states that the syllabus contains Western and African music. Western music has the theory, practical and aural parts. Aural music requires the learner to comprehend the concepts of pitch and rhythm. It is important that the teacher gives attention to aural work in every lesson prepared for western music.

NCDC emphasizes the music teachers to use a practical approach in the teaching of music, for it is a practical subject. Teachers should make use of recorded audio material for effective results of their lessons.

NCDC is in line with the theoretical framework of this research study as Gordon identified **aural pitch and rhythmic patterns** as the basic vocabulary of music, where he believed that learning music resulted from building a musical vocabulary (aural pitch and rhythmic patterns) through repetition, rote learning and drills. He arranged his learning sequence by identifying the most basic pattern, teaching

them first and then following them with increasingly more complex patterns as learning continues (Gordon, 1971: 8).

At A level music students are believed to be learning music to become successful musicians to the community, so the teaching of music should be aiming at teaching complex music concepts in a simplified way as Gordon states in his theory above.

Music teachers are further advised to make use of resourceful persons in their area, sharing with them music ideas and experiences to enrich their knowledge for the benefit of their learners. Some of the secondary schools in Kampala like Mengo Senior School and Uganda Martyr's High School Lubaga have utilized resourceful persons around and beyond their area in sharing music ideas to their students. And this has made music become more practical in their schools thus developing the musicality of the students where the students' ears have been taught to differentiate between high quality music production from poor quality music production and this one of the main aims of aural skills. In addition students have learnt some skills of playing different musical instruments from watching performances and also interacting with experienced musicians from the community. Hence all schools in Kampala and Uganda should copy and incorporate the above mentioned practice in the art of teaching music in secondary schools.

Many music education scholars have argued about this hands on method of teaching music, as follows; Karpinski notes that teachers who focus on creating real life musical experiences through either or both performance and composition, have the most success in developing holistic programs of instruction (Karpinski 2000). This approach builds on wheeler's argument that in order for students to be able to hear, perceive and respond to aural stimuli, there needs to be a focus on 'hands on' musical experiences (Wheeler, 2007). Music teachers in some school in Kampala have taken on the advised to make use of resourceful persons in their area, sharing with students music ideas and experiences to enrich their music knowledge more especially aural skills and this is shown in figure 12 and 13 as follows;

Figure 12: Photograph Showing Resourceful Musicians Sharing Musical Ideas and Experiences to Music Students - 1.



Duncan Katimbo, a cellist around Kampala city demonstrating how the cello is played to students of Mengo Senior School, early this year (February 2019).

Figure 13: Photograph Showing Resourceful Musicians Sharing Musical Ideas and Experiences to Music Students - 2.



Allan Mulumba, a clarinetist around Kampala demonstrates how the clarinet is played to students of Mengo Senior School. He is in the left hand corner of the photo (This demonstration took place in February 2019).

Overall, it may be said that the layout of the A level music syllabus puts aural skills at the forefront as a medium of teaching music theory and music practical skills. However a big number of music teachers in Kampala region, as earlier shown in statistics and graphs are more acquainted with music theory than practical and aural skills, so the music syllabus is not well executed as the NCDC plans for it. In the long run many music students come out of A level with half barked music knowledge.

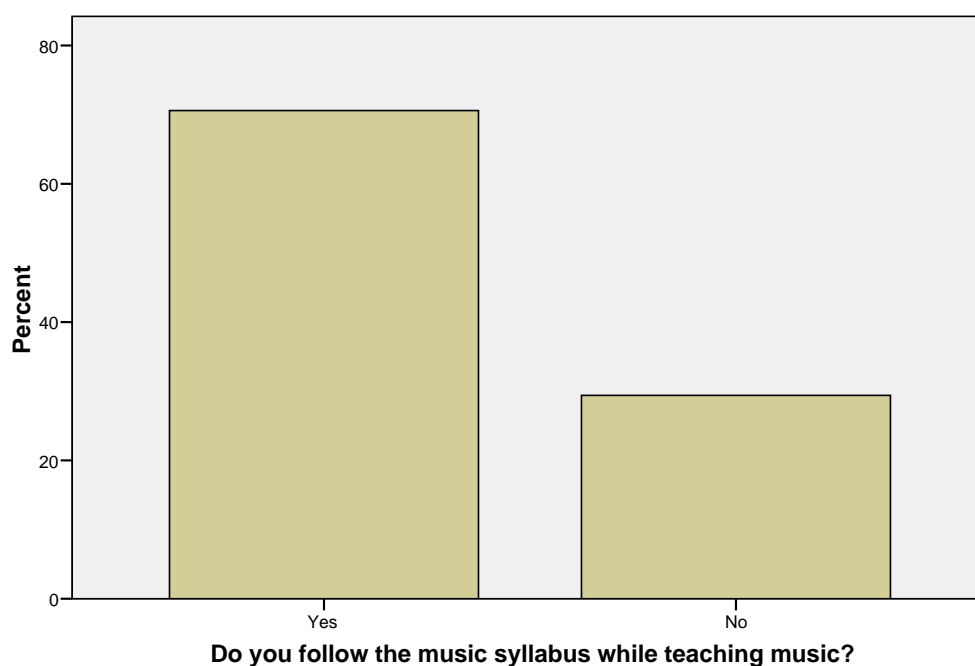
The music syllabuses at both O and A levels have got some incorporation in them for the teaching of aural skills, however this embodiment of aural skills has to be strengthened to a greater extent. But before all what is mentioned is done, there is still a limitation of some teachers not adhering to teaching the music subject following the music syllabus.

The above fact is evidenced by the survey shows us that a big number of music teachers admitted to not following the music syllabus strictly while teaching music in class, as shown in figure 14 below.

Figure 14: Showing a Percentage of Music Teachers who Follow the Music Syllabus in Teaching Music

Do you follow a music syllabus in your teaching of music?	Frequency	Percentage
Yes	12	70.6
No	5	29.4
Total	17	100.0

Do you follow the music syllabus while teaching music?



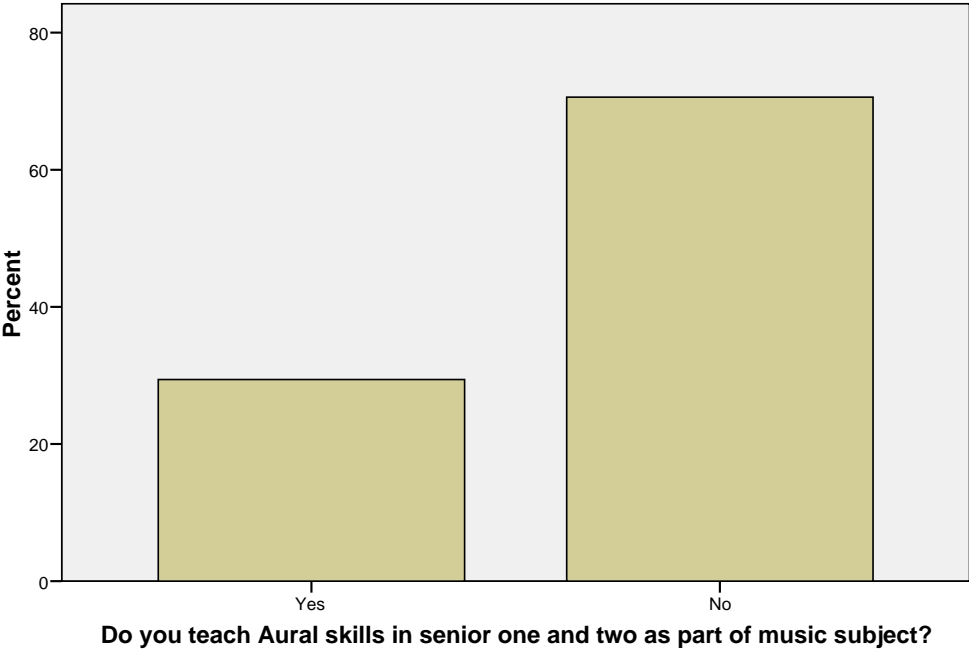
When the teachers do not follow the set syllabus, this kills the proper order of teaching concepts, as stated in the theoretical frame which emphasizes the teaching of music from simple to complex concepts. Therefore this has caused the music subject to be misunderstood by many students, causing them boredom and eventually pushing them hard to leave the subject.

The survey also revealed that, many music teachers in Kampala secondary schools do not teach aural skills in senior one and two, as can be seen in figure 15 below.

Figure 15: Showing a Percentage of Music Teachers who Teach Aural Skills as Part of the Music Subject in Senior One and Two

Do you teach aural skills as part of the music subject in senior one and two?	Frequency	Percentage
Yes	5	29.4
No	12	70.6
Total	17	100.0

Do you teach Aural skills in senior one and two as part of music subject?



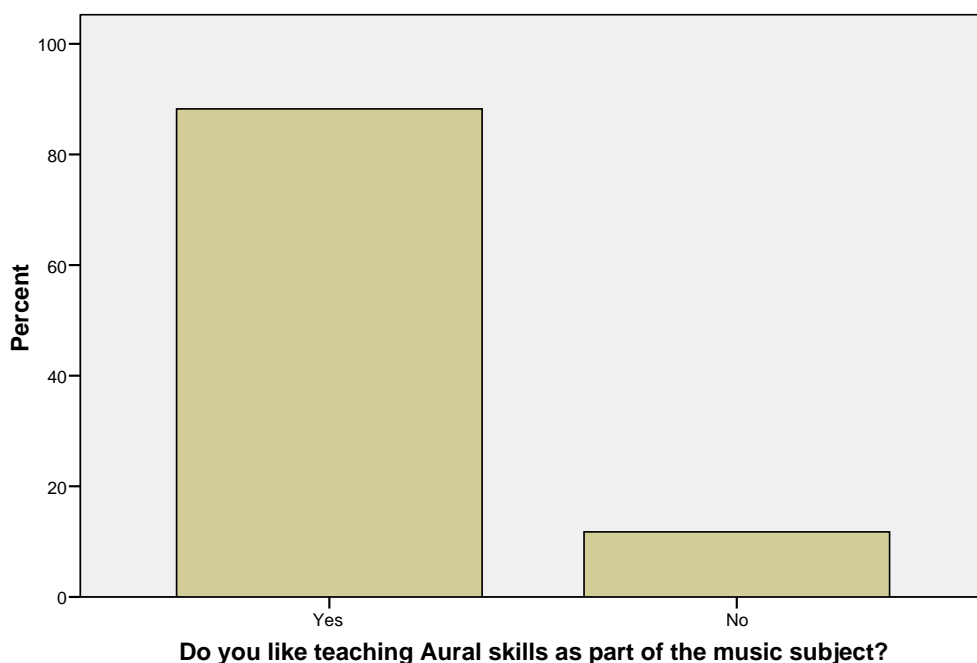
Senior one and two are foundational classes of secondary school education in Uganda, this is where all subjects are taught to students and then they eventually pick on their best done subjects in senior three, to carry on with. But it is so absurd that aural skills are not taught at this level and yet these skills play a big role in the understanding of various aspects of music education. Therefore music tends to bore a lot of students in their lower levels and it not surprising to see that the number of music students dropping drastically from senior three on to A level.

On the contrary, many of the music teachers Kampala desire to teach aural skills, as can be seen from the responses to a question about the desire of a music teacher to teach aural skills as part of the music subject and this is shown in Figure 20 below.

Figure 16: Showing a Percentage of Music Teachers who like verses who dislike Teaching Aural Skills

Do you like teaching aural skills?	Frequency	Percentage
Yes	15	88.2
No	2	11.8
Total	17	100.0

Do you like teaching Aural skills as part of the music subject?



The fact that most teachers would like to teach aural skills as part of the music subject, and the fact they are not doing it shows that most of the teachers in the region are seem not to be competent enough to teach these skills. Therefore from observation, teachers lack the music teacher training programs empower them with the teaching with aural skills so as to be of great help to the music students where they teach music.

4.4.4.2 Music Reports Cards

These music reports that were analyzed where for the different music students of the five selected schools in Kampala and the analysis is as follows;

Analysis of Music Reports of Mengo Senior School;

Music reports show the assessment of music theory from senior one, two, three and five but they do not have reports showing the assessment of aural skills. Aural skills are taught on a small scale in class, as I looked through a few exercise books used by the music student of senior one to three. The assessment of aural skill in particular is started on in senior four. The performance of student (Senior four to senior six) in aural skills was average, as can be seen in table 7 below.

Table 7; Average Performance of Aural Skills at Mengo Senior School in Senior 4 and 6

Mengo Senior School	YEAR				
	2015	2016	2017	2018	2019
Senior 4 (Percentage)	50	49	50	51	55
Senior 6 (Percentage)	53	54	52	55	57

Analysis of Music Reports of Makerere College School;

Music reports show the assessment of music theory from senior one, two, three and five but they do not have reports showing the assessment of aural and practical skills. Aural and practical skills are taught on a small scale in class, as I looked through a few exercise books used by the music student of senior one to three like I did in Mengo senior School. The assessment of aural skill in particular is started on in senior four. The performance of student (Senior four to senior six) in aural and practical skills was fairly satisfying, as can be seen in table 8 below.

Table 8; Average Performance of Aural Skills at Makerere College School in Senior 4 and 6

Makerere-College School	YEAR				
	2015	2016	2017	2018	2019
Senior 4 (Percentage)	48	50	49	51	52
Senior 6 (Percentage)	50	51	50	51	52

Analysis of Music Reports of Uganda Martyr’s High School Lubaga;

Music reports show the assessment of music theory from senior one, two, three and five but they do not have reports showing the assessment of aural and practical skills. Aural and practical skills are taught on a small scale in class, as I looked through a few exercise books used by the music student of senior one to three like I did in the previous schools. The assessment of aural skill in particular is started on in senior four. The performance of student (Senior four to senior six) in aural skills was fairly satisfying, as can be seen in table 9 below.

Table 9; Average Performance of Aural skills at Uganda Martyr’s High School Lubaga in Senior 4 and 6

Uganda-Martyr’s-High-School Lubaga	YEAR				
	2015	2016	2017	2018	2019
Senior 4 (Percentage)	47	48	49	50	52
Senior 6 (Percentage)	49	48	49	50	50

Analysis of Music Reports of Mackay Memorial College Nateete;

Music reports show the assessment of music theory from senior one, two, three and five but they do not have reports showing the assessment of aural and practical skills. Music is just being re built in the school, the music subject has been re – existing for four years now (2016 to 2019). Aural and practical skills are not yet taught in senior one to three. The teaching and assessment of aural skills is started on in senior four. The performance of student (Senior four to senior six) in music theory is very promising, as can be seen in table 10 below.

Table 10; Average Performance of Aural Skills at Makay Memorial College Nateete in Senior 4 and 6

Mackay-Memorial College Nateete	YEAR				
	2015	2016	2017	2018	2019
Senior 4 (Percentage)	-	40	39	41	42
Senior 6 (Percentage)	-	-	-	-	-

Analysis of Music Reports of Caltec Academy Makerere;

Music reports show the assessment of music theory from senior one, two, three and five but they do not have reports showing the assessment of aural skills. Music is hardly taught in senior and two because of the lack of keeping consistent music teachers in the school. Aural and practical skills are definitely not taught at all in senior one to three. The teaching and assessment of aural skill and practical skills is started on in senior four, only in case the school has talented musicians' interested sitting for music at O level national exams. The performance of student in aural skills is promising, as can be seen in table 11 below.

Table 11; Average Performance of Aural Skills at Caltec Academy Makerere in Senior 4 and 6

Caltec-Academy Makerere	YEAR				
	2015	2016	2017	2018	2019
Senior 4 (Percentage)	39	40	42	43	-
Senior 6 (Percentage)	52	50	-	51	-

In summary, the music reports for senior one to three do not show records of assessing aural skills at all: this shows that these skills are not taken to be of paramount importance to music in secondary schools in Kampala. And yet these skills should be taken to be very vital because they are the cores of music education. The above stated fact is illustrated on more by Karpinski who argues that the teaching and assessment of aural skills is vital to students, but many teachers perceive these skills as being grounded in the past. The teachers should acknowledge that these skills are still valuable to the young musicians for today (karpinski 2000).

Analysis of ABRSM Music Practical Assessment Structure;

In schools like Mengo Senior School and Makerere College School some students under the instructions of their music teachers are enrolled to take on ABRSM examinations in singing or playing instruments. ABRSM is the music examination board that examines music in the Royal Schools of music of the UK and the commonwealth countries. This board offers a syllabus and assessment to graded music (grade one to eight, plus diplomas) in a wide range of western music instruments, including singing as well: the board's assessment is based on core musical skills which are listening, performing, reading, writing, and musical knowledge and understanding that cuts across different genres of music.

ABRSM board urges that taking an exam is an exciting challenge with many benefits for the students and here are some of the benefits; boosting motivation to work hard towards an exam and also creating an opportunity to discover and perform fantastic new music that in a long run lead to building of new musical skills.

The ABRSM music practical session includes the following: the student is examined on three music pieces from three different genres respectively, chosen from the ABRSM syllabus book of a particular instrument or singing, as per student's wish. Students are also assessed on scale and arpeggios for instrumentalists or an unaccompanied traditional song for singers. Students are examined on sight reading or quick study and finally examined on aural skills as well.

The assessment criteria and syllabus of practical skills of the ABRSM board strongly advocates for the teaching of music knowledge, practical and aural skills hand in hand so as to build successful musician, as seen in their assessment structure.

To sum up, the ABRSM music practical assessment structure covers practical skills, aural skills and analysis of music, all in one package. This kind of assessment saves time and is easy to execute if the teacher is well acquainted with those mentioned aspects of music. It is a structure worth copying by the secondary school's music departments and NCDC in order to improve the assessment of music in lower secondary, that is senior one to three and also to build interest into students to carry on with music at higher. It is worth noting that the ABRSM exams well acclaimed and very embraced by over

100 countries of the world as reported by the ABRSM website, BBC, CNN and other well-known companies in the world.

4.5. The Effects of the Music Educator's Skills and Training on the Teaching of Aural Skills in Music of Kampala Secondary Schools.

4.5.1 Music Teachers' Training and Skills

Majority of the music teachers are not well conversant with teaching of aural skills in music education and that is why in a number of schools that were visited, aural skills are not well taught in the lower secondary classes. The candidate classes where aural skills are taught, they are not taught competently and that is why the performance in this area is still the poorest in the music subject.

Many music teachers avoid teaching some aspects of music education such as aural skills because of their inadequate skills that they acquired in this mentioned skill during their training courses. For this reason most music teachers have neglected the teaching of aural skills in senior one and two, as evidenced earlier in the study,

The classes where they teach aural skills that is in senior three and candidate classes from observation and checking of students books, only the basics to aural skills are taught and this confuses the music students about the concepts of aural domain hence misleading their musicality development and interest in music. The above argument is well evidenced in figure 14 of the study, where in the preferred teaching area of music education aural skills do not appear anywhere and also in figure 11, where the music students' preferred areas in aural skills are mainly the basics of clapping back rhythms and pitching of music notes.

All the music teachers that participated in the survey agreed to the fact that music teacher need special competence in aural skills in order to teach them effectively in music education.

Many of the music teachers went on to agree, in a discussion of one to one that they do not have enough competence to teach aural skills effectively in the music subject due to the fact that in their teacher training courses aural skills were not effectively taught.

Teacher training colleges and NCDC seem not to have put enough emphasis on aural skills in music education and therefore teachers are lacking relevant knowledge and skills in the teaching of aural skills as core in music education

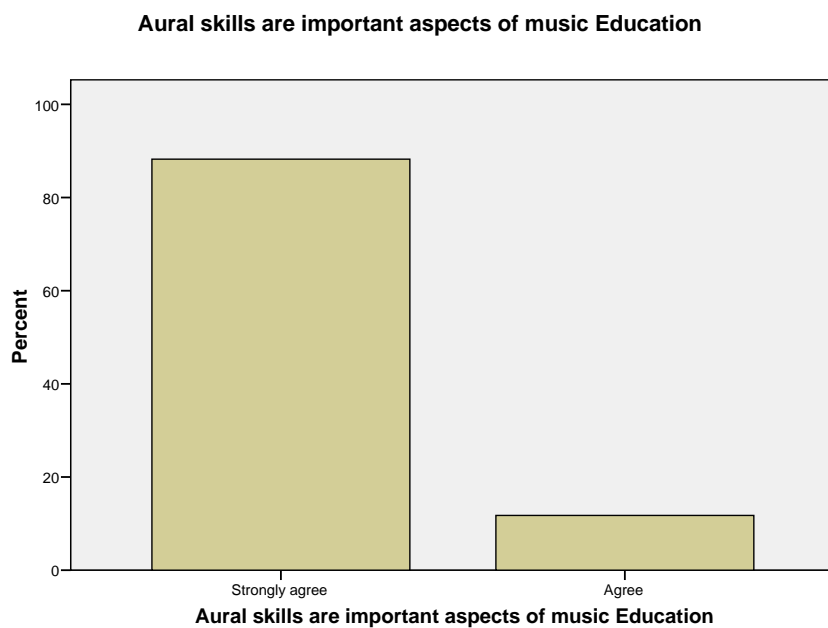
4.5.2 Importance of Aural Skills in Music Education

Aural skills are very important aspect of music education as mentioned by different scholars in the theoretical perspective and literature review of this study. However, the music teachers in secondary schools in Kampala seem to have noticed the importance of aural skills in the music education and this is more reflected in the responses to the study.

The survey shows that, most music teachers strongly agree on the fact that aural skills are a vital aspect to music, as it can be seen in Figure 17 below.

Figure 17: Showing How Important Aural Skills are to Music Education

Aural skills are very important to music education	Frequency	Percentage
Strongly agree	15	88.2
Agree	2	11.8
Total	17	100.0



Most music teachers strongly agreed, a few only agreed that aural skills are really important to music education and they should be looked at with a keen eye and interest so as to fully exploit them in the music education discipline.

4.5.3. Importance of Aural Skills in the Music Educators' Perception:

Music educators in Kampala have got a lot of substantial views showing the importance of aural skills to music education of Kampala and these views are portrayed below;

Tezigatwa, a music teacher at Mengo senior School and Mukuye, the author of this research study came up with a statement that goes; Knowledge + Skills = Understanding. Relating to music education, there is a number of knowledge in this phenomenon that include, music theory, music analysis, music practical and music composition. Below is a way aural skills can be integrated in the above knowledge;

1. Knowledge (music theory) + Skills (aural skill & practical skills) = understanding of music, in line with effective music Performance.
2. Knowledge (composition & music theory) + Skills (aural skills & practical skill) = understanding of music, in line with effective music composition.
3. Knowledge (music analysis & music theory) + Skills (aural skills & practical skills) = understanding of music, in line with musicianship skills and effective perception of music.
4. Knowledge (music practical approach & music theory) + Skills (aural skills, technical skill, music analysis &) = understanding of music, with a complete developed musicality.

Therefore aural skills can be integrated with other music education aspects in order to build in a student effective music performance skills, effective composition skills, effective perception of music and eventually a complete developed musicality and hence aural skills are very important in music education.

Aural skills are very vital aspect in music education and the above argument is further strengthen by one of the great music education scholar, Wheeler who argues that in order for students to be able to hear, perceive and respond to aural stimuli, there needs to be a focus on 'hands on' musical experiences (Wheeler, 2007).

Senyonjo and Majwala, who are all music teachers at Makerere college school, urged that aural skills are a very important aspect to music education where each and every aspect of music education need a teaching aid that is either audio or visual. Students need to listen or watch the aspect being taught to them in order to understand it well. And this kind of aid is instilling aural skills into the students.

Kitaka, a music teacher at Uganda Martyrs Secondary School said that he cannot teach composition and music analysis without an aid of aural skill. Therefore he uses aural skills as a medium of teaching composition and music analysis to his students in candidate classes.

To conclude, aural skills are indeed very vital to music education; another music education scholar Green also affirms the above statements while arguing that there is growing popularity and immense educational power found in the informal discourse of students working in contemporary music environments. Through extensive listening, rehearsal and performance in a ‘trial and error’ approach students develop remarkable technical and ensemble skills with a strong sense of musical understanding (Green 2002).

4.5.4 Importance of Aural Skills in the Head Teacher’s and Director of Study’s Perception;

Head teachers and the directors of studies in Kampala secondary schools have also got a lot of encouraging views showing the importance aural skills to the music education of Kampala and these views are as follows;

Kazibwe, the head teacher and **Kayizzi**, head of Studies of Mengo Senior School strongly agree that. Kazibwe argued that aural skills help one to listen to music and appreciate it as food to the soul which brings fun and joy into school activities. The area well known about in music education was music theory, performance. However they said that little aural skills they learnt enables them to listening and appreciate the music done by their students in school.

Muyingo, the head teacher and **Senyonjo**, the head of Studies of Makerere College School strongly agree that aural skills are really an important aspect in the music subject. Senyonjo argued that aural skills helps one to listen and understand the music dance and drama are performed in school and these performances add life to the school community. The area well known about in music education was music performance and aural skills. They all said that aural skills that they possess have enabled them

to listen, appreciate, interpretation music in their school and be able to give some advice to their music students.

Nsubuga, the head teacher and **Nsubuga**, the head of Studies of Uganda Martyr's High School Lubaga strongly agree that aural skills are really an important aspect in the music subject. Nsubuga argued that through aural skills one can try to understand and put in practise music dance and drama spices up which school activities with life and fun. The area well known about music education were music knowledge, and music performance. They all said that the little aural skills they know have enabled them listening and appreciate music done by their students in school.

Kayanja, the head teacher and **Muhingo**, the head of Studies of Mackay Memorial College Nateete strongly agree that aural skills are really an important aspect in the music subject. Kayanja argued that one needs abit of aural skills in listening to music dance and drama in order to interprete them into relaxing mood for their mind and then eventually bring unity against oneself and others and this is very needed amongst students and teachers during school activities. The area well known in music education were music theory, music analysis, music performance and aural skills. They all said that the aural skills they know have helped them to listen, appreciate and be able to interpret music for their students.

Tamale, the head teacher and **Twinomugisha**, the head of Studies of Caltec Academy Makerere strongly agree that aural skills are really an important aspect in the music subject. Temale argued that aural skills can enable one to listen and understand music and dance which eventually lead to development of passion into thse arts and such passion gottenthrough listening and watching can also be transferred to other subjects in school. The area well known about in music education were music theory, and music performance. They all said that the little aural skills they posses have enabled them to listen, and appreciate music done by their students in school.

To summarize, all the head teachers and heads of studies of the above stated secondary school strongly agreed that aural skills are of significant importance to music education in their school and gave various reasons why they believe so, as illustrated above respectively. However this interview opened the eyes of head teachers and their head of studies on where to put more emphasis in the music subject to produce better musicians, as in the past aural skills where not given priority they deserve.

4.5.5 The Benefits of Aural Skills in Music Education of Kampala Secondary Schools

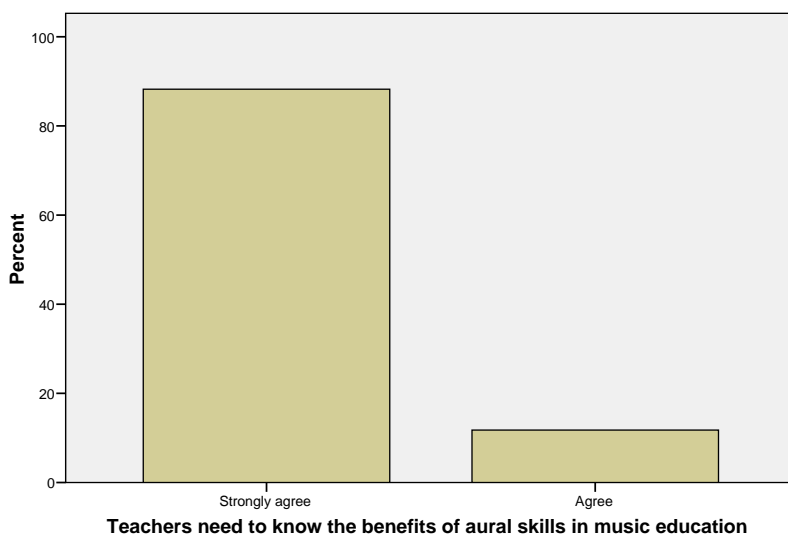
Music teachers have agreed and admitted, in discussion that knowing and understanding aural skills give a benefit to the musician into understanding and practice better all other aspect of music education, like music theory, music analysis, music composition, and music performance among others. The above argument is more strengthened with the response to the survey questions, as seen below;

The survey shows that, all the music teachers agreed that they need to know the benefits of aural skills to students in music education in order to teach these skills efficiently, as it can be seen in figure 18 below;

Figure 18: Showing the Percentage of Music Teachers who Believe that they Should Know the Benefits of Aural Skills to Music Education

All music teachers should know the benefits of aural skills to music education	Frequency	Percentage
Strongly agree	15	88.2
Agree	2	11.8
Total	17	100.0

Teachers need to know the benefits of aural skills in music education



Many music teachers in Kampala have learnt about the benefits of aural skills to music education while on job teaching;

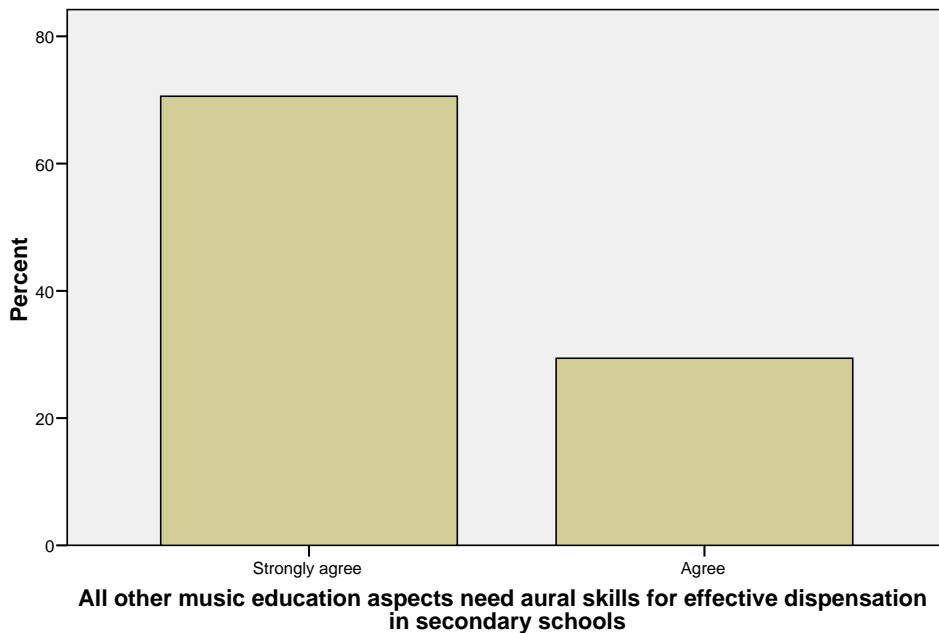
This is so because most of them did not get an opportunity to learn aural skills effectively during their secondary school and at teacher training colleges. If the benefits of aural skills to music education are taught to music teachers during their training courses, reflecting the conceptual frame work of this research study where aural skills can be used as a medium of teaching other music education aspects, then there will be great transformation of the music education dispensation in Kampala and Uganda.

The survey shows that, majority of the music teachers strongly agreed that all other music education aspects need aural skills for their effective dispensation in secondary schools, as can be seen in Figure 19 below.

Figure 19: Showing a Percentage of Music Teachers who Believe that Aural Skills are Very Vital for Effective Dispensation of all other Music Education Aspects

Aural skills are very vital for effective dispensation of all other music education aspects.	Frequency	Percentage
Strongly agree	12	70.6
Agree	5	29.4
Total	17	100.0

All other music education aspects need aural skills for effective dispensation in secondary schools



Music education aspects taught in secondary school include; music theory, music composition, music analysis, music practical and aural skills itself. Aural skills are needed as a medium of teaching each and every aspect mentioned above. This point is more emphasized with the theoretical framework of this research study, with the theory of *sound before sight*, which states that in order to develop an understanding of music and music notation, individuals must first become comfortable with listening to, singing, and performing tonal and rhythm patterns before reading and writing music. And also to be more practical in music, one needs to have an ear to music. This is evidenced with a romantic period composer Robert Schumann once quoted that to be a perceptive musician who has the ability to fully communicate with their audience “one must get to the point that you can hear music from the page... to picture a piece... as though the score was in front of you”

4.5.6. Effective Methods for Teaching Aural Skills in Music Education in Kampala;

In this section, there is a reflection on how aural skills are vital, how they can be taught and as well as be fitted in music education of Kampala secondary schools.

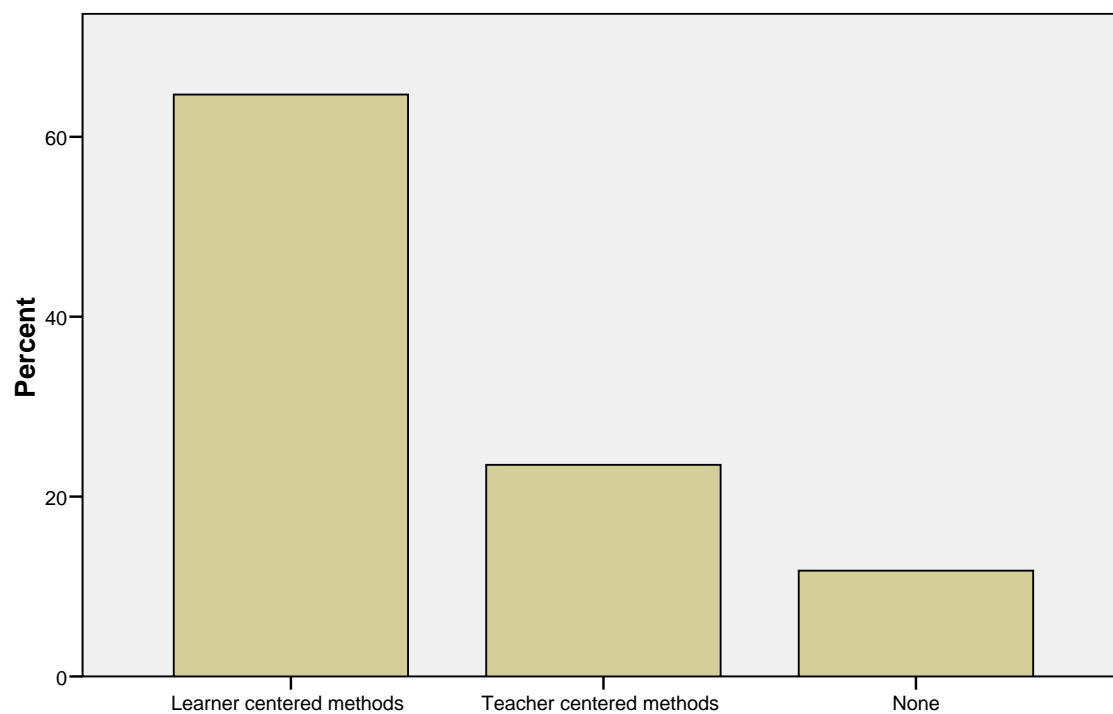
The survey reveals that, majority of the music teacher take learner centered method of teaching as the best method of teaching aural skills in music education. Although a few teachers agree with teacher

centered method and very few did not know which method to use in teaching aural skills, shown in figure 20 below.

Figure 20: Showing the Best Methods of Teaching Aural Skills in Music Education

Best methods of teaching aural skills in music education	Frequency	Percentage
Learner centered methods	11	64.7
Teacher centered methods	4	23.5
None	2	11.8
Total	17	100.0

The best methods of teaching Aural skill in music education



The best methods of teaching Aural skill in music education

To conclude, learner centered method of teaching engages the learner so much in the learning, however teacher centered method is sometimes needed for the students to keep on track of the concept being learnt. Therefore a holistic method of teaching would be the best that combines the two methods mentioned above and also allow room for creativity amongs students.

4.5.7. The Integration of Aural Skills with other Music Education Aspects:

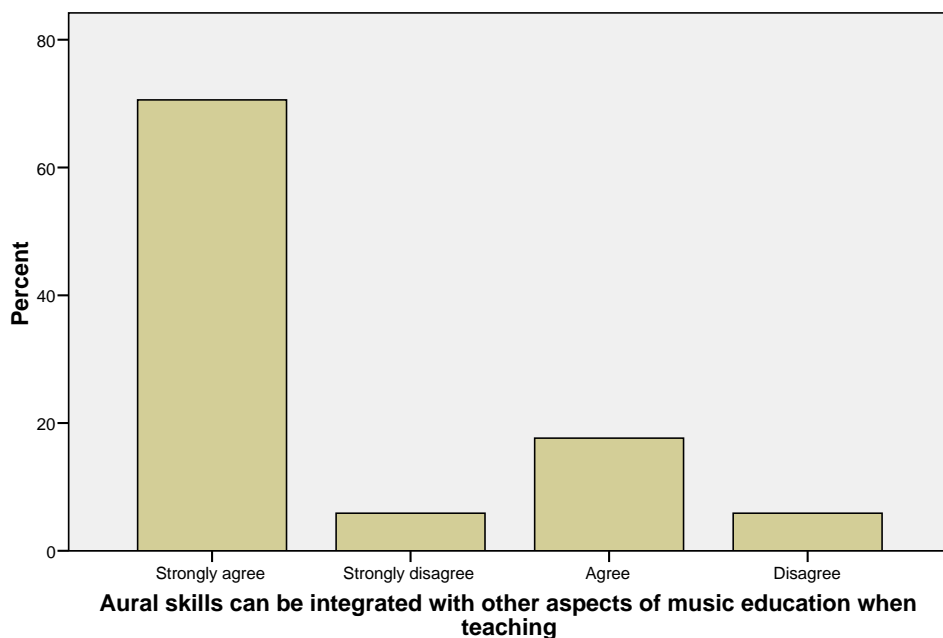
There was a wonder whether aural skills can be integrated in the teaching of other music education aspects and this was partly answered by theoretical and conceptual framework of this study, that possible to integrate these skills with the other mentioned aspects. But there was more need to find out on ground how aural skills can be integrated with other music education aspects and this called on for guided discussions with music educators in Kampala.

Therefore the concept of this integration was more expounded on, as the results to the survey are shown from the response to the question about whether aural skills can be integrated with other aspects of music education when teaching music and the response to the question is shown in Figure 21 below.

Figure 21: Showing the Percentage of Music Teachers who Believe that Aural Skills can be Integrated with other Aspects of Music Education while Teaching

Aural skills can be integrated with other aspects of music education while teaching music	Frequency	Percentage
Strongly agree	12	70.6
Strongly disagree	1	5.9
Agree	3	17.6
Disagree	1	5.9
Total	17	100.0

Aural skills can be integrated with other aspects of music education when teaching



In conclusion, aural skills can be integrated with other music education aspects as agreed on by most music educators in Kampala as shown in figure 25 above and it is also more expounded on in the guided discussion report later on in this chapter. The integration concept mentioned above is strengthened and confirmed with a supporting theory to the main theory in the theoretical framework of this study. A theory by a Norwegian music education scholar, Fanavoll, came up with **aims for aural skills** where the student is expected to develop and strengthen their ability to inner representation of sound, and to actively use it while working with music (Fanavoll Oye, 2012: 26).

4.5.9 The Different Ways of Integrating Aural Skills with other Music Education Aspects:

Music educators in Kampala strongly agreed that the teaching of aural skills can be integrated with other aspects of music education and they went on to suggest some of the ways this teaching can be done, as seen below;

Kabuye, a music teacher in one of secondary schools in Kampala suggested these ways;

- Listening to music recordings and analyzing music at hand
- In instrumental learning, learners should attempt to sing through the melody of pieces that have a melodic line.

- Students should be encouraged to listen to music and compose their own; using the material heard in the pieces they have listened to.

Ssemwogerere, a music teacher at Mengo Senior Schools suggested that listening to music can develop an art of transcribing music to staff notation or solfa notation: as student listen to music they then write down the pitches they have heard with their rhythm on paper, where they can either write in staff or solfa notations.

Katasi, a lecturer of music at Kyambogo University suggested these ways:

- Practising music theory learnt through applied music; where concepts of music are then done practically through singing and instrumental playing.
- When teaching literature of music and in particular genres, students are given recorded music of the different genres that they are being taught in order to understand these genres better.
- Imitating instruments different rhythms and melodies though singing back

Ssekibaala, a music teacher St Marks Collegue Namagoma suggested these ways:

- Relating music notes written to respective sounds/pitches; this is can be achieve when students listen to actual pitches of notes they have seen written on manuscript or solfa page
- Relating differences of intervals in pitch, sound and position: here students are taught to listen to different interval as placed in different pitching positions.
- With music practical; singing out of musical phrases before being attempted through playing helps students to play their pieces in a musical way.

Kitaka, a music teacher at Uganda Martyrs Secondary School suggested these ways:

- Demonstration method in music analysis for example rhythm seen on paper can be clapped or played on an instrument for learners to listen to how it sounds and hence leading to better understanding of that rhythm.
- Teaching music theory to learners and making them listen to those theory concepts being sounded and they interpret themselves with the teachers' guidance.

Majwala, a music teacher at Makerere College suggested these ways:

- While teaching dance, clapping through the rhythms that are to be danced is essential to the dancers' understanding of how to move within that given rhythm.
- While teaching harmony, singing through chords and melodies helps students to understand how to place suitable chords to melodies. And also singing through different melodies helps students to learn how to create good lyrical melodies.

The above discussion with music educators brought forward the broad aims of aural skills to music education and an illustration properly done on how to teach aural skills together with other music education aspects. The above arguments and illustrations are strengthened by one of the music education scholars from the Norwegian Academy of Music, Fanavoll, came up with **aims for aural skills** during her working period as an aural trainer at the academy: where the student was expected to develop and strengthen their ability to inner representation of sound, and to actively use it while working with music. The student was expected to;

- develop a musical memory
- acquire good abilities for reading, structuring, rehearsing, memorizing and reproducing a score (by singing or playing) independently, quickly and precisely
- Strengthen the ability to listen actively to music, and to develop the skills of perceiving, remembering, structuring and reproducing (by singing, describing, writing) both details and overall structures in music (Fanavoll Oye, 2012).

4.6. The Students' Perceptions about Aural Skills as a Learning Area of Music in Kampala Secondary Schools;

4.6.1 The Students' Perception of Aural Skills

Most of the music students have got a negative perception on aural skills, as they take them to be a hard to understand concept of music as it was observed in the interactions of the researcher with the students in the field. The above fact was evidenced when the researcher ask some of the music students who ticked a dislike bracket for aural skills in the questionnaire a question, "Why do you hate aural skills?". The response he got was generally that the student never understood the concepts of aural skills because the music teachers who were teaching them would not explain well to them in order to understand and hence the aural domain becoming a hard concept for them.

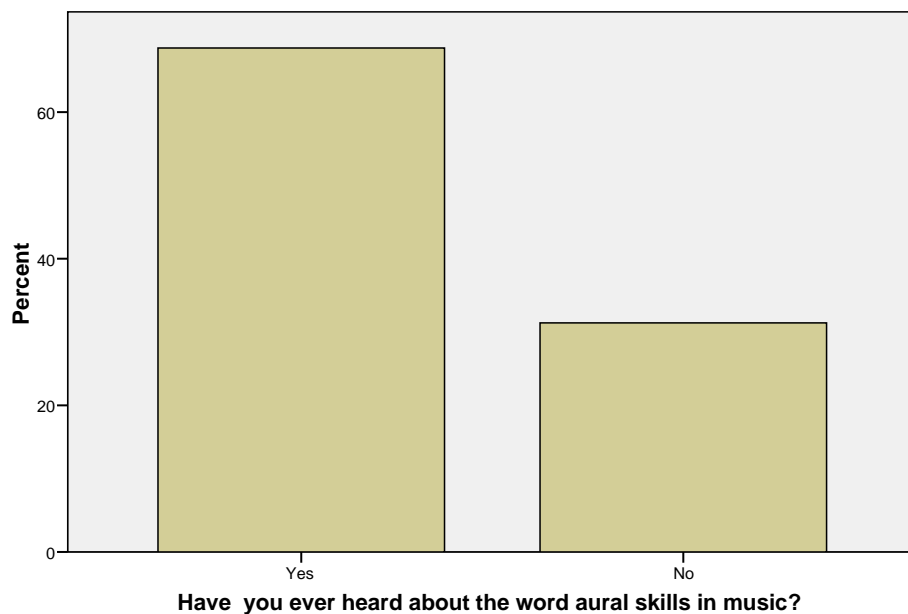
From the above students response and researchers observation, the above seen perception of aural skills is caused mainly due to the inefficient teaching capabilities of the available music teachers in the aural domain. More evidence of this argument is seen in the response to the survey below.

The survey shows that, most music student from senior one to six have heard about the word aural skills in connection to music education, as can be seen in figure 22 below.

Figure 22: Showing a Percentage of Music Students who have Interacted with the Term Aural Skills.

Have interacted with aural skills ?	Frequency	Percentage
Yes	165	68.8
No	75	31.3
Total	240	100.0

Have you ever heard about the word aural skills in music?



More music student who have heard about aural skills where found in senior one and two but unfortunately they really did not know what the aural skills' aspect is about, according to the answers a few interviwed senior ones and two. The following questions where asked to a few students have interacted with term aural skills, what do you learn in aural skills? How often do you learn aural

skills? What activities do you engage in to improve and develop your aural skills? Are encouraged to practice your aural skills outside class? Most students answered that they have never learnt aural skills, the only activity they knew was singing the school anthem and that the music teacher never teach and encourage anything on aural skills.

The above situation has put many students in a position of not knowing what aural skills are about however they are very eager to learn these skills as can be seen in the students’ response to a question about their liking of aural skills, as shown in figure 23 below.

Figure 23: Showing a Percentage of Students Who like verses who dislike Aural Skills

Do you like aural skills?	Frequency	Percentage
Yes	121	50.4
No	119	49.6
Total	240	100.0



The number of music students who do not like aural skills is competing with the number of those who like aural skills and this because many students are not sure of what aural skills are and so they are put in a confusion state, hence some ending on the not liking side. Some other students do not like aural skill because these skills were introduced to them later on in upper secondary, that is from senior three on and here they are on pressure to learn the aural aspect as it is due to be examined soon in their candidate classes. The lack of understanding these aural skills at that upper secondary level is causing the students not like aural skills.

4.6.2. The Performance of Music Students in Aural Skills in the Music Subject

The performance results were computed after the guided discussion with the head teachers, directors of studies and music teachers in the selected secondary schools. And the ultimate goal was to find out and report how aural skills are performed in these schools. The following information was revealed about the examinable papers on UNEB in the music subject;

O level has got three examinable papers,

paper 1 - aural skill (marked out 50 percent)

added to paper 3 practicals (also marked out 50 percent),

then paper 2 general music (marked separately out of 100 percent),

the three papers are added together to get an average mark out of 200, that is computed out of 100 percent for the final mark.

A level has also got four examinable papers,

Paper 1 – practical skills (marked out of 100 percent),

Paper 2 – aural skills (marked out of 100 percent),

Paper 3 – harmony and composition (marked out of 100 percent),

Paper 4 – music literature and analysis (marked out of 100 percent),the four papers are added together to get an average that is computed out of 100 percent for the final mark.

Below are the performances of the different schools in the case study in the years between 2014 - 2018;

Mengo Senior School:

The performance of students was looked at mainly on the basis of candidate's attained grades in the UNEB examinations at senior four and senior six, in the last five years (2014 – 2018). Senior four has an average number of 23 students who have sat for music in the last four years. Well as A level has had an average number of 7 students who sat for music in the last four years. The average performance in O level paper 1 , aural skills has been 25 out of 50 percent and in A level paper 2, aural skills has been 52 out of 100 percent. Other aspects from the look through of music results are performed way above 50 percent of the total mark of the the paper, therefore aural skills are the determinant of either a good or bad grade.

In Mengo school the music teachers have tried to push the learning of aural skills and their performance has been a little elevated in O level to mainly Distinction ones and twos and worst credit three and then in A level the performance has been mostly A's and B's and worst a C. However the worst performed area still remains as aural skills. Some of the challenges faced in this school which affect a lot the teaching and learning of aural skills are there is good sizeable number of music teachers in the school but the students' population is growing so fast that the teachers' number is becoming small. There are also a few modern facilities for music education in terms of audio, visual aids and music instruments, however they are becoming fewer as years pass for the growing number of students that would want to offer music.

Makerere College School;

The performance of students was looked at mainly on the basis of candidate's attained grades in the UNEB examinations at senior four and senior six, in the last five years (2014 – 2018). Senior four has an average number of 11 students who have sat for music in the last four years. Well as A level has had an average number of 3 students who sat for music in the last four years. The average performance in O level paper 1 , aural skills has been 18 out of 50 percent and in A level paper 2, aural skills has been 41 out of 100 percent. Other aspects from the look through of music results are performed above 50 percent of the total mark of the the paper, therefore aural skills are the determinant of either a good or bad grade. The Performance in O level has been mainly Distinction twos and credit three, worst is

credit six and in A level the performance has been mostly A's and B's and worst a C. However the worst performed area still remains as aural skills. Some of the challenges faced in this school which affect a lot the teaching and learning of aural skills are there are very few music teachers enrollment in the school and also modern facilities for music education in terms of audio, visual aids and music instruments are still lacking a lot in the school.

Uganda Martyr's High School Lubaga;

The performance of students was looked at mainly on the basis of candidate's attained grades in the UNEB examinations at senior four and senior six, in the last five years (2014 – 2018). Senior four has an average number of 8 students who have sat for music in the last four years. Well as A level has had an average number of 4 students who sat for music in the last four years. The average performance in O level paper 1 , aural skills has been 17 out of 50 percent and in A level paper 2, aural skills has been 39 out of 100 percent. Other aspects from the look through of music results are performed above 50 percent of the total mark of the the paper, therefore aural skills are the determinant of either a good or bad grade. The performance at O level has been mainly Distinction ones and Distinction twos, worst credit four. In A level the performance has been mostly A's and B's and worst a C. However the worst performed area still remains as aural skills. Some of the challenges faced in this school which affect a lot the teaching and learning of aural skills are there are very few music teachers enrollment in the school and also modern facilities for music education in terms of audio, visual aids and music instruments are still lacking a lot in the school.

Mackay Memorial College Nateete;

The performance of students was looked at mainly on the basis of candidate's attained grades in the UNEB examinations at senior four and senior six, in the last five years (2014 – 2018). The music subject is just being rebuilt in the school, in 2017 one senior four sat for music and got a distinction two. And in 2018 three students sat for music in senior four, one got a distinction two, the other a credit three and the last one a credit four. The average performance in O level paper 1 , aural skills has been 14 out of 50 percent and there has not yet been a student sitting for music at A levels. Other aspects from the look through of music results are performed above 50 percent of the total mark of the the paper, therefore aural skills are the determinant of either a good or bad grade. However the worst performed area still remains as aural skills. Some of the challenges faced in this school which affect a

lot the teaching and learning of aural skills are there are very few music teachers enrollment in the school and also modern facilities for music education in terms of audio, visual aids and music instruments are still lacking a lot in the school.

Caltec Academy Makerere;

The performance of students was looked at mainly on the basis of candidate's attained grades in the UNEB examinations at senior four and senior six, in the last five years (2014 – 2018). the music subject has been taught for over ten years says the deputy head teacher, however the number of students taking on music in candidate classes is not steady due to the fact that music teachers are very scarce in the school, they come on board and go. In 2015, one candidate sat for music at A level and attained a C, and also at O level only one student sat for music and attained a distinction two. In 2016, two candidates sat for music at O level and they both scored credit threes, at A level three students sat for music and they scored A, B and C. In 2014 and 2017 no candidate sat for music in the school. In 2018 only one student sat for music at A level and scored an A. The average performance in O level paper 1 , aural skills has been 16 out of 50 percent and in A level paper 2, aural skills has been 38 out of 100 percent. Other aspects from the look through of music results are performed above 50 percent of the total mark of the the paper, therefore aural skills are the determinant of either a good or bad grade. The worst performed area of the music subject are aural skills. Some of the challenges faced in this school which affect a lot the teaching and learning of aural skills are there are very few music teachers enrollment in the school and also modern facilities for music education in terms of audio, visual aids and music instruments are still lacking a lot in the school.

In summary, the worst performed area in music, in all the above surveyed schools is aural skills and this has pulled down the general performance of the music subject in these secondary schools. Therefore this research has been centred finding out the students perception on aural skills, how do teachers teach these skills in class. Most students take aural skills to be hard and they do not like them and this has been due to the ineffective methods of teaching them by the music educators available, as discussed in the study.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

This chapter presents the discussion, conclusions and recommendations to the findings and areas of further study. The study intended to establish an impact on the teaching and learning of aural skills in music in secondary schools in Kampala. The discussion of findings in this chapter got a firm foundation from the presentation and interpretation of data, literature review, theoretical and conceptual frame work of the study in order to pick a few themes from chapter four, that need further discussion. Henceforth leading to insightful discussions and recommendations to the research, as seen below;

5.1 Discussion of Findings:

The findings have been discussed in accordance to the data presented, analyzed and interpreted in chapter four of this research study.

5.1.1 Response Rate:

The response rate in this research study shows authenticity, where the total response rate came to 98 percent, as can be seen in table 2 in chapter four. The guided discussions were also responded to very positively: Music student and educators were very receptive in answering the questionnaires and a few discussion questions presented to them. The head teachers and directors of studies did so well in the guided discussion about the research questions presented to them. And therefore, due to this kind of response rate, this study a very equip with well researched data which is culminating into very useful recommendations in this chapter.

5.2 The Instructional and Pedagogical Approaches Used to Teach Aural Skills by Secondary School Music Teachers in Kampala

5.2.1 The Teaching of Aural Skills in Music Education of Kampala Secondary Schools

There are few music teachers who are competent enough in the teaching of aural skills in music education in Kampala. From the statistics and bar graphs of this study, most teachers have their best competence in teaching music theory and music practical, and the weakest taught area is aural skills.

A big number of music teachers from the survey response admitted that they do not follow the music syllabus strictly while teaching music in class. And also many of the teachers went on to admit that aural skills are not taught in senior one and two. Many teachers are not competent enough with teaching aural skills in secondary school because of teacher training models which are short of equipping prospective teachers with the necessary skills to cater for the needs of pupils.

From the data presentation, figure 4 showed that: There are more male music teachers than female and this means the Teacher training colleges need to equip the music teacher with necessary skills like practical and aural skills so as to encourage more female teacher into the system of teaching music. In the teacher training colleges more emphasis is put on music theory and composition and on the contrary, in the field aural and practical skills are more required.

There is also music teacher attrition in secondary school in Kampala and the whole Uganda, as the number of music teachers is reducing where the number of more experienced teachers of years of experience between 11 – 20 years and 21 years and above is way more than that of 1 – 10 years of experience. It is also very unfortunate that there more music teachers of 51 years and above compared to those between 20 – 50 years and this seem to reveal that young teacher are no longer joining or interested in joining the music education field in secondary schools. The evidence of the above argument is shown in figure 7 and 8 in chapter four.

There is music students attrition, where there are more music students in senior one and two according to the survey and from senior three to senior six the number of music students goes on dropping down on a very big margin. This has been attributed to music teachers lacking relevant music knowledge and skills that the students need and the teacher confining students to only set classroom music, not allowing their students to be innovative beyond classroom work. One of the known music education

scholar, Abeles acknowledged that in order for music education programs to be successful and meet the needs of students, they should not be confined to the isolation of the classroom but rather reflect and adopt the general trends in education, society, culture and politics (Abeles: 2010).

In summary, music teachers need to use the music syllabus while teaching and in addition should do some research so as to teach students what is relevant in the field. Teacher training colleges should aim at putting emphasis on equipping their teachers with more of aural and practical skill in addition to the music theory they give them. Music Teachers in practice should join examining bodies like UNEB and as well as look for refresher courses, more especially in the teaching of aural skills in order for them to be more innovative in their teaching career. Aural and Practical skills if more emphasized in teacher training colleges, plus refresher courses for practicing music teachers, the problem of music teacher attrition can be solved, as many teachers can be interested in joining the music teaching field.

5.2.2 How Much Emphasis is Put on Aural Skills in Music in Kampala Secondary Schools?

Aural skills are given less emphasis in the music education of Kampala because the teachers are not competent enough in these skills. The layout of the A level music syllabus puts aural skills at the forefront as a medium of teaching music theory and music practical skills. However a big number of music teachers in Kampala region, as earlier shown in statistics and graphs of figures 15 and 16 are more acquitted with music theory than practical and aural skills, so the music syllabus is not well executed as the NCDC plans for it. In the long run many music students come out of A level with half barked music knowledge.

The O level music syllabus is very broad, with too many topics to be covered in senior one and two, and yet the time allocated for the classroom music lessons is very limited in most of the schools that the survey was carried out. In the five schools surveyed, only one school allocates two periods of 40 minutes each per week, the rest allocate one period of 40 minutes per week. And the A level music syllabus is very relevant in developing an all-round musician and the music lesson are allocated sufficient time. The lessons are allocated a time of 8 periods of 40 minutes each per week for learners in senior five to six, however there are very few teachers competent enough to dispense relevant skills and knowledge as speculated in the music syllabus. NCDC has got to revise through its music syllabuses, more especially the O level music syllabus. NCDC should also start up short training

courses for music teachers to equip them with relevant music knowledge and skills in order to execute the content of the music syllabuses effectively.

The assessment of aural and aural skill is very poor, preciously not done at all in lower secondary classes senior one to three. The ABRSM practical assessment format, as analyzed in this study should be adopted in secondary school music education, in order to improve on the teaching and understanding of aural and practical skills. NCDC should adopt this practical assessment format and reinforce it in the music syllabuses, so as to develop these mentioned skills in the music education of secondary schools.

5.3 The Effects of the Music Educator's Skills and Training on the Teaching of Aural Skills in Music Education of Kampala Secondary Schools.

5.3.1 The Importance and Benefits of Aural Skills in the Music Education of Kampala.

Most music teachers strongly agreed, however a few just agreed in figure 17 of the study that aural skills are really important to music education and they should be looked at with a keen eye and interest so as to fully exploit them in the music education discipline. There is also a live example of one music educator, among others in Kampala, Kitaka, a music teacher at Uganda Martyrs Secondary School said that he cannot teach composition and music analysis without an aid of aural skills. Therefore he uses aural skills as a medium of teaching composition and music analysis to his students in candidate classes.

Aural skills are indeed very important to music education, a music education scholar Green also affirms this statements as he argues that there is growing popularity and immense educational power found in the informal discourse of students working in contemporary music environments. Through extensive listening, rehearsal and performance in a 'trial and error' approach students develop remarkable technical and ensemble skills with a strong sense of musical understanding (Green 2002).

Aural skills have also enabled the head teachers and directors of studies to listen to the music their students perform and eventually fell in love with the music subject and on to talk about music so positively; The survey showed that they were very interested in having music in taught their schools and that they just need competent music teachers to show them the right direction in developing music

education in their schools. One of the head masters gave me a very interesting reason why he likes to have music taught in his school; Kazibwe strongly agreed that music is really an important subject taught in his school because music is food to the soul and bring fun and joy into school activities.

The students of music in the secondary schools that were surveyed were also very interested in learning music as a subject, as well as aural skills in music education as per their response to the survey. They argued that they just need passionate and well skilled music teachers, more especially in the area of aural skills to carry them through their music learning in class.

Music teachers strongly agree that aural skills are an important aspect of music education as the survey revealed, and music educators collectively agreed that they need a special competency in aural skills in order to teach them. Teachers also strongly agreed that they need to know the benefits of aural skills to students in music education in order to teach them efficiently.

The benefits of aural skills to music education are more felt when these skills are integrated while teaching other aspects of music education. Music teachers agreed and admitted, as per data interpreted in chapter four of this study that knowing and understanding aural skills give a benefit to the musician into understanding and practicing in a better way all other aspect of music education. The benefit of aural skills to music education is more strengthened with the scholar Gordon who identified **aural pitch and rhythmic patterns** as the basic vocabulary of music, where he believed that learning music resulted from building a musical vocabulary (aural pitch and rhythmic patterns) through repetition, rote learning and drills. He arranged his learning sequence by identifying the most basic pattern, teaching them first and then following them with increasingly more complex patterns as learning continues (Gordon, 1971: 8).

5.3.2 Collection of Effective Methods for Teaching of Aural Skills in Music Education of Kampala

A number of teaching methods were mentioned and discussed in the survey, however majority of the music teacher take learner centered method of teaching as the best method of teaching aural skills in music education, although a few teachers agree with teacher centered method. The most appropriate

method for the teaching of aural skills in music education is the holistic approach which combines learner and student centered methods of teaching would be the best method of teaching aural skills in music education. And the above approach is more in line with the theoretical back bone of this research study. There were also seven teachers out of the seventeen teachers interviewed, who had a very well structured way of teaching aural skills in the music subject, In their classroom and the methods they were using were also in line with the main theory of this study and this is the theory of Sound before Sight which states that in order to develop an understanding of music and music notation, individuals must first become comfortable with listening to, singing, and performing tonal and rhythm patterns before reading and writing music (Peggy Dettwiller; 1989, Alice M. Hammel; 2006, Ann Marie Musco; 2010).

To summarize, the effects of music teacher's training and skills on the teaching and learning of aural skills in music education in Kampala is felt on big magnitude, as majority of the teacher in the region are not competent enough to teach aural skills. Therefore music teachers need refresher courses in music education to learn about the benefits of teaching aural skills to their students and as well as how to teach them effectively.

5.3.3 The Integration of Aural Skills with other Music Education Aspects

The establishment of how aural skills can be integrated with other music education aspects was addressed well; with positive correspondence to the survey, as seen in chapter four where teachers strongly agreed that all other music education aspects need aural skills for effective dispensation in secondary schools. Music educators also strongly agree that aural skills can be integrated with other aspects of music education when teaching.

A big number of music educators in Kampala suggested different ways during the survey on how to integrate aural skills with other aspects of music education and these were in line with the theoretical frame work of this study, as stated in the introduction. The most interesting ways were suggested by Ssekibaala said that through relating music notes written to respective sounds/pitches; this is can be achieve when students listen to actual pitches of notes they have seen written on manuscript or solfa page. Through relating differences of intervals in pitch, sound and position: here students are taught to listen to different interval as placed in different pitching positions. With music practical; singing out of musical phrases before being attempted through playing helps students to play their pieces in a musical

way. Kabuye also suggested that students should be encouraged to listen to music and compose their own; using the material heard in the pieces they have listened to.

The music in Kampala contributed very well on how aural skills can be integrated with other music education aspects and this was in line and sealed off with one of the theoretical frame works of this study; of Fanavoll, came up with **aims for aural skills** during her working period as an aural trainer at the academy: where the student was expected to develop and strengthen their ability to inner representation of sound, and to actively use it while working with music.

5.4 The Students' Perceptions about Aural Skills as a Learning Area of Music in Kampala Secondary Schools;

5.4.1 Aural Skills' Content Taught to Students

Aural skills are not taught effectively in music subject of secondary school in Uganda, as evidenced from the case study of the selected secondary schools in Kampala. First of all the teaching of music in schools is not consistent and this was reported well in figure 10, where most music students in senior one and two have one music lessons a week and these student some few earlier mentioned school have music lessons once in two weeks or even once a month. There are also some schools like Caltec Academy Makerere that were observed not to have any music lesson till the student get to candidate classes where they they get they hired music teacher to teach them. More music lessons are given to advanced candidate classes of senior four and six and yet these classes should be given less music lessons because at the level in a proper teaching, that follows the theoretical frame work of this study students should be able to practice and read music concepts on their own besides the music teacher being around them. Therefore more lesson time should rather be planned for the students in lower secondary levels, where a lot of concepts in music and in particular aural skills should be given a foundation.

The biggest number of music students is not taught aural skills as revealed in figure 10, however some schools like Mengo senior school have tried to teach aural skills even in lower classes, starting from senior two.

The survey shows that, ranging from senior one to senior six the favorable areas for students in aural skills are clapping back rhythms and pitching of notes only. However aural skills have got a wide spectrum of concepts, apart from the two stated above. Therefore this shows that music students are not well conversant and comfortable with aural skills yet.

In conclusion, the students' perception of aural skills is very negative as they take these skills to be a hard to understand concept of music. And this is due mainly to the inefficient teaching of these skills by the available music teachers. The poor performance in aural skills has caused a big general drop down in the performance in both lower secondary and the candidate classes

5.5 Conclusion

To fulfill the intended objectives of the study, Data retrieved from the questionnaires collected in the survey plus interviews and the discussions with music educators, students, head teachers and directors of study indicated the following; majority of the music teachers are not competent enough to teach aural skills to their music students, NCDC should revise the music syllabus and on a strong note aural skills should be integrated with other music education aspects so as to make the learning of the music subject more effective and interesting..

5.6 Recommendations

Because music education provides learners with the key to a unique and crucial source of life values, Now and for the future, learners should be given the opportunity develop musical potential to the highest level possible where more of aural skills are emphasized in order to build the practical, analysis and other aspects of music.. Music education should reflect an international flavor and a spectrum of opportunities for general and specialized music

Music teacher education:

Music teacher education should have an integrated and relevant system, where the MoES should recognize that the future of the music education discipline lies in the development of music educators. The MoES should then ensure financial assistance towards the development of practicing music

educators. The teacher training colleges and music teachers in secondary schools should also adopt teaching of music following the theory of sound before sight, the theory helps the teacher to integrate aural skills, right from scratch onto other aspects of music education and this in a long run will in making music become more interesting and aural skills becoming more understandable.

In addition, music teacher-training programs should be redesigned to include more of aural skills and practical skills. I therefore suggest the following recommendations:

- empower prospective teachers with the knowledge, skills, dispositions and norms of the discipline of teaching music,
- prepare teachers to play a generative-creative role in curriculum development and continuous delivery,
- NCDC should upgrade the music syllabuses more frequently, more especially the O level one,
- expose training teachers to diverse aspects of music education both on the continent of Africa and overseas.
- prepare training teachers to engage in school-based research in order to enhance the effectiveness, usefulness and relevance of the teaching and learning of music,
- And provide pre-service and in-service teacher education programs with a school based component and focus on aural and practical skills.

5.7 Areas for Further Research

Further research should be carried out on teaching of practical skills in music education of secondary schools in Uganda, Music teacher attrition in secondary schools, music student attrition from the music subject at upper secondary. Future studies can also be carried out on how to teach music analysis effectively in Ugandan secondary schools.

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APPENDIX 1: Questionnaire and interview guide for Music Teachers

Dear Respondent, I am a student of Kyambogo University pursuing a Master’s Degree of Arts in Music. I am conducting a research on the topic “Investigating the teaching and learning of Aural Skills in Music Education in Uganda, a case of selected Kampala secondary schools”. You are requested to read the questionnaire given and answer the questions appropriately. There will also be a short interview session at the end of the exercise. The information given will be treated with maximum respect and confidentiality for purpose of improving performance of Aural Skills in Music Education of Secondary Schools in Kampala and Uganda.

Section A: Demographic data

Name.....Email Address.....

Name of Secondary

School.....

1) Gender

a) Male

b) Female

2) Age of the respondent

a) 20 – 30

b) 31 – 40

c) 41 – 50

d) 51 – and above

3) Are you an examiner?

a) Yes

b) No

4) Years of service in the teaching profession

a) 1-5 years

b) 6-10 years

c) 11-20 years

d) 21 years and above

SECTION B

Music teacher's perception on Aural Skills in music education in Kampala Secondary Schools

5) Are you a trained as a music teacher?

Yes No

6) What is your best teaching area in music Education? *Tick as appropriate*

a) Music theory (b) Music practical (c) Music analysis (d) Aural Skills

7) What is the weakest taught area in Music Education in your school?

(a) Music theory (b) Music Practical (c) Music analysis
(d) Aural skills

8) Do you follow the music syllabus while teaching music?

Yes No

9) Do you teach aural skills in senior one and two as part of the music subject?

Yes No

10) Do you like teaching aural skills, as part of the music subject?

Yes No

SECTION C

The Importance of teaching aural skills in Music Education of Kampala Secondary schools.

11) Aural skills are an important aspect in the music education of Secondary schools in Kampala?

Strongly agree (c) Agree

Strongly disagree (d) Disagree

12) Teachers need to know the benefits of aural skills to music education.

(a) Strongly agree (c) Agree

(b) Strongly disagree (d) Disagree

13) The best methods of teaching of aural skills in music education

(a) Learner centered method (b) Teacher centered method (c) None

14) Teachers need special competence to teach aural skills in music education

Yes No

SECTION D

Ways of integrating aural skills with other music education aspects. These aspects include, music theory, music analysis and music performance.

15) All the other music education aspects need aural skills for their effective dispensation in secondary schools

- (a) Strongly agree (c) Agree
(b) Strongly disagree (d) Disagree

16) Aural skills can be taught integrated with the other aspects of music education when teaching

- (a) Strongly agree (c) Agree
(b) Strongly Disagree (d) Disagree

Thank you for your response

SECTION E: INTERVIEW GUIDE FOR MUSIC EDUCATORS.

- 1) Which qualifications do you have as a trained music teacher?
- 2) How would you define aural skills, using your own words?
- 3) How do you teach aural skills in your school?
- 4) Mention at least three different ways in which aural skills can be taught together with the other aspects of music education.
- 5) Are you scared of teaching aural skills to students in music lesson?
- 6) Why are you scared of teaching aural skills in a music lesson?
- 7) Why do you think there more old retiring music teachers compared to the fresh young graduate recruited teacher in secondary schools?
- 8) Does the music teacher's experience as part of the UNEB examining board impact on the success of aural skills in the music subject?
- 9) If yes, how the music teacher's experience in UNEB impact on aural skills in the music subject?

Thank you for your response

APPENDIX 2: Questionnaire for Music Students

Personal Profile

Name	
Email	

Thank you for your willingness to participate in this research project, may God bless you.

(Tick where appropriate in all the listed questions)

SECTION A: QUESTIONARE FOR MUSIC STUDENTS

1) Gender

Male Female

2) Class of the student (*Tick your class appropriately*)

Senior one	Senior two	Senior three	Senior four	Senior five	Senior six

3) Do you learn music in class?

Yes	No

4) How often do you have music lessons in correspondance to the school time table?

(Tick only one)

Once a week	Once in two weeks	More than once a week	Once a month

5) Have you ever heard about the word aural skills in music?

Yes	No

6) Have you ever been taught aural skills?

Yes	No

7) a) Do you like aural skills?

Yes	No

8) What is your favorite area in aural skills?

(Tick only one)

Clapping back rhythms	
Pitching of music notes	
Identifying intervals in music	
Listening and identifying of chords in music	
Identifying features in a song or piece of music	

SECTION B: INTERVIEW GUIDE FOR A FEW SELECTED MUSIC STUDENTS.

1. What do you learn in aural skills?
2. How often do you learn aural skills?
3. What activities do you engage in to improve and develop your aural skills?
4. Are encouraged to practice your aural skills outside class?
5. Does you teacher care about the quality of your ear (the ability to appreciate, interpret and differentiate between music sounds)?

Senior 3 to 6; Students that opted for the music subject

6. Why did you opt for music at upper secondary level
7. Which areas do you find challenging in the music education of upper secondary?

To Music students who do not like aural skills

8. Why do you hate aural skills?

Thank you for your response

APPENDIX 3: Interview Guide for Secondary School Head Teachers and Director of study.

Dear Respondent, I am a student of Kyambogo University pursuing a Master’s Degree of Arts in Music. I am conducting a research on the topic " Investigating the teaching and learning of Aural Skills in Music Education in Uganda, a case of selected Kampala secondary schools ". You are requested to read the questionnaire given and answer the questions appropriately. The information given will be treated with maximum respect and confidentiality for purpose of improving performance of Aural Skills within Music Education in Secondary Schools in Kampala.

Name.....Email Address.....

Name of the School.....

Note: Aural skills is the ability to listen, analyse and interprete music dance and drama

1) a) Aural skills are of great important to the music subject.

Yes No

b) Please support your view as ticked above.....

2) a) Which areas in music education of secondary school do you know about?

b) Have you heard of aural skills in music education of secondary schools?

Yes No

c) What do you know about aural skills in connection to music education in your school?

.....

3 a) what is the challenges you face in the teaching of music in your school?

.....

b) What is the worst performed area of music education in your school?

.....

Can you please help me with the data of performance in the music subject for the last five years: senior one to three, UNEB results of music for O and A levels? This information is going to be very useful for documentary analysis of this research study.

APPENDIX 4: List of Tables

Taro Yamane's formula:

$$n = \frac{N}{1+Ne^2}$$

Where n = sample size, N = study population and e = sampling error.

$$\text{Formula for CVI} = \frac{\text{No. of items declared valid}}{\text{Total No. of items in the instrument}}$$

Table 12: The Following are Music Educators who Responded to the Questionnaires.

HEADS OF MUSIC/MUSIC TEACHERS		
NAME	INSTITUTION ATTACHED TO	Designation
Juliet Senyonjo	Makerere College School	Head of Music
Salongo Ssenoga Majwala	Makerere College School	Music Teacher
Harriet Namukasa	Makerere College School	Music Teacher
Francis Mutesasira	Mengo Senior School	Head of Music
Julius Kyosabira	Mengo Senior School	Music Teacher
Alex Kaliisa	Mengo Senior School	Music Teacher
Rev James Ssemwogerere	Mengo Senior School	Music Teacher
Thaddeus Jude Ongole	Mengo Senior School	Music Teacher
George Kitaka	Uganda Martyr's High School Rubaga & Caltec Academy Makerere	Music Teacher

David Mawejje	Caltec Academy Makerere	Music Teacher
Babirye	Mackay Memorial College Nateete	Music Teacher
David Katuramu	Gayaza High School & Mackay Memorial College Nateete	Music Teacher
Denis Kabuye	Rainbow International School Uganda & Mackay Memorial College Nateete	Music Teacher
John Ssekibaala Musoke	St Marks College Namagoma & Mackay Memorial College Nateete	Music Teacher
Job Ivan Tezigatwa	Ambrosoli International School & Associate of Mengo Senior School	Music Teacher
Solome Katasi	Kyambogo University & Associate of Rubaga Girls School	Music Lecturer
Edith Mbedha Buyinza	Kyambogo University & Associate of Kyambogo College School	Music Lecturer

Table 13: The Following are the Students in Numbers that Responded to the Questionnaires.

Name of School	Number of Students	Targeted Population	Successful Responses
Mengo Senior School	70	70	70
Makerere College School	70	70	70
Uganda Martyr's High School Rubaga	40	40	40
Mackay Memorial College Nateete	30	30	30
Caltec Academy Makerere	30	30	30
Total	240	240	240

Table 14: The Following are the Interviewed Head Teachers.

NAME	Institution attached to
John Fed Kazibwe (Mr.)	Mengo Senior School
Martin Musingo (Mr.)	Makerere College School
Leonard Nsubuga (Brother)	Uganda Martyr's High School Rubaga
Francis Kayanja (Phd)	Mackay Memorial College Nateete
John Paul Tamale (Brother)	Caltec Academy Makerere

Table 15: The Following are the Interviewed Directors of Studies.

NAME	Institution attached to
Arthur Kayizzi (Mr.) representing the DOS	Mengo Senior School
Juliet Senyonjo (Mrs.) representing the DOS	Makerere College School
Peter Nsubuga (Mr.)	Uganda Marytr's High School Rubaga
Godfrey Muhingo (Mr.)	Mackay Memorial College Nateete
Innocent Twinomugisha (Rev. Brother)	Caltec Academy Makerere

APPENDIX 5: Pilot Study Information

The following question were asked in the interview with the different music educators;

- 1) What is the weakest taught aspect of music education of secondary school in your region?
- 2) Are the teachers competent in teaching the aspect mentioned?
- 3) How is the performance of this aspect in secondary schools in relation to the UNEB national exams?

Table 16: Secondary School Music Educators who were Interviewed as Per their Region of Occupation in Uganda;

Name of Music educator	Region of occupation in Uganda
<ul style="list-style-type: none"> ➤ Kabuye Denis ➤ Tezigatwa Job Ivan ➤ Ndikumwami Dan ➤ Kagumba Andrew 	Central Region
<ul style="list-style-type: none"> ➤ Adima Otum Angualia Faustine ➤ Driwaru Juliet Awuta ➤ Ozitiru Irene 	Northern Region
<ul style="list-style-type: none"> ➤ Khaukha Micheal Natanga ➤ Kokusemererwa Edith 	Eastern Region
<ul style="list-style-type: none"> ➤ Rocklyn Ntabirwa ➤ Ducky Tulinamasiko ➤ Pison Alinomujuni 	Western Region

APPENDIX 6: Budget**CHRISTOPHER TENDO MUKUYE BUDGET FOR RESEARCH 2017/2018 - 2019**

ITEM	QUANTITY	UNIT COST (UGX)	AMOUNT (UGX)
Exercise books and papers to use in Research work	1	100,000/=	100,000/=
Typing and printing of questionnaires	250	1000/=	250,000/=
Typing and printing of interview guide	10	1000/=	10,000/=
Research Assistant	1	30,000/=×30 days	900,000/=
Field Work Expenses	1	20,000/= × 30 days	600,000/=
Travels/Transport	2	15,000/=×2×30days	900,000/=
Meals	2	8,000/=×2×30 days	4800,000/=
Airtime	1	60,000/=	60,000/=
Typing	1	35,000/=	35,000/=
Printing	4	20,000/=	80,000/=
Binding	4	25,000/=	100,000/=
Miscellaneous	1	500,000/=	500,000/=
TOTAL	278		4,0150,000/=

ARPENDIX 7: Work Plan

Activities	MONTHS															
	2019											2020				
	Feb	Mar	Apr	May	Jun	Jul	Aug	Sep	Oct	Nov	Dec	J	F	M	A	M
Literature Search																
Concept Development																
Proposal Writing																
Proposal Presentation																
Refining Proposal																
Identification of Schools																
Procurement of materials																
Marking appointment with respondents																
Administration of interviews, document Analysis and questionnaires																
Collection of completed questionnaires																
Summarizing data																
Entering data for analysis																
Data analysis																
Conceptualizing & Computing data into a report																
Report presentation																
Refining report and submission of thesis																

ARPENDIX 8: Consent Letter from the Performing Department of Kyambogo University

KYAMBOGO



UNIVERSITY

P. O. BOX 1 KYAMBOGO, KAMPALA - UGANDA
Tel: 041 - 285001/2 Fax: 041 - 220464/222643
www. Kyambogo. ac. ug

Department of Music, Dance and Drama

5th September , 2018

The DEO/Headteacher/Community & Opinion Leaders

Dear Sir/Madam,

**RE: INTRODUCTION OF MASTERS OF ARTS IN MUSIC RESEARCH
STUDENT FROM KYAMBOGO UNIVERSITY**

MUKUYE TENDO CHRISTOPHER

This is to introduce the bearer Mr/Mrs/Ms/Rev/Dr/Sr
who is required to undertake a Research on the approved areas of study.

The purpose of this letter is to request you to assist him/her in collecting the necessary data for
the research report from your office, school or area of operation.

The University will be grateful for any assistance to the student.

Yours faithfully,

A handwritten signature in black ink, appearing to read 'Katasi Solome'.

Katasi Solome
HEAD OF DEPARTMENT



ARPENDIX 9: Consent Letter from the Dean of graduate school of Kyambogo University

KYAMBOGO  UNIVERSITY

P. O. BOX 1 KYAMBOGO
Tel: 041 - 4286792 Fax: 256-41-220464
Website: www.kyu.ac.ug

Office of the Dean, Graduate School

4th February 2019

To Whom It May Concern

RE: LETTER OF INTRODUCTION

Dear Sir/Madam,

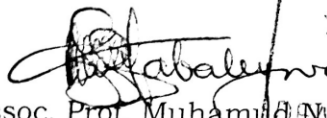
This is to introduce **Mr. Mukuye Tendo Christopher** Registration Number **16/U/13296/GMAM/PE** who is a student of Kyambogo University pursuing a Masters Degree.

He intends to carry out research on **“Aural Skills at the core of Music Education: A Case of selected secondary schools in Kampala”** as partial fulfillment of the requirements for the award of the Masters of Arts in Music.

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

Any assistance accorded to him will be highly appreciated.

Yours sincerely,


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

