

**EVALUATION OF MUSIC EDUCATION IN SELECTED PRIMARY TEACHERS  
COLLEGES **IN** THE CENTRAL REGION OF UGANDA**

**BY**  
**NAMBIRIGE CATHERINE**  
**17/U/14424/GMAM/PE**

**A DISSERTATION SUBMITTED TO THE GRADUATE SCHOOL IN PARTIAL  
FULFILMENT OF THE REQUIREMENTS FOR THE  
**A**WARD OF THE DEGREE OF MASTER OF ARTS IN MUSIC OF  
KYAMBOGO UNIVERSITY**

**2019**

## DECLARATION

**I, NAMBIRIGE CATHERINE** hereby declare that to the best of my knowledge, this dissertation entitled **“Evaluation of Music Education in Selected Primary Teachers’ Colleges in the Central Region of Uganda”** is my own original work and has not been presented to any institution before for the award of any other qualification.

Signature:.....

Date:.....

## **SUPERVISORS' APPROVAL**

**We** certify that **NAMBIRIGE CATHERINE** carried out research and wrote this dissertation entitled “**Evaluation of Music Education**” in selected **Primary Teachers’ Colleges in the Central Region of Uganda**”. This dissertation has been submitted with our approval as **University Supervisors**.

Signature.....

Dr. Bamuturaki Kenneth

Principal supervisor .....

Date.....

Signature.....

Miss.Katasi Solome

Second supervisor .....

Signature .....

Date .....

## **DEDICATION**

I dedicate this piece of work to my beloved father Mr. Yonasaani Kasadde Kiwanuka, my late mother Robinah Kiwanuka (RIP), my children Robinah Esther Nanziri and Keith Eram Mujuzi and my husband Patrick with whom we endured to share the limited resources so that this work could be accomplished.

## **OPERATIONAL DEFINITIONS/ACRONYMS**

CAPE	–	Creative Arts and Physical Education
CD	–	Compact Disc
DVD	-	Digital Versatile Disc
MDD	–	Music Dance and Drama
MoES	–	Ministry of Education and Sports
NCDC	-	National Curriculum Development Centre
PTC	-	Primary Teachers' College
PTE	-	Primary Teacher Education

## **ACKNOWLEDGEMENT**

First and foremost, I glorify the Almighty God for the resources, knowledge and resilience He has put in me that enabled me to press on to the end. My sincere gratitude go to Dr. Keneth Bamuturaki and Madam Solome Katasi for accepting to dedicate their time to supervise and support they accorded me in the entire process of the research. I thank them for the valuable guidance in the production of this dissertation.

My heartfelt gratitude also go to my lecturers Dr. Nicholas Ssempijja, Dr. Ekadu Ereu and Dr. James Isabirye for the intellectual guidance and professional advice that was encouraging and kept me going even in times of hardship.

I am greatly indebted to my dear father whose love ,prayers and financial support kept me going, my husband Patrick Bwanika and children Robinah Esther Nanziri and Keith Mujuzi and my nieces Favor Nattabi, Robinah Najingo and Milly Nakigudde for the moral support and encouragement they provided me while on course and through the research period.

I also wish to extend my gratitude to my sisters Janet , Rebecca, Aidah , Edith, Ruth and my brothers Festus, Enock, Jonathan and Moses for their prayers and financial support during the course.

My sincere thanks also go to all my colleagues with whom we studied and held fruitful intellectual and professional discussions and for the team spirit that they displayed in sharing knowledge and skills.

May the Almighty God bless you abundantly.

## TABLE OF CONTENTS

DECLARATION .....	i
SUPERVISORS' APPROVAL .....	iii
DEDICATION .....	iv
OPERATIONAL DEFINITIONS/ACRONYMS .....	v
ACKNOWLEDGEMENT .....	vi
LIST OF TABLES .....	x
ABSTRACT .....	xi
CHAPTER ONE .....	1
INTRODUCTION .....	1
1.0 Introduction.....	1
1.1 Background to the study .....	3
1.2 Statement of the problem .....	11
1.3 Purpose of the study.....	11
1.4 Specific Objectives of the study .....	12
1.5 Research Questions.....	12
1.6 Scope of the study .....	12
1.7 Significance of the study.....	14
CHAPTER TWO .....	16
THEORETICAL FRAMEWORK AND REVIEW OF RELATED LITERATURE.....	16
2.0 Introduction.....	16
2.1 Theoretical frame work.....	16
2.2 Review of Related Literature .....	23
2.2.1 The concept of music education.....	23
2.2.2 Music teaching and learning in Primary Teachers Colleges .....	25
2.2.3 Administrative support towards music teaching and learning .....	31

2.2.4 Challenges encountered in ensuring effective music teaching and learning in PTCs....	33
CHAPTER THREE .....	36
METHODOLOGY .....	36
3.0 Introduction.....	36
3.1 Research Design.....	36
3.2 Study/Target Population .....	37
3.3 Sample and Sampling Techniques .....	37
3.4 Procedure for data collection .....	38
3.4.1 Information sources.....	39
3.5 Data Collection Instruments .....	40
3.6 Data quality control.....	43
3.7 Data Presentation and Analysis .....	44
3.8 Ethical consideration.....	45
CHAPTER FOUR.....	47
PRESENTATION, ANALYSIS AND INTERPRETATION OF RESULTS .....	47
4.0 Introduction.....	47
4.1 Demographic characteristics of Respondents. ....	47
4.2 Teaching and learning of music in selected PTCs in central Uganda.....	49
4.3 Administrative support towards music teaching and learning in PTCs .....	91
4.4 Challenges encountered during the teaching and learning of music in in PTCs.....	93
CHAPTER FIVE .....	101
DISCUSSION OF FINDINGS .....	101
5.0 Introduction.....	101
5.1 Discussion of findings.....	101



5.3	The nature of Administrative support given towards the teaching of music in selected PTCs in the Central region of Uganda.....	115
5.4	Challenges encountered during the teaching and learning of music in selected PTCs in the Central region of Uganda.....	116
CHAPTER SIX.....		122
SUMMARY, CONCLUSIONS AND RECOMMENDATIONS.....		122
6.1	Summary of findings.....	122
6.2	Conclusions.....	127
6.2	Recommendations.....	129
6.3	Suggested Areas of further Research.....	131
References.....		132
APPENDIX I: INTERVIEW GUIDE FOR TUTORS .....		142
APPENDIX II : INTERVIEW GUIDE TO STUDENT.....		147
APPENDIX III: FOCUS GROUP DISCUSSION GUIDE FOR STUDENTS .....		150
APPENDIX IV: INTERVIEW GUIDE FOR COLLEGE ADMINISTRATORS .....		153
APPENDIX V :OBSERVATION CHECKLIST FOR TUTORS .....		155
APPENDIX VI : DOCUMENT ANALYSIS .....		156

## LIST OF TABLES

Table 3.1: Shows Target population, sample size and the sampling strategy.....	38
Table 4.5 Instrumental work .....	51
Table 4.6 Traditional Dance .....	55
Table 4.7: Traditional folk singing .....	57
Table 4.8: listening.....	60
Table 4.9: Drama .....	63
Table 4:10 Reading and writing.....	65

## ABSTRACT

The purpose of this study was to evaluate the teaching of Music Education in **Shimon , Kibuli and Ggaba Primary Teachers' Colleges**, all found in the Central region of Uganda. The study was guided by the following objectives; Find out how music teaching and learning is conducted, **assess** the administrative support given towards the teaching and learning of music and find out the challenges encountered **during the teaching** and learning of music and suggest solutions thereafter. A descriptive design was conducted to collect facts, views and experiences during the teaching and learning.

The study findings revealed that; Music teaching and learning was not properly conducted because of different factors like; methods employed by tutors which contradicted those suggested in the music syllabus thus tutor-centered instead of student –centered methods and absenteeism of tutors. It was also revealed that the time allocated to music was not sufficient given the **breadth /or extensiveness** of the content but **still, it is** not properly utilized because of absenteeism of music tutors. It was concluded from the study findings that; the teaching and learning of practical skills in the classroom is very minimal because most of the practical activities according to the syllabus are out of class activities. The following recommendations were suggested. There is need for curriculum developers through the

Ministry of Education and Sports to continuously organize workshops, seminars and refresher courses aimed at helping tutors enrich their professional practice. **On the academic point of view, the study gives detailed information of how best music teaching can be handled in Primary Teachers' Colleges in order to produce well balanced and competent practical music teachers.**

# CHAPTER ONE

## INTRODUCTION

### 1.0 Introduction

This study makes a critical investigation into the teaching of music in Primary Teachers' Colleges. It aims at examining whether there is a clear connection of what music tutors teach and the music teachers received in primary schools and is guided by the following objectives; Finding out how music teaching and learning is done, assessing how administrative support facilitate music teaching and finding out the challenges encountered in teaching and learning of music. To achieve the above objectives, the researcher conducted interviews, Focus Group Discussions, document analysis and observed the actual teaching of music. The three Primary Teachers' Colleges under study were Shimon Core Primary Teachers' College, Kibuli Core Primary Teachers' College and Ggaba Primary Teachers' College respectively. The study population included music educators because they are the implementers of the music syllabus. Music students in their second year were targeted because they are the ones offering music as their elective. Principals and their deputies were under study because they facilitate music education programs and their attitude and decisions can determine the success of music activities in Primary Teachers' Colleges (PTCs). A Qualitative approach was employed with qualitative methods like Interviews, Observation and Focus Group Discussions all aimed at gathering in-depth data.

The study was motivated by the researcher's experience as a music teacher and performer. She was first introduced to music in primary four when her school was organizing for music festivals. The music teacher introduced them to the sol-fa notation in order to prepare for sight reading and western choral pieces. In her

Ordinary Level of education, the researcher never had any chance to study music until she joined the teacher training college where she qualified as a Grade III teacher. She was very eager to learn a lot of practical skills but to her dismay, what she experienced at college was totally different. The researcher doesn't remember a single lesson where her tutors instructed or guided them in practical music skills be it western or traditional music. The little drama skills attained were from the play presented during tertiary festivals which was trained by the language tutor. However, there were some students who already had skills they had attained from their previous schools. Such students helped them to learn some skills in dance, folk singing and instrumental work.

After three years of teaching, the researcher went back for upgrading to Kyambogo University, the then Institute of Teacher Education Kyambogo and attained a Diploma in Teacher Education in 1999 but never taught in college. During her stay at Kyambogo, she learnt different practical skills in both western and traditional music. They performed both traditional and western dances, folksongs, western choral songs, traditional instrumental ensembles, solos and drama from different regions of the country. They used to perform in different schools and this was called the Moving Theatre.

For the twenty four years the researcher has spent teaching in primary schools, she has learnt a lot from trainers who have been training children during concerts. As a music teacher and a Head of Department in different schools, she has had chance to interview music teachers from different colleges. Most of them were very good at theory but could not even display the simplest dance motif of any culture, play any traditional instrument or even sing a song in their local language. As for the music

teachers she has worked with, many of them found it easier to teach theory more than practical music, while others could neither teach theory nor practical music.

During concerts in most schools, it's clear that traditional performances are very minimal. In some instances when they try to present a traditional dance, you may fail to understand the exact dance being performed. This partly answers why school concerts these days are dominated by creative dances and mimes on popular music.

Having consistently observed, seen and taught with different primary music teachers in the field who seemed to be lacking the skills of teaching music, the researcher was prompted to question the quality of music education taught in Primary Teachers' Colleges and therefore propelled to undertake a study on how music is handled in PTCs.

## **1.1 Background to the study**

The challenges of music education which the researcher has talked about in the introduction seem to stem from the curriculum and colonial historical context. She is going to expound on how each of these contexts has contributed to the problem.

The development and introduction of the 2012 music curriculum made significant changes to the teaching of music education in Primary Teachers' Colleges. This was developed after a thorough baseline study of the 1995 curriculum. The study was conducted jointly by Kyambogo University and the Ministry of Education and Sports in 2006 (Ministry of Education and Kyambogo University, 2012 : ix). The curriculum aimed to turn learners from passive listeners to active participants. It was discovered during the implementation of the 1995 curriculum that the syllabus had little content and also lacked drama. In addition, the syllabus did not have a clear linkage with the primary school performing arts syllabus as regards the instructional

strategies (Ministry of Education and Kyambogo University, 2012). Therefore, it was relevant to review the syllabus to what is now known as the Primary Teachers' Performing Arts Syllabus.

The study identified two important issues among others which needed to be addressed in order to produce skillful, creative and innovative music teachers (Ministry of Education and Kyambogo University, 2012:1a). These included : The content and objectives of the curriculum which focused more on subject knowledge, rather than pedagogy and the assessment of learning outcomes which promoted memorization of pedagogical knowledge, rather than development of pedagogical understanding, skills and strategies necessary to bring about meaningful learning among primary schools (Ministry of Education and Kyambogo University, 2012:1b). Therefore, there was a necessity for review in order to; integrate content and competences in the curriculum to enhance pedagogical competence of student teachers, to integrate continuous assessment in the curriculum to ensure balanced assessment of students and make assessment of the program more practical, to create specialization avenues for students in PTCs, among others. Tutors in teacher training institutions had to be retrained in order to prepare new teachers in the teaching of practical skills.(Kagoda, A.M., and Akullo, 2013) This was done through workshops and refresher courses in order to learn the concepts laid out in the new curriculum.

The training offered to tutors seemed not to yield much because the training programs were limited. This was also observed by Akullo and Kagoda in a research conducted to find out the challenges of teacher education. In their findings, it was discovered that the refresher training courses which were conducted with the aim of reviewing the practical skills on music performance as well as music knowledge were not sufficient (Kagoda and Akullo, 2013:1-13 ). The training mandated music educators to proceed

and hold practical lessons with their students but were limited to professional development programs. This may be one of the reasons why some tutors seemed not knowledgeable about some practical skills.

However, the performing arts curriculum clearly stipulates that, the content for year two is more practical (Ministry of Education and Kyambogo University, 2012:2a). It is basically on performance, teaching performing arts skills and management for MDD in primary schools. This is also supported by the competences expected to be attained by each student. Among them are; to demonstrate skills of performing music, dance and drama and impart it in the learners, demonstrate the procedure for making, repairing, caring and storage of various musical instruments in the primary schools, to use the resources and the resource persons in the neighbouring community to enhance learners' acquisition of knowledge and skills of performing (Ministry of Education and Kyambogo University, 2012:2b).

With these and other competences put forward in the syllabus, the curriculum developers were more inclined on producing a practical music teacher. The instructional strategies and techniques advocated for in the curriculum are totally participatory and put the students in the center of the learning process. If well utilized, a practical music teacher is expected after the course. It should be noted that the learning outcome of the Performing Arts music syllabus is to produce skillful, creative and innovative music teachers who will exhibit quality teaching and learning in primary schools and also for personal utilization.(Ministry of Education and Kyambogo University, 2012:1c). Biggs, (1999:9) states that, “an aligned curriculum requires clear learning outcomes, learning experiences designed to assist students’



achievement of those outcomes” The question is now posed to the PTCs whose duty is to make sure that students achieve the Performing Arts learning outcome. There was need to find out why this had not been happening even after the curriculum review of 2012.

The reviewed curriculum of 2012 which is operational consists of nine units namely; Introduction to Performing Arts, Theory and practice of African music and singing, Theory and practice of African music and drama, Rudiments and theory of music, Teaching Performing Arts in primary schools, Performance and teaching Performing Arts skills I and II, application of music notation, management of Performing Arts and music history in Uganda. Each unit is further subdivided into topics and subtopics with specific competences for each. The competences have been clearly defined and the content spelt out specifically to give guidance to music educators. The re-organization of the syllabus has been done in a way that the knowledge, skills, attitudes and values required of the Teacher Education course **are** ensured. Therefore, there was need to investigate whether music educators taught the content in the syllabus effectively. The resources for each competence are clearly spelt out and the syllabus gives a variety of them. Some of the learning aids can be made by the students if guided by their tutors. It was necessary to find out whether tutors guided students to make some learning aids which could be used to facilitate learning.

In reference to classroom instruction of the music subject, different Teachers’ guides have been put in place to facilitate the interpretation of the syllabus and guidelines on time management for each competence .They provide a guide on how different concepts are to be taught in PTCs and guide music educators in dealing with all topics

offered in terms of content, suggested instructional strategies and resources to various identified topics are clearly outlined. At the end of each topic, there are suggested assignments, practical tests and project work aimed at testing whether learners understood the topic taught and to give room for further practice. It is the tutors' role to give the tasks, make a follow up and help student's correct mistakes done in assignments, tests and project work. Tutors are however encouraged to use their creativity and innovativeness in planning and organizing the teaching and learning process. It was therefore imperative to conduct a research and find out whether tutors were applying the suggested instructional strategies with appropriate resources during music instruction as recommended in the syllabus. In addition, the study also investigated whether tutors really gave students the suggested tasks, marked and guided them through the corrections.

The Ministry of Education and Sports and Kyambogo University went on to provide examinations in two parts which are prepared by Kyambogo University (Ministry of Education and Kyambogo University, 2012 :xix). In part one are the promotional examinations written at the end of year one and in part 2 are the final examinations whereby candidates should pass both written and practical teaching examination. (Ministry of Education and Kyambogo University, 2012:2c) . Practical exams are also included in the syllabus and are moderated by members appointed by Kyambogo University. The course work for practical is expected to be done through demonstrations, displays, exhibitions and projects.

Based on the detailed account in the Performing Arts (MDD) syllabus, it is not clear why most of the music teachers who qualify from the PTCs cannot ably apply, exhibit

and demonstrate the required theory and practical skills expected after completing the course. This was also observed by Kigozi when he noted that, “because teachers are not competent enough to present the music element and concepts through practical activities, it has made many of them more handicapped with regard to delivering music practically” (Kigozi, 2008:21). This made a concrete background for the study and therefore need for an evaluation of how music education is done in the Primary Teachers’ Colleges.

### **1.1.2 Colonial context of the study**

Before the coming of Christian missionaries, music as part of culture had a unique role in the **lives** of the Ugandans. It was central to the daily life of the people that’s why it was treated in a holistic manner with regard to education. It was not performed for the sake of it, but rather because of its moral importance. Songs were taught alongside stories and choreographed in order to connect the lyrics with the moral behind them. The pattern of singing our traditional songs was call and response, and it was done orally.

Ugandan music was known for its vigorous rhythmic movements which were always accompanied with singing and dance. Our music was very rich and packaged with lots of activities taking place within a given performance in a social setting and all knowledge was passed on orally without written information about it. **King ( 2008 :16)** emphasizes that, “our knowledge has not been written down by us. On the contrary, we dance it, we draw it, we narrate it, we sing it, and we practice it” Music in Uganda was organized as a social event where performances took place on social occasions.

Mbowa also emphasizes the social context of our performances when she argues that,

Traditional popular performance lives the form of integrated theatre where everyone participates in the performance of integrated song, dance, mime, and drama. Traditional performance happens in an open space in the village center where people meet naturally. It is not relegated to a closed hall inside a special building with a box office controlling admission. Traditional performance presents itself as a communal form of cultural practice that is highly structured and formalized and yet opens for improvisation, spontaneous intervention and general participation (Mbowa, 2000:205).

Mbowa's argument above leaves a lot to desire and therefore prompted the researcher to find out whether African music is not comprised in colleges.

The little emphasis towards African music performances today can also be traced in the colonial times of Uganda. During the colonial era, Uganda was under British control and most countries in Africa, Uganda inclusive have had a long history of Western influence in their education system. The most dominant European influence which has had significant impact on relegation of African music is that of Christianity and missionary education. Unlike Islam that was tolerable on African traditional practices, the acceptance of Christianity in Africa and Uganda in particular meant the rejection of African cultural practices. Mbowa (2000:208) also noted that, "the early missionaries considered traditional ritual performances as immoral, heathen practices and threatened newly converted Christians who attended traditional festivals with ex communication" Consequently, African songs and music instruments were banned from Christian worship as they were considered devilish. They were replaced by European hymns and chants which were taught to the congregation while pianos, organs and harmoniums replaced African musical instruments. Ekadu emphasizes how traditional music instruments were demined where he noted that "All our traditional instruments' names were ignored deliberately and replaced by western names" (Ekadu- Ereu, 2012:43).

The abolition of African traditional music from churches and schools during the colonial era devalued it and up to the present day, little value is attached to it.

Missionary schools were started in Buganda and later other parts of the country and English was the medium of instruction. Students were barred from speaking their indigenous languages and performing their traditional music. African music as an indigenous knowledge was associated with negative qualities of backwardness, underdevelopment, humiliation and punishment. For so many years, western music dominated the curriculum of all institutions in Uganda at the expense of African traditional music. This negatively impacted on the teaching of African traditional music which to date has had a recurrent effect on the teaching of music in Universities, primary schools and Primary Teachers' Colleges in particular. However, it should be noted that the village musicians were the best teachers of African music and called in as resource persons to guide the students on traditional items. Ekadu asserts, "the specialist or village musicians were the best teachers of African music and the traditional context is the best environment for the students of African music" he added on saying that, "creating links between music in these formal institutions and that experienced in community life is one way of bridging the gap" (Ekadu- Ereu, 2012:14). With such a historical view in mind, it gave the researcher concern and a strong background to find out how Music Education was generally taught in Primary Teachers' Colleges.

According to the Government White Paper on Education, (1992: 152), "no education system can be better than the quality of its teachers, nor can a country be better than the quality of its education. Hence, it is the quality of teachers which ultimately determine

the quality of people in the nation”. In the same way, the negative attitude of the tutors towards African traditional music definitely affects the quality of teachers produced from Primary Teachers’ Colleges.

## **1.2 Statement of the problem**

Music is an enjoyable discipline which should not be missed by any child in the primary school. It helps in developing children’s talents, promotes culture, encourages teamwork and unity and boosts the brain to mention but a few.

Although the current Primary Teachers’ **Colleges** Curriculum and the music syllabus **has been in place since 2012 and** in particular **advocate** for enhanced pedagogical competences of student teachers and also make assessment of the music program more practical, reports from a study carried out by Akullo, et al., (2013:7) indicated that practical teaching was very minimal in colleges. It was found out that the teaching approach in PTCs remained theoretical (Akullo, et al., 2013:7) and hinders tutors from teaching practical skills to students who also have to go back to primary schools after completing their course and teach theoretically. The methods tutors used to train teachers were teacher- centered dominated by the lecture method and they had a poor attitude towards practical work where music follows (Akullo, et al., 2013:8). Therefore there is need to critically investigate how music is taught in Primary Teachers’ Colleges in the central region of Uganda.

## **1.3 Purpose of the study**

The main purpose of the study was to evaluate how music is taught in selected Primary Teachers’ Colleges in the central region of Uganda **namely, Shimon Core PTC, Ggaba PTC and Kibuli Core PTC.**

## 1.4 Specific Objectives of the study

Specifically the objectives of this study were to;

1. Find out **how** the teaching and learning of music is carried out in selected Primary Teachers' Colleges in the central region of Uganda.
2. **Assess** how administrative support facilitates music teaching in selected Primary Teachers' Colleges in the central region of Uganda.
3. **Find out** the challenges encountered **during** the teaching and learning of music in selected Primary Teachers' Colleges in the Central region of Uganda.

## 1.5 Research Questions

- 1 **How** is the teaching and learning of **music** carried out in the selected Primary Teachers' Colleges in the Central region of Uganda?
- 2 **What is the nature of** administrative support **given** to music teaching and learning in the selected Primary Teachers' Colleges in the Central region of Uganda?
- 3 What challenges are encountered **during the** teaching and learning of music in selected Primary Teachers' Colleges in the Central region of Uganda?

## 1.6 Scope of the study

### 1.6.1 Geographical scope

The study was carried out in three Primary Teachers' Colleges from two districts in the Central Region of Uganda. The central region comprises of twenty six districts which include Wakiso, Kampala, Mukono, Mpigi, Masaka among others.

Ggaba PTC and Kibuli Core PTC are located in Kampala district where as Shimon Core PTC is located in Wakiso district. Kampala is also the capital city of Uganda and has had a rapid increasing population from 62,284 in 1948 to 1,189,142 in 2002 and

1,507,080 in 2014. In the central region, Kampala is located 00 19N and 032 35 E. On the other hand, Wakiso shares borders with Kampala, Mpigi, Luwero, Nakaseke, Mityana, Mukono and Kalangala districts. It is the second populated district. It covers a total area of approximately 61,403.2km squared. As of 2014 census, the region's population was 9,529,227.

Shimoni Core PTC is a public college with an attached primary school. The college is located in a neighborhood called Kitikifumba in Kira municipality in Wakiso district in the Central region of Uganda. It is approximately 19km by road, North East of Kampala.

St. John the Baptist Ggaba PTC is a catholic founded college with an attached demonstration primary school. It is located in Bbunga town, Makindye division and in the South of Kampala city. The road distance is approximately 9km from Kampala.

Kibuli Muslim Core PTC is a Muslim founded institution. It is located on Kibuli hill in Makindye division, Kampala district. It is approximately 5km south East of Kampala.

### **1.6.2 Content scope**

The study sought to: find out how music teaching and learning was conducted, **assess** the administrative **support** rendered towards music teaching, **find out** possible challenges encountered during music teaching and learning in selected PTCs in the central region of Uganda.



### **1.6.3 Time Scope**

The study covered years 2012-2019 thus making a period of seven years. This time has been chosen because this is length of time when the new music syllabus has been in use.

### **1.7 Significance of the study**

The researcher is hopeful that the study and its findings will be beneficial to a number of stake holders in music education such as; Curriculum developers, teachers, Universities, education funders and the students as observed below.

The Educational policy makers and curriculum developers will benefit in a way that the study will be an eye opener to continue following up the teaching and learning of music in PTCs through regular supervision. This should be done through constant checkups in classrooms with an aim of making sure that tutors follow and apply the suggested instructional strategies, methods and resources all of which are aimed at producing competent practical and innovative teachers.

The study will be beneficial to Kyambogo University in that; it emphasizes the practical part of the examinations since its part of the brain towards the 2012 curriculum review. This should be done through giving the practical tasks to be assessed in time and also make a follow up through their modulators.

The study will be beneficial to other Tertiary Education Institutions and Universities, because it provides reference materials on how best music can be handled to produce practical competent music teachers.

The research will also offer music educators the opportunity to examine their instructional methods during music teaching including the range of classroom activities they plan, their musical relevance, the extent to which they incorporate the skills of the students and criteria they use to assess musical achievement. Music educators will also benefit in a way that the study will improve their knowledge and skills on how to handle music instruction so that they aim at producing competent music teachers.

The study will benefit Colleges managers in that it will create awareness on the importance of effective music instruction in order to foster students learning outcomes. This should prompt them to do their supervisory role as administrators and guide their tutors accordingly.

The study will benefit the students in a sense that it will give them a clear picture of how they are supposed to be taught which will enable them to demand for their rights. The scholars will benefit from this study in a way that it will trigger them into doing more research especially on music teaching in other institutions and also teaching of other subjects with the aim of producing competent teachers.

## **CHAPTER TWO**

### **THEORETICAL FRAMEWORK AND REVIEW OF RELATED LITERATURE**

#### **2.0 Introduction**

This chapter presents the theoretical frame work of the study and reviewed literature that is related to this study. It focused on the themes developed from the principal research question of the study. These include; the concept of music education, how music teaching /learning is done, the administrative support towards effective music teaching , challenges encountered during music teaching in PTCs and ways of how to further improve music education in PTCs.

#### **2.1 Theoretical frame work**

Biggs, et al (2007) have argued that ‘in reflecting on our teaching decisions, we need a theory. Consequently, the effective way of reflecting on the role of a music educator in Primary Teachers’ Colleges requires a backdrop of knowledge in the theory underpinning the nature and processes of learning.

##### **2.1.1 The constructivism theory**

The theory that shaped this research study was the constructivism theory. It is basically a theory based on observation and scientific study about how people learn. It was advanced by Dewey (1929), Bruner (1961), Vygotsky (1962) and Piaget (1980). They contend that people construct their own understanding and knowledge of the world, through experiencing things and reflecting on those experiences. When we encounter something new, we have to reconcile it with our previous ideas and experience, maybe changing what we believe, or maybe discarding the new

information as irrelevant. Constructivists believe that, learning happens best if learners are actively involved and allowed to interact with the environment (Flohr, 2005). In any case, we are active creators of our own knowledge. To do this, we must ask questions, explore, and assess what we know.

“In Constructivism one learns by fitting new understanding and knowledge into and with, extending and supplanting, old understanding and knowledge” (Isbell, 2011:21). Learners come to learning situations with knowledge gained from previous experience, and prior knowledge influences what new or modified knowledge they will construct from new learning experiences. A constructivist lens focuses on the child as a learner and in a constructivism classroom, a teacher functions more as a facilitator who coaches, mediates, prompts and helps develop and assess their understanding and thereby their learning (Tam, 2000, Isbell, 2011). The following are some of the things on which constructivism is built; The constructivist teacher provide tools such as problem solving and inquiry based learning activities with which students formulate and test their ideas, draw conclusions and inferences, and pool and convey their knowledge in a collaborative learning environment.

Constructivism transforms the student from passive recipient Isbell (2011) of information to an active participant in the learning environment. Always guided by the teacher, students construct their knowledge actively rather than just mechanically ingesting knowledge from the teacher or the text. Students are allowed the opportunity to interact with the content and each other in a way that they find most meaningful and learning is shifted towards the learner. Constructivist learning has to

be an active process (Tamm, 2000). Therefore any constructivist learning environment must provide the opportunity for active learning.

Constructivism therefore has direct application to education and suggests that humans construct knowledge and meaning from their experiences. It also suggests that children learn more and enjoy more when they are actively involved rather than being passive listeners.

Teacher trainees in PTCs have some experience in regard to their own indigenous music as well as some knowledge of Western music. The tutors should therefore help them fit the new knowledge imparted to them into their old knowledge. This study therefore carried out an evaluation to ascertain whether this was so as people construct their own understanding and knowledge of the world, through experiencing things and reflecting on those experiences.

In a view that concurs with that of constructivism, different scholars have contributed their views about the theory. Morss, et al., (2005) assert that as new knowledge and experiences are assimilated, knowledge structures grow and are modified, which is expected of the teacher trainees in the PTCs. Furthermore, Bruning, (2004) contends that individuals form or construct much of what they learn and understand. Students in PTCs should therefore be able to do that if only as Isbell (2011) contends that a constructivist music teacher has to act more the role of a facilitator, believing that knowledge cannot simply be transferred from one person to another, but rather is made or acquired within an individual. This study therefore focused on that to see

whether really the constructivism theory and views of the scholars above enable students in PTCs acquire knowledge and skills expected of them as teachers of music.

Kroll (2005:58) also reveals that “knowledge is not constructed alone as human beings are social, live and work together and knowledge construction itself, as an adoptive behavior is also done in context of a social milieu” The social milieu or surrounding in this case is the Primary Teachers’ Colleges where the construction could actually occur in company with others, or in interaction with tools constructed by others, or in interaction with the college environment. This is because it is never done alone and therefore gave a good guide to this study.

Kroll (2005 : 58) further states that constructivism process does not occur in vacuum; rather, it is the result of a struggle with what you read, what you hear from your peers and your teacher, how you relate what you read and hear with what you see in the classroom and what you do in learning and teaching. All these are expected in the teaching of music in the Primary Teachers’ Colleges and formed the basis for this study. According to Kroll, constructivism modifies the role of the teacher so that he/she helps students to construct knowledge rather than to reproduce a series of facts. Thus the student is transformed from a passive recipient of information to an active participant in the learning process.

In this regard Isbell (2011:19-23) asserts that, “always guided by the teacher, students construct their knowledge actively rather than just mechanically ingesting knowledge from the teacher or the textbook” Similarly Elliot (2015) adds that guiding students towards artistic and creative achievement seems to call for a music teacher as coach,

advisor, facilitator, and informed critic not teacher as “know it all”, big brother. There was need to find out whether tutors carry out tutelage, guide and advise the student teachers.

The constructivist view is underpinned by the assumption that because we all have different knowledge bases with discrete connections between those knowledge elements, each of us has to scaffold our own learning for ourselves. For this to happen, we have to take an active role in our learning. The constructivism theory of learning is in one way or the other related to traditional music teaching.

Over the years, Music in Uganda has been orally transmitted from one generation to another generation. Traditional music is usually pegged to a particular culture. It is attached to particular customs, beliefs and norms of a particular culture. It shapes the identity of that particular culture and usually stored in its authentic/original form. Music as part of our culture is therefore learned and transmitted through customs, material objects, knowledge and behavior. The performers of traditional music have always been regarded as informers and have not been trained by any western school. Constructivism theory advocates for students to actively participate in the learning process and it concurs with our traditional music where everyone is actively involved in a given item. Music establishes, defines, delineates and preserves a sense of community and self-identity.

The constructivism theory affirms that teaching and learning builds upon learners’ previous knowledge/experiences and therefore builds a strong basis for the study. It emphasizes child centered approaches to learning where students actively participate in the learning process. All in all, it puts the students at the center of learning and

encourages practical learning. A constructivist teacher knows that students possess their own experiences and a teacher builds on old knowledge to create new knowledge. Similarly, music educators should give chance to students to share their own experiences about the topic to be taught through discussions, brainstorming while they guide them. The same instructional strategies are recommended in the PTE music syllabus which further guides the tutor to use students' experience to brainstorm on a topic (Ministry of Education and Kyambogo University, 2012 :5). It is therefore imperative for all music educators to adopt the knowledge from the constructivism theory and the guidance from their Primary Teacher Education (PTE) syllabus to produce the expected creative, innovative and practical music teacher at the end of the course.

In a similar view, Nzewi, (2005), one of the African theorists asserts that,

For one to be musically literate, the whole learning process should be characterized by an inter-relatedness of performance arts in creativity, theory and performance practice itself. In African cultures the performance art disciplines of music, dance, drama, and poetry and costume art are seldom separated in creative thinking and performance practice

(Nzewi, 2005 cited in Ganyata:47)

Nzewi, (2005:29) further states that,

The African child should be educationally empowered to demonstrate human, cultural, and national identity as well as the mental authority at home as much as in the world forum of musical discourse and practice... people sharing the same culture are generally cognizant of the sound of the various musical arts types, as well as of the stylistic norms and compositional techniques typical of a musical type or a specific item in the repertory

Nzewi proposes that the theoretical knowledge is experienced in practice and not in passive reflection of the content and children should be involved in practical music activities in order to understand music and improve in performance (Nzewi, 2005:14 cited in (Ganyata, 2015:47). Therefore children should be involved in practical musical activities that aim at promoting societal values in the context they are performed. Nzewi, (2005) continues to affirm that the main instructional methods in



an African traditional context are oral tradition practices (knowledge that is passed on orally), through demonstration, imitation, and memorization techniques.

According to Nzewi, for one to be musically literate the whole learning process should be characterized by an inter-relatedness of performance arts in creativity, theory and performance practice itself. He argues that “in African cultures the performance art disciplines of music, dance, drama, and poetry and costume art are seldom separated in creative thinking and performance practice. He continues that, “the African child’s basic formal music education should rely on the indigenous African models and resources for the theoretical and material content. The method should be strong in practical music experiences, which should make clear the theoretical explanation” (Nzewi, 2005:29-30).

Nzewi’s contributions are very important to the Ugandan context and inform the study. The concept of practical participation he puts across is aimed at involving all learners in the teaching/learning process. The same (practical teaching) is emphasized in the constructivism theory of learning and is advocated for in the PTE Performing Arts syllabus. It’s upon the music educators to apply practical approaches during music instruction in PTCs if music education is to be meaningful. The same practical teaching is one of the reasons for the 2012 curricular review .Therefore this theoretical perspective helped to guide the researcher especially in drawing conclusions for the study

## **2.2 Review of Related Literature**

### **2.2.1 The concept of music education**

Different scholars cited below have come up with definitions of music education. Ogunrinade, et al., (2018:83) define music education as a process by which musical knowledge and skills are developed through learning at school, colleges, universities and the informal traditional setting. Regeleskil, (1981) cited in Kigozi, (2008:29) states that Music education is the invention and establishment of musical and pedagogical environments, situation, and events for the purpose of inducing fruitful musical actions that include singing, playing on musical instruments, being creative, and reading music. All the above definitions point at the general idea and strategies for acquisition of music knowledge and skills as the basis of music education that also form the curriculum of the PTCs, an evaluation of which this study embarked on.

In this regard, Odam advocates for music education not to be confined to the school curriculum as it is a vehicle through which various aspects of learning will take place and accesses forms of intelligence other than those that are traditionally valued in education systems Odam, (1995:1). Similarly, Kigozi states that, “music education through integration enhances the development of the education system” (Kigozi, 2008:30). This in essence points at the importance of music education as a subject that encourages creativity and deeper thinking and thus integrating it with different subjects in the Primary School Curriculum. As such music should not therefore remain a co-curricular activity, as is the case in many education institutions. It was in that kind of consideration that music was made a core subject in year one and an elective in year two in the PTC Curriculum and no longer regarded a co-curricular activity. Furthermore views of the above scholars: Kigozi and Odam are concretizing the concept of music education.

Another scholar Elliot sees music education as, “involving the teaching and learning of music making, music listening, theory, history and strategies of teaching its different aspects” Elliot, (1995 cited in (Kigozi, 2008:31). All these processes of music education are of great importance and especially for teacher trainees in the PTCs. In regard to the above views, this study therefore sought to find out how music education was being taught and learnt at PTCs in central Uganda.

Music education prevails in all cultures and finds its role in many educational systems; it is a kind of sensuous pleasure in many symbolic forms (Kigozi, 2008:31). It is a mode of discourse as old as the human species, a medium in which ideas about others and ourselves are articulated (Swanwick,et al, 1999:12). Under the traditional Ugandan system, music education takes the form of the socialization and maturation of children, and of inducting them into the accumulated music, dance and drama heritage of their predecessors (Mbabi-Katana, 1972). This is done in a variety of contexts, among which are the formal and informal modes of music education. The informal or non-formal mode of learning is a systematic education activity carried on outside the framework of the formal system, for both adults and children (Kigozi, 2008). This is the life-long process by which every individual acquires and accumulates musical knowledge, skills, attitudes and insights from daily experiences and exposure to the environment.

The African concept of music education, which is basically non-formal, is very essential because of its holistic formal and informal approaches. Teacher trainees in the PTCs should have attained some informal music education on which formal

education is built under the tutelage of the music educators. All definitions of the concept of music education stated above were therefore considered for this research because the western formal approach of classroom music education is equally important for a prospective music teacher. The study therefore sought to find out how music skills, attitudes and knowledge are imparted to the learners in PTCS in central Uganda.

### **2.2.2 Music teaching and learning in Primary Teachers Colleges**

World over, teaching and learning has transformed profoundly from being merely a transfer of knowledge from the teacher to the student as it used to be in the 1970s. The higher education sector in many countries is being streamlined in such a way that it meets the new demands of the twenty first century that uses different modern approaches in teaching. The internationalization of education caused in part by the spectra of globalization has led to the need to produce globally competent teachers of music. In this way effective music educators at many times recognize that there is more than one way to teach a musical objective and understand that a specific approach may be appropriate in a given setting. Therefore, for an effective teacher of music, it's not about knowing multiple theories but to know when a specific approach is most suitable or appropriate for a given situation. This is what is expected of the tutors in the Primary Teachers' Colleges in Central Uganda and it formed the focus of this study. One suitable modern approach of teaching is the experimental model. This according to Klob (1984) cited in Morss, et al ( 2005) is the experiential model of learning cycle that incorporates four stages namely, doing, reflecting, reasoning and planning. Similarly, Heather.F.,et al ( 2009) state that experiential learning is based on the assumption that experience gained throughout life and work should play a central

role in learning. This approach of learning indicates that understanding is not a fixed or an unchangeable element of thought and that experiences can contribute to its forming and re-forming. Learning as a continuous process implies that we all bring to learning situations our own knowledge, ideas, beliefs and practices at different levels of elaboration that should in turn be amended or shaped by the experience, if we learn from it. In his compliment of Kolb's experimental learning model, Morss., et al (2005) assert that,

The experiential learning model is one useful way of understanding what genuine learning involves that we have to engage actively to do a task to try out, to practice, to think retrospectively about what we have done, to form theories or postulates why we got the result we did and to plan again. (Morss, et al., 2005:45)

Since music is a practical subject, it is indeed important to engage actively in practicing it and doing all music tasks expected of a learner, which should be the case in the PTCs. Building the lesson on student's own experiences, is the best way to approach any successful lesson. On this basis, the study was geared towards finding out how tutors used students' experiences to develop their lessons during music instruction in PTCs. Furthermore the study was set to find out whether music in the PTCs in Central Uganda is handled following modern approaches like the experimental learning model or any other.

The behaviorist school, according to (Race, 2007) took as its starting point and said, "learning happens through stimulus response and reward, where the stimulus is referred to as an input and the learned behavior as output" (Race, 2007:08) On the same note, Isbell, (2011) also asserts that in the behaviorism theory, learners want to repeat behaviors that are rewarded and feel good and avoid behaviors that are punished and feel bad. She continues to emphasize that rewards can also be used in intermittent strategic ways so that students continue to behave in a desired way even in the absence of a reward. Therefore as music educators, it's important to use

incentives like rewards during classroom instruction. Tutors should also know that, besides the approaches they use, some rewards work in some settings and situations better than they do in another, hence what works in one class, does not always work in another. Everyone be it young or old loves to be rewarded. Students in PTCs need to be rewarded more so that they can do the same when dealing with children in primary schools. Rewards contribute to the effectiveness/ineffectiveness of a lesson. Thus, both the approach used in teaching music and rewards given for ones' contributions in the class enhances knowledge acquisition in music education. The study was determined to find out whether approaches used in teaching music bore good fruits and how the music educators rewarded students during the teaching and learning of music in PTCs.

Educationists advocate for learner centered approach as the best in teaching where the teacher interacts with the learners as opposed to teacher centered approach, where the teacher “talks at the learners”. The learner centered approach is advocated for in the constructivist theory which states that learning happens best if learners are actively engaged and allowed to interact with the environment (Flohr, 2005). This kind of approach should be what the PTCs need to produce competent teachers. The researcher therefore focused on investigating whether music educators applied the learner centered approaches during music teaching and learning. Another strategy is the deep approach which (Bransford, J.D., Brown, A.L.,& Cooking, 2000) explains that,

Deep learning transforms factual knowledge into usable knowledge which requires critical thinking skills, integration of knowledge over time and subjects, a theoretical application of knowledge to practical situations and high order skills of analysis and synthesis (Bransford,et al, 2000:16)

With a similar view Ramsden, (2003), cited in Morss et al., (2005:17) state that deep approach is where learning areas are stimulated by challenging assessments, teaching which stresses relevance to students, opportunities for choice, interest and background to the subject matter and explicit, clearly stated academic expectations. This should be the most desirable approach to student learning especially in PTCs. It is similar to the learner centered environment of service learning that promotes deep learning by encouraging students to make connections between knowledge, previous experiences and the service or academic tasks at hand.

Since the purpose of teaching and learning in all disciplines in the PTC, music inclusive, is acquisition of knowledge and skills, it is pertinent that the learners get deeply engaged in their training. Thus education curriculum is meant to empower students with skills and competencies which they will need in their careers. This is because by making an attempt at linking ideas, examining the logic of arguments and checking for evidence, students enhance their understanding of the subject which is the very essence of learning. This implies that in facilitating student learning, teachers should design the necessary strategies to foster deep learning among the learners.

On the other hand, the experience created by the tutor during instruction determines the success of a lesson. In this regard, Wiggins (2011) is of the view that,

Although physical environment is very important in creating an engaging, supportive learning space, the experience created by the teacher is even more important because “the more critical qualities of learning are social, since learning is primarily a social process”. The social, pedagogical...and musical decisions and actions of a teacher play a significant role in establishing the context in which the students’ processes occur. (Wiggins, 2011:89)

The environment the teacher creates before and during the lesson automatically determines the success of the teaching /learning process. For example, if he comes to class in a moody manner, it might lead to tension among learners and this will affect their freeness and active involvement. If the tutor comes to class in a good or friendly mood, it will create a good mood of learning too and students will be free to interact with fellow students and their tutor. The researcher therefore found it imperative to find out whether students were free (student –tutor relationship) with their tutors during the teaching/learning process. More so, building a strong relationship with students is a determining factor to successful teaching and learning. This is in line with the views of Mascuga, et al., (2012) who affirm that the most effective teachers deliver concrete ,explicit and engaging instruction, implement evidence based classroom management and teaching strategies and build strong relationships with their students. In the same way Hammer,etal.,(2010:20-23) add that “effective instructors commonly pride themselves on having positive student interactions in and out of the classroom, provide prompt feedback and encourage teamwork amongst students” It was therefore important to find out the relationship between students and their music tutors in the Geographical area of this study.

Planning what to teach guides the teacher educator to organize the content and the necessary teaching/learning materials in advance. On the same note Mascuga,et al., (2012) emphasize that,

Effective teachers organize activities in strands, presenting content through segments of instruction over several days rather than planning one activity to address the entire concept. They assign students activities that promote understanding of skills and knowledge. Effective instructors use specific praise, re-enforcements and constructive feedback to give students a holistic understanding of the topic. (Mascuga, et al., 2012:1-11)



A teacher, who always prepares in time, organizes what to teach and is knowledgeable about the content, is very significant in the success of students. On the same note Bain, (2004:450) asserts that, “teacher preparation, knowledge of subject matter and organization play an instrumental role in students’ success” Since well prepared and organized instructors produce higher achieving students. These views made the researcher endeavor to investigate how music educators prepare by writing schemes of work, lesson plans and organize matter before and during instruction in the PTCs.

Another scholar **Ongati (2010: 50)** describes two pedagogical methods that have been used for learning African music in formal institutions namely imitation which promotes creativity and learning by and through performance which enhances learning by doing. This simply implies that students should be in control of their learning because they are accountable for their success, which can be achieved by doing and completing assignments given and having positive attitudes towards their studies. So, students should keep a good relationship with their educators who take ownership of their assignments, communicate effectively with their instructors and feel engaged and stimulated, experience a greater degree of student involvement hence positively impacting students’ learning outcomes (Sidelinger, 2010:87-103). It should be noted that student learning outcomes are not solely controlled by the music tutor in a PTC. Other variables which include the time spent studying and completing assignments, their level of preparation and attitudes towards content also matter. Students should therefore be ready to receive instruction if they are to achieve from the teaching. Their attitude towards music teaching/learning contributes a lot to their success. It was therefore upon the researcher to carry out a study and find out

students' attitudes and preparedness towards music education and whether they accomplished the assignments given.

Using computer technology in music education is a crucial method of making music teaching/learning enjoyable to students of the digital era. It can also be used in training traditional dances through observing the footwork and dance motifs on DVDs. To augment this, Reese, (2001) states that technology can change music teaching and learning significantly. He suggests that technology has the potential to expand our current music programs into more comprehensive, imaginative, independent music creators, listeners and performers (Reese, 2001:53). In the same breath, Mishra, et al., (2006) add that incorporating popular new technologies as new learning tools can impact the effectiveness and delivery of student instruction. Similarly, (Williams, 1992b) asserts that music educators can ensure the long term relevance of music education as a profession by making computer technology an integral part of music teacher education. In his study on a similar area, Konstantinou, (2010) concluded that both students and music educators were thrilled with the opportunity they had to use technology for composing. Given the way the world is advancing in technology, music educators need to change along with the digital world so that they can catch up with the digital students. It was prudent to investigate whether music technology is another approach applied in the teaching of music in the selected PTCs in the central region of Uganda.

### **2.2.3 Administrative support towards music teaching and learning**

In this study, administrative support refers to the help and guidelines given out by administrators of institutions to aid in training and integration of the curriculum policy into the curriculum. Soanes (2014) also defines administrative

support as an act of giving out or applying something in an organization. At the same time Sife, et al., (2009) note that administrative support is critical to the successful integration of ICTs into the learning processes. It can be argued that administrators can provide the conditions that are needed, such as putting in place a policy, incentives and other relevant resources for the teaching/learning purposes. The researcher therefore found it necessary to investigate whether the administrators of the colleges under study facilitated the teaching/learning of music with instructional materials and other necessary resources.

The administrative **support** plays a very big role in the success of music teaching in an institution because music relies on specific musical instruments which should be in place for it to be effective. The administrators are the ones who source and finance the buying of the instruments. Similarly Krysa (2009) states that successful management of music education can only occur if administrators offer teachers support and leadership. Yang (2008) in a case study at Curtin University of **T**echnology also reports that University teachers who received support from administrators had a high commitment to the adoption of Music, **D**ance and Drama (MDD) for teaching and learning.

The availability of facilities alone is insufficient and must be accompanied by technical as well as administrative **ve** support as supplemented by Twinomujuni, (2011:39). The researcher therefore was prompted to investigate whether music tutors were supported through trainings like workshops and refresher courses in order to improve their teaching methodologies and skills.

Mbulankedde (2007) in his assessment of teacher training in music in selected Universities in Uganda, states that music like most innovations will not work without

administrative support, as the role of the administrators was crucial in providing the force, support and conditions to enhance the teaching of music education. Other scholars' views cited below relate Administrative support and music management and implementation. Cameron,et al., (2009) states that lack of administrative support is a barrier to adoption of innovation in Nigerian Education system. Hawkins (2011) reports that administrators offer very little structural support and incentives to teachers to effectively handle music in class rooms. Munyantware (2009) also states that continuous social support from colleagues, and support from the administration gives teachers confidence in doing their work while using technology in their teaching. It was therefore of great importance for the researcher to investigate whether music teaching/learning was also affected by lack of support from colleagues and administrators in the selected Primary Teachers' Colleges in Central Uganda.

Much as the above mentioned studies were on the context of the problems that influence music implementation, none of the problems studied were in line with management and implementation of the music education curriculum, the gap this study intended to close. In addition, such studies did not investigate the management and implementation of the music curriculum in Teachers' Colleges. This is a gap this study intended to close, and therefore a need for the study.

#### **2.2.4 Challenges encountered in ensuring effective music teaching and learning in PTCs**

Music Educators face some challenges which may affect music instruction. They may be financial, administrative and even lack of music knowledge of the educators themselves. About the challenges encountered by the educators, Akullo,et al., ( 2013) notes that,

The contact between PTC tutors and students is reduced to only class time and they continue to face many challenges that affect the quality of the teachers produced. There is inadequate grasp of English, low government funding and tutors lack of adequate knowledge and skill of training primary teachers. Moreover, there is little development programs for tutors... The tutors who are supposed to pass on such knowledge and skills are not adequately knowledgeable to teach teacher trainees effectively (pg.4)

Akullo and Kagoda investigated all tutors in general and their findings were some of the challenges of tutors by then. This however formed the basis and background of this study, which is geared towards investigating whether such challenges also affect effectiveness in the teaching of music in particular.

Furthermore, Akullo,et al., (2013) found out after their study that the two year training period in a PTC is inadequate for effective exposure to theoretical content of all subjects taught and involved in the practicum. This study drew lessons from the above given the fact that the 2012 syllabus for PTCs, which is a two-year training course, emphasizes practical skills over theoretical knowledge. This makes it important to investigate how music educators handle the practical skills because the two years of Primary teacher education are not in way going to be adjusted. In the same breath, Akuno ( 2008) asserts that, music educators and school administrators decry the insufficient teacher preparation, blamed on a theoretical music teaching procedure and short duration of the teacher education program. It should be noted that the two years of primary teacher education are not to be lifted yet. Therefore it's upon the educators to fit all coverage within the duration of the course. This view concurs with that of Ani Di Franco (2015) who states that,

But because the time allotted to music does not always permit the teaching and learning of all forms of music making, decisions must be made about which forms of musicing to emphasize...Nevertheless, all forms of musicing and listening should be included systematically, as time permits. Ani Di Franco (2015 :271)

Tutors therefore should make sure they teach all content within the available time allocated in the syllabus.

About the challenge of theoretical ways of teaching , Akullo,et al.,( 2013) also note that the teaching approach in Primary Teacher Education remains theoretical which in turn affects the primary teachers' ability to effectively and translate the curriculum in primary schools. The above challenges gave this study a very strong background to investigate whether the same theoretical way of teaching of music may be one of the ways leading to producing incompetent music teachers even after the Government and Kyambogo University advocated for practical based teaching.

Students also face challenges which may hinder effectiveness and positive learning outcomes. These vary from readiness to learn, students' attitude to learning, student-teacher relationship and inadequate teaching by music educators. In the same breath, Kanasi (2007) in his study aimed at identifying the problems facing Teacher education, students report that they have little opportunity to see music taught as part of the classroom program and therefore lack models on how they can establish their own programs as beginning teachers. In another study carried out in the University of South Africa by Ganyata (2015) it was found out that teachers of music literacy are inadequately trained, unsupported and not resourced and that most hold negative attitude towards the teaching of the subject. It was necessary to find whether tutors in colleges were adequately trained and supported to teach music in the selected PTCs in the central region of Uganda.

## CHAPTER THREE

### METHODOLOGY

#### 3.0 Introduction

This chapter presents a description of the methodology that was employed in the study. It focused on the research design, study population, sampling techniques, Information sources, data collection instruments, data quality control, data collection procedure, strategies for data processing, analysis and interpretation and ethical considerations

#### 3.1 Research Design

Every type of empirical research has an implicit if not explicit research design. In the most elementary sense, the design is the logical sequence that connects empirical data to a study's initial research questions, and ultimately to its conclusion. Yin explains a research design as, "a logical plan for getting from here and there, where here may be defined as initial set of questions to be answered and there is some set of conclusions (answers) about these questions. Between here and there may be found a number of major steps, including the collection and analysis of relevant data" ( Yin ,2009:26).

The study employed a **descriptive design** with qualitative techniques utilized. Butler – Kisber explains that qualitative is a term used to characterize all kinds of inquiry that utilize interpretation. It is based on a single case and a particular situation or involves a small number of participants and is predicated on narrative ways of doing, thinking and understanding (Butler-Kisber,2010:8). Qualitative techniques utilized included interviews, observations, **Focus Group Discussion** and **document** analysis (see appendix I-IV ) were used because they enabled the researcher to gather as much data

as possible. Respondents could freely express themselves and interpret their own experiences.

### **3.2 Study/Target Population**

Population according to Gay (2010), is a group of interest to the researcher, the group to which the results will be generalized. In this study, the PTCs chosen offer music education (Creative Arts) as an elective in the second and final year of the course. They all follow the stipulated music syllabus designed by Kyambogo University and Ministry of Education. These are; Kibuli Core PTC, Shimoni Core PTC, and Ggaba PTC. The population of this study included 3 principals, 6 deputy principals, 5 tutors and 45 students to make a total of sample size of 59 respondents.

### **3.3 Sample and Sampling Techniques**

Purposive sampling was used to identify key and useful people who included principals and deputy principals and they would give relevant data for purposes of in-depth information. Simple random sampling was used to select students who participated in the study because the samples were drawn without bias and unit and unit, with all members of the population having an equal chance to participate (Burns., & Grove, 2001). Purposive sampling technique was also used to select the colleges that participated in the study.



**Table 3.1: Shows Target population, sample size and the sampling strategy**

Category	Sample size	Sampling technique	Instrument
Principals	3	Purposive	Interview
Deputy principals	6	Purposive	Interview
Music tutors	5	Purposive	Interview
Music students	30	Purposive	and Interview
Music students	15	Purposive	Focus group discussion
<b>Total</b>	<b>59</b>		

Source: Guided by (Krejcie and Morgan, 1970)

The tutors were considered in the study because they are the principle implementers of the music education program. They sit down and design instructional methods and non-instructional methods to use in order to make learning of music effective and successful. The prospective music teachers were considered on the basis of having experienced music education (Creative Arts) for at least one year. Therefore participation was restricted to second year music students only. The principals and deputy principals on the other hand are the people who lobby for resources to facilitate music instruction. Tutors of music report any issue regarding music education to their superiors (principals and deputy principals), who relate directly with the Ministry of Education and Sports to take action. They are therefore important for accountability purposes of facilities required.

### **3.4 Procedure for data collection**

Before embarking on actual data collection, the researcher obtained an introductory letter from the Dean graduate school. This enabled the researcher to easily get clearance from principals of the selected colleges to access other respondents like

deputy principals, tutors and students. Their consent was obtained to participate in the study.

#### **3.4.1 Information sources**

The researcher used both primary and secondary sources of information that is;

##### **i. Primary Sources**

The primary data is that which is collected afresh and for the first time and thus happen to be original in nature. Data for this research was generated through In-depth interviews which were conducted among students, tutors, principals and their deputies .This strategy was helpful in generating in-depth information with respect to the teaching and learning of music in selected PTCs in the Central Uganda. It enabled the researcher to obtain original responses from all the different stakeholders. Data was also generated from observation and Focus Group Discussions.

##### **ii. Secondary sources**

Secondary data is that which has already been collected by someone else(Kothari, 2012) and has been passed through the statistical processes. In this study, data was generated from other sources basically to facilitate the literature review .These included; on-line articles and journals, text books, newspapers, dissertations, reports from the Ministry of Education and Sports and Kyambogo University e-library, lesson plans, schemes of work, Tutors' Attendance books, principals' reports and the PTE music syllabus. All these were used by the researcher to generate data.

### **3.5 Data Collection Instruments**

Both primary and secondary data were collected. Primary data was gathered from interview guides (see appendix I) as the main instrument, focus group discussion guide (see appendix II), observation guide (see appendix III), while secondary data was gathered from document review guide (see appendix IV) as research instruments for data collection. The approach of using different data collection instruments was for triangulation purposes. According to Mugenda & Mugenda, (2012) triangulation is a systematic collection analysis and comparison of data from the same group of participants using multiple techniques, tools and procedures. It is commonly used in qualitative studies where data from multiple techniques is used to validate each other. The research was carried out using already prepared interview guides, classroom observation schedules, Focus Group Discussion guides to gather primary data and document analysis checklist .Specific data was gathered for each objective.

#### **3.5.1 Interviews**

The researcher used interviews as the main data collection instrument. Interview guides were used to administer oral interviews for students, tutors and administrators because they improve on the understanding and the credibility of the study and they lead to deeper understanding of the topic (Creswell, 2003). Oral interviews enabled clarity in questioning, flexibility and ability to interact with several interviewees using the little time available. Close ended interviews were conducted to give some brief about the gender, tutors' age, academic background .Open ended interviews were conducted on tutors to further explain or give an account on why they taught the way they did, and to give their views on the administrative support offered towards music teaching and music activities out of class. Tutors were also required to share with the

researcher the challenges they encountered during music instruction and also suggest ways of how music education can be improved. Principals and their deputies were interviewed to give the views about the way music teaching/learning was conducted in their colleges. They were tasked to explain how they have supported the teaching/learning process, the challenges they encountered in trying to fulfill their obligation towards music and also suggested ways of how to further improve the teaching of music in PTCs. Students were interviewed to share their views and experiences about the teaching /learning of music in class and out of class, how the college administrators were supporting the success of teaching/learning of music ,the challenges faced during music learning and also suggested ways of how to further improve music education in PTCs. The interviews provided opportunity for the researcher to probe the respondents and as a result generated immediate feedback and a wide range of views due to open ended nature of questions used in the process. The researcher recorded all interviews using a smart phone (Techno) because it was quite hard to write down everything mentioned by the respondents during the interviews. This was done after gaining consent from her respondents. The smart phone helped to store the data given which was later used for transcription and analysis. Transcription helped to arrange data and also index and identify themes, which guided the data analysis and reporting.

### **3.4.2 Focus Group Discussions**

In-depth discussions in form of focus Group discussions with students were conducted with an aim of obtaining comprehensive data on how they rated the teaching and learning of music, how they were supported by the administrators for the success of music, the challenges they encountered during the learning of music and

also suggested ways of how to further improve the teaching/learning of music in PTCs. In every college, one Focus Group Discussion of five respondents each was formed. Focus Group Discussions enabled flexibility and freedom for respondents to express themselves with minimal restrictions and therefore helped the researcher to obtain authentic data for the study.

### 3.5.2 Observation

Observation is one of the methods used when collecting data, especially for qualitative research purposes. Brundrett, et al., (2014) assert that observation is helpful in providing deep, rich data that give verisimilitude to the research process. Observation can either be direct or indirect, structured or unstructured, participant or non- participant. In this research study, non-participant observation was used to collect data. Structured observation was utilized to observe three lessons in progress to determine how music was taught in PTCs. That is; one lesson in each college. Areas for observation included; content delivery, instructional methods employed by tutors during instruction, the learning aids available and how they were applied to enhance the teaching /learning process tutor-student interaction, feedback from tutors, mastery of content, tutors' attitudes towards teaching, students' attitude towards learning, appropriateness of activities given, the tutor –students relationship, the rewards given during instruction, classroom appearance, lesson competencies and success in achieving stated competencies and activities assigned to students after the lesson and effective marking of the assignments. It served as a method of triangulating the responses made during the face to face interview with classroom observations.

Through observation, the researcher went on to observe the practical projects and written project work given to students and how they were guided to make some learning aids. Photographs of different music instruments were taken for evidence.

### **3.5.3 Document Analysis**

To study the documents, the researcher carried out a document analysis to; check whether music was allocated its time on the college time table as advised in the syllabus, tutors' availability in colleges was also checked through studying at the arrival book. Schemes of work and lesson plans were also reviewed to check whether tutors schemed and planned for the lessons. To check content coverage, the researcher went on to look at the record of work written down by each tutor depending on the aspects they handled. This was to enable her check whether tutors covered all the content as indicated in the syllabus. Other records checked were; budgets for buying costumes, music instruments, props and other learning materials. Documents of purchased music instruments were also availed.

## **3.6 Data quality control**

This included validity and reliability

### **3.6.1 Validity of the instruments**

Validity refers to the ability by an instrument used in research to collect information that is true, correct, accurate and meaningful. It therefore has to do with how accurate the data obtained in the study represents the variables in the study. To ensure validity of interviews and Focus Group Discussions, the objectives guided their development after discussions with the supervisor and colleagues for the structure and content in relation to the research objectives and thereafter assessed and fine-tuned for

authenticity. The interview guides and Focus Group Discussion guides cover all the feature phenomena under study (Burns & Grove, 2001)

### **3.6.2 Reliability of instruments**

Reliability refers to a measure of the degree to which a research instrument yields consistent data results after repeated trial (Mugenda, 2003). Hence reliability implies stability or dependability of an instrument or procedure to obtain information. Reliability was ascertained by ensuring consistence and clarity of the questions. Interviews and Focus Group Discussions were systematically checked, maintained, identified and corrected errors to ensure accuracy of questions. The strategies that were used to obtain reliability are peer debriefing and prolonged engagement. Peer debriefing involving the researcher working with colleagues to examine the instruments and giving their views about their correctness. With prolonged engagement, the researcher spent sufficient time in the field to learn or understand the social setting. Data was systematically checked focus maintained and there was identification and correcting errors (Morse, J.M, etal., 2001).This helped to ensure establishment of accuracy of data collected.

### **3.7 Data Presentation and Analysis**

Analysis involves breaking up the data into manageable themes ,patterns, trends and relationships (Mouton, 2001:108). This was done to help in ascertaining whether there are any patterns or trends that can be identified or isolated, or to establish themes in the data. The researcher used in field type of data analysis. With in-field data analysis, the researcher involved all her respondents in interactive dialogues in order to make them interpret their own experiences.

The researcher later transcribed, coded and encoded all data to identify the major themes which were relevant to the study. These included the level of music teaching and learning, the level of administrative support toward the success of music education, challenges encountered during music teaching and learning and strategies to further improve music education in PTCs. This was possible by listening to all dialogues one by one as the researcher was transcribing them verbatim. After transcription, data was coded through highlighting the necessary information that suited the study and leaving out irrelevant data. Data was then encoded by putting together all necessary information under specific themes. Data was discussed and thereafter conclusions and recommendations made. Data which was diverting from the major themes but important for further study was written down.

### **3.8 Ethical consideration**

The researcher had the responsibility to fully protect the rights of her respondents. She ensured that ethical principles and confidentiality were followed strictly when carrying out the study. Respondents identities were fully protected and did not feature anywhere in the study. Informed consent for the respondents to participate in the study was sought. The goals of the study were explained to the respondents before the interviews, classroom observations and documentary reviews were administered. She requested for permission before recording the interviews and also allowed them to withdraw from the interview if they felt uncomfortable with the questions.

### **3.9 Constraints**

Although data collection was expected to be a success, the researcher encountered some challenges; which however did not adversely affect the results of the study. As



such, means to minimize the influence of those challenges on the results were devised.

Time constraints were encountered during the accomplishment of the study. However, a timetable was adjusted accordingly by the researcher so as to attain the purpose of the study within the planned time.

Financial constraints were another major challenge during the study since the research proved an expensive venture in terms of expenses for typesetting, printing, photocopying and transport. The expenses were minimized by the researcher herself undertaking typesetting of the work and moving shorter distances while in the field.

In some colleges, students at first declined to give in depth information about their tutors in fear that their tutors would get feedback from the researcher. However, the researcher confirmed to them that the information they were giving was totally confidential and they were free not to disclose their names.

The researcher also was challenged by tutors who failed to turn up for their schedules for interviews because they were rarely at colleges. This was mitigated through persuading the respondents to act promptly.

In one college, the researcher almost failed to access the respondents to conduct Focus Group Discussions because students were preparing to report for teaching practice. To minimize this however, the researcher made effort to make, adjust and even confirm appointments with respondents with the help of their music tutor before moving to meet them.

## **CHAPTER FOUR**

### **PRESENTATION, ANALYSIS AND INTERPRETATION OF RESULTS**

#### **4.0 Introduction**

This chapter deals with the presentation and analysis of findings. The Data is presented and analyzed in accordance with themes derived from study objectives and research questions that is; to examine the process of teaching and learning of music, establishing the administrative support rendered to the teaching and learning of music and establishing the challenges encountered during the teaching and learning of music.

#### **4.1 Demographic characteristics of Respondents.**

This section presents the designation, gender, age, professional qualification and teaching experience of respondents. The objective was to ensure that the study properly captures the background of the respondents that would provide reliable and balanced information during the survey.

The demographic characteristics are significant in providing in-depth understanding of the respondents which may have influenced the results based on the study objectives.

##### **4.1.1 Gender distribution and designation of respondents**

Gender distribution was done to make sure that there was representation of both female and male respondents to avoid bias.

The study used three categories of respondents that included music tutors who do the actual teaching in class, college principals and deputies who are the top administrators in the PTCs and college students who are the teacher trainees and the key beneficiaries of music in the colleges. Respondents constituted 9.2% as tutors, 16.6% as administrators and 74% as Students respectively. This implies that the study targeted the key stakeholders that influence the teaching and learning of Music in the

PTCs. Majority of the respondents were students while the minorities were Tutors. In general female respondents were 26 (48.1%) and males were 28 (51.9%) indicating that there was no significant imbalance in gender and therefore results of the study were free from gender biasness.

#### **4.1.2 Distribution of respondents by Age**

The age of the respondents was considered to find out whether teachers had stayed long in the teaching of music .This could also help to know whether the music educators in particular were conversant with the requirements of the music syllabus since it had been in use for seven years now.

The administrators' and tutors' age ranged between 30 and 59 years, while all the students were between 18 to 29 years of age. This implies that all respondents were adults with sound and independent mind to respond to questions by the researcher. The responses from this population therefore represented mature individuals making it more reliable for the study. However it was found out by the researcher during classroom observations and interviews that the tutors' age did not determine a tutor's experience.

#### **4.1.3 Distribution of respondents by experience**

The study sought to capture the experience of the curriculum implementers i.e. tutors and administrators and the table below presents in this regard. This provided the researcher with an opportunity to explore their wealth of experience in order to extract relevant information necessary for this particular study. All the tutors and administrators had been teaching for 11 to 30 years. This is an indication that respondents had been in teaching for some good time and therefore with adequate experience regarding curriculum implementation and the new music syllabus in particular.

#### **4.1.4 Professional qualifications**

Turn (1996) asserts that for effective curriculum implementation, there is need to consider the quality of the implementers (tutors) who are charged with the responsibility of interpreting the new curricular into practical terms. The music trainees therefore must have the required skills, knowledge and methods to stand out as competent music teachers. This mainly depends on one's academic and professional qualifications. The respondents hold a maters' degree, 9 hold a Bachelor's degree and only 1 holds a Diploma. This implies that majority of the curriculum implementers were well qualified to teach the music subject. Findings therefore reveal that all tutors were qualified to teach music in PTCs because they specialized in music. However, despite the appropriate qualifications by the tutors, most of them did not display the expertise expected from them during lessons .This was evidenced through lesson observation, Focus Group Discussions and interviews with students and tutors.

#### **4.2 Teaching and learning of music in selected PTCs in central Uganda.**

The items under this theme were aimed at investigating a number of issues including; Evaluating the PTC music syllabus, reference materials, time allocation, preparation of music schemes and lesson plans, music skills development, time allocation instructional methods, availability of instructional teaching materials their suitability, and assessment of teaching and learning of music in PTCs.

##### **4.2.1 Evaluating the PTCs Music Syllabus**

The purpose of the music syllabus is to; inform the tutor of the goals and objectives of music. It was important to investigate the music syllabus because it prescribes the subject matter, the teaching and learning activities, and the suggested instructional strategies which would help to achieve the competences. The researcher discussed the

music syllabus to ascertain whether the content was sufficient and relevant to students. This was done in relation to the music aspects which include; instrumental work, dance, drama, traditional folk singing, listening and reading and writing. This subtheme therefore explores all the content of the syllabus aspect by aspect as presented in the various tables below in order to find out whether the content is appropriate and enough to produce a skillful primary music teacher who will be able to effectively teach in the primary school. This was done through document analysis.

The syllabus stipulates that at the end of the course, students will make music instruments, identify and name different music instruments, classify music instruments according to their classes, care for and store the instruments, play the instruments and train instrumental ensembles. A lot of competences are suggested for accomplishment of the learning outcome. These include among others; Identifying the music instruments, naming, classifying and explaining the social functions of African traditional music instruments, describing the procedure of making some instruments, explaining the techniques of tuning wind and string instruments, identifying the materials used, describing the correct procedures and guidelines for caring and storing them, storing melodic instruments, naming, identifying and describing procedure, process of tuning, correct procedure, explaining purpose, describing the skills required by the teacher to teach instrumental (Ministry of Education and Kyambogo University, 2012:13-17) . Lastly practicing teaching instrumental work and then micro teaching to practice the teaching of instrumental work. The listed competences are to be achieved following the given content and suggested instructional strategies suggested under each competence and expected assessment exercises, tests and project work to ensure that the competences have been achieved. The time allocated for all the instrumental

work in year one are six hours which is distributed among the competences (as seen in ibid pg.16-17) and eight hours respectively for year two (as seen in ibid pg.80). Year two competences involve selecting and playing selected traditional instruments, explaining, grouping and playing instruments in full, differentiating, identifying, organizing and playing an instrumental composition. More to that is describing, explaining and playing the scale of a recorder (as seen in ibid pg. 77-79).

**Table 4.5 Instrumental work**

**The table below shows the content arrangement of instrumental work for both year one and two.**

<b>Academic year</b>	<b>Content</b>	<b>Assignment and further practice</b>
Year One	<ul style="list-style-type: none"> <li>-African musical instruments and their local names.</li> <li>-classes of African musical instruments.</li> <li>-social functions and significance of African musical instruments.</li> <li>-social functions.</li> <li>-theory of making and tuning African music instruments.</li> <li>-rhythmic percussion and melodic percussion.</li> <li>-making a variety of musical</li> </ul>	<ul style="list-style-type: none"> <li>-students listen to recorded instrumental piece.</li> <li>-students learn and play instrumental solos and ensembles to an audience.</li> <li>-students to demonstrate teaching instrumental work suitable for a primary school class.</li> <li>-students in groups make at least one instrument from each class and demonstrate tuning, playing skills and</li> </ul>

	<p>instruments.</p> <p>-care and storage of music instruments.</p> <p>-teaching instrumental work in primary schools.</p> <p>-micro teaching to practice teaching instrumental work.</p> <p>-skills necessary for effective teaching of instrumental work.</p>	<p>techniques.</p> <p>-students collect and categories variety of traditional music instruments suitable for teaching in primary schools.</p>
Year two	<p>-Playing African traditional music instruments as solos and duets.</p> <p>-Traditional music ensembles.</p> <p>-African instrumental composition.</p> <p>-Identifying classes for instruments suitable for instrumental composition.</p> <p>-Tuning instruments in a composition.</p> <p>-Arrangement of instruments in instrumental composition.</p> <p>-Teaching instrumental lessons in upper primary classes.</p>	<p>-Students learn and perform solo, duet and ensemble playing.</p> <p>-Students are assembled playing scales and simple melodies on a recorder.</p>

	<ul style="list-style-type: none"> <li>-Introduction to the recorder.</li> <li>-Techniques of playing the recorder.</li> <li>-Playing simple melodies up to eight bars.</li> </ul>	
--	--	--

The content for instrument is detailed with a great number of competences to be achieved. However the study found out that most of the competences are geared towards producing a knowledgeable music teachers equipped with all the methodology of how to deal with instrumental. The practical training of instrumental does not appear at all in the year one competences. But the same students are expected to play solos, duets and ensembles as an assignment given to do out of class and yet during the lesson, there is no mention or guidance provided for the tutor to first train the students. Secondly, it's true that tutors are supposed to supervise the students as they train in the evenings but their availability is uncertain. During interviews and Focus Group Discussions with students, the element of absenteeism was strongly echoed. If tutors could miss officially timetabled lessons, what about those out of the official teaching time! This means that many students leave year one with no idea of how to play music instruments and yet they are expected to go for teaching practice in the second or third week of the first term in their second year. They are expected to teach music aspects, instrumental work inclusive during school practice.

Thirdly, during the study, it was found out that very few students had learnt music at the secondary level and yet according to the syllabus the practical test given for



further practice are; learning and playing instrumental solos and ensembles and also demonstrate the teaching of instrumental. It should be noted that the playing skill is not introduced in class at all in year one. The syllabus does not consider the training of music instruments in the official classroom time in year one. All those skills are expected to be learnt out of class because they are not part of classroom activities. It is important to also note that through interviews and Focus Group Discussions, students reported that their tutors only appeared when they had lessons and were rare at colleges. They also expressed their disappointment that most of them did not guide them during practice in the evenings and during weekends. Such scenarios create a huge gap between the expected learning outcome under this aspect and what is taught in the syllabus. The same challenge experienced by the researcher 25 years ago as narrated in (chapter one, pg.1) still exists even after the review of the music syllabus in 2012. At the end of it all, such kind of arrangement compromises the kind of teacher expected at the end of the course to go in the field and train the instrumental skills to the learners in the primary school.

With very little or no practical knowledge attained in the playing of traditional music instruments in year one, the number of students taking music as an elective has reduced and this affects the number of teacher trainees who qualify as music teachers. In year two, there is opportunity for students to learn and present instrumental ensembles, solos and duets and is allocated three hours. The learning of the recorder too is allocated three hours (Ministry of Education and Sports & Kyambogo University, 2012 :80). However, this is not enough time for a student in his/her final year to master the skill because it requires more time than that allocated to it.

#### 4.2.1.2 Traditional dance

The learning outcome for African traditional dance according to the syllabus is that; a student is able to explain the concept and significance of dance, perform and teach various traditional dances to primary school pupils .The following competences among other are expected; Defining dance, stating different types of dance, explaining the qualities of dance, stating the roles of dance ,identifying and applying elements of dance in practice, defines dance accompaniment, explains qualities of dance accompaniment e.tc.4 hours are allocated to dance in year one (Ministry of Education and Sports & Kyambogo University, 2012:23) of the PTE Music. The hours are divided into the twenty competences for year one. The second year dance content is assigned 6 hours of which traditional dance and creative dance practice are allocated one hour each (see ibid pg.69) and the rest of the 4 hours for learning dance theory.

**Table 4.6 Traditional Dance**

YEAR	CONTENT	ASSIGNMENT
Year one	<ul style="list-style-type: none"><li>-Traditional dance</li><li>-Definition of dance</li><li>-Types of dance.</li><li>- Values of dance.</li><li>- Elements of dance.</li><li>-Dance accompaniment.</li><li>-Qualities of good accompaniment.</li><li>-Role of dance.</li><li>-Dance costumes props and makeups.</li><li>-Designing dances costumes.</li><li>-Uganda traditional dances and their social functions or significance.</li><li>-Classification of Uganda folk dances.</li></ul>	<ul style="list-style-type: none"><li>-Assignments to test whether students have understood concept, types, values, elements, accompaniment of dance, costumes, props and <b>makeup</b>.</li><li>Unit tests on dance (1 hour).</li><li>Project work: Students organize and present dance performances. Through peer teaching students demonstrate the teaching of dance.</li></ul>

	<ul style="list-style-type: none"> <li>-The purpose of teaching movement aspect.</li> <li>-Skills of teaching movement.</li> <li>-Methods and procedures of teaching various dance movements.</li> <li>-Class management, resources and skills to teach dances in primary schools.</li> <li>-Micro- teaching to practice dance teaching skills and class management.</li> </ul>	
Year two	<ul style="list-style-type: none"> <li>-Identification of movement for upper primary class.</li> <li>-Traditional movements and creative movements.</li> <li>-Creative movements.</li> <li>-How to create dance movement.</li> <li>-Dance themes suitable for creative dances.</li> <li>-Formulation of stories in order to help in forming creative dance.</li> <li>-Procedures to determine accompaniment for dance.</li> <li>-What to consider when designing dance costumes and props.</li> <li>-Performing traditional dances from various places in Uganda.</li> <li>-Procedure for teaching traditional dance movement in upper primary classes.</li> <li>-Procedure for teaching creative movement in upper primary classes.</li> </ul>	<ul style="list-style-type: none"> <li>-Students reveal the concept of traditional dances in unit 2 and 4.</li> <li>-Discuss with the class the origin of each of the dances.</li> <li>-Discuss with the class accompaniment and costumes necessary for each of the dances.</li> <li>-Demonstrate the basic movements of a particular dance or use a resource person to do the demonstration practice of a basic movement.</li> <li>-Get the student or the resource person to play the accompaniment and guide the students the basic movements.</li> <li>-Give the students assignment on the movement for further practice.</li> </ul>

In relation to its ability to produce a skillful music teacher, it can be observed that the syllabus content and competences are inclined to knowledge acquisition because among all the competences for year one, only competence 5 encourages students to dance (see PTE Music syllabus pg. 22-25 and then one more competence which encourage students to design dance costumes .The remaining competences (18 of them) are mainly pedagogy of dance and methodology. This means that priority in class is given to knowledge acquisition more than skill acquisition. Hence leading to producing a knowledgeable dance teacher but lacking in dance skills. But if tutors are available to train the dance skills out of class time, then the desired dance skills can be acquired by the students.

#### 4.2.1.3 Traditional folk singing

The learning outcome is that; a student is expected to appreciate, explain, perform and effectively teach African traditional folk singing. Among the competences are ;describe characteristics of traditional folk singing, name the types of songs suitable in the primary school, explain social functions, sing a variety of songs, learn and sing a variety of folksongs, explain the methods of teaching, demonstrate teaching folk songs using micro teaching .The time allocated for all competences is 6 hours in year one. In year two however, practical singing is much emphasized. (as seen in ibid, pg.66-67.The time allocated for singing in year two is 4 hours.

**Table 4.7: Traditional folk singing**

YEAR	CONTENT	ASSIGNMENT
Year one	-Characteristics of African traditional folk singing.  -Social functions and significance.	-Oral test: students listen to recorded traditional performance and write out the characteristics.

	<ul style="list-style-type: none"> <li>-Classification of traditional folk songs.</li> <li>-Singing traditional songs.</li> <li>-Songs suitable in different primary school classes.</li> <li>-Methods and procedures for teaching African traditional songs in primary schools.</li> <li>- Demonstration</li> <li>- Peer teaching</li> <li>-Micro teaching to practice skills in handling African folk songs in primary schools.</li> <li>-Effective management of a class during teaching and use of resources and skills for teaching singing in primary schools.</li> <li>-Compiling songs suitable for upper primary classes.</li> <li>-Vocal solos.</li> <li>- Vocal duets.</li> <li>-Singing in African style</li> <li>-Methods and procedures for teaching various types of songs.</li> </ul>	<ul style="list-style-type: none"> <li>-Classify the songs and state the ethnic functions of each song.</li> <li>Observe and listen to students sing in African style and award marks.</li> <li>-The peer teaching students demonstrate teaching singing and using note method.</li> <li>-Project work: In groups, students peer teach traditional folksongs and present for adjudication.</li> <li>-Students make individual collection of songs for teaching primary school and group them according to classes.</li> <li>-developing a collection of songs, suitable for teaching primary schools.</li> <li>-practical work: group, individual and pair performances of traditional and western songs.</li> <li>-students perform western solo, duets and choral songs for adjudication.</li> </ul>
--	---	--

	-Guide lines on how to compose songs on crosscutting issues.  -select type of accompaniment vocal solos, duets and choral singing in western style.  -methods and procedures for teaching various types of songs using notation methods.	-students in groups compose and perform songs on the peace education, girl child education HIV/AIDS, environment education present a concert.
--	--	---

From the syllabus presented in the table above, the content given on traditional folk singing is enough for a music teacher trainee and is allocated 6 hours. However, practice of folk songs and other songs is considered in year two. More practical training is recommended out of class and yet according to interviews from students, there is little supervision of such activities from tutors. If there is no proper follow up of practical work outside class, the quality and competence expected from the music teachers may never be felt.

#### **4.2.1.4 Listening and music appreciation**

Under the listening aspect, the following competences are expected to be achieved; defining music appreciation, describing the concept of listening, outlining the qualities of a good listener, mentioning what we listen to, listening to music pieces, identifying elements, explaining the purpose for teaching listening, describe the skill necessary for teaching listening and many knowledge competences (as seen in PTE Music syllabus; pg.18-20). The time allocated for listening is 4 hours for the whole year and the time scheduled for listening to different music pieces is one hour but in that hour, there are other 4 competences which must be achieved that is, (competence 6- 10) 1 hour (as seen

in ibid;pg.20). Aural tests, practical tests and project work (see table below) are assignments to be done out of class. In year two, listening is allocated four hours and out of which, one hour is allocated for listening to different music pieces (as seen in competences 6 and 7 in the PTE Syllabus pg.58 -59) .

**Table 4.8: listening**

YEAR	CONTENT	ASSIGNMENT
<b>Year one</b>	<ul style="list-style-type: none"> <li>-Listening and appreciation of African music.</li> <li>-The concept of music appreciation.</li> <li>-Listening as an aspect.</li> <li>-Listening as an aspect and listening as an activity.</li> <li>-Qualities of a good listener.</li> <li>-What to listen in music.</li> <li>-What to listen for in music.</li> <li>-Listening to selected music pieces and identifying the various music elements.</li> <li>-The purpose of listening and teaching.</li> <li>-The skills of listening and teaching.</li> <li>-Methods of listening and</li> </ul>	<ul style="list-style-type: none"> <li>-Students listen to recorded instrumental pieces and identify aspects of good listening, write down the music elements heard, following the listening guide provided.</li> <li>-Practical test: Through peer teaching students are assessed teaching and listening.</li> <li>-Project work: In groups, students design and collect listening activities suitable for different levels of the primary school classes.</li> </ul>

	<p>teaching in primary schools.</p> <p>-The sources of listening and listening content for listening.</p> <p>-Teaching listening in primary school classes i.e. micro teaching.</p>	
<b>Year two</b>	<p>-Listening activities or exercises suitable for upper primary classes.</p> <p>-Resources for listening teaching in upper primary classes.</p> <p>-Review of skills for the teacher to teach listening aspects.</p> <p>-Organizational skills.</p> <p>-Recognition of parts in choral music.</p> <p>-Listening and playing.</p> <p>-Recognition of sections in a tune / song to determine.</p> <p>-Listening to group instruments by their sound.</p> <p>- Recognition of variations.</p> <p>-Procedure to teach the listening aspect in integration with other performing arts subjects.</p>	<p>Students prepare and demonstrate how to teach listening.</p> <p>Aural tests to assess students' listening abilities</p>



	-The importance of listening.	
--	-------------------------------	--

Through interviews with the tutors the study found out that listening materials suggested for analysis are not availed to the colleges by Kyambogo and because of this, some tutors tend to give little attention to that practical part. Such materials include CDs of recorded music pieces and DVDs. But still, out of the 6 hours assigned to the listening aspect, 4 hours are for methodology of how listening is handled and 2 hours are for the actual listening (Ministry of Education and Kyambogo University, 2012:60). The syllabus suggests that practicals should be emphasized out of normal class time. However, an aspect like listening requires silence and a quiet place and yet colleges surveyed did not have music rooms. Practicing listening out of class is challenging because it calls for a quiet environment. Without teaching materials at hand, the music aspect tends to be compromised and hence affecting productivity (in terms of the music teacher trainee).

#### **4.2.1.5 Drama**

The table below gives details about the drama aspect as stipulated in the syllabus. The learning outcome for drama aspect, year one is that a student is able to explain the concept of drama, branches and elements of drama. The competences are; describing the concept of drama, explaining the different types of drama, acting simple plays, producing simple plays, explaining the purpose for teaching drama, identifying the skills and resources for teaching drama, demonstrating effective management during music teaching, demonstrating effective class management. The competences are guided by the content and the suggested instructional strategies that can be manipulated to teach the content are laid down for each competence plus the

resources .The assignments too are given but most of them are scheduled as out of class activities whose supervision is uncertain.

**Table 4.9: Drama**

YEAR	CONTENT	ASSIGNMENT
<b>Year one</b>	<ul style="list-style-type: none"> <li>-Review concept of drama.</li> <li>-Types of drama.</li> <li>-Parts of the stage and staging.</li> <li>-Types of stage.</li> <li>-Writing simple plays.</li> <li>-Scripted plays.</li> <li>-Play lets.</li> <li>- Producing simple plays.</li> <li>-Purpose and skills for teaching drama.</li> <li>-Resources skills to drama lessons.</li> <li>- Micro teaching lesson.</li> <li>-Challenges of teaching drama as an aspect of Performing Arts.(p.27)</li> </ul>	<p>Written assignments on concept, types, and theory of drama</p> <p>Practical work: Through peer teaching, students are assessed in teaching of drama to a primary class.</p> <p>Project work: Students individually write simple plays, skits, and play lets for primary school classes. Students in small groups produce and act scripted plays before an audience, for adjudication.</p>
<b>Year two</b>	<ul style="list-style-type: none"> <li>-Script work.</li> <li>-Writing simple plays.</li> <li>-Consideration of good script.</li> <li>-Costumes props and makeup.</li> <li>-Improvisation.</li> <li>-Making and designing.</li> <li>-Acting and directing a play from a script.</li> <li>-Methods and procedures to teach drama in upper primary classes.</li> </ul>	<p><b>Practical work</b> -Acting and directing plays.</p> <ul style="list-style-type: none"> <li>-Demonstrating skills and procedure to teach.</li> <li>-Students prepare and act plays on cross cutting issues e.g. Environmental education, special needs education, safety and security to be adjudicated as course</li> </ul>

	-Microteaching and conducting drama lessons in upper primary classes.	
--	---	--

(Ministry of Education and Kyambogo University, 2012:73-75)

Drama is one of the aspects which had been marginalized in the old syllabus and it is one of the reasons why the syllabus was revised as highlighted in the background (chapter one, pg. 1). However, when you critically analyze the drama content and time assigned to achieve the competences, it is too little to produce a sound drama teacher. For example, competences 3 to 5 (see PTE music syllabus pg.27) require students to describe different parts of a stage, describe different types of stage and also prepare a role play, a mime and a skit in groups and present them. After acting, students discuss the differences among the three types of plays acted. All these are to be achieved in one hour. The three hours are mainly for knowledge acquisition. It should be noted that theoretical knowledge can be better understood if presented practically. This is also expressed by Nzewi when he **argues** that students should be taught practical activities in order to understand...Theoretical knowledge is experienced in practice and not in passive reflection of the content (Nzewi, 2005:14). However, the syllabus gives much priority to teaching of theory but if it was the other way round, students would benefit more. Much of the practical work is suggested to be done outside class through projects, assignments and practical tests as it is for other aspects. Among the assignment given for example, is writing, producing and acting of scripted plays which are supposed to be adjudicated as course work. However the researcher's concern is the effectiveness of their implementation. This poses a question to whether such assignments will ever be accomplished by students. Hence creating a gap **between** what the syllabus advocates for and what is accomplished.

#### 4.2.1.6 Reading and writing

The learning outcome under this unit of rudiments of music is; to read and write music in both notations and teach music reading and writing effectively in Primary Schools.

Reading and writing aspect involves all the rudiments and theory of western music. Under this aspect, each topic is allocated hours for coverage. The syllabus elaborates in detail all the competences to be achieved. The content under each sub topic comprises detailed competences, instructional strategies and resources. The competences are well aligned in the PTE syllabus (see pages; 30- 52. Each topic is allocated time for its accomplishment as distributed in the table below. Unlike traditional music which requires a lot of demonstrations and thorough training of skills in enough space, most of the western music skills can be developed in a classroom. Such activities involving clapping given rhythms, singing the music ladder, identifying rhythms and writing them down, drawing note symbols, singing simple melodies etc. Western music also requires a lot of explaining on the side of the tutor because most of the concepts are (new experiences) in the students' ears unlike traditional music which may not be **new** in students' life because it is part of our experiences and interaction with the environment. The table below shows how music Reading and writing is sub divided in relation to content and hours allocated for each topic.

**Table 4:10 Reading and writing**

No.	Topic	Time
-----	-------	------

<b>1.</b>	Music Notation	
	(i) Rhythm	<b>4</b>
	(ii) Time and Time signatures	<b>6</b>
<b>2.</b>	Pitch	<b>4</b>
	Scale and scale formulation	<b>5</b>
	Accidentals	<b>5</b>
	Introduction to key signatures	<b>2</b>
	Music terms, signs and abbreviation	<b>6</b>
	Reading and writing	<b>2</b>
	Music transcription and change of Tonal center	<b>2</b>

Generally, the syllabus is packaged with enough theory and practical content to produce **competent** music teachers .However the implementation seem not **appropriately done**.

In view of its appropriateness, content is just enough, but the time allocated for its coverage appears to be significantly less than what is required. The researcher therefore observed that tutors are likely never to complete the content provided and therefore the need to select and prioritize specific items/content for delivery in class. The researcher went on to consult one of the curriculum developers about the issue of content and time. This is what he had to say,

**You know, it was hassle to convince people in the Ministry to separate music education from Art and crafts. So after succeeding to separate the two subjects, music was allocated only two hours. What we did was to put all the content we expected students to have learnt before leaving college and then left the tutor to fit the content in the allocated time ( interviewed : 20/8/2019).**

In addition to content not marching given time, most practicals are scheduled for second year when the student teachers are finalizing their training. The researcher felt that practical activities would be emphasized more in year one as this would interest more students to take music as their elective and this in turn would increase on the

number of students taking music in their second year. It should be noted that music registers very few students in second year because for example; college B had 215 students in second year and only 20 students offered music. Spruce suggests “ the most effective music teaching occurs when the music curriculum addresses the music needs of all children ,when a teacher has a vision of the unique role music can play in the education of all children and when the teacher possesses the teaching, management and musical skills needed to realize the vision” (Spruce, 2002 :15). Therefore tutors should endeavor to effectively teach the students in colleges so that they can competently apply the knowledge and musical skills which have an impact on the pupils in the primary schools.

After getting full details of what is entailed in the Primary Teacher Education music syllabus, findings from the field are presented in accordance to the themes and subthemes of how music is taught as already started in the introduction at the beginning of this chapter(Section 1.0 pg.1).

#### **4.1.3 Reference materials**

For any successful teaching, there should be guiding reference materials. The research sought to find out whether music tutors used the recommended text books and resource materials such as modules. Respondents in college A indicated availability of the music syllabus besides a number of modules and music text books from which they extracted content that they used to scheme, lesson plan and teach students. They mentioned text books such as Cultural Education Book 1, Uganda Primary School Curriculum Volume II and modules like Students’ Module, DEPE music module<sup>3</sup>.The respondents further commented that the available resource materials

were enough to present all the required content as suggested in the PTE syllabus. They also mentioned that they lacked some resources like recorded music pieces for listening, tools for making music instruments, video vignette and students' modules. In an interview with students, they lamented that they had no reference books. One student said that, *"we have only one reference book which we borrow in turns" I urge the school **administration** to provide us with more music reference books"* (Interviewed: 21/02/2019 ). Through observation, the researcher also confirmed that the college lacked students' reference books.

In college B, respondents did not differ much from what respondents in college A stated. The music tutor indicated that the guides for tutors were available but students' reference books were too few. They pointed out imbalance in availability of music resource materials as the whole college had no music references on African music. This therefore shows that the college lacked proper sources of content for students. Respondents in college C indicated availability of sources of music content for tutors and very few references for students. In an interview with students, one student pointed out, *"we have music workbooks which were written by our music tutor. Most of us have our own copies and we use them during music lessons"* (interviewed: 21/2/2019).

The research findings generally show that majority of tutors have access to recommended resource materials to obtain appropriate and relevant music content for teaching and learning in PTCs. They should go on to improvise for the missing materials especially recorded music pieces which are majorly required during listening and music appreciation. Those who have gone ahead to write their own workbooks should be applauded for their innovativeness. On the other hand, college

administrators should consider purchasing resource materials for students for further reading and research.

#### **4.2.3 Preparation of music schemes and lesson plans**

The study sought to find out whether music **tutors prepare** for their music lessons. The respondents in all colleges investigated indicated that tutors always possessed lesson preparation of some sort whenever they appeared in class to conduct music lessons. However, they differed when asked to specify the nature of preparations that were used.

In college A and C, the study revealed that tutors had schemes of work and lesson plans. However, one tutor admitted that, “*I sometimes teach using lesson notes instead of lesson plans*” (interviewed: 19/02/19). Indeed his prep books clearly indicated some gaps. This therefore casted doubt on the quality of teaching especially in cases of unplanned lessons.

In college B, the study through an interview with the tutor revealed that the tutor schemed but rarely prepared lesson plans for music lessons. The researcher observed that the tutor used sheets of paper for scheming and lesson plans. The content of schemes and lesson plans was generally scanty and the tutor rarely used them for reference during lesson presentation. In an interview with the tutor, he said, “*I have been teaching music for more than 30 years I don’t need a lesson plan*” (Interviewed: 22/02/19). On that note, Bain (2004) cautions that, “teacher preparation, knowledge of subject matter and organization play an instrumental role in students’ success and well prepared and organized instructors produce higher achieving students” The study revealed that some tutors endeavored to plan for their lessons although not regularly and such practice seriously threaten the quality of delivery of music lessons in



colleges. However, there were also those who had well organized lesson plans and schemes of work. Therefore as recommended by Bain, preparation, knowledge of the subject matter and being organized is a necessity for any effective tutor as this leads to producing quality competitive students.

#### **4.2.4 Music skills development**

Development of music skills is mandatory if students are to come out of college as competent teachers of music. It requires prior preparation, with clear and appropriate instructional strategies, learning aids and activities all aimed at achieving the stated competences of a particular lesson. In order to get details and understand how tutors developed different music skills in students, the researcher used observation through observing the lessons guided by an observation tool, interviews and Focus group discussions to get responses from her respondents.

##### **4.2.4.6 Lesson observation in the classroom**

Lesson observation is an effective tool in determining an individual's effectiveness in teaching. Three out the five tutors involved in the study were observed in order to get more information on how they developed music skills during music lessons. Arrangements were made between the researcher and the respondents that their lessons were to be observed during the data **collection** process. All tutors prepared topics from the PTE Creative Performing Arts (MDD) Syllabus. The report centered on lesson preparation, clearly stated competencies, teaching strategies, achievement, teaching/learning aids employed, assessment activities, and conclusions. This information is very essential because it forms the greater component of teaching and learning process.

In college B, the tutor taught about listening to an instrumental composition. The lesson observed was a listening lesson for a second year music class. The competences to be achieved for this lesson were; recognizing sounds of instrumental families (timbre) and identifying variations in choral and instrumental music. The tutor had a lesson plan. He came in class with a compact Disc player and a Compact Disc. The classroom environment was not conducive because the tables and chairs behind the class were in a mess. He greeted the students who also responded cheerfully. He then requested one student to come and connect the radio to power. He told his students that they are having a listening lesson and all clapped. Tutor inserted in the CD and started testing different recordings on the CD. This was a sign that he didn't organize the song(s) for the lesson before coming to class. After several trials, he apologized to the students for wasting their time because he had failed to identify the songs. The tutor wrote the heading on the chalkboard 'Listening to an instrumental ensemble'. He asked them to mention all families found in an African traditional ensemble which they did very well as the tutor wrote down their responses. The tutor told students to write down things they look for as they listen to an African traditional ensemble which they did. He also added on his submissions. Meanwhile, he picked his phone and put on a certain instrumental piece. He told students to listen to it but its volume was not loud enough to cover the whole class.

On the development of the lesson, the tutor started asking students the different instruments they could hear. Those who were sitting near him gave him different responses but the ones behind were passive. The next activity was supposed to be group work where students had to listen to an instrumental in groups and then make a presentation. This did not happen because the volume of the mobile phone was too low to cater for group work. This made it difficult to trace the flow of the lesson. The

tutor ended the lesson prematurely. He promised to send the instrumental recordings so that students listen to them in their free time. According to the researcher's observation, the competencies were not achieved and the listening skill was not developed. It was also obvious that the tutor did not prepare the listening materials before time and this affected the flow of the whole lesson. All in all, the tutor did not perform to the researcher's expectations.

The success of any lesson depends so much on the instructional materials because they also determine the methods of presentation. Failure to prepare the suitable instructional material on time affects the flow of the lesson and may confuse the learners too. The tutor had to organize the listening material early enough, and test it before coming to class to be sure it was the right material but this did not happen. Music technology if not prepared in advance can be disappointing because for this lesson, it was the only way to achieve the competencies since it was not a live performance. The available music instruments in the college could not allow for an ensemble which requires representation of each instrumental family. The lesson competences were not achieved because even with the improvised music on phone, it catered for only students who were sitting closer to the tutor and the rest became passive participants. The students were not able to identify the various instrumental families and variations in the music. Therefore, students achieved very little from the lesson. The researcher felt that such a type of lesson delivery displayed a tutor who was not well prepared to handle the lesson. The study confirmed what Monte (2009) said when he concluded that, underutilization of resources impacts negatively on music curriculum implementation. This time round, the underutilization was caused by lack of unpreparedness by the tutor (Monte 2009 cited in Joyce.M.Mochere, 2014:32).

In College C, teacher B taught a lesson on traditional dances and her content was performing of various traditional dances with *Amaggunju* as a major dance for the lesson. The competence to be achieved is that; the learner performs various traditional dances of different cultures. The tutor had a scheme of work and a lesson plan. The tutor introduced the lesson by asking students to mention some traditional dances. She then told them that they were going to discuss different traditional dances, their accompaniment and costumes. In particular, they discussed the *Amaggunju* dance, its origin, costumes and accompaniments while writing down some notes. The tutor told the students to make three groups and practice the *Amaggunju* dance. The tutor asked students if there was any of them who knew how to dance *Amaggunju* so that they demonstrate to the rest of the class. Some two students volunteered. The girl guided the girls and the boy guided the boys. However, according to the researcher's observation, the motif the girl gave was not the correct motif for *Amaggunju* dance but the tutor seemed to have noticed it though she didn't come to demonstrate the right motif. The tutor ended the lesson by dictating some notes about *Amaggunju* dance. The lesson registered some loopholes. First, the tutor did not give chance to students to share experiences on different traditional dances before introducing her *Amaggunju* dance and yet students possess their own experiences which they need to share with fellow students during the teaching /learning process.

Secondly, the tutor could not demonstrate the right *Amaggunju* motif so she would have hired a resource person to demonstrate the dance motifs to the students. Hiring a resource person is also supported by Ekadu who notes that "the specialist or village musicians were the best teachers of African music and the traditional context is the best environment for the students of African music... creating links between music in these formal institutions and that experienced in community life is one way of

bridging the gap (Ekadu- Ereu, 2012:14). If not, the tutor would have used a recorded dance on CD for students to watch so that they perform the right motifs of the dance. Thirdly, Students were expected to learn different dances during the lesson but it did not happen because of the tutor did not follow her lesson plan.

The teacher was expected to give chance to students to perform the dances they knew as this would create variety and also make students learn from each other. This calls for organization and preparation before entering the class.

In college C, the tutor conducted a lesson on a topic Music signs and Abbreviations and emphasis was on Music terms, signs and abbreviations. The tutor had a scheme of work and a lesson plan .The tutor started the lesson by asking students to mention any music symbols, music signs and abbreviation they have ever come across in any piece of music. Tutor writes down the responses on the chalkboard. He displayed the chart showing the different music signs and explained to students what each sign meant. The tutor guided students to study the different songs found in the music workbooks which the whole class have. In groups, students were directed to sing simple phrases from selected songs while observing the music signs. The tutor gave chance to students to perform in groups while observing the music signs. The tutor ended the lesson by giving an exercise which was already in the workbooks.

Generally, the lesson was successful. The tutor prepared the lesson and had the necessary resources for the development of the lesson. Student centered learning was observed and an evaluation exercise was given. As the researcher moved around, majority of the students seemed to have understood the concept.

Out of the three tutors, the one who successfully conducted his lesson had a 10 year experience compared to the other two who have been teaching for more than 20 years

and they know exactly what it takes to have a successful lesson. Through interviews with the same tutors, they seemed knowledgeable. So, it may not be about experience but attitude too. The listening skills and dance skills were not developed during the lessons. This was caused by lack of early preparation of teaching /learning aids and lack of commitment to their work. Such training does not prepare students to teach music effectively.

Much as some tutors were unprepared during lesson delivery, there was one who organized and prepared and delivered his lessons very well. All aspects could not be observed therefore the researcher also used interviews and focus group discussions to find out how tutors developed music skills in students.

#### **4.2.4.1 Dance skills**

Through interviews, the researcher was interested in finding out how tutors developed the dance skills in students. Colleges B and C had two music tutors each whereby one handled western music and the second tutor taught African music. In addition to observation, the tutor in college C was given chance to explain how she developed dance skills in students. She admitted that she had taken long without teaching because she had spent more than 20 years as a Centre Coordinating Tutor. She said, *“I have been out of the system for a very long time. I am now trying to fit in the system” I am also new in the college”* (Interviewed: 21/02/19). Her response did not differ from what one student said, *“We had a music tutor for traditional music but she was too theoretical .We have a new tutor now, hopefully she will train us in practical skills”* (Interviewed: 21/02/19). The tutor in college A said, *“I have not done much in training dance skills in class because of time but I at least organized an interclass festival where all students showcased different dances and they were awarded marks.* Her statement was triangulated through a document analysis where the researcher

observed the mark sheet for the dance practical. In an interview with students, one said, *we have never trained in any dance skill in class*” The festival issue was also mentioned by students during a Focus group discussion, one student said, “ *Our tutor organized a cultural music gala where all of us were required to perform and we were awarded marks. We trained ourselves and some groups hired trainers and traditional music instruments and paid them from their pockets*” (Interviewed: 25/02/19). Another student said, *But we never got any assistance from our tutor*” The tutor in college A said that the work load was too much on him and didn’t have time to train the practical skills. This was also emphasized by a student during an interview who said, “*We learn all practical skills theoretically. We only dance when we have a function*” (Interviewed: 25/02/19). The responses from all colleges show that the dance skills were not properly trained in students in class and after class. In the three colleges, it is obvious that the training of dance skills did not happen neither in class nor out of class. It should be noted that the syllabus recommends for training of practical skills mainly after class under the guidance of a tutor whose role is to make sure that students have learnt the skill but this rarely happens. The study revealed that tutors avoided direct participation in developing dance skills among students. They simply task students to identify dances of their choice, practice, perform and award them **marks** but with minimal guidance.

#### **4.2.4.2 Instrumental work**

The study wanted to find out how tutors guided students to make and play traditional music instruments. In college A, the tutor during an interview admitted that she had done little on instrumental playing .She said “*I have not trained instrumental work mainly because I have a lot to cover and secondly, we have few traditional music*

*instruments in our college*” (Interviewed: 25/02/19). In college B, tutor said that, *“There is a lot to cover .So, sometimes I’m forced to ignore the practical part so that I complete the syllabus because the biggest part of the examination is theory. We also have few music instruments”* (Interviewed: 22/02/19). In an interview with a student she said, *“We want to learn how to play the available music instruments but our tutor moves with the keys”* (Interviewed: 22/02/19). Another respondent said, *“Our tutor teaches the playing of instruments theoretically and we also need more music instruments in the college like Adungu (Bow harps), Endingidi (Tube fiddles), guitars and piano. All our Adungu are spoilt”. They need to be repaired*” (Interviewed: 22/02/19). *This contradicted* with one student who said *“Our tutor teaches us everything, the dances, the instruments and drama”* (Interviewed: 22/02/19). When asked about the instruments and dances they had learnt, she could not mention any. This confirms that students had not learnt instrumental skills. About the making of music instruments, the tutor during an interview said that he had guided students on how to make some percussion instruments however this was refuted by some students. One of them said that, *“our tutor taught us how to make different instruments theoretically but we managed to make some shakers and clappers from home”* (Interviewed: 22/02/19). Through observation the researcher was able to see some of the instruments made by students. These included shakers and clappers. In college C, students had made some shakers from tins. In an interview with students, the study showed that they had not learnt how to play traditional music instruments but had learnt all the theory about them.

In the three colleges, the study discovered that instrumental skills are rarely developed partly because of inadequate instruments, prioritizing theory more than practical skills and most importantly, the tutors’ commitment towards their work.



#### 4.2.4.3 African traditional folk singing

The study sought to find out how tutors developed folk singing in students. Through an interview with the music tutor, in college A, she said that she guided students to learn African traditional folk songs and other songs. She did so by encouraging students to teach fellow students the different songs of their tribes which they presented during lessons. This was also confirmed by a student in an interview who said, *“Our tutor has been encouraging us to learn different songs. We even developed a repertoire of different songs”* (Interviewed: 25/02/19). Another student said, *“We almost sing in every music lessons. Our tutor encouraged us to develop a book of songs”* (Interviewed: 25/02/19). Through observation the researcher was able to see students’ song books. During Focus Group discussion, students also confirmed that they sang in almost every lesson they had with their tutor. According to the voices from different students, it is obvious that traditional folk singing is emphasized in college A. A student said, *“Our tutor told us to look for traditional folksongs of our cultures .We performed them and we were awarded marks”* (Interviewed: 25/02/19). In college B in an interview with the tutor, he said that he engaged students in learning folk songs in class but his statement differed from what students said. In an interaction with students through interviews, one student said, *“We learnt some songs when we were getting ready for a function”* (Interviewed: 22/02/19). Another student said, *“We get chance to sing when preparing for a function”* (Interviewed: 22/02/19). The tutor in college C admitted that she only engaged students in singing folksongs when there were special presentations at college or out of college. However this diverted from what students said about folk singing in their college. *“We have not*

*sung any folksongs before but we sang short chorus of different folk songs when we were learning about them”* (Interviewed: 21/02/19).

Other students during the Focus Group Discussion said that they had not sung folksongs but had sung some rounds in class. However they have notes for folk singing.

The study revealed that the singing aspect was generally handled as expected in the teaching and learning process. However, there is need to follow up on assignments given out of class which students have to practice in the evenings as suggested in the music syllabus.

#### **4.2.4.4 Drama**

The study investigated how tutors developed Drama skills which included mainly writing plays, skits, play lets and acting them. In colleges, drama is taught by tutors who teach western music (for those with two music tutors). In an interview with the tutor in college A, she said,

*I train drama skills mainly through encouraging students to write plays and skits. I give them themes and they write plays about them. At times, I give them time to act out some of the skits and plays they have written though time limits us to go deep into acting scripted plays. You know the syllabus recommends that students should practice in their free time which they do and I check on them when I get time* (Interviewed: 25/02/19).

The study revealed that drama was studied and plays written but the practical part of seeing them produced and acted was not emphasized by tutors.

The students during an interview also did not differ a lot from what their tutor said.

One student said, *“We have learnt a lot of theory in drama. We also wrote plays and acted some of them during the lessons”* (Interviewed: 25/02/19). Another student said, *“We wrote plays in groups and our tutor promised us that we will act the best play before the entire college community but she has not yet given us feedback”*

(Interviewed: 25/02/19). In a Focus Group discussion, students were eager to stage their plays because the tutor told them that they will be awarded marks and the best play will be staged for the college community. In college B, the tutor said that students had written plays though they had not staged them yet for critiquing and guidance. One student said, *“we wrote some plays in groups and individually but we have not yet presented them in class”* (Interviewed: 22/02/19). During a Focus Group Discussion, students confirmed that they had written both group and individual plays under the guidance of their tutor. The researcher was able to read through some of the written plays and skits by students. In college C, the tutor during an interview was happy that his students were able to write plays and act them. He said, *“I have managed to develop the drama skills through discussions, and giving chance to my students write a variety of plays and through presentations of their plays. They also watched some African and western movies”* His statement was augmented by his students during an interview. One student said *“our tutor guides us in drama. We wrote plays and presented them in class”* (Interviewed: 21/02/19). Another student supplemented when he said, *“when we are practicing in the evenings and sometimes over the weekends, our tutor comes around and guides us”* (Interviewed: 19/02/19). In all the three colleges, drama skills were to a certain extent developed through encouraging students to write plays and also act them out though with little supervision. However, the study found out that scripted plays were not emphasized mainly because of time. Students wrote both individual and group plays though the real acting in front of an audience had not happened yet. Students are expected to write plays and skits, produce, act them in front of an audience and marks are awarded.

#### 4.2.4.5 Listening skill

The study investigated how tutors developed the listening skill in students. In college A, the tutor said she had not taught the theory of it but was limited to teach the practical because of absence of the recorded pieces. She said, *“The syllabus tells us to use recorded music like African instrumentals and choral pieces for listening but they are not availed to us”* (Interviewed: 25/02/19). Students during a Focus Group Discussion expressed their concern that they had not done analysis of any piece of music but had learnt the theory of listening. In college B, however, the tutor said, *“I have developed the listening skill through making my students listen to different choral western pieces but I have not dealt much with African instrumental pieces”* In an interview with students, one said, *“we listened to and analyzed some western music”* (Interviewed: 22/02/19). During a focus group discussion, all students were in agreement that they listened to some western music and analyzed them guided by their tutor. In college C, Listening skills were developed through exposing students to different instrumental and choral pieces to listen to, explained the tutor during an interview. The tutor said, *“we are not provided with the listening recorded pieces but I improvised mine”* A student in an interview said, *“we listened to some music pieces and discussed them with our tutor”* (Interviewed: 21/02/19). The findings revealed that tutors endeavored to train the listening skill however some of them need to be more innovative and creative because recorded pieces are not expensive to buy. They can also be downloaded from the internet.

.

#### 4.2.4.6 Reading and writing skill

The study sought to find out how tutors developed the reading and writing skill in both staff and sol-fa notation. The study found out that Sight reading is not much

emphasized in colleges. However in college C, the tutor during an interview said that he taught sight reading though not regularly because each topic had a lot of content which required students to do different exercises. He said, *“I devised a number of sight reading exercises in the workbook and I encourage students to practice the exercises whenever they get time”* (Interviewed: 21/02/19). The tutor in college B, taught students how to sight sing only during lessons. He said, *“There is a lot to cover in different topics and western music is new to most students who did not learn it at secondary level and they are the majority”* (Interviewed: 20/02/19). During a focus group discussion one student said, *“We learn about sol-fa and staff notation in class but when our tutor brings a song for us to learn for a presentation, he instead teaches it using rote method”* (Interviewed: 22/02/19). The study revealed that a lot of exercises about the different topics had to be done in a very limited time, so little emphasis was put on sight reading.

In college A, the tutor admitted that she had not taught sight reading specifically as a skill for masterly but had done some simple reading exercises in class when dealing with topics like pitch and rhythm. I also taught them some songs using sol-fas in preparation for presentations. The tutor’s statement did not tally with what students said because during a Focus Group Discussion, a student said, *“we once learnt the national anthem using sol-fas in year one since then, we have never sang any song using sol-fas or staff”* (Interviewed: 25/02/19). Another student said, *“We do some little practice in class when we are dealing with notation but serious practice after lessons is not there after all, we are not examined in reading that stuff.”* (Interviewed: 25/02/19). The study found out that students did some exercises in sight reading but did not give a strong back ground to learn the skill.

Sight reading is a skill which should not be taken for granted because it makes a strong back ground for both western music and African music. The skill of sight reading helps students to compose their own songs and read any music they come across. Learning how to read music in both notations is also helpful in dealing with different songs. Sight reading in African music is important because original compositions in African style, and instrumental pieces are composed using the pentatonic scale. Other instruments like the adungu (Bow harp) use the diatonic scale too.

The study revealed that the western skills were fairly dealt with because most of them could be developed with in the classroom. In most cases African music requires the physical engagement of the tutor as she/he demonstrates to the students and it is mainly practical. The same is emphasized by Nzewi when he stated that the method for handling African music should be strong in practical music experiences which should make clear the theoretical explanation (Nzewi, 2005:29-30). Nzewi's statement reminds all music educators that African music is practical and therefore requires practical teachers and must be handled using practical methods.

#### **4.2.5 Instructional methods employed during music teaching**

The instructional methods used during the teaching of music are very pertinent in producing quality teachers. In an interview with the tutors most of them mentioned lecture, chalk and talk and question and answer as the most common methods used. One tutor in college A said, *"I use lecture method because it helps me to cover a lot of content in a short time"* The tutor in college B said, *"I have a lot to cover and i cannot complete the syllabus when I engage students in many discussions but I sometimes engage them. Lecture method is inevitable"* (Interviewed: 22/02/19).

Some students during a focus group discussion reported that at times their tutors used group discussions. This study revealed that the methods used in PTCs lacked variety, inadequacy and appropriateness. The methods used by most tutors contradict with those suggested in the syllabus.

The study further inquired about how methods used by tutors impacted on to the learning of students. In college B, during a Focus group discussion, students revealed divided positions. Some students indicated that they were benefiting from the methods, others complained of being less engaged during lessons and expressed their dissatisfaction about the way their tutors conducted lessons. Another student said, *“We learn most of the practical content theoretically, even dances.* Another student also said, *“I am supposed to teach dance during my teaching practice one week from now but I don’t have any slightest idea of how to deal with such a lesson”* (Interviewed: 20/02/19). In an interview with students, one student said, *“Our tutor is too busy, so the best way he can help us cover all the topics is through lecture method but we miss the practical part”* (Interviewed: 22/02/19). This meant that the tutor in college C mostly applied teacher –centered methods and this indicates that a significant number of students did not benefit from the choice of his methods. It is clear that there is a gap between what the syllabus suggests and what tutors do in regard to methods. This eventually leads to teaching music theoretically because the methods most used by the tutors do not allow practical learning. On the other hand, students in college C expressed their appreciation about their ‘young tutor’ who applied methods which allowed them to actively participate in the teaching/learning process. In an interview with a student she said, *“our young tutor is lively and make us participate in lessons. When he is teaching, he makes sure that all us are participating. We hold discussions and he is there for guidance”* (Interviewed:

21/02/19). One student complained of the tutor who teaches African music saying that, *“the lady is theoretical, she comes to class, dictates notes and goes away”* (Interviewed: 19/02/19). This statement contradicted with another when he said, *“our African music tutor is very good. The only problem is that she often misses lessons but when she is around she conducts her lessons using participatory methods but she is not practical”* (Interviewed: 21/02/19). It is important to note that some students do not know that they are not receiving what they are supposed to get. Some students think that as long as they have the notes, they have been taught. However most students could tell **the good teaching methods from bad teaching methods**. The researcher strongly feels that tutors should stick to methods that seek to engage students as guided by the music syllabus.

#### **4.2.6 Availability of instructional teaching materials**

The study sought to find out the instructional materials available in colleges because they determined the success or failure of music teaching and learning. In college A, in an interview with a tutor, he mentioned that the instructional materials they had in college included; amadinda (xylophones), engoma (drums), enkwazi (panpipes) and charts. In addition, one student said *“we have three pianos which belong to Catholics, Protestants and Born again students”* (Interviewed: 25/02/19).

**One of the piano  
key boards which  
belongs to the  
Catholic students  
at college A**



During a Focus Group Discussion, students revealed that the college also had computers and projectors. Through observation, the researcher managed to see the computer laboratories with fully stocked computers however they didn't belong to the music department but could be used by any tutor to facilitate learning.

**A computer lab of College B, with some staff members busy searching for information.**

One student said, “*We have college computers but our tutors do not use them to teach us music*” (Interviewed: 25/02/19). Emphasizing the importance of music technology, Reese states that technology can change music teaching and learning significantly. He suggests that technology has the potential to expand our current music programs into more comprehensive, imaginative, independent music creators, listeners and performers (Reese, 2001 :53).The tutors need to **embrace** music technology so that they are able to modernize the teaching of music in PTCs. Eventually, this will help to increase on the number of students who enroll for music because they have grown up in a world of technology and attach **meaning to** it.

In college B, an interview was conducted with the tutor. He said that they had a piano, xylophones, drums, gourd shakers and has some few tube fiddles. Students in an interview said that the instruments were available but were only accessed when there was a function. Another student also said, “*Instruments are available but are brought out on big occasions*” (Interviewed: 20/02/19).

The researcher managed to see the music instruments referred to however, some traditional music instruments needed repair while others required replacement.

**A photo of some of the traditional music instruments in college B**



In college C, students in a Focus Group Discussion mentioned that they had madinda (xylophone), adungu (Bow harp), endingidi (tube fiddles), Akogo (thumb pianos) and Engom’a (drums) but had no piano key board.



### **Some of the traditional music instruments in college C**

The study further inquired whether tutors used the instructional materials when teaching. One student said, *“We need more music instruments in our college”* (Interviewed: 19/02/19). The study went on to find out whether tutors utilized the instructional materials during music lessons. All tutors who teach African music admitted that they occasionally used the instructional materials however students complained that tutors were not using the music instruments to teach them. One student said of college A said, *“We have three have pianos in our college which belong to different religious denominations but our tutor has never used them to teach any lesson”* Another student commented that, *“We have never done any instrumental*

*practical lesson yet we have traditional music instruments which can be used for instrumental work and dancing”* (Interviewed: 25/02/19).

Despite the importance attached to music instruments during the teaching and learning of music, the study revealed that all tutors rarely used them during instruction. Tutors who teach African music have not helped students to learn traditional music instruments hence encouraging theoretical teaching. The syllabus suggests other teaching aids to facilitate learning such as; DVDs, CDs, CD radios, and resource persons all of which were not mentioned by the respondents. The study found out that PTCs have some instructional materials but are not fully utilized by the tutors during music lessons and this negatively affects the teaching/learning process.

#### **4.2.7 Assessment of teaching /learning of music in PTCs**

The study wanted to find out whether tutors gave assessment exercises after the lessons. In college A, tutors were requested to explain how they assessed learners. Through interviews, tutors revealed that they assessed students through written exercises, tests, group work and project work. However through the focus group discussion with students, a student complained and said, *“Tutors rarely marked the exercises and the project work and practical tests which were mainly out of class activities were not monitored by tutors”* (Interviewed: 25/02/19). This was also observed by the researcher through document analysis by checking some books at random. The study found out that exercise books were rarely marked. Tests were given especially for western music and marked but tutors rarely guided them through corrections, so they had to look for facts by themselves. The tutors agreed that they rarely discussed the outcome of the tests with students mainly because of time factor.

In college B, the tutor admitted that he gave exercises especially for western music but the marking of books was minimal because the workload was too much.

Through interviews, tutors revealed that students were evaluated by writing end of term exams, while in term three, students sat for promotional examinations. He said, *“I am one person who teaches all the lessons in both first and second year but I give my students assignments which I mark”* (Interviewed: 21/02/19). In a focus group discussion, students expressed their joy for passing the promotional examinations.

In college C, the tutor who teaches western music through interviews said that he gave exercises to students and managed to mark most of the exercises. This was proved through document analysis. Workbooks were checked and most exercises were marked. In an interview with students, one student said, *“Our tutor gives us exercises which are already in the music workbooks and marks them”* (Interviewed: 21/02/19). As for the tutor who teaches African music, it was discovered students’ books were filled with notes. However, some assignments were given and marked by the tutor. One student revealed through an interview that their tutor gave them practical and project work though she never had time to monitor it.

The study also found out that each student made a practical task per term given as course work and was examined out of 25 percent while the theory paper is at 75 percent. The tutor revealed that the practical tasks to be examined every term were sent late to the colleges and they ended up giving theory tests instead of practical. In an interview with one administrator, he puts the blame of not focusing on the practical skills on Kyambogo University who have the mandate to set a practical task to be examined for a certain year of study because it makes the tutors to ignore other practical aspects and concentrate on the task for examination. The study revealed that

theory is marked out of 75 percent and practical is at 25 percent and automatically gave theory first priority over practical.

#### **4.3 Administrative support towards music teaching and learning in PTCs**

The study set out to find out the administrative support towards music teaching. Aspects investigated were, facilitation towards music workshops, music instruments and other instructional materials and supervision of tutors.

The question was geared towards establishing the extent of administrative support towards music workshops and refresher courses. Music tutors were interviewed to find out their whether the college administrators sponsored them to attend music workshops and refresher courses. In college A, tutors said that they last had music workshops when the syllabus had just been implemented but our administrators facilitate us to attend general workshop through providing us with transport and upkeep. In college B, the administrator said, *“our music tutor attends general workshops and refresher courses organized by the Ministry of Education but, we have not heard of any music workshop organized for some years now by the Ministry”* In college C, tutors also had not attended music workshops for some years but agreed that they were sometimes facilitated to attend workshops organized by the Ministry. (Interviewed: 20/02/19). All the five tutors concurred that music workshops were rarely provided. However, they revealed that they often attended general workshops organized by Teacher Education Department under the Ministry of Education and Sports.

The researcher found out that it is necessary to have regular internal workshops, seminars and refresher courses for professional guidance in the area of specialization so that tutors share experiences and gain more awareness and clarity about the various implementation issues.



Another aspect was to find out how administrators financially supported music teaching and music activities. Findings from all tutor respondents revealed that the music departments in their colleges had a vote on the college budget however it was as well indicated that the budget was too small to cater for all instructional materials that were needed for music in and out of class. Administrators provided costumes and props for festivals and bought some music instruments as expressed by one tutor.

It was revealed by the tutors during an interview that administrators have always supported the college choirs by buying those costumes and props. They were also supported when they had a presentation outside college. In the documentary analysis, budget files for the college choirs were seen, the costumes and props and some instruments were observed. The study findings revealed financial support was rendered to buy music instruments and music activities though it was not enough to cater for all items.

Supervision of tutors was also investigated .Through interviews; administrators were asked whether they supervised tutors. In college A, the administrator said, *“I sometimes supervisor my music tutors but in most cases my program is too tight”*(Interviewed: 25/02/19).Tutors’ responses did not differ a lot from their administrator. One tutor said, *“our administrators supervisor us though not on a regular basis”* (Interviewed: 25/02/19). Another tutor however said, *“They always supervise us”* (Interviewed: 25/02/19). In college B, the administrators said that they rarely supervised the tutor and the administrators in college C, said that supervision of tutors was done .Tutors also said that they were supervised by their administrators. The study revealed that tutors were sometimes supervised by their administrators but in some colleges; supervision was not properly handled because the supervision sheets were not available in their files.

#### 4.4 Challenges encountered during the teaching and learning of music in PTCs

The question was designed to find out the challenges encountered in ensuring effective music teaching and learning in PTCs. The study found out the following challenges. These are; students' background, insufficient time, inadequate instructional materials, Facilitation, un committed tutors, Access to music technology, Attitude of non-music tutors, Lack of practical skills.

##### 4.4.1 Students' music background

Majority of the respondents cited a lack of music background that affect the teaching and learning of music. In an interview with the tutors, majority of the tutors expressed their concern that they found it difficult to teach students who had no music knowledge. One tutor explained in an interview and said,

*We receive students who have never learnt music at all. It's really challenging because there isn't a lot of time to explain from scratch. According to the syllabus lay out, the content requires students who at least have some music knowledge which is not the case. But dealing with both groups in the same class is not easy* (Interviewed: 22/02/19).

This did not differ from many students during an interview. The study found out that 32 students out of 40 had not learnt music at all in both primary and secondary schools. Of these, 14 students had experienced music through participating in music festivals and concerts at their schools, 6 students had experienced music through joining church choirs whereas 12 of these students had not been involved in any music activities at both primary and secondary levels. Out of the 40 students interviewed only 8 had learnt music either at secondary, primary or both. One student said, *"I am finding a problem studying music with people who already have some music knowledge. The tutor does not consider us who never learnt music. Sometimes*



*the topics are too hard especially western music*” (Interviewed: 25/02/19). Another student said, *“the content seem to be difficult .There were many things I was hearing for the first time”* (Interviewed: 25/02/19). In college B, a student said, *“not having a music background has affected me a lot because I am always the last to understand a certain concept especially western music”* (Interviewed: 20/02/19)

Another student from college A said, *“I feel offended when i see my friends raising up their hands to answer. Sometimes, I feel misplaced”* (Interviewed: 25/02/19)

On the other hand those who had studied some music before joining the college had this to say. In an interview, one student said, *what we learn in class is just revision to me because I learnt it in secondary school*” Another student also said, *“Music is easy for me, because I am learning what I already learnt in secondary”* (Interviewed: 25/02/19)

When the two groups are compared, you find that those without a music background are challenged and even feel uncomfortable in class. This eventually affects their learning. The students who have a music background are very free and enjoy learning music .They are not tensed at all.

The study revealed that the music education background of students directly affected the teaching and learning process in PTCs.

#### **4.2.2 Time allocated to music**

The researcher was interested in finding out whether the time allocated to music lessons on the college time table was enough to cover the content and more so, whether the time was properly used to ensure syllabus coverage. In all the colleges investigated, the researcher noted availability for time for music education per week on the colleges’ time tables. However, investigations revealed that the time allocated to

music is not enough compared to the competences to be achieved as elaborated in 4.1 above). The study also found out that time was used differently in different colleges.

In college A, respondents stated that they occasionally had music lessons because the tutor was always absent. They lamented that they would have music lessons once or twice in four weeks. One student said that, *“Our tutor is rare at college”* One student **respondent** also complained that, *“our tutor does not leave notes for us to copy. We only learn music when she is around”* (interviewed: 25/02/19) but another student who said, *“the tutor leaves the notes **with** us who already have a music background and we guide our friends”* (Interviewed :25/02/19). When the researcher critically analyzed the sentiments of students, it clearly revealed that music time was not put to good use. One administrator also suggested when he said, *“I agree that the time allocated to music is little, but if our tutors were really committed to their work, they could utilize the time after school even if it’s twice a week to bridge the gap and compensate for the time they are not around because they are rare at the college”* (Interviewed: 25/02/19. This however would be requiring maximum cooperation and support of administrators because many practical activities are scheduled out of official working hours. The study also found out that it **may be** tricky for tutors who miss lessons during working days to work after classes and over weekends. However tutors should avail themselves during lessons and after classes where possible because the curriculum also indicates that practical skills should be reinforced after classes and students’ practical activities have to be monitored, adjudicated and awarded in form of marks.

In college B, respondents raised the same complaint of the absence of their music tutor. However, the tutor could leave notes behind for students to copy so that when he

was available, they would go through with the students. He could also conduct classes during weekends to cover the content missed but not practical lessons. One student said, *“Our tutor is too busy but he leaves notes to some students and we copy. When he gets time, he comes and we go through. He can meet us at night or even during weekends”* (Interviewed: 20/02/19). This is an indicator that the tutor is rare at college but at least he creates time to cover the content missed. However, the practical skills are compromised. Such teaching affects the whole music course because it only deals with imparting music knowledge to students. As a result music students are not able to march with the practical standards demanded for in the primary schools.

In college C, respondents stated that music lessons were regular especially for the tutor teaching western music and his time for teaching was put to good use. In fact one student commented that, *“the male tutor goes beyond classroom”*. A similar comment was raised by another student who said that, *“On some occasions, the music tutor had to use time out of official music lessons to have content covered especially evening time and over weekends”* (interviewed: 19/02/19). With such compliments from students, it is quite clear that the tutor teaches his lessons, utilizes the teaching time and has passion for his work. Another respondent also complimented the same tutor saying, *“The tutor is young and not like these ‘old ones’ and his lessons are practical”* (interviewed: 19/02/19). Though not part of the investigation, it’s important to note that students are more inspired by the young tutor and would love to have another young tutor to replace the one teaching them traditional music as expressed by one student. During a Focus Group Discussion students compared the two music tutors though it was not one of the intentions of the researcher. One respondent said, *“The female tutor who teaches traditional music is too theoretical and rare yet she resides at college while the male tutor is available both in class and outside class and is*

*practical*”(interviewed:22/02/19). According to the responses from students, the study found out that there are some responsible and committed tutors and yet in the same community others are not committed to their job. The second tutor who taught African music which requires a lot of practical lessons was not regular at the college as expressed by a student. The researcher found out through Focus Group Discussions that a lot of theory about African music had been covered with very little practical training received from their tutor. Therefore, there were a lot of uncovered practical content in the music syllabus which she thought was a big risk to students’ academic performance that are expected to qualify as competent practical music teachers.

The study revealed that majority of the students in colleges do not properly benefit from the time allocated for music lessons because much of it is wasted due to absence of music tutors .It further reveals that syllabus coverage is minimal and therefore students’ performance in music may be compromised.

#### **4.4.3 Inadequate instructional materials**

In an interview with the respondents, they all complained of the inadequate instructional materials especially music instruments which affected mainly the teaching of instrumental work. Tutors also pointed out that they were not able to teach the listening skills because the recorded music was not available. However, students complained of not being able to learn from even the few instruments available in their colleges. The administrators of the two public colleges A and C admitted that they received very little funding from the government to cater for all musical activities in the colleges but tried to avail what was in their means. In college B, the tutor said, *“I look for recorded music. I get it from my friends who teach in secondary but I also use the computer to search for some music”* (Interviewed: 20/02/19).

The researcher found out that the colleges had some instructional materials however they lacked the listening materials.

#### **4.4.3 Commitment of tutors towards music teaching**

In a focus group discussion with the students in college A, they expressed concern of lack of commitment by tutors because they miss lessons on a regular basis. This was also witnessed when the researcher through a documentary review observed that there were cases of absenteeism in the attendance book. One student had this to say,

*“We had only one tutor for a whole year. She is a very good tutor who knows her content very well but she misses lessons on a regular basis. She resides at the college.*

*We only study when she is available that is, once or twice a month” (interviewed*

*25/02/19). Another student from a college B said, “I am not happy with my music*

*tutor because he is too busy. He leaves the notes with one student who dictates them*

*to us. When he gets time, he goes through the work” (Interviewed : 20/02/19).*The

same concern was raised by administrators during an interview who expressed their disappointment about the way tutors missed lessons and with no reason. One deputy

principal suggested that they could use the evening time to compensate for the missed

lessons. In an interview with students in college C, a student said, *“Our male tutor is*

*a hardworking man. He does not miss lessons and sometimes helps us in learning*

*traditional music instruments and yet it’s not his area” (Interviewed: 21/02/19).* It

clearly came out from the voices of the respondents that tutors missed lessons.

However, not all of them miss lessons because one was praised by his students for always being available for his lessons.

The study revealed that absenteeism of music tutors was a very big issue raised by students in the three colleges understudy. This automatically affected the teaching of

music because instead of guiding students, tutors had to rush through the topics so that they could cover a lot of content in a little time. It should be noted that there are those who are committed to their work and are ever available for their lessons. At the end of **it** all, practical skills were more compromised.

#### **4.4.4 Facilitation**

##### **4.4.4.1 Lack of music rooms**

Another challenge found out during the study was lack of music rooms. In an interview with respondents, they reported lack of music rooms for practice and for music lessons. They instead had small music stores to keep in music instruments. This situation forced them to carry the instruments to and from the class. In an interview with most administrators, they admitted that they could not afford providing music stores because all rooms were used as classes. Through observation, the music stores were seen. The study found out that tutors kept the keys for these store rooms and students only accessed them only when they were around. The tutor in college B said, *“I leave the key to the store room with the music coordinator”* (Interviewed: 22/02/19). **But** this was rejected by a number of students who said that they only **accessed** music instruments when there **was** a function.

##### **4.4.4.2 Lack of reference materials**

Through Focus Group Discussions with students, the researcher found out that **the** students lacked music text books. This was also confirmed by one tutor when he said, *“our students rarely search for knowledge beyond what we teach them because our libraries have no reference books”* (interviewed: 25/02/2019). A student also said, *“We have very few music books, so we read them in turns”* (Interviewed: 25/02/2019). Tutors suggested for a well-stocked library with up to date textbooks so that students get knowledge from other sources.

The study revealed that students had very few books for reference and this limited their search for new knowledge.

#### **4.4.5 Attitude of non-music tutors towards music**

Through interviews with students, a significant number of them expressed their disappointment with some tutors who demoralized them whenever they met them discussing music. In an interview with a student in college A, he said, *“Tutors discourage us when they find us revising music. They tell us to concentrate on more core subjects”* (Interviewed:25/02/19) Another student said, *“The non-music tutors tell us to stop wasting time on subjects like music which are not marketable when they find us practicing our music activities”*( Interviewed:25/02/19). A student in college B also expressed her disappointment .She said, *“Some tutors take music as a minor subject and they tell us to concentrate on core subjects”* (Interviewed: 20/02/19) The study discovered that negative comments from tutors made students lose self-confidence and this also contributed to the low numbers of students enrolling for music in their second year.

## **CHAPTER FIVE**

### **DISCUSSION OF FINDINGS**

#### **5.0 Introduction**

The chapter presents discussions of the research findings and thereafter a summary. The study dwelled on three key questions that were discussed separately but in line with the objectives of the study. The findings were carefully discussed in accordance with concepts in the theoretical frame work and the available literature in chapter two

#### **5.1 Discussion of findings**

Research findings are discussed here below following the research questions stated in 1.5

##### **5.2.1 How music teaching and learning is carried out in the selected Primary Teachers' Colleges in the Central region of Uganda**

The findings reveal that music teaching and learning in Primary Teachers' Colleges is not properly carried out by the tutors. There are a number of factors leading to inefficiency as discussed below.

##### **5.2.1.1 Evaluating the PTC music syllabus**

The study revealed that the music syllabus contributed to the ineffective teaching and learning of music in PTCs

The copies of the PTC syllabus are available and used by all tutors interviewed. The researcher personally analyzed the music syllabus and discovered that it featured four important aspects for the tutor namely; competences, content, suggested instructional strategies and teaching resources. The arrangement provides the pillars to which the teaching and learning process is supported. The features in the syllabus concur with



the views of Biggs (1999:9) who asserts that, “the curriculum is a determining factor in the education system. It should have clear learning outcomes and learning experiences designed to assist students achieve those outcomes” Spruce also notes that the most effective music teaching occurs when the curriculum addresses the musical needs of all children and when the teacher possesses the teaching, management and musical skills needed to realize the vision. Yule (2003) also developed a theory which he termed as a theory of emergent curriculum. It is focused on having a constructive curriculum in which the teachers, students, teaching materials and environment interact in the context of dialogue. It therefore decentralizes power of the teacher, so that he/she is often seen as a facilitator rather than controller of the curriculum activities (Yule 2003, cited in Ekadu 2012 : 41). All scholars point at the learner as the beneficiary of the curriculum and therefore is pivotal in the teaching and learning process. However Yule continues to assert that the teacher should be seen as a facilitator which concurs with what the constructivism theory suggests that, a teacher functions more as a facilitator who coaches, mediates, prompts and helps develop and assess the understanding of learners. The learning outcomes expected to be attained by the students during the teaching learning process are reflected in the competences and revolve around the learner while content represent subject matter in regard to various aspects of music as a discipline. Instructional strategies on the other hand provide suggested methodology and procedure that a tutor would use to handle the given content. The resources column provides suggested instructional materials that may be used to facilitate the teaching /learning process. The researcher noted that the music syllabus has assessment activities every after each topic most of which are expected to be done outside the class hours. The researcher also observed that all the above aspects in the music syllabus presents a well thought

out packaging relevant for use in the PTCs. However, the assessment activities which are majorly for development of practical skills seem to be compromised since their training is out of the official college timetable and yet the syllabus does not allocate time for the same. Secondly, all theory of music is conducted within the official school time and very few practical lessons feature within that time. Stressing the importance of practical skills during teaching, Nzewi (2005) argues that children should be involved in practical activities in order to understand the theory. Therefore theory and practical should move together because the latter enhances understanding of the other.

If monitoring of practical activities is not strengthened, it will continue to affect the teaching and learning of practical skills throughout the two year course .

#### **5.2.1.2 Content in the music syllabus**

Findings indicated that the subject matter in the music syllabus was generally adequate and appropriate for the student teachers however the researcher noted that the order in which some topics were arranged would affect the proper flow of learning by students. The topic “instrumental work” for example presents instrumental **training** at very end of the topic whereas the researcher feels it would be handled much earlier at the beginning of the topic. Findings also indicated that the syllabus contained more theoretical content than practical skills .This revelation contradicts the constructivism theory advanced by **Piaget (1896 -1934), Dewey(1859-1952), Vygotsky (1896-1934),** who advocate for adequate practical experiences in the teaching/learning process. The theory goes on to stress that students construct their knowledge actively rather than mechanically ingesting knowledge from the teacher or text book. The syllabus developers should consider giving room for the teaching of practical skills. Morss & Murray supplement this argument with **their** experimental learning model when **they**

state, “Genuine learning involves active engagement in tasks that focus at trying out, practice and thinking retrospectively about what we have done , reflecting on our performance and planning again”(Morss, & Murray, (2005:12). The researcher found out that practical skills were less prioritized in the colleges’ working hours but this culminated from the music syllabus itself which suggested that most of the practical skills were to be trained out of the official time table. This arrangement denies students to actively engage in performance, think about what they have done and reflect about it and even plan again where necessary.

The study revealed that the content was more inclined on subject knowledge and yet it was one of the loopholes cited in the 1995 music syllabus (see 1.1 pg.5).

#### **5.2.1.3 Competences in PTC music syllabus**

The study findings indicated that the syllabus presented several competences per unit content and that most of the competences required students to acquire skills of knowing other than doing. Competences were serial numbered and properly allocated time in which to be handled. The researcher however observed that the time allocated for some competences was significantly inadequate. For example the topic on instrumental work (Ministry of Education and Kyambogo University, (2012:14-15) of the music syllabus has six competences which were given one hour. This clearly indicated that syllabus designers allocated time without due consideration to the amount of tasks and content set out in syllabus. With such limited time, students could never have chance to do stimulating assignments and attach relevance to them as stressed in the deep learning approaches which states ,deep approach is where learning areas are stimulated by challenging assessments, teaching which stresses relevance to students ,opportunities for choice, interest and background to subject

matter and clearly stated academic expectations. The researcher feels that all students may not have chance to enjoy and experience the deep learning approach unless time is adjusted to suit the content but still it is upon the tutor to see how he/she fits the deep approach during lesson delivery. However the duration of two hours per week is inadequate to cover the music content in two years. This was also observed by Di Franco (2015) who noted that time allocated to music does not always permit teaching and learning of all forms of music. [Franco's observation is a very important concern](#). None the less, tutors should endeavor to cover all set content (practical and theory) in the music syllabus.

#### **5.2.1.4 Instructional strategies**

The study findings revealed that the music syllabus presented adequate guidance to tutors by providing instructional strategies. The study observed that instructional strategies provided suggested procedures, methodology and instructional materials that a tutor would use to conduct lessons on any given content. In addition, the researcher noted that the syllabus provided adequate instructional strategies most of which were properly tailored to the needs of students and well linked to the subject matter. These concurred with the constructivism theory which emphasizes that each student has the opportunity to personally and actively engage with the content. Most of the instructional strategies examined in the music syllabus indicated learner centeredness as supported by [Flohr \(2005\)](#) who suggests that student centered approach in the teaching and learning process in PTCs guarantees production of competent teachers. Marja-Leena (2011), noted that Dalcroze's interesting approach of starting a music lesson can be adopted by music teaching to make the lesson more enjoyable. He states,

Bodily skills and every medium of physical expression should be developed so that studying music should start through exercises of rhythmic movements that make it possible to produce and experience through one's own body (Marja-Leena Juntunen and Westerlund, 2011:54).

Dalcroze's method therefore serves as a reference point to instill creativity, imagination, coordination, flexibility, concentration, music appreciation and understanding of music concepts. If adopted, it can be very beneficial to students who would later transfer it to their schools after the course and also apply it in other subjects.

#### **5.2.1.5 Resource materials for teaching music**

The study revealed that most of the tutors indeed used some modules and textbooks to deliver lessons in PTCs. However, this was not the case with some students who strongly complained about lack of textbooks and other resource materials for music instruction in PTCs. In a research done Zimbabwe, a research was carried out on the state of music education in Zimbabwean schools after suspecting that the curriculum was not implemented properly (Anthea, 2003). The findings revealed that schools lacked both written and practical instruments, recording equipment and space to facilitate the movement and other musical activities. For this particular study, students pointed at the unavailability of basic textbooks such as modules. Tutors also mentioned some learning materials which were not available and yet were recommended to be used during teaching. Such items that included DVDs, recorded dances, video vignettes, music tree, recorded music pieces. This phenomenon is contrary to Reese (2001) whose view states that technology has the potential to expand our current music programs into more comprehensive, imaginative and independent state. This finding clearly highlighted a gap in PTCs regarding availability and use of the necessary instructional materials which directly affects the

methods to be used in lesson delivery which in turn affects the quality of teachers produced.

#### **5.2.1.6 Music skills development**

The researcher found out that practical skills of all music aspects were compromised and **they are** not developed to the expected standards which can make the student feel confident enough to handle a given aspect. During classroom observations, it was found out that tutors were not organized though they had **lesson plans**. For example, the tutor in college B had all the learning materials which would enable him have a successful listening lesson, but he did not test his music pieces before entering class and eventually, the students were the losers because they ended up not listening to nothing. The tutor instead turned the lesson into a theory lesson. The tutor in college A had planned to teach *Amaggunju* dance. She would have thought and **planned how** best the *Amaggunju* motifs were to be developed in learners without her involvement in the training because the method for handling African music in particular should be entirely practical (Nzewi, 2005 :**29-30**) and is mainly through demonstration as the learners imitate the teacher. She would have used a resource person or a DVD for that matter. Students were the losers because they didn't learn the skills and time had been wasted because of disorganization of the tutor. Secondly, students were not given chance to explore and share experiences by first performing the dances they knew as this would help them to start from known to unknown. The theory that guided this study advocates for students to be allowed the opportunity to interact with their immediate environment and each other in a way that they find more meaning and also to build new knowledge basing on previous knowledge. The conduct of the two tutors showed lack of organizational skills and lack of commitment towards their work. If such incidences continue happening in colleges, primary school administrators will

continue decrying the insufficient teacher preparation that (Akuno (2008) blamed on a theoretical music teaching procedure.(as section 1.2) The tutor in college C taught about rhythm and was organized. On a light note, he was the youngest among the three tutors. He encouraged active participation of learners and was lively throughout the lesson.

#### **5.2.1.7 Dance skills**

The study revealed that tutors avoided direct participation in developing dance skills among students. This was observed during a lesson conducted by a tutor who was training *Amaggunju* dance and was not willing to demonstrate to the students the correct basic motif of the dance. This called for creativity and innovativeness from the tutor. The findings also revealed that some tutors simply tasked students to identify dances of their choice, practice and perform at festival with minimal guidance from the tutors. This situation was disclosed by students who reported that tutors would organize a cultural music gala and leave students to independently prepare everything without direct support by tutors. This conforms with Nzewi's (2005) view that for one to be musically literate, the whole learning process should be characterized by an inter-relatedness of performance arts in creativity, theory and performance practice itself. However, the researcher highlighted the need for direct and active involvement by tutors in the development of dance skills among students. This is in line with Wiggins who views that “the social ,pedagogical and musical decisions and actions of the teacher/tutor play a significant role in establishing the context in which the students’ processes occur” (Wiggins, 2005:89).Elliot adds his voice when he asserts that a student who receives competent instruction can develop musicianship to a reasonable degree. Tutors should aim at delivering quality instruction that aims at producing an all-round music teacher.

#### **5.2.1.8 Instrumental playing and making skills**

The study revealed that instrumental skills such as playing and making of instruments were rarely developed in students. The reasons given by most of the respondents in this case included; inadequate music instruments in colleges, inadequate time to engage students in making and playing the music instruments and minimal skills in handling instrumental work amongst majority of tutors. In addition, the researcher observed that the few instruments that were found in the music stores showed no sign that they had been used in the recent past. A related challenge was identified by **Ganyata (2015 :164)** when he revealed that teachers of music literacy were inadequately trained, unsupported and not resourced and held a negative attitude to the teaching of the subject. The researcher observed that whereas the music syllabus provides for some skills development in regard to instrumental work, the practice in PTCs largely demonstrates non compliancy to what the syllabus prescribes and as a result at the end of the two year course, students will qualify without instrumental skills and yet it is one of the most demanded skill in the Primary Schools.

#### **5.2.1.9 Singing skills**

The study revealed that singing as an aspect of music was generally handled as expected in regard to teaching and learning. Tutors testified having regularly organized and conducted singing lessons whereas students generally reported having attended several singing lessons and that many of them possessed booklets with various singing pieces both traditional folksongs and western pieces as evidenced by the researcher. Possessing the books is one thing and singing the songs is another. The singing of folksongs should be viewed in the angle of promoting mother tongue and music literacy. Kodaly's way of instruction



Emphasizes teaching based on the use of the mother tongue (folk music) He relates the use of folk music from child's own culture as a means to develop music literacy. He argues that folk music is a treasure trove of children's values, beliefs, cultures, knowledge, games and stories. The music of children's culture must be given respect and status in classroom (Kodaly 1882-1967 cited in Gannyata ,2015:25).

The researcher however noted that the singing lessons were not conducted to the satisfaction of students. Students' voices indicated that singing was lightly considered especially when it came to practical performance. Singing does not require a specific skill but still, it is not handled strongly by tutors.

#### **5.2.1.10 Drama skills**

The study revealed that drama skills were generally developed among students. Drama skills identified included; writing of plays, skits, poems and performing them on stage. The researcher observed that these items were significantly well prepared and there was evidence of tutors' support and guidance in the process of developing and performing them. It should however be noted that assessment and evaluation of drama skills was generally inadequate because it required a lot of time. The researcher also found out that the drama performances were rarely staged and therefore tutors had limited opportunity to adjudicate, assess and evaluate students' competences in drama skills. Majority of the respondents were however hopeful that most of the challenges that affected development of drama skills among PTCs students would be dealt with in the shortest time possible.

#### **5.2.1.11 Listening skills**

The study findings indicated that some tutors endeavored to teach the listening skill through enabling learners to listen to different music pieces for analysis. The importance of listening is supported by Boon (2014) when he suggests that there is need for careful acknowledgement and integration of a students' daily performance and listening habits in the classroom because their musical lives outside the classroom

are rich. With such importance attached to listening, the study found out that a minority of tutors were reluctant to engage students in listening activities claiming that they had not received the recorded pieces and yet such music pieces could be retrieved even from the internet. She was contented that she had taught the rest of the content. Listening materials can be retrieved from the internet. It's one of the aspects whose materials can easily be accessed through embracing technology. To supplement on the importance of technology on teaching music education ,(Williams, 1992a) emphasizes that music education can ensure the long term relevancy of music education as a profession by making computer technology an integral part of music teacher curriculum ( cited by Kigozi, 2008:30) .

#### **5.2.1.12 Reading and writing skills**

The study discovered that development of Reading and writing skills of music was common in classes among students of year two in all PTCs. The study indicated that tutors used most of the class time to handle topics that focused at development of skills geared at identifying, interpretation and using of music symbols in both staff and sol-fa notation. Such topics included rhythm, pitch, key signatures, time signatures, scales and others. Most of the content in these topics constituted western music. The researcher observed that content was basically handled theoretically despite the many suggested instructional strategies. Such practice created challenges in students' preferred abilities in handling music performances just as Akullo (2015) noted that the teaching approach in PTCs remains theoretical which in turn affected the teacher trainees' ability to effectively handle the practical tasks in the primary school curriculum. This observation largely cuts across most music aspects taught at PTCs making it a crucial issue that most of the music researchers focus on. However, Estrella (2018 : ) writes about the Orff approach which suggests how topics under

this section can best be handled. He states that students should learn about rhythm, melody, harmony, texture, form and other elements of music through speaking, chanting, singing, dancing, acting and playing music instruments. The learned concepts become spring boards for further creative pursuits such as improvisation and composing their own music (Estrella, 2018:67). Such an approach of teaching students about music engage students minds and body through a mixture of dancing, singing, acting and use of percussion instruments and should be emulated by tutors and curriculum designers too.

### **5.2.3 Instructional methods /strategies employed in the classroom**

According to the study findings, it was revealed that tutors dwell on using teacher-centered methods as opposed to learner-centered instructional methods. Such methods include; lecture method, chalk and talk. Related findings by Shitandi (2008) while conducting an investigation on the teaching and learning approaches used in Kenyan universities indicated that lecture delivery method was employed in the theory of African music. In a survey carried out on evaluation of music education in Tanzania, student teachers complained that classroom music was too theoretical and not in the interests of the learners. Such reports are an indicator that tutors even in other countries deliberately use teacher-centered methods. This means that tutors dominate lessons and emphasize knowledge acquisition.

The findings revealed that demonstrations were rarely utilized and lecture method was frequently used. Such unfriendly methods make tutors ‘fountains of knowledge’ and make many students passive learners with little participation which negatively impact on the product (the music teacher).

Seen in the lens of constructivism the theory that guided this study, it emphasizes that students should be given the opportunity to interact with the content and each other in

a way that they find most meaningful. By doing this, students are transformed from passive recipients of information to active participants. It also stresses that learning is shifted to the learners and in this sense students are expected to play an active role in the learning process. The role of the teacher in this regard is to move from group to group providing support and clarification to students. On the other hand, the syllabus provides a variety of instructional strategies for each competence which in most cases caters for active participation of students but some tutors decide to do otherwise. In a similar view of active participation of learners, Nzewi propounds that “the theoretical knowledge should be experienced in practice and not in passive reflection of the content. Children should be involved in practical music activities in order to understand music and improve in performance” ((Nzewi, 2005 :14). In same the breath, Mills (1996) also emphasizes the importance of teaching our indigenous music to students. He states that it is important to stimulate awareness about the informal music abilities of the teacher students and their potential use in the classroom. For this reason ,it could be interesting to involve the teacher students in activities that allow them to obtain practical skills based on their informal background since there are signs that these activities could influence their confidence in teaching of music in the classroom (Selddon,F.A, 2008). This therefore calls for vigor, seriousness and sensitization of the curriculum implementers (tutors) to follow the methods suggested in the syllabus and also uses their innovativeness to help students realize the value of their music education. This can be seen when music teachers are able to demonstrate and apply both theoretical and practical knowledge competently and effectively. Tutors need to be sensitized about the constructivism theory of learning and other approaches of learning discussed in the different sub sections in order to reflect on and streamline their approaches towards music education.

#### **5.2.4 Availability and use of music instructional materials in PTCs**

Whereas the study discovered availability of some instructional materials in PTCs, the researcher noted that tutors used very few of them in the process of teaching and learning. Some of the instructional materials that were observed by the researcher included piano key boards, xylophones, drums, tube fiddles and some shakers. Some of these instruments were old and torn up and some were out of use. The researcher also noted availability of some book materials which included modules and reference materials for tutors.

#### **5.2.5 Assessment and evaluation of teaching and learning music in PTCs**

Elliot explains that, “assessment of students’ achievement gathers information that can benefit students directly in the form of constructive feedback according to their growing musicianship and is crucial in achieving the aims of music education. Evaluation on the other hand is primarily concerned with grading ,ranking and other summary procedures for purposes of students promotion and curriculum evaluation” (Elliot, 1995 : 21). The study found out that assessment of students in PTCs was done in various ways that included classroom exercises, assignments, project work, tests and end of term examinations. The researcher noted that by policy, students had to do some tasks in form of continuous assessment which marks would be recorded and forwarded to Kyambogo University to contribute to marks from internal and external examinations by Kyambogo University. It was disclosed that while continuous assessment weighed 25%, written exams weighed 75% according to a policy by Kyambogo University. The researcher also observed that year one students were subjected to a national exam before they were promoted to year two. This exam is code-named promotional exams. Year two students are subjected to a final Grade III

examination at the end of the course by Kyambogo University. The constructivist music teacher believes that knowledge cannot simply be transferred from one person to another but is made or acquired within an individual. However, Kenyatta feels that doing examinations is a European method of teaching in Africa. He explains that knowledge is the dominating objective in the European method of teaching in Africa as a whole and, as long as examinations rule, it is hard to see how anything else can be given primary importance (Kenyatta 1965 cited in Isabirye, 2019). This European method can be observed in the way the written exams are weighed at 75% and the practical exams at only 25%. This is still an indicator that music theory is to an extent valued more than practical music by curriculum developers and the Ministry of Education and Sports and at the end of it all leading to producing music teachers with a lot of theoretical knowledge and very minimal practical skills. This automatically takes us back to the issue of theoretical teachers in the primary schools. With such an evaluation yardstick, of 75% versus 25% as reflected above, in most cases, if not at most, lead to memorization and cram work hence resulting into producing teachers who are more theoretical than practical.

### **5.3 The nature of Administrative support given towards the teaching of music in selected PTCs in the Central region of Uganda**

The study revealed that administrative support facilitated the teaching and learning of music through; provision of support supervision in class, facilitation of music tutors to attend refresher training at national and regional levels, procurement of music instructional materials and providing time for music performances in the college schedule of activities. The researcher noted that majority of colleges examined endeavored to provide support as mentioned above although not consistently. Support to music departments largely depended on availability of funds and whether or not

season was for music festivals. Krysa (2009) highlights the importance of administrative support when he states, “successful management of music education can only occur if administrators offer teachers support” (Krysa, 2009:56). The study also revealed that most of the colleges’ budgets for music festivals were always bigger than what colleges could afford. As a result, colleges would prioritize and spend on only those items that were unavoidable. Such included; hiring of music trainers, buying some props and music instruments.

The study revealed that supervision of tutors by their administrators was sometimes done though it made little impact to improve their approaches and attitude to the teaching and learning of music as expressed by the principals.\

#### **5.4 Challenges encountered during the teaching and learning of music in selected PTCs in the Central region of Uganda**

The study revealed that music teaching and learning in PTCs experienced various challenges which in one way or the other affected the effective teaching of music. These included; Students’ music background, insufficient time, inadequate instructional materials, Lack of music rooms, lack of textbooks, Lack of access to music technology, and Lack of sufficient practical skills

##### **5.4.1 Students music background**

The study revealed that most students were affected by their little music background and this affected their acquisition of knowledge especially western music. The same challenge was tabled by tutors who found it difficult to teach students from scratch and yet the syllabus did not provide for that. Students are expected to have a music foundation from their secondary schools however according to the study findings very few students had got chance to learn music at the secondary level and even engage in practical music. This is also augmented by Kigozi, who states that because of lack of

enough opportunities for exposure to varied forms of music in society, many students enter teacher education programs with limited abilities and content knowledge in the area of music (Kigozi, 2008:24). Little background knowledge in music not only affect them in learning but also contributes to lack of confidence and ability to teach when they go to the field as confirmed by (Ibid pg:25). Students join teacher education programs with a limited musical background and experience and this leads to low levels of confidence in their ability to teach music in primary schools.

Results show that majority of learners found it difficult to compete or learn concepts especially in western music given the unfriendly methods which could not allow them share ideas with fellow students. This also made them lose confidence in themselves because they felt out of place. On the other hand ,the few who had a music background especially at secondary school level, it was a walkover because they were revising what they had learnt in secondary school.

#### **5.4.2 Insufficient time**

The study revealed that the syllabus was quite **wide and the** duration of two hours per week is little (see section 4.2.1). In a study conducted by Mochere, about music instructional methods in secondary schools in Nairobi, the music **teachers** complained that the music syllabus was quite wide especially music history and analysis of music (Mochere, 2014:74). For this study in particular, a similar finding was raised by tutors who complained that the content in the syllabus was too wide to be covered in the hours allocated to it. The researcher further observed that while some tutors endeavored to maximally utilize the available time for music lessons, others greatly wasted this time while absent from duty. However, time may never be enough to



cover all content as has been expressed by some scholars but what is available must be used effectively as advised by Di Franco who states,

But because the time allotted to music does not always permit the teaching and learning of all forms of music making, decisions must be made about which forms of musicing to emphasize...Nevertheless, all forms of musicing and listening should be included systematically, as time permits (Ani Di Franco, 2015 : 270).

Sidelinge (2010 : 87-103) emphasizes the need to observe time as one of the key factors that determines students' achievement. He states that, "time spent studying and completing assignments in music matters a lot" Tutors however did not utilize the little time allocated for music lessons effectively. Students were also concerned about the little time allocated for music and requested their administrators to allocate more time for music. The study revealed that at times, the little time allocated to music forced tutors to teach theoretically in order to complete the syllabus.

#### **5.4.3 Commitment of music tutors towards lessons**

It clearly came out from the interviews with students and administrators that showed little commitment towards their work. This was basically shown in a way they missed their lessons on a regular basis. Absenteeism without a sound reason perturbed the administrators. With such irregularities in attendance, it means that a lot of content is left uncovered because music is allocated insufficient time in the syllabus. If that little time is misused, then coverage will be too minimal and at the end of it all, practical skills are compromised. Methodology turns out to be teacher-centered as tutors rush through the topics to cover the syllabus so that they can prepare the students for examinations. However, the study also revealed that a few of the tutors are committed to their work and are available when ever their students need guidance.

#### **5.4.4 Facilitation**

##### **5.4.4.1 Inadequate instructional materials**

The study revealed that colleges had inadequate instructional materials as expressed by students and tutors. Colleges couldn't purchase enough teaching/ learning materials because of limited funds. This finding is in line with (Akullo and Kagoda, 2013) who found out that Music Educators faced some challenges like inadequate funding towards music instruction. Administrators and students also complained that music tutors sometimes missed lessons and this affected syllabus coverage.

##### **5.4.4.2 Lack of music rooms**

During the survey, the researcher found out that colleges did not have music rooms where lessons could be conducted and therefore access of the music instruments by students was minimal. Similar findings were revealed by King (2008) and Bakanga (2011) in their studies on music education in secondary schools in Botswana where they found out that schools had no music rooms. The same finding was revealed by Kamuntu (2003) in a research carried out on the state of music education in Ugandan secondary schools in Kampala and Mpigi districts. However Tindal(1993) elaborates on the importance of having music rooms when he points out “one of the pre requisites for good learning program is a satisfactory building in which children have a plenty of space to learn and explore, and where adequate playing of equipment can be set out” (Tindall, 1993,cited in Kigozi, 2008:69). Lack of music rooms in learning institutions affect students in that they hardly have an opportunity to practice intensively without inconveniencing other students who are non-music students.

##### **5.4.4.3 Lack of reference books**

The study revealed that colleges lacked well stocked libraries. There were very few students' music text books as expressed by tutors and students. The results showed

that the colleges had libraries without textbooks for reference in music teaching. The researcher personally confirmed this by observing the libraries and indeed the music column had the fewest references for students.

#### **5.4.5 Lack of access to music technology**

It was also found out **that** students were not guided by their tutors to use computers despite having computer laboratories in their college. Computers were not utilized by the tutors to enhance music teaching and yet if utilized they help students to be exposed to a lot of reading material they yearn to get from the libraries. Computers also make music lessons enjoyable. However the syllabus does not have any mention of use of computers as a resource for enhancement of music teaching. However, tutors need **to** be innovative and creative and embrace music technology because; technology is the way to go **nowadays**. To augment this, (Reese, 2001) states that technology can change music teaching and learning significantly. He suggests that technology has the potential to expand our current music programs into more comprehensive, imaginative, independent music creators, listeners and performers (Reese, 2001:53). In addition, Mishra, et al. (2006) **state** that incorporating popular new technologies as new learning tools can impact the effectiveness and delivery of student instruction. Therefore William asserts that music educators can ensure the long term (Williams, 1992b) relevance of music education as a profession by making computer technology an integral **part** of music teacher education.

The findings revealed that music technology is not catered for in PTE syllabus hence creating a big gap for its integration in music education .It should be noted that we are **living** in a digital world, teaching digital students, therefore we can't run away from it but embrace it to improve the teaching of music .Students long to be guided using

computer technology in music but this has not happened yet. This therefore indicates that a lot is desired for the effective use of music technology in teaching music and curriculum designers should put into **consideration introducing** technology in music education.

## CHAPTER SIX

### SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

#### 6.1 Summary of findings

It was revealed from the **document** analysis that the syllabus contained fully packaged content, competencies, suggested instructional strategies and resources. The study found out that the subject matter in the music syllabus was generally adequate and appropriate for student teachers. However some content seemed too big compared to the time allocated to it. It was also observed that most of the practical activities were to be done after class which threatened their implementation given the little supervision accorded to them. Firstly, tutors only appeared at college to teach their lessons and worse still, they frequently missed official timetabled lessons. So, banking on them to monitor and guide students **on developing** the practical skill was uncertain. It should be noted that the most impactful student-centered Allison (2015) instructors utilize interventions including **interacting** with students, being available and **approachable** and empower students. However, the study revealed that tutors are scarce at colleges and therefore interaction is minimal. In that case, it is one of the reasons why there are many music teachers who cannot demonstrate their musicality practically. Another aspect was that of the instructional strategies which were elaborate and a variety. Step by step guidance on how to develop each competence was given. If tutors could teach following the suggested instructional strategies, it would give chance to students to be more involved in the teaching/learning process. The tutors' reference books were available in the colleges but students' textbooks were missing and this was confirmed by students and tutors. This meant that students only depended on their tutors for knowledge.

The study revealed that the time allocated to music was not enough for the tutors to complete the wide syllabus. The same finding was revealed by Mochere (2014) in a study carried out on Instructional methods in secondary schools of Nairobi where teachers said that they had limited time to teach the large content of the music syllabus. However, for the case of this study, it was also found out that most tutors did not utilize the time allocated for music effectively because they consistently missed lessons. Continuous missing of lessons as reported by the students and administrators meant that tutors never completed the syllabus and this could make them bypass the practical aspect and concentrate on the theory of music so that they prepare students for the music theory examinations and in turn, it would lead to producing a theoretical music teacher.

Concerning the content, it was revealed that majority of tutors referred to the music syllabus and other recommended references though did not follow most of the suggested instructional strategies. This was proved through the lessons observed and the responses from students and tutors whose methods of handling content were (teacher-centered) contrary to the learner centered methods suggested in the syllabus. One of the reasons why the syllabus was revised was to eliminate methods which made students passive listeners and replaced them with those which made them active participants (see background pg.4) but still this does not happen in most colleges.

The development of music skills was not catered for as expected. This was partly because of the inappropriate methods used and lack of commitment of tutors towards teaching. For example, an aspect like instrumental to be left unattended to a training college is so unfortunate. Marie (2009) expresses Dalcroze's ideas who saw it necessary for learners to involve in instrumental playing because it reinforces psychomotor development through manipulation of hands and mental coordination.

Skills like aural, listening, sight reading of both sol-fa and staff music score reading were least developed. The researcher found out that there was no follow up of project work and practical tests yet they contributed almost 90% of the practical skills to be attained before the end of the course .It's clear that there is a gap between what is laid in the music curriculum and what is implemented in and out of the classroom.

During classroom observation, tutors displayed **disorganization** and un seriousness **given** their experience and qualifications. Their way of presentation contradicted with what Turn (1996) **said that for** effective curriculum implementation, there is need to consider the quality of the implementers (tutors) who are charged with the responsibility of interpreting the new curricular into practical terms. Both tutors were experienced and qualified as presented in chapter 4,table 4.3 and 4.4 but the way they presented their lessons was wanting. One was teaching a listening lesson but he didn't organize the recorded pieces in advance and he failed to locate the right piece from the CD. The second tutor was teaching Amaggunju dance. She did not prepare learning aids like; a resource person or even DVD because she knew that she was not going to demonstrate the motif she wanted to teach the students. Resource persons are very useful in the teaching of African music as emphasized by (Ekadu- Ereu, 2012)**when he noted** that “the specialist or village musicians were the best teachers of African music and the traditional context is the best environment for the students of African music. He adds that, “creating links between music in these formal institutions and that experienced in community life is one way of bridging the gap (Ekadu- Ereu, 2012:14).As an ‘experienced tutor’ she needed to **plan how** best she would impart the basic motifs in her students early enough.

In both lessons, students did not gain the required skills because of poor planning .The study found out that tutors to some extent had not done much to help students gain

practical skills. On the other hand, tutors should reach out to the internet and **search** for dances and other resource materials. The public colleges investigated were well **stocked with computers**. Students could be assigned to search for a particular dance a week before and learn how it is performed to avoid demonstrating wrong motifs as witnessed in the lesson observed in one of the colleges. They hardly used resources like African music instruments, CD/DVD recordings, and internet. This calls for creativity.

The tutors' response in regard to refresher courses opportunities in teaching of music indicated that a significant number of tutors last had music refresher courses when the syllabus was being implemented seven years ago. However they have been attending general workshops, refresher courses and seminars. The Ministry of Education and Sports and Kyambogo University need to organize workshops to assist the tutors in the different aspects. In order to fully realize the potential of music education in PTCs, tutors also need to be more vigilant, committed, dedicated and work under minimal **supervision**. The issue of inadequate musical instruments emerged strongly from students during Focus Group Discussions and interviews and yet music instruments play a very big role in the teaching and learning of music.

The findings suggest that music is not properly taught in the selected **PTCs** in the central region of Uganda. It appears that tutors concentrate on teacher- centered instructional methods as opposed to learner centered methods. They put little effort into the teaching of music effectively and are not committed to their work.

Results regarding the strategies used by the tutors to teach music in the classroom registered varying responses from both students and teachers. Students' responses showed that tutors mainly used teacher – centered instructional methods. On rare



occasions question and answer and group discussions were employed. On the other hand tutors' responses did not differ from those of students. They admitted using lecture method to help them cover wider content in a short period of time. As a result tutors end up dominating the lessons during the teaching/learning process and make students passive recipients. Such methods contradict the constructivism theory which advocates for active involvement of all learners through using participatory methods. This may lead students to develop a negative attitude towards the music subject because the opportunity of learning the concepts practically is very minimal.

Among the challenges identified by the students and administrators during the interviews and Focus group discussion was absenteeism of tutors and lack of commitment to their work. It came out of the results that tutors missed lessons due to absenteeism and according to the administrators there was no reason for being absent from work. This was also evidenced through documentary analysis of tutors' attendance books. Other challenges included inadequate instructional materials and lack of music rooms. Through observation and interviews, the study revealed that there were no music rooms to conduct music lessons and for practice however there were small stores where music instruments were kept. The study revealed that students could only access the music instruments when the tutors were around. This denied students chance students to practice on their own and yet they are expected to train in the evenings and weekends.

Through focus group discussions it came out that most students had a poor music background. A significant number of students had not learnt music in class both in primary and secondary levels hence making it hard for tutors to teach effectively.

Music should be taught in primary and secondary schools to ease the load in PTC'S because it was noted that most students had a poor music background which affected their learning and it made many of them hate the subject.

## **6.2 Conclusions**

The study made the following conclusions;

This study has shown that the primary teacher education music curriculum is comprehensive and elaborates enough. It gives full details on the competences, content, with detailed suggested instructional strategies with a variety of resource materials. If implemented as it's prescribed, all students can benefit from it.

There is lack of sufficient teaching .It was reported that some tutors teach ,give exercises but they do not mark the books, some teach but dodge the practical skills and instead teach the practical aspects theoretically, and others miss teaching the lessons most of the time. Missing of the music classes has led to failure to complete the teaching syllabus. The effect is realized when qualified music teachers fail to practically exhibit the expected skills in the field.

Although all tutors are highly qualified professionals who have served for more than 20 years in PTCs, most of them are not passionate and committed to their work because they equally miss lessons, choose the teacher-centered approaches to the learner-centered approaches and put less emphasis on the training of practical lessons.

The teaching and learning of practical skills in the classroom is very minimal. Most practical activities according to the syllabus are conducted after class. Given the little supervision by tutors on 'out of class activities', especially in dances, traditional folk

singing, instrumental playing, and sight singing, students will continue to qualify with inadequate practical skills.

The instructional methods used in most cases determine the success of a lesson. Given the tutors' experience in the profession, they know the right methods to use and of course with the guidance of the syllabus. The way they teach is not appropriate. Most of them use lecture methods which are not good for teaching music in PTCs because they encourage theoretical teaching and cram work hence leading to producing theoretical teachers.

The research revealed that lack of music rooms affects the training and learning of the available music instruments. In the three colleges under study, they only had small music stores where music instruments were kept. Tutors locked the stores for fear of breaking the instruments.

Majority of students who join colleges completely have no background knowledge in music. For example, no student expressed knowledge on the playing and caring for instruments.

PTC management is supportive in the teaching and learning of music. They provide instructional materials given the tight budgets, buy costumes, props and some music instruments. However there is need to beef up supervision of tutors in classroom and out of class to ensure effective coverage of all activities as suggested in the syllabus.

The Primary Teacher Education music syllabus has theory and practical examinations but tutors tend to concentrate on theory and put little emphasis on practical especially African music. Since most practical skills are developed out of the normal college timetable, students are left alone to deal with them and with very little input from tutors. The little assistance students get is not sufficient to produce competent practical music teachers.

## **6.2 Recommendations**

Given the number of issues affecting the teaching and learning of music as discussed in chapter four, the following recommendations were made and directed towards various stake holders.

There is need for adequate time on the time table as this would ease the pressure music tutors have in making sure that they cover all content in the available time.

There is need for a supervisory board at all levels starting from colleges, district, regional and national level charged with a duty of consistently supervising tutors. Holding conventions and demonstration lessons on difficult topics will help in addressing issues rising from their supervision. This will be aimed at changing the face of music in the classroom

Kyambogo University through the Ministry of Education and Sports should organize continuous programs for conducting music workshops, seminars and refresher courses aimed at helping tutors enrich their professional practice.

Kyambogo University through the Ministry of Education and Sports should organize continuous programs for conducting music workshops, seminars and refresher courses

aimed at helping tutors enrich their professional practice. They should also beef up supervision and monitoring of music tutors without prior notice. This will help to improve the way they handle lessons and absenteeism too.

Kyambogo University should provide the listening pieces and text books for both African and Western music and DVDs which aid the training of different African traditional dances. Additionally, they liaise with the Ministry of Education and start teaching music technology as one of the course units so that students get to understand how technology can be used in promoting music education.

There is need for Kyambogo University through the Ministry of Education and Sports to produce music text books for students and also engage in producing CDs and DVDs so they can be used to teach especially traditional dances, instrumental work and listening.

Music instruction can be improved if tutors teach the practical skills. Tutors should show commitment to their job if students are to benefit from their music education. They were urged to always attend to their lessons and avoid absenteeism. The same suggestion was echoed by students who requested their tutors to avail themselves during their lessons. Participatory instructional methods should be employed by tutors so that students are actively involved in the lessons.

Music teaching should be realized in primary and secondary schools so that students get at least some knowledge in music literacy. Students who never had chance to learn

music at their former schools found it hard to move at the same pace with the ones who had earlier music knowledge.

Tutors should use music technological devices like DVDs and CDs for training dances and listening during their teaching so that lessons become enjoyable. There is also need to boost the music departments through providing enough western and traditional music instruments.

### **6.3 Suggested Areas of further Research**

In regard to the study findings, conclusions and recommendations, the researcher thinks the following can be researched on to improve music in PTCs; Students' Music background and its impact on their performance in PTCs, Instructional approaches and their impact on producing a competent music teacher in PTCs and Music Tutors' attitude and its effect on music instruction in PTCs.

## References

- Akullo. (2015). Contribution of Primary teacher curriculum quality primary Education in Uganda, 53(46).
- Akuno, E. (2008). Music Education : Policy Development and Advocacy in East Africa.
- Allison, P. (2015). Enhancing Teaching effectiveness and students learning outcomes. *The Journal of Effective Teaching*, 15(1), 20–33.
- Anthea, S. C. R. (2003). *An investigation into the State of Music Education in the Learning area Arts and Culture in Primary Schools of West Cape Metroplole*. Un Published Masters Dissertation University of CapeTown.
- Bain, K. (2004). *What the Best College Teachers Do*. Cambridge,M.A: Harvard University Press.
- Biggs,J., and Tang, C. (2007). *Teaching for Quality Learning at University : What the Student Does* (4th Ed). New York: Open University Press.
- Biggs, J. (1999). *Teaching for Quality at University:Oxford,Research into Higher Education and Open University Press*. Buckingham: Open University Press.
- Boon, E. (2014). Making string education culturallyresponsive:The lives of African American children. *International Journal of Music Education*, 32(2), 135–146.

- Bransford, J.D., Brown, A.L., & Cocking, R. R. (2000). *How People Learn: Brain, Mind, Experience and School*. Washington, DC: National Academy Press.
- Bruning, R.H., Schraw, G.J., Norby, M.M., & Ronning, R. R. (2004). *Cognitive Psychology and Instruction* (4th Ed). Upper Saddle River: Prentice Hall.
- Burns, & Grove, S. K. (2001). *The Practice of Nursing Research: Conduct, Critique and Utilisation*. Philadelphia: Saunders.
- Butler-Kisber. (2010). *Qualitative Inquiry: Thematic, Narrative and Arts-Informed Perspectives*. London: UK: Sage Publication.
- Cameron, K.S., and Ulrich, D. O. (2009). Handbook of Theory and Research. *Transformational Leadership in Colleges and Universities of Higher Education*, 2(1), 1–42.
- Constantinou, C. (2010). *An Exploratory Study of Cypriot Students and Teachers' Perception of the Role of Technology in Primary Music Education and its Potential to Enhance Musical Creativity*. University of Cyprus.
- Creswell, J. W. (2003). *Research Design: Qualitative, Quantitative and Mixed Methods Approaches* (2nd Edition). London: Sage Publication.
- Di Franco Ani. (2015). Musicing and Listening in contexts. In *Musical processes and products in contexts* (p. 270).



- Ekadu- Ereu, P. (2012). *Preservation and promotion of indigenous Music in Uganda:A challenge for Tertiary Education Institutions*. Kenyatta University, PhD Thesis Kenyatta University,Nairobi.
- Elliot, D. (1995a). *Society and Music Development:Another Pandora Paradox*. NewYork: Oxford University Press.
- Elliot, D. (1995b). *Society and Musical Development;Another Pandora paradox*. New York: Oxford University Press.
- Estrella, E. (2011). *The Orff approach to Music Education for Children*.
- Flohr, J. W. (2005). *The Musical Lives of Young Children*. New Jersey: Upper Saddle River.
- Ganyata, O. (2015). *Pedagogical Challenges Experienced by Teachers of Music Literacy in Zimbabwe:A case study of five Gweru Primary Schools*. Un Published Masters Dissertation University of South Africa.
- Gay, P. w. (2010). *Educational Research; Competencies for Analysis*.
- Hammer.,Piascik.,Medina.,Pittenger.,Rose.,Creekmore.,Soltis.,Bouldin.,Schwarz ., and S. (2010). Enhancing Teaching Effectiveness and Student Learning out comes. *The Journal of Effective Teaching*, 15(1), 20–23.
- Hawkins, J. R. (201AD). *Ten lessons for ICT and Education in the Developing World*. NewYork: Longman Inc.

- Heather.F., Ketteridge., Steve., A., & Marshall, S. (2009). Understanding student learning. In H. Fry, S. Ketteridge, & S. Marshall (Eds.), *A Handbook for Teaching and Learning in Higher Education Enhancing Academic Practice* (pp. 8–26). New York: Routledge.
- Isabirye, J. (2019). *Nurturing Identity, Agency and Joy filled passion Through Revitalising Indigenous Music Education Practices : Learning in and from a Cultural Revival Project in Busoga ,Uganda*. Un Published Thesis Oakland University.
- Isbell, D. (2011). Learning Theories: Insights for music educators. *National Association for Music Educators. General Music Today*, 25(2), 19–23.
- Kagoda, A.M., and Akullo, E. B. (2013). Contribution of Primary Teacher Education Curriculum to quality Primary Education in Uganda. *Problems of Education in the 21st Century*, 52(35), 1–13.
- Kamuntu, K. J. (2003). *The State of Music Education in Ugandan Secondary Schools : Selected Schools in Kampala and Mpigi Districts*. Masters Dissertation Makerere University, Kampala.
- Kanasi, T. P. (2007). *Teacher Training for Primary School Musical Arts Education in Botswana: Problems and Proposals*. Botswana. Un published Masters Dissertation University of Botswana.
- Kigozi, B. (2008). *An Evaluation of Music Education in Elementary Schools in Buganda : A Way Forward*. PhD Thesis University Of Pretoria,.

- King, R. R. (2008). Beginnings: Music in the African Church. In R. R. ; King, K. N. Jean;, R. J. Krabill, & Oduro (Eds.), *Music in the Life of the African Church* (pp. 1–16). Waco Texas: Baylor University Press.
- Kothari, C. R. (2012). *Research Methodology, Methods and Techniques* (2nd editio). New Age: New Age International Publishers.
- Krejcie and Morgan. (1970). *Small-Sample Techniques*.
- Kroll, L. R. (2005). Rethinking How To Teach Teachers. In T. J. Diane Mc Daniel, Crouppen, Margo Beth, Birdsall , Melanie. (Ed.), *Teaching as a Principled Practice :Managing Complexity for Social Justice* (p. 57). Thousand Oaks ,California: Sage Publishers,Inc.
- Krysa, R. (2009a). Factors Affecting the Adoption and Use of Computer Technology in Schools, University of Saskatchewan.
- Krysa, R. (2009b). *Factors affecting the adoption and use of computer technology inschools*. University of Saskatchewan.
- Marie J and B.L. (2009). *The effects of Dalcroze Eurhythmics Instruction on selected Music Competencies of Third and Fifth grade General Music Students*. London: SDTY.
- Marja-Leena Juntunen and Westerlund. (2011). *Research Studies in Music Education*.
- Mascuga-Gage, A.S., Simonsen, B., and Briere, D. E. (2012). *Effective teaching practice that*

*promote a positive classroom environment .Beyond Behaviour.*

Mbabi-Katana, S. (1972). *Proposed Music Curriculum For The First Eight Years of Schooling in Uganda*. Unpublished doctoral dissertation, North Western University.

Mbowa, R. (2000a). Luganda Theatre and its audience. In B. Eckhard (Ed.), *Uganda the cultural landscape* (p. 208). Kampala: Fountain publishers.

Mbowa, R. (2000b). Luganda Theatre and its Audience. In B.Eckhard (Ed.), *Uganda the Cultural Land scape* (p. 208). Kampala: Fountain publishers.

Mbulankedde, J. S. (2007). *An assessment of Teacher Training in ICT in selected Universities in Uganda: A case study of Post Graduate Diploma in Education Trainees*. Un published Bachelor's Dissertation Makerere University.

Mills, J. (1996). Primary Student Teachers as Musicians. *Bulletin of the Council for Research in Music Education*, 127(122), 6–15.

Ministry of Education and Kyambogo University. (2012). *Primary Teacher Education Curriculum.Part C.Performing Arts(Music,Dance and Drama Syllabus*. Kampala: Ministry Of Education.

Ministry of Education and Sports & Kyambogo University. (2012). *Primary Teacher Education Curriculum.Part C.Performing Arts(Music,Dance and Drama) Syllabus*. Kampala.

- Mochere, J. M. (2014). *Music instructional methods and their impact on curriculum implementation: A case study of Secondary schools in Central Province*. Kenyatta University.
- Morse, J. M. et al. (2001). *The Nature of evidence in Qualitative inquiry*. Thousand Oaks: CA: Sage.
- Morss, & Murray, R. (2005). *Teaching at University: A Guide for postgraduates and Researchers*. London: Sage publication.
- Morss, K. & Murray, R. (2005). *Teaching at University: A Guide for Postgraduates and Researchers*. London: Sage Publication.
- Mouton, J. (2001). *How to succeed in your masters and doctoral studies: A South African guide and resource book*. Pretoria: Van Schaik Publishers.
- Mugenda, A. G., & Mugenda, M. O. (2012). *Research Methods Dictionary*. Nairobi: Applied Research and Training services.
- Munyantware, D. B. (2009). *Problems Affecting Teachers' Adoption of Technology in Classrooms in Secondary Schools in Kisoro District*. Un Published Bachelor's Dissertation Uganda Christian University.
- Nzewi, M. (2005). *Learning Musical Arts in the Contemporary Africa. Informed by Indigenous knowledge Systems. Informed by Music Knowledge Systems: Centre for Indigenous Instrumental Africa, Music and Dance*.

- Odam, G. (1995). *The Sounding Symbol: Music Education in Action*. Cheltenham, UK: Stanely Thorns.
- Ogunrinade, D. (2015). Music Education As a Pillar to Sustainable Development in Nigeria. *Journal of Economics and Sustainable Development*, 6(3), 83–87.
- Ongati, O. R. (2010). Refocusing Indigenous Music for formal classroom practice: A Process of Creating partnership between School and the Community.
- Race, P. (2007). *The Lecturer's Toolkit :A Resource for Developing Assessment, Learning and Teaching*. London: Kogan Press.
- Reese, S. (2001). Tools for thinking in sound. *Educators' Journal*, 88(1), 42,46,53.
- Selldon, F. A., and B. (2008). Non -Music Specialist Trainee Primary School Teachers' Confidence in Teaching Music in the Classroom. *Music Education Research*, 10(3), 403–421.
- Shitandi, W. O. (2008). *Issues of Access,Demand and Teaching of African Music and its Related Technology in the Kenyatta Higher Education System. In Herbert .A (Ed) Emerging Solutions for Music Arts in Africa*. CapeTown: African Minds.
- Sidelinge, R. (2010). College Student Involvement.An Examination of Student Characteristics and Perceived Instructor Communication Behaviour in the Classroom, 61(9), 87–103.

- Sife, A.S., Lwoga, E.T ., and S. C. (2009). New technologies for teaching and learning:Challenges for higher learning institutions in developing countries. *International Journal of Education and Development Using Infromation and Communication Technology*, 3(2), 57–67.
- Soanes, C. (2014). *Oxford Dictionary of current English* (4TH Ed). NewYork: Oxford University Press.
- Spruce, G. (2018). Planning for Teaching and learning.
- Swanwick,K and Tillman, J. (1999). *Teaching Music Musically*. London: Routledge.
- Tamm, M. (2000). *Constructivism,Instructional Design,and Technology:Implications for Transforming Distance Learning,Educational Technology and Society*.
- Turn, P. C. (1996a). *Education Trends in Kenya: A Vocational Perspectives*. Nairobi: Jomo Kenyatta Foundation.
- Turn, P. C. (1996b). *Music Teachers' Effectiveness in Instruction Delivery: A Case of Secondary Schools in the Central Province*. Nairobi Published Masters Thesis Kenyatta University.Nairobi.
- Twinomujuni. (2011). *Problems in ICT implementation in Selected Institutions of High Learning in Kabale district*. Un Published Bachelor's Dissertation Makerere University.
- Wiggins . J. (2011). *When the Music is Theirs: Scaffolding Young Song Writers*. New York:

Cambridge University Press.

Williams, D. B. (1992a). View points to Technology and Teacher Training. *Music Educators' Journal*, 79(2), 26–30.

Williams, D. B. (1992b). Viewpoints to technology and teacher training. *Music Educator's Journal*, 79(2), 26–30.

Yang, Y. (2008). *Examining University Students and Academic Understanding of ICT in Higher Education*. Brisbane, Australia.

Yin, R. K. (2009). *Case Study Research: Design and Methods* (4th Editio). Los Angeles: Sage Publication.



## APPENDIX I: INTERVIEW GUIDE FOR TUTORS

Dear respondent, my name is Nambirige Catherine conducting a study to evaluate the teaching and learning music in PTCs in the central region of Uganda. The main idea is find out how music teaching and learning is done in Primary Teachers' Colleges (PTCs) in the Central region. Your responses will help to improve music teaching in PTCs and help to enhance the quality of teachers of music who will in turn cause significant changes in the field of music education. The interview consists of sections organized as follows: Section A: Background , Section B; music teaching and learning in PTCs ,Section C, administrative support towards music teaching and learning in PTCs, Section D:challenges encountered during the teaching and learning of music in selected PTCs in Central Region.

### SECTION A: BACKGROUND INFORMATION

1. Which is your gender?

(a) Female ☐

(b) Male ☐

2. Working experience

(a) Below 5 years ☐

(b) 5-10 years ☐

(c) Above 10 years ☐

3. Academic Qualification

(a) Diploma ☐

(b) Degree ☐

(c) Master degree ☐

Age bracket 20-29.....30-39....., 40-49.....50 and above..... (please tick)

4. Field of specialization

(a) Trained as music tutor

(b) Music and other disciplines

(c) Other discipline but assist in music teaching

☐☐☐

## **SECTION B: MUSIC TEACHING AND LEARNING IN PTCs**

1.(a) Do you teach music in your college? Yes, ----- No-----

(b) How many lessons are allocated for music in the syllabus? .....

c) How much time is allocated per music lesson in your college?

.....

(d) Are you comfortable with the time allocated for music teaching in the syllabus?

2. Do you write schemes of work and lesson plan(evidence through document analysis)

3. How do develop the following skills in your students?

a) Dancing skills

(b) Instrumental playing

(c) African traditional folk singing

(d) Drama

(e) Listening

( f) Sight reading

5.(a)Which of the following instructional methods do you use during the teaching /learning process?

i) Discussion

ii) Brain storming

iii) Question and answer

iv) Demonstration

v) Lecture method

vi) Chalk and talk

v) Discovery

vi) Brain storming

b) Apart from those mentioned above, name any other methods, you use when teaching music.

c) What would be the best methods for teaching music in PTCs?

(d) Which of the following is easier for you to teach

i) Western music why?

ii) African music, why?

6. Name the learning aids you use during music lessons.

.....  
.....

(7) Name the activities you give to students in the classroom during learning process.

.....  
.....

(b) Music activities done outside class

.....

8. (a) Do you mark the exercises and assignments you give to students?

.....

(b) Do you get feedback from your tutors after marking your work?

.....

(c) How are you evaluated at the end of the term?

.....

( d) How is the practical exam conducted?

9. (a)Do you apply computers in your lessons given the digital students you teach?

(b) If yes, how?

.....

(c) If no, why? Is it because you have no computers or you lack the knowledge for using computers.....

**SECTION C: ADMINISTRATIVE SUPPORT TOWARDS MUSIC TEACHING/LEARNING**

10.(a) Do your administrators carry out staff appraisals?

.....

(b)When did you last attend a music workshop?

(c) Does the college facilitate you to attend music workshops and refresher courses in or out of the college?.....

11. (a)Is there a budget for the music department in your college?

.....

(b)Do the administrators facilitate your budgets?

.....

12. Do you have all learning materials to use during music teaching?

(b) What items do you think are missing which the administrators should buy to improve music teaching and learning?

13.(a) Do you have a music room?

(b)If not, where do you do your practices from?

14. Do you reside at the college? if not where do you stay?

15. How have the administrators helped you to upgrade ?

**SECTION D: CHALLENGES ENCOUNTERED DURING MUSIC TEACHING AND LEARNING**

16. List the challenges which are encountered during music teaching and learning in your college.
17. Suggest solutions to the challenges you have identified above.

## **APPENDIX II : INTERVIEW GUIDE TO STUDENT**

### **SECTION A: BACKGROUND INFORMATION**

1. Which is your gender? Female .....Male ..... Age..... (Please tick)
2. (i) Did you study music in; Primary school .....(Yes/No)
- (ii) Secondary school ...
- (iii) Both primary and secondary school .....

### **SECTION A:MUSIC TEACHING AND LEARNING**

4. Is music allocated on the college time table
- (b)How many times does music appear on the college time table?.....
- ©How many music tutors do you have?.....
- ( d) According to you, is time allocated enough to cover all the music content in the syllabus?
- (e)Is it effectively utilized by the tutors? If not, how is it wasted?.....
5. (a)How do your tutors develop the following skills in you as a student?
- a) Dancing skills
- (b) Instrumental playing
- (c) African traditional folk singing
- (d) Drama
- (e) Listening
- ( f) Sight reading
- 5.(a)Which of the following instructional methods do your tutors use when teaching you
- i) Discussion
- ii) Brain storming
- iii) Question and answer
- iv) Demonstration

v) Lecture method

vi) Chalk and talk

v) Discovery

vi) Brain storming

(a) Apart from those mentioned above, name any other methods, your tutors use when teaching music.

(b) What would be the best methods for teaching music in PTCs?

5. Name the learning aids your tutors use during lessons.

.....,

(6) Name the activities you do in the classroom during learning process

.....,

(b) Music activities done outside class.....

7. (a) Do your tutors mark the exercises and assignments they give you?

.....

(b) Do you get feedback from your tutors after marking your work?

.....

(a) How are you evaluated at the end of the term?

.....

( e) How is the practical exam conducted?

## **SECTION C: ADMINISTRATIVE SUPPORT TOWARDS MUSIC TEACHING**

8.(a) Do your administrators supervise your tutors during lessons?

(b) What do administrators do or what have they done to show that they support music activities in the college?

.....

9. Do all your music tutors reside at the college?

**SECTION D: CHALLENGES ENCOUNTERED DURING MUSIC TEACHING AND LEARNING**

10(a) What challenges do you encounter during the learning of music in class? List them down

.....

(b)What can be done to solve the above challenges?

.....



## **APPENDIX III: FOCUS GROUP DISCUSSION GUIDE FOR STUDENTS**

### **BACKGROUND**

1. Did you have chance to learn music in your primary school?.....  
b) Secondary school?
2. What practical skills did you learn at school?.....
3. If you did not learn music at all levels, how do you manage to cope with other students who already have the music knowledge? .....

### **SECTION A: MUSIC TEACHING AND LEARNING**

4. Is music allocated on the college time table  
(b)How many times does music appear on the college time table?.....  
( c) According to you, is time allocated enough to cover all the music content in the syllabus?  
(d)If not ,why?
5. (a)How do your tutors develop the following skills in you as a student?
  - a) Dancing skills
  - (b).Instrumental playing
  - (c) African traditional folk singing
  - (d)Drama
  - (e)Listening
  - ( f)Sight reading
5. Which of the following instructional methods do your tutors use when teaching you  
Discussion  
Brain storming  
Question and answer  
Demonstration  
Lecture method

Chalk and talk

Discovery

Brain storming

Apart from those mentioned above, name any other methods, your tutors use when teaching music.

5.Name the learning aids your tutors use during lessons

.....,

(6) write down the activities you do in the classroom during learning process

(b) Activities done outside class

7. (a) Do your tutors mark the exercises and assignments they give you

.....,

(b) Do you get feedback from your tutors after marking your work?

.....,

(c) How are you evaluated at the end of the term?

.....,

(d) How is the practical exam examined?

### **SECTION C: ADMINISTRATIVE SUPPORT TOWARDS MUSIC TEACHING**

8. Do your administrators supervise your tutors during lessons?

(b) What do administrators do or what have they done to show that they support music activities in the college?

.....

**SECTION D: CHALLENGES ENCOUNTERED DURING MUSIC TEACHING AND  
LEARNING**

10(a) What are the challenges affecting the teaching of music in your college?

.....

(b)What can be done to solve the above challenges?

.....

## APPENDIX IV: INTERVIEW GUIDE FOR COLLEGE ADMINISTRATORS

### SECTION A: BACKGROUND

1. Name of institution .....
2. Which is your gender?
  - (c) Female ☐
  - (d) Male ☐
3. Working experience
  - (a) Below 5 years ☐
  - (b) 5-10 years ☐
  - (c) Above 10 years ☐
4. Academic Qualification
  - (a) Diploma ☐
  - (b) Degree ☐
  - (c) Master degree ☐
5. Age bracket 20-29.....30-39....., 40-49.....50 and above.....

### SECTION: B TEACHING AND LEARNING OF MUSIC

6. (a) Do you have music tutors?.....
  - (b) How many are they?.....
  - (c) Are you comfortable with the way they conduct their music lessons?
  - (d) If not, what is lacking in their delivery?
7. The syllabus recommends child centered learning, do your tutors employ it?.....
8. Do they teach practical skills as the syllabus requires?.....

### **SECTION C: ADMINISTRATIVE SUPPORT TOWARDS MUSIC TEACHING**

9. Do you facilitate music activities in your college?.....

(b) How?.....

10. Do you supervise your tutors in preparation and during music lessons teaching?

(b) How often do you supervise them in class?

11. Do you support your tutors to attend music workshops?.....

(b) Have you ever organized an internal workshop to boost your tutors' music skills?.....

### **SECTION D: CHALLENGES ENCOUNTERED DURING MUSIC TEACHING AND LEARNING**

12. What challenges are encountered during the teaching and learning of music?

(b) Suggest solutions for the challenges identified

## APPENDIX V : OBSERVATION CHECKLIST FOR TUTORS

<b>Preparing and planning</b>	U	W	S	G	VG	E
Schemes of work						
Lesson plans						
Clearly stated competences						
<b>Teaching aids</b>						
<b>Teaching procedures</b>						
Introduction						
Teaching methods						
Teacher- student interaction						
Feedback from tutor						
Mastery of content						
Personality of the tutor						
Classroom management						
Focus on students' attention						
Activity given						
Classroom appearance						
Success in achieving stated competences						
General comments						

### Key

**U – Un satisfactory**

**W - Weak**

**S – Satisfactory**

**G - Good**

**VG - Very good**

**E- Excellent**

## **APPENDIX VI : DOCUMENT ANALYSIS**

Documents to be analyzed include;

- Attendance book
- music instruments
- music rooms
- music store
- music budgets
- Tutors' academic file
- Available Costumes and props