

**INDIGENOUS MUSIC EDUCATION PEDAGOGIES AND STUDENTS SOFT
SKILLS ACQUISITION IN SELECTED SECONDARY
SCHOOLS IN ARUA CITY, UGANDA**

BY

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DECLARATION

I, hereby declare that this research dissertation on the topic “*Indigenous Music Education Pedagogies and Students soft skills acquisition in selected Secondary Schools in Arua city*” is my own original work and has not been submitted for academic award in any Institution.

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APPROVAL

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DEDICATION

This work is dedicated to my uncle Mr. Emmanuel Oria, who provided the essential ground work for my education.

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LIST OF ACRONYMS

CPD	Continues Professional Development
CONARC	Continental Army Command
EL	Experiential learning
ESSP	Education Sector Strategic Plan
FDG	Focus Group Discussion
GoU	Government of Uganda
HOD	Head of Department
HOTS	High Order Thinking Skills
ICT	Information and Communication Technology
IMEP	Indigenous Music Education Pedagogy
NCDC	Curriculum Development Centre
NCVER	National Centre for Vocational Education Research
NAfME	National Association for Music Education
OECD	Organization for Economic Cooperation and Development
SDL	Self-Directed Learning
SOW	Scheme of Work
SSA	Sub-Saharan Africa
UDHR	Universal Declaration of Human Rights

ABSTRACT

Through this study, I sought to explore the use of indigenous music education pedagogies for students' soft skills acquisition in secondary schools in Arua City. Phenomenological design was used to understand the lived experiences of the participants. Autoethnography enabled me to draw on my own experience as a music teacher to understand if and how indigenous music education pedagogies could be used to nurture students' soft skill in a classroom setting. Data was collected using Focus Group Discussions (FGDs), interviews and observations. To ensure a clear presentation of the study's findings, content and narrative analysis was employed for construing the qualitative data. The collected data was then organized into thematic patterns and interpreted allowing for a comprehensive understanding of the information. The analysis of data revealed that pedagogical approaches currently employed in contemporary educational settings, such as storytelling, learning by doing, and guided participation, have equivalent versions in Lugbara indigenous practices. For example, storytelling in Lugbara language is referred to as *a'diko daza* or *o'duko 'daza*. The concept of learning by doing is expressed as *e'yo onizu 'yetaa si*, and guided participation is known as *e'yo onizu azakoma ba azi vu ri si*. These findings highlight the deep-rooted educational practices within the Lugbara culture that parallel modern pedagogical approaches, emphasizing the continuity of indigenous knowledge systems in contemporary education. The second objective sought to examine whether Indigenous music education pedagogies could cultivate essential soft skills such as communication, collaboration, creativity, critical thinking, and problem-solving among secondary school music students in Arua City. However, Indigenous music education pedagogies not only developed these essential soft skills but also ignited an extraordinary growth in leadership, self-confidence, empathy, self-directed learning and resilience. This research fills a critical gap in existing literature by illustrating how Indigenous music education pedagogies can complement contemporary educational practices, particularly in fostering not only academic skills but also essential soft skills to prepare students for the complexities of a rapidly evolving world. The study calls for professional development programs that emphasize culturally responsive pedagogies to enhance teaching practices. Future research could investigate how these pedagogies influence different educational settings providing deeper insights into their broader applicability.

CHAPTER ONE

INTRODUCTION

1.0 Overview to the Study

This study explored the contribution of indigenous music education pedagogies to the acquisition of soft skills in secondary schools in Arua city. As a researcher in this study, my motivation stems from a fundamental belief in the immense untapped potential of Indigenous Music Education Pedagogies (IMEP) to enhance not only academic knowledge but also the crucial soft skills that are often overlooked in traditional educational settings. Through my experiences and observations, I have come to recognize the transformative power of community-based indigenous music education programs, where individuals, especially the youth, exhibit a wide array of valuable soft skills such as communication, teamwork, problem solving and creativity. What drives me is the realization that this rich source of holistic development remains largely unrecognized within the formal school system. Traditional educators often prioritize academic achievement, and while this is undoubtedly important, it is not the sole measure of a well-rounded education. Soft skills play an equally vital role in preparing students for the complexities of the real world, including their future careers and contributions to society. I am motivated by the desire to bridge the gap between the community-based indigenous music education experiences and the school system.

1.1 Background of the Study

The background of the study was discussed under four sub-headings; Historical, contextual, theoretical and conceptual background.

1.1.1 Historical Background

Taking a global perspective, the significance of soft skills is widely recognized across disciplines (Dean, 2017; Ghazali & Benette, 2017; Sydorenko, 2020a; Burns & Korkealehto, 2021). Brown and Green (2021) describe soft skills as "non-technical abilities that enable individuals to interact effectively and harmoniously with others," emphasizing their importance in educational settings for preparing students to meet diverse challenges (p. 134).

Wagner (2008) outlined a set of seven soft skills that schools should focus on to adequately prepare students for 21st-century job requirements. These abilities encompass critical thinking and problem-solving, collaboration, agility and adaptability, initiative and entrepreneurial mindset, effective oral and written communication, information access and analysis, as well as fostering curiosity and imagination. Empirical literature underscores the importance of cultivating these skills to effectively equip individuals to confront the intricate demands of the 21st century (Deloitte, 2019). Soft skills are considered essential for students' personal and professional development, enabling them to thrive in academic settings and contribute positively to society (Bowman, 2010; Claxton et al., 2011; Cimatti, 2016; Ferguson, 2010; Obiozor, 2008; Snape, 2017; Weston, 2020). As Bennet (2021) asserts, a musician lacking such soft skills may miss out on valuable work opportunities as it is assumed that they are ill-prepared to navigate the challenges of the real world. This underscores the necessity for educational institutions to integrate the development of soft skills into their curricula, ensuring that students are not only academically proficient but also prepared for the multifaceted demands of the professional landscape.

It was during the Continental Army Command (CONARC) conference in United States that the term "soft skills" was formally introduced and explored (Sydorenko, 2020a). This conference contributed to the recognition and exploration of the concept of soft skills. Nevertheless, Hora et al. (2018) trace the concept of soft skills to ancient times as philosophers and educators ranging from Socrates to Dewey recognized the inherent value of soft skills such as creativity, collaboration, critical thinking, effective communication and analytical abilities. However, it is only in recent years that soft skills have garnered explicit attention within various educational contexts, both nationally and internationally (Lippman et al., 2015; Akolgo-Azupogo et al. 2021). This growing emphasis on soft skills can be attributed to a multitude of factors, including economic, social and technological changes as well as the heightened demand for these skills by employers (Binti & Rahman, 2019; Mozgalova et al., 2021; NCVET, 2003).

Parker and Kenneth (2019) have put forth the notion that the incorporation of soft skills into education started around 1980s, a time when various stakeholders, including governments, educators and major employers collaborated to adapt educational practices to meet the changing demands of the workplace and society at large. This emphasis on soft skills aimed to align students and workers with the evolving needs of the modern world.

In the United States, the National Association for Music Education (NAfME) emphasizes 21st-century skills like collaboration, communication, and creativity within music education (NAfME, 2014). Similarly, the UK and Australia have included these soft skills in their music curricula (Department for Education, 2013; Australian Curriculum Assessment and Reporting Authority, 2015). However, the literature predominantly focuses on generalized pedagogical approaches, with little

exploration of how these soft skills are cultivated through specific musical practices, particularly indigenous music traditions.

In non-Western contexts like Malaysia and Turkey, efforts have been made to integrate soft skills into educational systems (Lin, 2021; Ananiadou & Claro, 2009), yet research on their application within music education is scarce. Additionally, although indigenous pedagogies are recognized in Canada and Northern Manitoba for their role in promoting employability and cultural awareness (Hossain et al., 2022; Amzad et al., 2022), there is a distinct lack of empirical studies exploring the integration of these pedagogies within music education specifically.

In sub-Saharan Africa, educational reforms have focused on developing both technical expertise and soft skills to prepare students for the job market (Gates et al., 2016). Examples include Rwanda's integration of soft skills across all subject areas and South Africa's incorporation of soft skills in the basic education curriculum (Rosekrans & Hwang, 2021). Kenya has also made efforts to integrate soft skills into primary and secondary school curricula through collaboration with organizations like Educate! and the Kenya Institute of Curriculum Development (Ananiadou & Claro, 2009; Rosekrans & Hwang, 2021; Ngaruiya, 2023). While these sub-Saharan African countries have made efforts to integrate soft skills into their curricula, there is a lack of research focusing on how indigenous music education pedagogies can contribute to the development of these soft skills. Additionally, there is limited research on the preparedness of teachers to implement these reforms, particularly in regard to integrating soft skills into subject areas.

Ghamrawi et al. (2017) have observed that, many educational institutions continue to operate using traditional teaching methods that might not fully address the evolving needs of the workforce and society. Musnandar (2020) also noted that

while these traditional teaching methods have been the norm in many educational settings, there has been a growing recognition of the need for more learner-centered and innovative approaches to education that emphasize critical thinking, problem-solving, collaboration and the use of technology to prepare students for the changing demands of the workforce and society. Educational institutions are increasingly adopting modern teaching methods and pedagogies to better meet these evolving needs.

The incorporation of soft skills into Uganda's education system is underscored by Etomaru et al. (2023), who point out its alignment with Uganda Vision 2040 and National Development Plan III. These policy frameworks highlight the need to address deficiencies in skills, technology, and productivity, advocating for reforms that emphasize practical skills and ethical values (GoU, 2013; 2020). However, the Ugandan education system has historically struggled with issues such as rote learning, minimal student engagement, and an emphasis on standardized testing which Freire referred to as the "banking" system of education (Freire, 2000). As a result, graduates often feel unprepared to confront real-world challenges due to this limited educational focus. The lack of experiential learning and practical knowledge application restricts their capacity to navigate the complexities of life and the workplace (Isabirye, 2021). In light of these challenges, the Ministry of Education and Sports (MoES) reviewed Uganda's lower secondary curriculum in 2008, aiming to prioritize skills relevant to the job market and transition from teacher-centered to learner-centered pedagogies (Clegg et al., 2008; NCDC, 2018)

The new curriculum promotes communication, collaboration, critical thinking, creativity, ICT competence, and independent learning (Tynjälä & Gijbels, 2012; Giacomazzi et al., 2020). Additionally, the curriculum incorporates indigenous

knowledge, fostering cultural identity and diversity through culturally rooted, place-conscious pedagogies, allowing students to actively engage in their own learning (Isabirye, 2021).

Although scholars have recognized the potential of indigenous pedagogies in cultivating soft skills among learners in various domains (Mosweunyane, 2013; Majoni & Chinyanganya, 2014) there is lack of comprehensive research investigating the explicit application of indigenous music education pedagogies to foster soft skills in music education particularly in a developing country like Uganda. Addressing this research gap has the potential to not only enhance music education practices in Uganda but also provide valuable insights for educational initiatives worldwide seeking to harness the transformative power of indigenous pedagogies.

1.1.2 Theoretical background

This study was grounded in a social constructivist theory of learning that evolved through works of various scholars including: Jean Piaget, Levi Vygotsky, Jerome Bruner, Barbara Rogoff, Fosnot and more recently Jacque Wiggins (Isabirye, 2021a). Learning from a social constructivist perspective is viewed as a process where a learner interacts with their environment and constructs their own understanding (Shah, 2019; Isabirye, 2021a). The social constructivism paradigm is rooted in a fundamental idea that learning is the act of meaning making (Lorens & Gijbels, 2012; Wiggins, 2015).

In social constructivism, new knowledge builds upon prior experience and existing knowledge, making learning a contextual experience (Hunter & Krantz, 2010). In relation to this, Afro-centric scholars such as Jan and Oliver (2000), Cajete (2017), Okekeis et al. (2014) argue that when individuals are faced with a new situation that bears strong resemblance to previous experiences, the process of transfer becomes

simplified. In such cases, individuals can draw on their existing knowledge, skills and strategies that were developed in similar contexts, allowing for a more seamless application of prior learning to the new situation.

Constructivism, as discussed by Rogoff (1990) and Snape (2017) is used to explain the position of teachers and learners in the matrix of power that is characterized as co-creators of knowledge in a collaborative learning environment under guided participation. This sharply contrasts the existence of an objective reality as in cognitivist, learning occurs within an individual's mind and is personal to each learner (Glaserfeld, 2005). The scaffold/guide/mediation provided by the teacher serves as a temporary support system that helps the student develop their understanding and skills (Trif, 2015).

One key characteristic of indigenous pedagogies is their emphasis on collaborative and creative music making (Lebaka, 2019) which aligns with the core tenets of social constructivism. Within this framework, learners actively participate in musical activities, drawing upon their collective knowledge and experiences to co-construct meaning (Akpan et al.2020). This approach encourages the development of soft skills such as creativity (Lebaka, 2019), communication (Aulia et al, 2019) and teamwork (Donaldson, 2020). Afrocentric paradigm aligns with the social constructivism vision of putting learners at the centre of learning. To the music educator, this means that in defining learning experiences, the discourse must be the one that moves learners from a peripheral participant to the centre making them subjects not objects of the learning encounter (Okeke et al., 2014).

1.1.3 Conceptual Background

Boverhof (2018) defines soft skills as the ability to work for, with and among others. In the context of this study, soft skills operationally refer to a set of personal attributes that enable individuals to interact effectively and harmoniously with others in various professional and social contexts. These include: Collaboration, which is a trusting, working relationship between two or more equal participants involved in shared thinking, shared planning and shared creation of integrated instruction; Creativity is the ability of a person to craft, perform, or think of something in a way that has not been done before; Critical thinking encompasses the subject's ability to process and synthesize information in such a way that it enables them to apply it judiciously to tasks for informed decision-making and effective problem-solving; Effective communication is an interpersonal process in which verbal symbols such as words, sentences and nonverbal cues are shared and understood by people; Problem solving skills refer to the ability to identify, analyze, and resolve problems effectively and efficiently.

In Canada, Biermann and Townsend-Cross (2008) trace the concept of pedagogy to Ancient Greece. According to Shah (2021), Pedagogy denotes strategies that teachers choose to employ to deliver learning in a way that best meets the needs of the learner. Cuenca (2010) defines it as the art and science of teaching and guiding learners toward the acquisition of knowledge, skills, and understanding. In the context of this study, pedagogy encompasses the methods used by community members to help learners acquire musical skills, understand cultural heritage, and develop soft skills like teamwork, communication, and creativity.

Indigenous Music Education Pedagogy (IMEP) refers to an approach to music education that incorporates indigenous knowledge, values and ways of learning into

the teaching and learning process (Lambe, 2003); In the context of this study, indigenous music education pedagogies operationally refer to the unique ways in which Indigenous people teach and learn music within their specific cultural contexts. These include: Storytelling, defined as the art of conveying narratives or tales through spoken, written, or visual means; Learning by doing is an educational approach that emphasizes the active engagement of learners in practical experiences, hands-on tasks, and real-world situations to acquire knowledge, develop skills, and gain insights; Guided participation describes the process through which more knowledgeable individuals, such as parents, teachers, or mentors provide support and guidance to learners in order to help them acquire new skills and knowledge.

Indigenous music education pedagogies have the potential to offer a unique and culturally resonant avenue to enhance students soft skills (NCDC,2018). The integration of indigenous music into the educational framework can not only contribute to preserving and celebrating local cultures but also serve as a potent tool for imparting soft skills. These pedagogies are rooted in cultural traditions, emphasizing communal learning, oral transmission of knowledge and a holistic understanding of music that extends beyond technical proficiency. However, the extent to which these indigenous music education pedagogies have been utilized to nurture soft skills in the specific context of secondary schools in Arua city remains an understudied area. This study seeks to provide insights into how indigenous music education pedagogies might support the acquisition of students soft skills in secondary schools in Arua city.

1.1.4 Contextual Background

The historical trajectory of music education in Western countries has been predominantly characterized by an emphasis on classical music traditions and

standardized teaching methodologies (Drummond, 2010). These Eurocentric approaches, however, have increasingly been recognized as inadequate in addressing the diverse musical cultures and the multifaceted learning requirements of contemporary students (United Nations, 2003). This realization has spurred a growing interest among educators, scholars and organizations in integrating indigenous music education pedagogies which embody cultural diversity and foster comprehensive learning, including the cultivation of soft skills. Indigenous music education pedagogies encompass teaching methods that are deeply rooted in the cultural practices and knowledge systems of Indigenous communities. As defined by Smith (2020), these pedagogies are characterized by their use of culturally relevant methods such as “storytelling, participatory learning, and community rituals,” which are integral to the educational process within Indigenous contexts (p. 45). Johnson and Lee (2019) further elaborate that Indigenous music education often involves “experiential learning opportunities that reflect cultural values and traditions,” thereby making the educational experience both culturally immersive and educationally enriching (p. 78). These methods not only serve to preserve cultural heritage but also enhance educational outcomes by embedding cultural context into the learning process.

In the context of an Australian university, Page et al. (2019) discuss the creation of a pedagogical framework to guide Indigenous graduate attribute curriculum development. The study’s findings highlight the importance of culturally responsive education, a theme central to my research on Indigenous music pedagogies. Their success in integrating Indigenous content into a broader curriculum framework could provide insights into how similar strategies might be applied in my context to achieve comparable outcomes.

In Norway, Johansen (2020) applies the theory of guided participation to explore children's learning within adult cultural contexts. This framework, which shapes the pedagogical approach at Improbasen, positions adults as facilitators who bridge the gap between children's existing skills and knowledge and the acquisition of new competencies. This model underscores the importance of scaffolding in educational settings, where experienced individuals guide learners through progressively challenging tasks, thereby enhancing both technical skills and soft skills such as critical thinking and collaboration.

Similarly, in Washington D.C., storytelling has been employed to enhance students' critical thinking, introspection, and emotional connectivity with subject matter (Bond, 2016). In Malaysia, Nair and Yunus (2022) narrate that stories can be utilized within educational frameworks to instill soft skills such as effective communication, teamwork, confidence, and problem-solving through collaborative learning activities, iterative practice, and reflective exercises.

In the context of higher education, Parker (2019) discusses the integration of indigenous pedagogies at Virginia Highlands Community College, aimed at cultivating soft skills through experiential learning. The institution's commitment is evidenced by a range of immersive educational methodologies, including internships, cooperative education, job shadowing, service learning, undergraduate research, and community projects. These methods provide students with hands-on learning experiences that bridge academic knowledge and real-world applications, fostering vital interpersonal competencies.

Parker's insights also resonate with the pedagogical approach of Kettering University in Flint, Michigan, renowned for its cooperative education program. This model ingeniously aligns academic pursuits with practical work exposure, highlighting the

symbiotic relationship between experiential learning and the development of soft skills essential for professional success.

In Canada, Starr et al. (2020) examine the dynamics of educational reform with a particular focus on Québec, where Indigenous perspectives have struggled to find a place in provincial curricula. Their analysis underscores the systemic barriers to integrating Indigenous knowledge, as educators face a lack of support, resources, and professional development opportunities to implement culturally responsive teaching methods. Although set in a North American context, the constructs they explore bear significant relevance to indigenous music education in Uganda, particularly in Arua City.

Another crucial construct discussed by Starr et al. is the holistic approach inherent in Indigenous education. They suggest that 21st-century educational innovations, such as experiential and collaborative learning, align closely with traditional Indigenous pedagogies, which emphasize interconnectedness and holistic development. This notion aligns with the indigenous music education practices in Arua City, particularly storytelling and "learning by doing" which play central roles in nurturing soft skills such as empathy, creativity, and problem-solving. Starr et al.'s exploration of how Indigenous educational philosophies resonate with contemporary pedagogical trends supports the argument that indigenous music education in Arua can be a powerful tool for developing soft skills through active participation and cultural engagement.

In South Africa, music education within the Bapedi society is rooted in participatory learning, where communal involvement in music-making fosters the development of cooperative skills and adaptability (Lebaka, 2019). This collective approach to learning, characterized by observation, imitation, and improvisation,

aligns with the broader African tradition of intergenerational knowledge transmission through storytelling and music.

West African societies have long utilized storytelling as a medium for imparting wisdom and enhancing communication skills among the youth. For instance, the Igbo community in Nigeria places a high value on storytelling as a cultural heritage that nurtures competencies such as effective communication, creativity, leadership, and self-esteem (Nnyagu, 2017). Music education in this region is deeply rooted in hands-on practice, fostering active listening and language acquisition among children (Ibid).

In Kenya, storytelling has been instrumental in nurturing soft skills, reading skills and moral education (Kenyatta, 1965; Omollo-Ongati, 2007; Muindi, 2017; Akuno, 2019). The participatory nature of pre-colonial indigenous music education pedagogy, where learning is intertwined with communal events, facilitates the development of collaborative learning skills. This ethos is reflected in the belief that shared engagement in music-making is conducive to holistic skill development.

In Uganda, indigenous pedagogies continue to play a crucial role in the educational practices of various communities. Ssentamu and Andema (2019) highlight the use of storytelling in Ugandan educational settings to cultivate skills such as attentive listening, eloquent articulation, imaginative thinking, creative expression, and aesthetic appreciation. The participatory heritage of the Basoga community, exemplified by the bigwala music tradition, further underscores the role of indigenous practices in fostering teamwork, leadership, creativity and problem-solving skills (Isabirye, 2021c).

In the West Nile region, particularly among the Lugbara people, traditional forms of music, including folk songs, dances, and instrumental music remain vibrant.

These practices are integral to the community's cultural heritage and play a significant role in transmitting musical knowledge and skills across generations. Abiria (2011) notes that the Lugbara culture employs a diverse array of educational tools, including stories, proverbs, riddles, rhymes, songs, folktales, dances, and drama to facilitate learning within homes and communities. These resources are deeply embedded in the Lugbara way of life and are crucial for fostering both cognitive and social competencies through experiential learning and guided participation.

Awuta (2021) explores the application of guided participation in learning musical instruments within a choir setting in Arua City. Her study reveals that choir members, initially lacking instrumental skills were able to achieve proficiency in playing the xylophone, harp and tube fiddle through peer support and mentorship. This aligns with the concept of guided participation, where experienced peers provide assistance and guidance to less experienced learners, thereby facilitating skill development.

Arua city is also characterized by a rich diversity of traditional dances which serve as communal activities that foster social cohesion and the development of soft skills. These include the social *agwara* and *ndaara* dances of the Alur people, the funeral dances such as *Mutre*, *baiko*, *Kijio* and *kijili* of the Lugbara and the courtship dance called *Koro* performed by the youth in Maracha District. The Lugbara people employ indigenous pedagogies such as observation, imitation, and demonstration in the transmission of these cultural practices, which are essential for nurturing soft skills like teamwork and critical thinking.

The Lugbara tradition also encompasses a wide range of folk songs, including lullabies, children's play songs, courtship songs, funeral songs, work songs, and

ceremonial songs. These songs reflect the rich cultural heritage of the Lugbara people and are integral to their way of life. The Lugbara have long utilized their indigenous methods of learning to nurture various skills within the community, often achieving outcomes that formal education struggles to replicate. The primary modes of fostering the acquisition of soft skills in Lugbara culture include storytelling, learning by doing, and guided participation.

This study aims to examine how these indigenous modes of learning, which are deeply meaningful to the Lugbara people, might be understood and adapted to enhance school music education and general education for soft skills acquisition in Arua City, West Nile region, Uganda.

1.2 Statement of the Problem

In music education, students are expected to develop both technical expertise (often termed 'hard skills') and interpersonal abilities ('soft skills'). These competencies are crucial for enhancing academic performance and enabling students to contribute positively to society. Despite policy frameworks acknowledging the importance of soft skills, music educators frequently prioritize technical skills over soft skills, leading to their underdevelopment.

In 2018, during a regional music festival for secondary schools in Arua District, the researcher observed a significant deficiency in soft skills among music students. These students exhibited limited capabilities in problem-solving, communication, teamwork, critical thinking, and creativity. This shortfall not only impacts their academic progress but also their future employability and societal integration.

While indigenous pedagogies are known for their potential to nurture soft skills (Ssentanda & Andema, 2019), there is a notable gap in research regarding their

application within secondary music education. Specifically, existing literature often highlights the theoretical benefits of indigenous methods but lacks empirical evidence on how these methods can be effectively integrated into music education to foster soft skills. Additionally, there is limited exploration of indigenous music education pedagogies in the context of secondary schools in Arua City, despite their potential to address the observed deficiencies (Ibid). Thus, the primary objective of this study was to explore the use of indigenous music education pedagogies for students' soft skills acquisition in secondary schools in Arua City.

1.3 General Objective

To explore the use of indigenous music education pedagogies for students' soft skills acquisition in secondary schools in Arua City.

1.4 Specific Objectives

The study objectives include to:

1. Establish indigenous music education pedagogies that teachers of music could use to nurture students' soft skills in secondary schools in Arua City.
2. Find out the soft skills that could be acquired by music students through indigenous music education pedagogies in secondary schools in Arua City.
3. Discuss how indigenous music education pedagogies could be used to nurture students' soft skills in secondary schools in Arua city.

1.5 Research Questions

The research was guided by the following questions:

1. What are the indigenous music education pedagogies that teachers of music can use to nurture students' soft skills in secondary schools in Arua city?
2. Which soft skills can be nurtured through indigenous music education pedagogies in secondary schools in Arua City?

3. How can indigenous music education pedagogies be used to nurture students' soft skills in secondary schools in Arua city?

1.6 Significance of the Study

Music educators might adapt and apply the insights gained from this research to their teaching methodologies, fostering a more comprehensive and effective learning experience for their students. Music students would achieve better academic outcomes, navigate the world of work, reduce social risks and become a fully functioning member of society as a result of the soft skills attained. Incorporating familiar teaching approaches that resonate with students' cultural background may result in a more engaging and effective learning environment. This localized relevance could foster a deeper connection between students, their education and their cultural heritage. Besides, indigenous music education pedagogies will provide an alternative approach to skills development making it relevant to the needs of the learners as they would learn through familiar approaches.

The findings would enrich scholarly discourse, potentially encouraging further research and exploration of similar topics within different geographical and cultural contexts. Insights from the research would contribute to cultural policy in Uganda that promotes Africanization of the curriculum. Such a move towards promotion of culture will make music relevant in the curriculum. It would be useful to policy makers who need to make curricular choices grounded in research evidence.

1.7 Scope of the Study

The scope of the study includes geographical scope, content scope and time scope.

1.7.1 Geographical Scope

The study was conducted in Arua city which was established by Parliament as a Regional City for West Nile sub region in 2020. It lies in the North Western Corner

of Uganda between latitude 030 10'N and 300 50'N and longitude 300 30'E and 310 30'E. Arua city is about 450 kilometers away from Kampala capital city. According to the 2014 National Population and Housing Census final report by Uganda Bureau of Statistics (UBOS), Arua City had a population of 309,052 where Arua Central Division had 61,962 with 10,202 Households and Ayivu Division Population was 247,090 with 46,380 Households. The 2020 Arua City Population is projected at 361,400.

This study was conducted in Arua City, focusing on two selected secondary schools: Mvara Secondary School and Muni Girls' Secondary School. These institutions were chosen due to their unique status as the only secondary schools in the city that offer music education, making them critical sites for exploring the integration of indigenous music education pedagogies. Mvara Secondary School, established in 1960 by the Church Missionary Society, is situated in the Mvara locality of Arua Hill Sub-county, within Arua City. Positioned approximately 3.5 kilometers southeast of Arua's central market, the institution operates as a mixed day and boarding school with a Protestant affiliation (Headteacher, personal communication, May 15, 2023). Muni Girls' Secondary School, founded in 1983, is a government-aided Protestant institution located in Oluko Sub-county, Arua City, Uganda. The school is 600m from Muni trading center. Situated in proximity to St. Lukes Church, Muni Primary School and Muni Nursery School, it serves as a significant educational establishment in the West Nile region. The school currently enrolls 701 students and employs 56 teachers, contributing substantially to the regional educational framework (Deputy Headteacher, personal communication, May 20, 2023).

Arua City's growth as a center of trade and cultural interaction allows for a unique examination of how indigenous knowledge is preserved and adapted in a

rapidly changing urban environment (Uganda Investment Authority, 2021). The findings of this study are expected to provide valuable insights into integrating indigenous educational practices into formal education systems, especially in culturally diverse and evolving contexts. Arua City's blend of tradition and modernity makes it an exemplary case for understanding the role of indigenous music education in contemporary learning environments.

1.7.2 Content Scope

The study investigated the use of indigenous music education pedagogies in learning processes that might support soft skills acquisition among music students in selected secondary schools in Arua City, West Nile region.

1.7.3 Time Scope

The period for the study was from 2013 to date. This timeframe not only encapsulates recent developments but also strategically positions the research to address and contribute to the pressing contemporary challenges in education thereby enhancing its relevance and applicability to the ever-evolving educational context.

1.8 Definition of Operational Terms

Soft skills are interpersonal attributes such as communication, team work, creativity, critical thinking and problem solving that enable people to work well with others.

Collaboration is the process of individuals or groups working together in a cooperative and coordinated manner to achieve a shared goal or objective.

Creativity refers to students' ability to innovate and create new interpretations, performances, or compositions that uniquely reflect their understanding of cultural traditions.

Effective communication refers to students' ability to clearly express ideas and emotions coherently.

Problem solving skills refer to students' ability to identify challenges in learning and develop effective strategies to overcome them.

Pedagogy means methods used to teach indigenous music, including how these approaches foster soft skills among students.

Indigenous Music Education Pedagogies operationally refer to indigenous ways of teaching and learning music in the communities.

Storytelling is operationally defined as the use of cultural tales within music lessons to facilitate learning and develop students' soft skills.

Learning by doing is operationally defined as an educational approach where students actively engage in experiences, such as playing instruments, performing, or creating music, to enhance their understanding and develop both technical skills and soft skills.

Guided participation operationally describes the process through which more knowledgeable individuals, such as teachers or peers, provide support and guidance to learners in order to help them acquire both technical and soft skills.

1.10 Dissertation Outline

This dissertation is structured into five chapters. In Chapter one, the researcher provides an introduction to the study, including her motivation, the study's background, problem statement, objectives, research questions, scope, significance and definitions of operational terms. Chapter two presents the review of related literature that is done according to the study objectives. Chapter three offers a comprehensive explanation of the research design, methodological foundations, data collection techniques, and analysis methods employed. Topics covered include research design, study area, target population, sampling procedure, research instruments, trustworthiness, ethical considerations, data analysis procedures and

limitations. Chapter four presents the primary study findings, connecting them to the three research questions posed. Lastly, in Chapter five, the research is summarized, conclusions are drawn, and recommendations for future scholars are provided.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

In this chapter, the researcher presents the review of related literature that is done according to the study objectives. The review is presented under the following headings: indigenous music education pedagogies that can be used to nurture students' soft skills in music education, soft skills that can be acquired by music students through indigenous music education pedagogies and how indigenous music education pedagogies can be used to acquire students' soft skills in music education.

2.1 Indigenous Music Education Pedagogies that can be used to Nurture students' Soft Skills in Music Education

This section presents indigenous music education pedagogies under three sub-headings; storytelling, learning by doing and guided participation.

2.1.1 Storytelling

The present scholarly discourse recognizes the efficacy of indigenous pedagogies, encompassing practices such as storytelling, learning by doing and guided participation in fostering the development of soft skills within diverse settings. Ndubisi (2008) and Isabirye (2022b) have contributed to the expanding corpus of scientific literature delineating indigenous learning methods across various cultures. In indigenous communities, the learning process is a communal endeavor, encompassing all members of the community. Typically, these indigenous learning styles encompass observation, imitation, the utilization of narrative, collaborative efforts and cooperative engagement.

Notably, extensive research conducted by Mascolo (2019) and Gajendran et al. (2022) attests to the positive impact of indigenous pedagogies in nurturing essential

soft skills among individuals. Siavichay-Márquez and Guamán-Luna (2022) posit that storytelling entails the art and practice of conveying narratives, anecdotes, or events through various mediums, including spoken, written, or visual means. The scholars assert that storytelling involves the skillful utilization of language, gestures and other expressive techniques to captivate an audience, elicit emotions, stimulate imagination and promote understanding. The different types of stories, including fairy tales, folktales, fables, fiction, legends, myths, written stories, picture-based stories and personal stories have also been elucidated. The forms that storytelling can assume are diverse, ranging from oral traditions passed down through generations to written narratives in books or digital media as well as visual storytelling through images, videos, or films (Ibid).

Within the context of numerous African cultures, Tuhwe (2016) contends that the preeminent traditional storytellers, revered members of the community, attain their status through a rigorous process of mastering intricate verbal expressions encompassing proverbs, parables, musical dexterity, and memory skills. This profound immersion in communal-traditional tutelage spans years, signifying a robust amalgamation of wisdom, performance and cultural legacy. Okeke, Wyk and Phasa (2014) contend that indigenous knowledge is orally transmitted from one generation to the other through storytelling and other means. It is important to note that the use of storytelling in educational settings is not a recent development.

Jarrett (2019) explores storytelling as a pedagogical tool within academic contexts, positing that it contributes to increased student engagement, retention and the cultivation of critical thinking skills. Furthermore, storytelling has emerged as a promising approach for nurturing emotional intelligence (Danko, 2003). Scholars such as Mokhtar et al. (2010), Almutairi and Shukri (2016) and Goldingay (2018)

observe that engaging in storytelling activities provides learners with opportunities to enhance their communication skills, both verbal and nonverbal, as they express their thoughts, ideas, and emotions.

Burges et al. (2022) contend that exposure to diverse narratives and characters within stories cultivates empathy by fostering an appreciation for different perspectives and experiences. Similarly, storytelling has been shown to stimulate creativity (Phillips, 2000; Mokhtar et al., 2010; Halim & Kamarulzaman, 2010) by sparking students' imaginations and encouraging innovative thinking and imaginative problem-solving. Goldingay et al. (2018) add that narratives and themes in stories promote critical reflection and analysis, pushing learners to evaluate situations from multiple angles. This process not only enhances their cognitive engagement but also strengthens their overall thinking abilities.

Lebaka (2019) identifies storytelling as a traditional pedagogical tool among the Bapedi society in South Africa, where collaborative and creative music-making serve as primary modes of knowledge transmission. This aligns with Del-Moral-Pérez et al. (2019), who argue that collective storytelling activities encourage teamwork, allowing learners to collaborate, share ideas, and co-create narratives. Similarly, Almutairi and Shukri (2016) highlight the role of story songs in enhancing oral language skills, particularly pronunciation, vocabulary, and fluency, which contribute to improved communication abilities. Mokhtar et al. (2010) further suggest that story songs not only improve language proficiency but also stimulate critical thinking.

In support of this, Anggraini et al. (2022) found that storytelling positively influences language development in early childhood, enhancing fluency, word choice, and sentence structure. Liguori (2021) expands on these findings by demonstrating that storytelling enhances reading skills, cognitive and social abilities, as well as

logical thinking, empathy, and independent decision-making. Phillips (2000) adds that storytelling fosters community building, knowledge retention, early literacy, and creativity, emphasizing its multifaceted role in child development. Together, these studies underscore the broad educational benefits of storytelling, particularly in nurturing essential soft skills such as communication, collaboration, emotional intelligence and creativity. Based on these findings, the researcher endeavored to find out the Lugbara indigenous notion of teaching that is described by storytelling and establish whether or not it can be effectively utilized to nurture soft skills among music students in secondary schools in Arua City.

2.1.2 Learning by doing

The concept of "learning by doing," also known as experiential learning, has been central to educational theory and practice for decades. This approach advocates for the active involvement of students in practical, hands-on activities to facilitate deeper understanding and long-term retention of knowledge. As Babu et al. (2020) argue, experiential learning is key to holistic education, allowing students to engage not only their intellect but also their emotions, senses, and physical abilities. This aligns with the wisdom encapsulated in the Chinese proverb, "Tell me, and I'll forget; show me, and I may remember; involve me, and I'll understand" (Alfeld et al., 2013), which highlights the importance of student participation for genuine comprehension.

Elliott (2005) emphasizes that music is not merely a theoretical pursuit but an emotional language requiring active engagement. He argues that music educators must adopt diverse teaching methods that immerse students in authentic musical experiences. This idea is supported by Dewey's (1916) foundational work on experiential learning where he advocates for the integration of the body into the learning process. Dewey's argument which rejects the traditional separation of mind

and body in education, highlights how physical interaction with the environment enhances intellectual comprehension. This is particularly relevant in music education where the physical act of playing instruments or engaging in performance becomes a central component of learning.

Building on Dewey's work, Levac et al. (2018) assert that experiential learning involves a holistic engagement of the senses, requiring a full-body immersion in the learning process. In music education, this might mean not only playing instruments or singing but also feeling the rhythms and internalizing the emotional tone of the music. By harnessing physical, intellectual, and emotional dimensions, students are able to connect more deeply with the material, fostering a more comprehensive understanding. This approach mirrors the work of McCarthy (2003), who emphasizes the importance of creating emotionally charged learning environments that encourage students to immerse themselves fully, thereby enhancing both their aesthetic abilities and emotional intelligence.

The gradual shift toward experiential learning represents a departure from traditional intellectual or lecture-based teaching methods. Levac et al. (2018) discuss how this shift promotes learning that is more personal, embodied, and connected to the learner's cultural and social contexts. This idea is echoed by Wiggins (2015), who emphasizes that learning must be relevant to students' real-world experiences. In this sense, experiential learning not only promotes skill acquisition but also fosters essential soft skills such as critical thinking, emotional intelligence, and problem-solving.

McCarthy (2003) and Elliott (2005) both underscore the need for music educators to create environments where students can experience the full emotional and aesthetic potential of music. By engaging students in hands-on activities, such as

composing, improvising, or participating in performances, music educators can foster a deeper connection between students and the subject matter. This active engagement not only aids in skill acquisition but also helps students develop critical soft skills like collaboration, creativity, and emotional regulation—skills that are increasingly recognized as essential for success in contemporary workplaces.

Experiential learning is a consistent theme across multiple studies, with a strong focus on its ability to nurture essential soft skills. Srinivasan (2022) emphasizes the role of experiential learning in enhancing employability by fostering soft skills such as communication, problem-solving, and critical thinking. Babu et al. (2020) also underline the effectiveness of this learning approach in product development, further reinforcing the link between hands-on engagement and skill acquisition.

In indigenous contexts, Lebaka (2019) illustrates that musicianship—through practices like singing, dancing, and improvisation—is similarly nurtured through experiential learning. This perspective aligns with the broader idea that practical engagement not only develops musicianship but also cultivates vital soft skills, including collaboration, communication, and critical thinking. The integration of these dynamic activities into the learning process highlights the universal applicability of experiential learning in various cultural settings, particularly in music education.

Experiential learning's value is not confined to music education but extends across multiple fields. Chrysos (2021) critiques directive learning styles for their potential to disengage students, suggesting that experiential learning fosters greater involvement and engagement. Silver (2021) adds that this approach is versatile, equipping learners with essential skills like adaptability, teamwork, and citizenship, which are useful in various educational and professional contexts. This versatility is

evident in music education, where the development of both practical and soft skills is enhanced through active, hands-on learning. Silver's exploration of experiential learning in non-musical contexts complements Lebaka's findings on indigenous music education, illustrating the broader applicability of these methods in fostering personal and professional development.

Experiential learning also offers significant cognitive benefits. Piščalkienė and Hans (2016) outline how learners progress through a reflective cycle, moving from concrete experience to active experimentation, leading to deeper cognitive engagement and better comprehension. This process allows learners to internalize abstract concepts more effectively.

Morris (2020) highlights the importance of collaboration in experiential learning, suggesting that working in dynamic environments helps learners take ownership of their education. Ceng et al. (2021) delve into how collaborative learning—where problems are solved interactively and asynchronously fosters higher-level thinking, critical analysis, and long-term retention of information. Collaborative experiential learning thus amplifies cognitive development by integrating teamwork and active participation into the learning process.

The effectiveness of experiential learning is amplified in supportive educational environments. Scholars like van Manen (1991), Greene (2000), and Elliott & Silverman (2015) stress that a sense of security is essential for learners to explore new roles and behaviors, making experiential learning more impactful. Supportive relationships help foster creativity by giving students the confidence to experiment and engage deeply with learning materials.

Ayob et al. (2012) focus on the creative benefits of experiential learning, particularly in activities that involve problem-solving. They reveal that active

engagement stimulates students' creativity, allowing them to generate innovative ideas and solutions. This is particularly relevant in music education, where creativity is a crucial skill, but it applies equally well to broader educational contexts where novel thinking is encouraged.

Conclusively, in synthesizing the contributions of scholars such as Dewey (1916), Elliott (2005), Levac et al. (2018), and McCarthy (2003), a clear theme emerges: experiential learning, particularly in music education, plays a crucial role in developing both technical and soft skills. The consistent emphasis on active participation, collaboration, and supportive environments underlines the effectiveness of experiential learning in fostering both practical competencies and essential soft skills. Whether through traditional musicianship practices or modern problem-solving exercises, experiential learning encourages learners to think critically, communicate effectively, and collaborate efficiently, preparing them for meaningful participation in their communities and future professional success. In light of these compelling findings, this scholarly investigation sought to find out the indigenous Lugbara concept of "learning by doing" and investigate whether or not it has the potential to nurture soft skills within the context of music education.

2.1.3 Guided Participation

In the constructivist vision of knowing, several key concepts play a fundamental role in facilitating learning and development. Guided participation as proposed by Rogoff (1991), scaffolding as introduced by Bruner (1976) and mediation as expounded by Vygotsky (1978) serve as central descriptors for the teacher's role in supporting the learning process (Vygotsky & Michael, 1978; Anna & Arthur, 2019). Bruner's scaffolding concept metaphorically describes how adults or more knowledgeable peers guide children's learning and development (Brooks &

Brooks, 1999; Colahan, 2022). This guidance may involve providing prompts, clues, reminders, timely encouragement or breaking complex problems into manageable steps eventually empowering students to solve problems independently (Wood, Bruner, & Gail, 1976).

Guided participation as articulated by Rogoff (1990) represents a learning process wherein students engage in activities and experiences alongside a parent, teacher or a more knowledgeable other. This process builds bridges between children's existing knowledge and new information, providing structure and support to their learning efforts. As students gradually take on the responsibility of managing problem-solving, not only does their cognitive development advance but they also acquire essential soft skills such as critical thinking, teamwork, creativity/innovation and effective communication (Rogoff, 1990).

Colahan (2022) further links the concept of scaffolding to Vygotsky's Zone of Proximal Development (ZPD) which delineates the gap between a learner's actual developmental level, determined by independent problem-solving and their potential developmental level as achieved through problem-solving under adult guidance or in collaboration with more capable peers. This Zone of Proximal Development concept serves as an effective means of promoting learning through interactive engagement among learners.

Together these concepts form the foundation of a constructivist approach to education, wherein the teacher's role is not just to impart knowledge but also to actively facilitate learning by providing the necessary support, guidance and interaction. By embracing guided participation, scaffolding and mediation, educators can create optimal learning environments that promote both cognitive and soft skill development, fostering independent and empowered learners capable of effectively

tackling challenges and collaborating with others in their pursuit of knowledge and growth.

Following the line of thought presented by Wiggins (2015), when a learner engages in a new experience, they initially rely heavily on a more knowledgeable other for guidance. As they gain experience and expertise, their dependency on the expert diminishes and they become more capable of exploring and attempting tasks on their own. This process of support and guidance provided by teachers to learners is referred to as scaffolding as expounded by Okeke et al. (2014, p.223). Scaffolding allows learners to extend their knowledge and attempt tasks they might not have managed independently otherwise.

Aligned with Kirschner et al. (2006), the researcher shares the perspective that offering minimal guidance during instruction can often be ineffective and even counterproductive to learning outcomes. In contrast, guided instruction plays a pivotal role in providing necessary support that enhances learner engagement and sustains motivation. The provision of well-suited guidance serves to elucidate complex concepts, scaffold the process of understanding and subsequently facilitates a more profound and comprehensive learning experience.

Skinner et al. (2016) conducted a study that introduced an experiential small group learning approach in an undergraduate program, yielding favorable outcomes in terms of enhanced confidence and interpersonal skills among students. The study emphasized the importance of maintaining consistent and structured participation in experiential activities and underscored the need for assessing students' engagement in such activities.

Additionally, the researchers highlighted the significance of providing support and mentorship to foster the development of interpersonal skills particularly during the transition to professional practice.

Mediation, a crucial concept in Vygotsky's theory underscores how human beings use various tools to mediate their understanding of the world. Teachers as mediators play a vital role in introducing learners to new concepts and assisting them in navigating this new knowledge until, they internalize and appropriate it (Guerrero Nieto, 2007). Guided participation as articulated by scholars like Wiggins (2015) and Okeke et al. (2014), recognizes that learners often begin their educational journeys with varying degrees of expertise and confidence. In music education, this is particularly evident as students embark on learning to play instruments, mastering music theory or refining their vocal skills. Providing appropriate support and guidance is essential in helping students navigate these new experiences and tasks effectively.

Scaffolding as described by Okeke et al. (2014) is an invaluable pedagogical tool in music education. It involves tailoring the level of support to match students' current capabilities, gradually withdrawing that support as they become more adept. In the researchers experience as a music educator, she has witnessed the transformative impact of scaffolding. Whether it's helping a beginner player learn their first note on an instrument or guiding a student composer through the intricacies of orchestration, scaffolding allows students to tackle tasks that may have initially seemed daunting. It instills a sense of achievement and self-assuredness which is essential for musical growth.

Drawing on the insights presented by Skinner et al. (2016), the study acknowledges the positive outcomes of introducing experiential small group learning

approaches which have been shown to enhance students' confidence and interpersonal skills. The scholars highlight the value of consistent and structured participation in experiential activities and emphasized the significance of providing support and mentorship to foster the development of interpersonal skills particularly during the transition to professional practice.

In alignment with Vygotsky's theory of mediation as discussed by Guerrero Nieto (2007), the study recognizes the pivotal role of teachers as mediators, facilitating students' interaction with new concepts and aiding their journey toward appropriation and deeper understanding. This literature indicates that what teachers do to support learning is understood through western notions of social constructivism and indigenous Lugbara concepts are lacking. Thus, the researcher did not find literature that explains the Lugbara indigenous education notions that are used to characterize the listed important social constructivist concepts that support the acquisition of soft skills. Therefore, the researcher sought to find out the Lugbara indigenous notion of a teacher's work that is described by guided participation, scaffolding and mediation that support the acquisition of soft skills among music students in secondary schools in Arua City.

2.2 Soft Skills that could be nurtured through Indigenous Music Education Pedagogies

This section will be discussed under three (3) subheadings: soft skills that can be nurtured through storytelling, learning by doing and guided participation.

2.2.1 Soft Skills that could be Nurtured through Storytelling in Music Education

Lin (2021) points out that soft skills are occasionally referred to using various terms, such as generic skills, employability skills, transferable skills, graduate attributes, non-academic skills, life skills, and 21st-century skills, among others. Soft

skills can be grouped into four broad categories: ways of thinking (critical thinking, Creativity and innovation, problem solving, decision-making) ways of working (communication, collaboration), tools for working (Information literacy, media literacy) and skills for living in the world (Personal and social responsibility – including cultural awareness and competence, initiative and self-direction, flexibility and adaptability, productivity, leadership and responsibility (Suto,2013).

The National Curriculum Development Centre (NCDC, 2018) presents a comprehensive spectrum of soft skills encompassing communication, critical thinking, problem solving, creativity and innovation, cooperation and self-directed learning along with mathematical computation and ICT proficiency. Nonetheless, for the scope of this specific research, the focus centered on the first five soft skills presented in the new performing arts syllabus of Uganda with the exclusion of ICT and mathematical proficiency due to their lack of relevance to this study.

Indigenous education pedagogies steeped in the rich traditions of storytelling learning by doing and guided participation offer a unique and profound opportunity to nurture essential soft skills while promoting, protecting and preserving our cultural tapestry (Doyle-Jones, 2021). By incorporating these pedagogical approaches, we create an environment that not only fosters essential soft skills but also cultivates a deep sense of identity, belonging, and cultural pride (Isabirye, 2021c). Through the art of storytelling, we empower our children to connect with their roots, enabling them to weave narratives that honor their heritage while embracing the complexities of the modern world (Serrat, 2008).

Research findings consistently demonstrate that storytelling serves as (Phillips, 2000; Setyarini et al., 2018; Depape & Kristty, 2020; Liguori, 2021; Moktar et al. (2011); Anggraini et al., 2022; Arpon, 2022) a powerful instructional method

that effectively enhances students overall communication abilities, creativity, self-confidence, teamwork, logical reasoning, and thinking skills. Additionally, Danko (2003) asserts that storytelling promotes empathy towards others and different cultures, nurtures the development of independent decision-making skills, enriches group dynamics and fosters the acquisition of social skills. Leadership skills entail recognition of others' strengths, negotiation and mediation, openness to idea exchange, guiding and leading others, leveraging strengths of others to accomplish common goals, demonstrating integrity and ethical behavior and being responsible to others contribute to the holistic development of music students (Docherty-Skippen & Woodford, 2017; Owens and Wang, 1996).

A pivotal aspect highlighted by Aulia et al. (2019) in their research further pertains to the utilization of storytelling as a pedagogical methodology aimed at nurturing student's communication skills. Specifically, the integration of storytelling techniques facilitates the development of crucial competencies such as listening proficiency, oral and written communication aptitude and comprehension of narrative structures. By incorporating storytelling principles into the teaching of speaking skills, educators can provide students with valuable opportunities to engage in oral communication, thereby bolstering their self-assurance, adaptability and efficacy in interpersonal interactions.

Dewi's research in 2021 highlights that storytelling not only enhances students' speaking proficiency but also promotes Higher Order Thinking Skills (HOTS). This pedagogical approach fosters a personal connection between students and instructors, aids comprehension, motivates active participation, imbues narratives with meaning, enhances language fluency, increases language awareness and encourages verbal communication. The researcher's aim in this scholarly investigation was to find out

the soft skills that could be developed through storytelling among music students in selected secondary schools in Arua city.

2.2.2 Soft Skills that could be Nurtured through Learning by Doing in Music Education

Several studies have explored the relationship between learning by doing and the acquisition of soft skills in the context of music education. For example, a study by Chao and Chen (2009) investigated the impact of a music performance course that incorporated experiential learning activities on the development of students' teamwork and communication skills. The findings indicated that learning by doing approach enhanced students' abilities to collaborate effectively, communicate clearly and work as a team.

Mascolo (2009) posits that learning by doing is rooted in Dewey's inquiry-based educational philosophy and is applicable in various settings including community and traditional classrooms. The concept involves an active process where knowledge and skills are constructed through direct action, experiential engagement and subsequent reflection. Beyond cognitive knowledge and skills, students engaging in experiential learning activities also cultivate personal traits like resilience, perseverance, adaptability and confidence in their abilities (Ibid). Traditionally, indigenous learning in all fields has been through apprenticeship where the young learnt knowledge and acquired skills through watching and listening to a master, then imitating (Ekadu-Ereu, 2012). Educators in this framework act as facilitators, creating experiences that enable students to engage in reflective processes that contribute to their learning.

Onwuekwe and Chukwuma (2023) identify four key dimensions of experiential learning: creativity, teamwork, continuous growth, and retentive memory,

all of which are essential for student development. In music education, creativity is enhanced through activities such as composing and improvising, which promote critical thinking and adaptability. Coulson and Burke (2013) similarly highlight that composing and improvising provide students with opportunities to meaningfully engage with creative work, fostering imagination and synthesizing their musical experiences.

The role of experiential activities in nurturing creativity and innovation extends beyond music. Building on the work of Ayob et al. (2011) and Samuels (2018), such activities are also linked to the development of resilience, adaptability, and a lifelong desire for learning. This perspective aligns with Yeap's (2021) view of experiential learning as a continuous process that transcends age, connecting educational experiences with broader life contexts, including professional environments. Yeap argues that this interconnected approach fosters continuous growth and lifelong learning, as insights gained from diverse experiences contribute to ongoing personal and professional development. Together, these perspectives underscore the role of experiential learning in fostering creativity, adaptability, and a lifelong learning mindset, which are crucial for success in both academic and professional settings.

Samuels (2018) posits that creating a positive classroom culture and fostering constructive interpersonal dynamics between students and teachers also contribute to elevated self-esteem (and self-value among students resulting in a greater sense of confidence and security within the classroom environment. In relation to this, Borg (2022) contends that being a musician requires self-discipline, perseverance, and patience. The researcher concurs with Borg's (2022) perspective on the qualities required of a musician self-discipline, perseverance, and patience. These attributes are

not only essential for music students but also for music educators. Teaching music demands a commitment to continuous improvement, a willingness to adapt to different learning styles and the patience to guide students on their musical journeys. These qualities contribute not only to the success of individual musicians but also to the vitality of the music education ecosystem.

Popist (2020) showcases essential soft skills to be fostered through music teaching and learning as communication, social skills, self-discipline, patience, listening skills, critical thinking, imagination, creativity, self-discipline, confidence and teamwork. As stated by Baker (2011), communication is both verbal and non-verbal and it entails the ability to present a clear, coherent and independent exposition of knowledge and ideas.

Bennet (2012) argues that, just like written communication skills, the confidence necessary for effective verbal communication comes from experience, which cannot be gained solely in the isolated confines of a practice room. Instead, this confidence is developed through engaging activities such as modeling, peer teaching, mentoring, open rehearsals, and presentations. Bennet's emphasis on singing as a method for teaching vocabulary, grammar, and the nuances of sound and stress further highlights the role of active participation in nurturing verbal skills. In the context of music education, these strategies offer valuable avenues for soft skills acquisition. For instance, peer teaching and mentoring foster collaboration and communication skills, while open rehearsals and presentations provide opportunities for learners to build self-confidence and public speaking abilities. Singing, on the other hand, not only improves language proficiency but also encourages teamwork, empathy, and active listening all essential soft skills.

Pitt and Welch (2021) extend Bennet's ideas, positing that songs can be used in classroom activities for listening comprehension, vocabulary development, pronunciation practice, translation, and discussion. These activities can also nurture soft skills such as attention to detail, patience, and resilience. Listening comprehension and pronunciation exercises, for example, require students to engage deeply with the material, developing active listening and critical thinking skills. Translation tasks encourage problem-solving and creativity as learners navigate linguistic and cultural differences, while discussions promote collaboration and critical reflection. In music education, these activities are not only instrumental in language development but also in cultivating a wide array of soft skills such as adaptability, teamwork, and interpersonal communication.

Wiggins (2015) shifts the focus towards a problem-solving approach in music education, advocating for lesson plans that emphasize real-life, relevant musical challenges. This approach encourages learners to perform, listen, and create as they actively confront and resolve musical problems. Wiggins' approach aligns with the broader goal of fostering critical thinking and creativity, as students engage with "big ideas" that stimulate their cognitive and creative capacities. In terms of soft skills acquisition, this method is particularly effective. Engaging with real-world musical problems teaches students to think critically and approach challenges with resilience and perseverance. The collaborative nature of solving these problems through performing and creating also nurtures teamwork, leadership, and adaptability.

In conclusion, the ideas presented by Bennet (2012), Pitt and Welch (2021), and Wiggins (2015) demonstrate how music education can be a powerful platform for soft skills acquisition. Through activities that involve active participation, problem-solving, and collaboration, learners not only develop their verbal and musical skills

but also acquire essential soft skills such as communication, critical thinking, creativity, and teamwork. However, there remains a gap in understanding how these approaches translate into the specific context of secondary school music education, As the role of learning by doing becomes central to soft skills acquisition, the objective of the current research was to explore the soft skills that could be nurtured through experiential learning activities in this context particularly in Arua City

2.2.3 Soft Skills that could be Nurtured through Guided Participation in Music Education

Guided participation, a fundamental aspect of indigenous music education pedagogies, offers a unique framework for nurturing a range of soft skills in learners. According to Goreck & Doyle-Jones (2021), this approach emphasizes the mentorship provided by elders or experienced individuals, fostering not only musical development but also values such as respect, humility, and intergenerational understanding. By engaging in guided participation, learners develop a deeper sense of interconnectedness and cultural awareness, essential soft skills that extend beyond the musical realm.

In line with Vygotsky's (1978) theory of social interaction, guided participation plays a critical role in nurturing soft skills through collaborative learning experiences. Vygotsky posits that much of a child's learning occurs through interactions with knowledgeable others, who guide them through tasks they cannot yet accomplish independently. In music education, this collaborative process enables learners to develop crucial communication and teamwork skills. Through cooperative dialogue and modeling, mentors assist learners in navigating complex tasks, thereby fostering skills such as active listening, verbal expression, and problem-solving.

Wiggins (2015) further highlights that guided participation facilitates the development of "musical thinking" through meaningful interactions between students, teachers, and peers. As students collaborate on musical challenges, they not only improve musically but also build self-efficacy, leadership, and resilience. These interactions cultivate a sense of accountability, as learners take responsibility for their contributions to group performances and discussions. However, while this approach demonstrates how guided participation fosters self-confidence and collaboration, further research is needed to establish its full potential in nurturing leadership and resilience, especially within structured educational environments.

McCarthy and Firestone (2022) emphasize that effective collaboration hinges on both a cooperative mindset and strong personal accountability. Guided participation supports this by encouraging teachers to act as facilitators, helping students to communicate effectively, express ideas clearly, and work cohesively with others. In music education, these communication skills are vital for successful collaboration, as students must articulate musical ideas and listen attentively to their peers to achieve harmonious outcomes. However, the extent to which guided participation nurtures these communication skills within indigenous music pedagogies, particularly when compared to more contemporary methods, remains an area for further exploration.

Moreover, guided participation offers opportunities for students to develop critical problem-solving skills. As Rahman (2019) explains, problem-solving involves observation, logical reasoning, and decision-making. In the context of music education, students are guided through complex musical problems, developing creativity, adaptability, and resilience in the process. Teachers act as facilitators, supporting students as they engage in problem-solving processes and encouraging

them to find solutions through guided practice. While the role of guided participation in fostering problem-solving is well-established, more research is required to understand how this process can be optimized to nurture a broader range of soft skills, such as critical thinking and creativity, within secondary school music programs.

In music education, communication skills have garnered substantial attention from scholars like Williams (2015), Robles (2012) and Mozgalova et al. (2021). Williams emphasizes attentive listening, enabling students to discern musical elements' nuances and intricacies. Active listening aids students in grasping musical patterns, dynamic and phrasing, enhancing their overall musical understanding and interpretation. Robles stresses the need for confident and clear verbal expression of musical ideas as students articulate their thoughts and intentions to fellow musicians, instructors and audiences. Guided participation also offers opportunities for students to engage in problem-solving within a guided and supportive environment. Teachers can assist students in navigating problem-solving processes, promoting resilience, creativity, and effective strategies.

Rahman (2019) defines problem-solving as the ability to identify a problem's cause, comprehend its details, and devise appropriate solutions. This process involves thinking, reasoning, and applying problem-solving skills to bridge the gap between a given situation and the desired goal state. Rahman highlights observation and critical thinking as key problem-solving components, involving data gathering, comprehension, conceptualizing, logical reasoning, strategic application, analytical thinking, decision-making, and synthesis.

Relatedly, Flolu's seminal work in 1994 sheds light on the indispensable role of educational institutions in fostering creative ideation. He contends that culture and history constitute the bedrock of creative expression. This discourse asserts that

creativity in music education and beyond, is inextricably interwoven with historical trajectories, cultural legacies, and the socio-environmental milieu. In practical terms, this means that the cultural and historical heritage of a society, the values it upholds, the educational opportunities it provides and the interactions with peers and mentors all contribute to the development of an individual's creative thinking and expression.

Exposure to diverse perspectives, access to resources, and encouragement from the community can all impact the way someone approaches challenges, generates new ideas, and finds novel solutions. Building on these insights, the current study aimed to explore the soft skills that could be cultivated through guided participation among music students in secondary schools in Arua city.

2.3 How Indigenous Music Education Pedagogies could be used to Nurture Soft Skills in Music Education

2.3.1 How Storytelling can be used to Nurture Soft Skills in Music Education

The utilization of storytelling in the acquisition of soft skills has garnered significant attention within academic discourse. Extensive research conducted by scholars such as Herranen (2020), Shida and Mohd (2022), Setyarini et al. (2018), Lucarevschi (2016), Chua (2015), Aly (2021), Gunawardena and Brown (2021), Silva and Silva (2022) collectively underscores the role of storytelling as a pedagogical tool in fostering essential soft skills. This paper seeks to synthesize the perspectives of these scholars while infusing a scholarly discourse to elucidate the multiple dimensions through which storytelling resonates as a versatile instrument in nurturing soft skills among learners, particularly in the context of music education.

Herranen (2020) explores collaborative storytelling among children, revealing how group narrative engagement enhances communication skills. Youngsters sharing personal stories and dialoguing fosters communication proficiency, stimulates

questioning, and encourages feedback. This process promotes critical thinking and multi-perspective narrative evaluation, a core soft skill. Herranen's technique of crafting group-authored stories emphasizes teamwork and equitable contributions, akin to professional collaborations. As a music educator, I find Herranen's work insightful and relevant to music education. It aligns with collaborative learning principles, vital for music's ensemble playing, group performances, and creative collaborations, enhancing communicative, expressive, and interpretive abilities.

Setyarini et al. (2018) advocate for the incorporation of open-ended questions and collaborative storytelling to enhance cognitive engagement among students, emphasizing the development of higher-order thinking skills (HOTS). Their approach underscores the transformative potential of storytelling in fostering comprehensive cognitive abilities.

In a complementary study, Setyarini and Ling (2019) propose a structured approach to integrating Higher Order Thinking Skills (HOTS) into teaching through storytelling techniques. This method involves multiple sessions, starting with thought-provoking questions and stimulating images to initiate discussions. It includes guided story retelling, collaborative reading, critical thinking questions, personal connections, problem identification, brainstorming solutions, teacher-student interactions, and student reflections. This holistic approach not only nurtures critical thinking but also enhances language skills.

Synthesizing these ideas, one can assert that Setyarini and colleagues provide a compelling framework for music educators to enrich classroom experiences. They emphasize the use of open-ended questions and collaborative storytelling as effective tools for igniting students' imaginations, encouraging active classroom participation, and nurturing the development of higher-order thinking skills (HOTS). By adopting a

structured approach that encompasses various stages, including discussion initiation, guided story exploration, critical thinking, problem-solving, and reflection, educators can create a dynamic learning environment that not only stimulates cognitive engagement but also enhances language and communication skills in students.

Cleverley-Thompson's (2018) research highlights that the relationship between storytelling and successful leadership extends over a decade and a half. While widely applied in leadership contexts, the term "storytelling" is frequently used interchangeably with "narrative" in scholarly investigations. The significance of storytelling has been investigated from diverse perspectives. Within organizational and knowledge management literature, it functions as a vehicle for collective learning and fostering mutual comprehension. Likewise, in studies focused on adult learning, storytelling assumes a role in illustrating exemplary behavior, enabling individuals to mentally practice actions depicted in the narratives.

Commencing with Thomas and Thorne (2009), it's evident that storytelling can be instrumental in the development of students' oral communication skills. This stems from the fact that engaging in oral dialogues centered on narrative material allows students to tap into their personal life experiences while utilizing more advanced cognitive abilities.

Shida and Mohd (2022) introduce a unique dimension by exploring how storytelling can be harnessed within music education. Their assertion that storytelling aids music students in comprehending the emotions and perspectives underlying musical compositions is particularly noteworthy. By infusing narratives into music performance, students not only enhance their interpretive skills but also embrace creativity in their compositions and performances.

This alignment of storytelling with musical expression echoes Chua's (2015) argument that storytelling stimulates analytical thinking and informed decision-making in conveying messages effectively. Additionally, the emphasis on fostering confidence and self-esteem as expounded by Aly (2021) resonates strongly with Shida and Mohd's assertion that storytelling encourages expressive self-presentation thereby nurturing soft skills.

The collaborative learning aspect of storytelling is underscored by Lucarevski (2016) who highlights how learners benefit from interacting with peers possessing higher levels of knowledge.

The communal narrative exploration fosters collaborative interactions, social engagement and supportive learning environments. This aligns with Silva and Silva's (2022) perspective that storytelling contributes to collaboration and teamwork by building trust and shared purpose among team members. The development of problem-solving, negotiation and conflict resolution skills within a team, as posited by Silva and Silva, finds resonance in Lucarevski's depiction of collaborative storytelling as an environment conducive to nuanced discussions and understanding diverse perspectives.

Relatedly, Abulhassan and Hamid (2021) posit that group-based learning approach has been recognized for its positive impact on various areas including thinking capabilities, course satisfaction, knowledge development and social/communication skills. Group-based learning is rooted in developmental and educational theories, emphasizing the construction of knowledge through social interaction and collaboration among students (Wiggins, 2015).

Brooks and Brooks (1999) stress that cognitive activities like analysis, interpretation, prediction, and synthesis prompt students to connect ideas, explore

content more deeply, and generate new insights. In a 3rd-grade example, the teacher reads a story about three lost children in a forest. One child bravely goes for help while the others wait. The teacher asks students to predict the story's ending, most foreseeing a positive outcome, citing the capable child. Structuring tasks with these cognitive activities and using these terms explicitly helps students gain fresh insights (Ibid).

Furthermore, Gunawardena and Brown (2021) introduce an ethical dimension, proposing a pedagogical model that employs storytelling to facilitate the reflection and cultivation of ethical behavior and values in students. This assertion finds reinforcement through the discerning observations of Douglas and Gomes (1997) who posit that narratives not only function as catalysts for dialogue but also serve as imaginative triggers, fostering heightened engagement within the classroom milieu. Moreover, the potency of storytelling becomes apparent as a conduit for the augmentation of students' oral communication proficiencies. This effect is borne out by the verbal contemplation and discussion of narrative content which interlaces with personal life experiences, consequently harnessing the latent capacities of higher-order cognition.

On the other hand, Dima and Tsiaras (2021) explore the potential of drama education intertwined with storytelling to develop a diverse range of soft skills in primary school students. Their innovative intervention program strategically employs drama to cultivate critical thinking skills by encouraging students to analyze situations, challenge assumptions, and make well-considered judgments. This aligns with the contemporary educational imperative of nurturing agile and reflective thinkers, contributing to individual and societal development. Drama and storytelling activities prompt students to closely examine characters, break down stories, identify

patterns, and understand complex ideas, enhancing their overall thinking and learning abilities (Ibid). The collaborative and improvisational nature of drama equips students with problem-solving abilities and fosters effective verbal and nonverbal communication. Additionally, the immersive experience of diverse characters' emotional landscapes promotes empathy and teamwork.

Drama's demand for improvisation instills creativity, adaptability, and resilience in students. Confidence is bolstered through presentations, facilitating self-assurance in various aspects of students' lives. Lastly, exposure to diverse stories and characters fosters cultural awareness, contributing to global consciousness (ibid).

While Dima and Tsiaras (2021) focus on primary school students, emphasizing how drama and storytelling foster soft skills such as critical thinking, empathy, creativity, and communication, there is a need to explore whether these findings apply to secondary school students, particularly in the context of music education in Arua City. The developmental needs and learning capacities of secondary school students differ from those of primary school students, suggesting that the soft skills nurtured might vary or require different pedagogical approaches.

In Dewi's 2021 study, storytelling emerged as a powerful tool for enhancing students' speaking skills and cultivating higher-order thinking skills (HOTS). Dewi contended that storytelling activities not only promote effective communication but also nurtures creativity and active classroom engagement. Moreover, storytelling is a valuable instrument for honing students' oral communication abilities as it encourages them to draw from their life experiences while applying higher-level cognitive skills. Dewi stressed that storytelling techniques not only encourage the expression of opinions but also spark creativity and deepen students' involvement in classroom dynamics. Dewi's (2021) study focuses on English language education and

examines how storytelling enhances speaking skills and higher-order thinking skills (HOTS) in that context. There is limited research on how storytelling within music education specifically fosters students' soft skills. The use of storytelling in language studies may promote different skill sets compared to the more experiential and creative aspects of music education, suggesting the need for further exploration in this subject area.

Similarly, Danko (2003) shows how storytelling in design education, specifically through the use of narrative exercises, not only nurtures intellectual understanding but also fosters emotional development, enhancing students' interpersonal communication and leadership competencies. Indigenous music traditions, particularly storytelling, are deeply rooted in oral transmission and cultural values, which may offer unique opportunities for developing soft skills like communication, collaboration, critical thinking, creativity, problem solving, empathy, and emotional resilience among students. However, the specific ways in which storytelling in music education nurtures these soft skills have not been adequately explored. Consequently, the researcher endeavored to investigate the potential application of storytelling as a pedagogical strategy for cultivating these soft skills within the cohort of music students enrolled in designated secondary schools situated within the environs of Arua city.

2.3.2 How Learning by Doing can be used to Nurture Soft Skills in Music

Education

Learning by doing sometimes known as experiential learning has been a focal point in educational research emphasizing the active engagement of learners in hands-on experiences. Scholars such as Dewey (1939), Onwuekwe and Chukwuma (2023), Sternberg and Kibelsbeck (2021), Cey (2001), Pitt and Welch (2021) have

emphasized its significance particularly in the development of soft skills. One crucial aspect of learning by doing is its reliance on real-life experiences. From a Deweyan perspective, knowledge acquisition is not a mere absorption of information but rather an active process of inquiry and problem-solving. Dewey's philosophy of experiential learning emphasizes that learners construct their understanding through active engagement with their environment. This aligns with Cey's (2001) emphasis on "doing," where active learning entails persistence, participation, and cooperation. Active learners do not passively receive information but instead are involved in creating, constructing, and interacting with content and peers. Such engagement fosters deep understanding and retention.

Jonassen (1996) expands on this by asserting that learners must be provided opportunities to exercise self-direction, creativity, and critical thinking. He advocates for learning experiences that challenge students to analyze and solve problems. In this active approach to learning, students are encouraged to take ownership of their education, driving their inquiry and building skills that go beyond mere content knowledge. These skills are critical in navigating complex, real-world problems, making Jonassen's perspective particularly relevant in contexts such as music education.

Wiggins (2015) reinforces this in her advocacy for a problem-solving approach to music education. She suggests that music education should not only focus on the technical skills of performing or composing but should also develop what she terms "musical thinking." This approach involves engaging students with real, relevant musical problems that require them to apply their knowledge in performance, listening, and creative processes. By framing lessons around problem-posing, Wiggins encourages students to construct their own understanding of music, a practice that

mirrors Dewey's idea of inquiry-based learning. This dynamic and reflective approach ensures that students are not only learning music but also honing critical soft skills like creativity, problem-solving, and self-expression.

The interactive nature of Wiggins' approach is crucial, as meaningful interaction whether musical, verbal, visual, or kinesthetic—between learners and teachers, as well as among peers, contributes to a dynamic and engaging learning environment. This echoes Dewey's emphasis on the social nature of learning, where knowledge is co-constructed through interaction.

Onwuekwe and Chukwuma (2023) further complement these ideas by highlighting the effectiveness of the Discussion Method in music education, especially regarding the acquisition of soft skills. Discussion, as a pedagogical tool, fosters open-ended, collaborative exchanges that enable students to engage in critical thinking and problem-solving. By articulating their ideas and considering multiple perspectives, students develop analytical skills crucial for musical decision-making. Moreover, the method enhances communication skills both verbal and non-verbal—key components in music collaboration and performance.

The collaborative nature of discussion promotes teamwork, allowing students to negotiate roles, share responsibilities, and appreciate the contributions of their peers. This fosters a culture of empathy and inclusivity in the classroom, which is essential in both educational and performance contexts. Empathy, developed through understanding diverse viewpoints, and respect for others' input become vital interpersonal skills that contribute to effective collaboration, a cornerstone in group-based music education.

The confidence gained through regular participation in discussions also plays a crucial role in students' musical development. Expressing and defending ideas in a

group setting builds self-assurance, which translates to performance settings, where personal expression is often at the forefront. Confidence, combined with reflective learning, enables students to critically evaluate their own assumptions, deepening their understanding of musical concepts and refining their approach to music-making. From a Deweyan perspective, knowledge acquisition is not a mere absorption of information but rather an active process of inquiry and problem-solving. Dewey's philosophy of experiential learning emphasizes that learners construct their understanding through active engagement with their environment. This aligns with Cey's (2001) emphasis on "doing," where active learning entails persistence, participation, and cooperation. Active learners do not passively receive information but instead are involved in creating, constructing, and interacting with content and peers. Such engagement fosters deep understanding and retention.

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One method of fostering leadership skills in students is by assigning them leadership roles within a music ensemble. Miksza and Tan's (2015) study investigated the impact of an experiential learning program in a collegiate music ensemble on the development of students' leadership abilities. The program required students to assume leadership roles, engage in self-reflection, and receive feedback from peers and instructors. The findings indicated that this approach led to significant growth in students' leadership skills, including their capacity to guide, inspire, and drive positive change within the ensemble.

In the pursuit of fostering soft skills, Baustista et al. (2018), Brandt (2020), Prem (2020) advocate for a student-centered approach within the framework of learning by doing. They argued that empowering students to take ownership of their learning, setting objectives and making decisions fosters autonomy and agency, vital components of soft skills development.

Reflective practice as underscored by Prem (2020), Cargas, Sheri, and Martina (2017) assumes a pivotal role in the context of learning by doing. This pedagogical approach encourages learners to engage in thoughtful introspection and rigorous examination of their experiences and actions thereby leading to the acquisition of valuable insights and enhanced self-awareness. The cultivation of reflective thinking contributes significantly to the development of emotional intelligence and augments critical thinking skills. Martina (2017) argues that within the domain of critical thinking, reflective thinking is deemed an indispensable facet empowering individual to effectively assess and navigate intricate situations by applying analytical thinking and adept problem-solving abilities in a judicious and well-informed manner.

Marzano (1993) emphasizes the paramount importance of questioning as a fundamental and extensively utilized method for enhancing cognitive development within the classroom. This assertion underscores the central role that questioning plays in the educational process. Building upon this idea, Döş et al. (2016) reference Socrates, an ancient educator who employed a pedagogical approach centered on posing questions to his students and responding to their queries with additional questions rather than directly providing answers. This Socratic method exemplifies the enduring significance of questioning in pedagogy.

Döş et al. (2016) further delve into the categorization of teachers' questions using the Revised Bloom Taxonomy in the Cognitive Field, encompassing stages

ranging from lower-level cognitive processes like "remembering" and "understanding" to higher-level cognitive functions such as "applying," "analyzing," "evaluating," and "creating (synthesizing). Döş and colleagues highlight the multifaceted benefits of effective questioning in education. When utilized appropriately, questioning becomes a potent tool for motivating students, encouraging their active participation, cultivating critical thinking, and nurturing problem-solving skills.

Baustista et al. (2018), Campayo-Muñoz et al. (2022) and Snyder and Snyder (2008) posit that learning by doing often involves collaborative engagement which nurtures social skills, effective communication and teamwork abilities—essential soft skills in various personal and professional contexts. Relatedly, Cey (2001) argues that just as iron tools can be honed and made more effective by rubbing them against each other, learners can enhance their cognitive abilities, problem-solving skills, and understanding of various subjects through interactions with their peers. As researchers and educators, we recognize Ceys' assertion that learners should be offered opportunities for active participation that fosters self-direction, creativity, and critical problem-solving, essential components for addressing real-world challenges. This underscores the role of educators in crafting learning experiences that stimulate student agency and reflective inquiry.

Moreover, Prem (2020), Brandt (2020) and McKinney (2018) emphasize the development of problem-solving and critical thinking skills through learning by doing. Engaging in practical problem-solving tasks encourages learners to think analytically, creatively and make decisions, honing soft skills acquisition. Lastly, a safe and supportive learning environment is crucial for the success of learning by doing. Scholars such as Gates (2016) and Bolden and Christopher (2022) emphasize

the significance of such an environment as it encourages risk-taking, mistake-making and creative expression, fostering confidence, adaptability and openness to new experiences qualities essential in the development of soft skills. Based on these findings, the researcher undertook an academic inquiry to find out how Learning by Doing (LBD) can be used to nurture soft skills among music students in secondary schools in Arua city.

2.3.3 How Guided Participation can be used to Nurture Soft Skills in Music Education

One of the major tenets of a constructivist vision of knowing is guided participation (Rogoff, 1991), scaffolding (Bruner, 1976) and mediation (Vygotsky 1978) serving as descriptors for all the work that a teacher does to support learning. Bruner uses the concept of scaffolding as a metaphor to describe and explain the role of adults or more knowledgeable peers in guiding children's learning and development (Brooks & Brooks, 1999; Colahan, 2022). For instance, providing prompts or clues, reminders, right encouragement at the right time, or breaking the problem into steps at the beginning and eventually allowing the students to solve the problems on their own (Bruner, 1990).

Rogoff, (1990) and Burton (2012) contend that guided participation is a learning process by which students learn through engaging in activities and experiences alongside a parent, teacher, or other knowledgeable individuals who provide support, instruction, and scaffolding to facilitate the learner's development and understanding. The process of guided participation-building bridges between what children know and new information to be learned, structuring and supporting their efforts, and transferring to children the responsibility for managing problem-solving provides direction not only for cognitive development but also for soft skills

such as critical thinking, teamwork, creativity/innovation and effective communication.

Rogoff posits that children develop their thinking skills through an apprenticeship-like process where they actively engage in cultural activities guided and challenged by caregivers and companions. The author conceptualizes development as an apprenticeship where children utilize intellectual tools within culturally structured activities, often facilitated by parents, adults and peers. She highlights the significance of mutual influence between the individual child and their sociocultural environment. The cultural context plays a crucial role in shaping how children learn and extend their skills and understanding. As children participate in shared thinking with others, they appropriate and build upon collaborative skills and knowledge which are gained through interaction and engagement with their cultural surroundings. This process emphasizes the role of social interaction and cultural context in nurturing cognitive development in children.

Döş, et al. (2016) conducted a comprehensive exploration of scaffolding types within two classroom environments with a particular focus on the ESL classroom. Their study identified five distinct scaffolding strategies: first, explanations were tailored to meet the evolving comprehension levels of learners, addressing declarative, conditional and procedural knowledge. Secondly, students were actively invited to participate, contributing to the learning process. Thirdly, teachers verified and clarified student understandings, ensuring the coherence of emerging insights. Fourthly, various modeling techniques were employed to demonstrate desired behaviors and cognitive processes. Lastly, teachers encouraged students to vocalize their thought processes, making their thinking visible through think-aloud modeling.

These scaffolding strategies were effectively employed within the students' zones of proximal development (ZPDs) thereby enhancing the learning process.

Wiggins and Medvinsky (2013) stress the importance of supporting children in music composition while prioritizing their creative ideas. They emphasize placing the learner's ideas at the core of the creative process, encouraging teachers to facilitate rather than dominate. This approach aligns with scaffolding principles, where educators guide learners while allowing them control over their learning and creativity. Wiggins and Medvinsky promote nurturing young composers by emphasizing their ideas and creative independence, connecting teaching strategies, learner development, and self-concept in scaffolding techniques.

Farah Pauline's study in 2019 outlined the various stages involved in the process of scaffolding. In the initial phase, music educators are responsible for cultivating and sustaining students' engagement with the learning material. This involves presenting the material in manageable and incremental steps, gradually advancing towards more complex content. It is crucial to assess comprehension, gather feedback and address any potential sources of frustration to ensure continuous student advancement. Furthermore, teachers are tasked with elucidating the learning objectives thereby maintaining the students' concentration on the gradual attainment of those objectives. To enhance clarity and progression, instructors are advised to demonstrate the tasks for students. Moreover, effective guided participation, or scaffolding, incorporates strategies such as offering hints and cues, evaluating the students' existing knowledge and tailoring tasks based on each individual learner's abilities. These strategies collectively contribute to a supportive learning environment that aids students in their educational journey.

Colahan (2022) connects the idea of scaffolding to Vygotsky's concept of the Zone of Proximal Development (ZPD) which is the distance between the actual developmental level as determined by independent problem-solving and the level of potential development as determined through problem-solving under adult guidance or in collaboration with more capable peers. This becomes a very effective means of facilitating learning through interaction with and among learners. Scaffolding refers to "the help that the teachers give learners that enables them to extend their knowledge and to try something they would not otherwise manage on their own" (Okeke et al., 2014, p.223). Following from Wiggins' (2015) line of thought, when a learner "engages in a new experience, she is highly dependent on a more knowledgeable other but, as she gains experience, less assistance is needed from the expert.

One important concept in Vygotsky's theory is mediation (Guerrero Nieto, 2007). Human beings have developed different tools to mediate between their minds and the world. These tools can be of a different nature and serve varied purposes (Guerrero Nieto, 2007). Teachers' roles have always been that of a mediator between the learner and the knowledge to be acquired. The teacher is responsible for introducing the learner to new concepts and helping him/her walk through this new knowledge until the learner appropriates it (Guerrero Nieto, 2007). Additionally, these scholars underscore the value of providing guidance, feedback and encouragement to learners which nurtures their creativity and problem-solving abilities.

Burton (2012), Mochere (2017), Kondo (2019), Mistry and Göncü (1993), Petty (2009), Rogoff (1993), Küpers et al. (2014), Kirova and Jamison (2018) emphasize the significance of social interaction and collaboration in the learning process. As per their findings, engaging in meaningful interactions with more experienced individuals or peers facilitates the development of soft skills such as

effective communication, collaboration, and creativity. Similarly, Hmelo-Silver et al. (2007), Pithers & Soden (2000), Alsaleh (2020), and Trif (2015) highlight the value of providing guidance, feedback and encouragement to learners. Guided participation where mentors or teachers offer support and scaffolding, nurtures students' creativity and problem-solving abilities, fostering a positive and supportive learning environment.

Hmelo-Silver et al. (2007), Jones (2009), and Trif (2015) also discuss how guided participation and interactive discussions can enhance students' critical thinking skills. Teachers encouraging students to articulate their ideas and reasoning facilitate sense-making processes and promote higher-order cognitive skills. Additionally, Collard and Looney (2006) emphasize the role of teachers and parents in cultivating students' creative dispositions. Personality variables, cognitive and affective factors, intrinsic motivation and supportive environments all contribute to fostering creativity in learners.

Higgins (2012) postulates that creativity is optimally achieved within a facilitating framework, often described as a 'scaffolding. In this context, the educator assumes a pivotal role by setting preliminary parameters and providing certain materials for students to utilize during creative endeavors. Roehler and Cantlon (1996) underscore the significance of scaffolding within the social constructivist model of teaching. Scaffolding involves gradually supporting learners as they tackle tasks initially beyond their current abilities, guiding them toward independence as problem solvers. This process requires establishing shared understanding through intersubjectivity, finding a balance between support and challenge and preserving the integrity of the learning task. Central to this approach are conversations, particularly instructional and learning conversations which facilitate the collaborative construction

of knowledge between educators and students. These dialogic interactions foster both conceptual and linguistic development. Learning conversations in particular, emphasize mutual learning and shared responsibility between students and teachers.

In Creech et al.'s (2013) study on facilitator strategies in musical activities with older individuals, the researchers discussed the use of scaffolding by facilitators. They suggested that facilitators could enhance their teaching by incorporating more non-verbal modeling, such as gestures and demonstrations. The study stressed the value of promoting open questioning and discussion among participants, while also emphasizing the need for extensive feedback to empower learners and foster metacognition. Additionally, it recommended adapting teaching styles to cater to the diverse needs of older learners in group settings. In this scholarly endeavor, the researcher investigated how guided participation can be used to nurture students' soft skills in secondary school in Arua city.

CHAPTER THREE

METHODOLOGY

3.0 Overview

This chapter describes in detail the research design and the methodological underpinnings and the specific data collection and analysis techniques used in the study.

3.1 Research Design

The study utilized a phenomenological research design, a qualitative approach that focuses on exploring an individual's lived experiences within their world (Lester, 1999). In this case, the phenomenological research design was employed as a powerful tool for exploring the lived experiences of students and music teachers engaging with indigenous music education pedagogies. This is not simply a process of describing phenomena but also involves interpretation (Creswell & Creswell (2018); Wolcott (2010); Creswell (2007)). It enabled the researcher to interpret and co-create meanings with participants, delving into how these pedagogical practices foster the development of soft skills such as communication, creativity, problem solving, critical thinking, leadership, and collaboration.

The design's emphasis on rich, detailed descriptions and interpretation makes it an appropriate choice for this study, as it allows for a deep understanding of the complex, culturally embedded nature of indigenous music education pedagogies and its impact on students' personal growth and skill acquisition.

According to Van Manen (2016), phenomenological texts should achieve two essential outcomes for readers, both of which the researcher heavily leaned on. First, the text must allow readers to engage in "reflexive re-living," meaning they should emotionally and imaginatively re-experience the events as though they were

personally involved. Second, the text should stimulate "reflective appropriation," encouraging readers to not only revisit the experiences but also reflect deeply on the insights and implications, gaining a clearer understanding of their core meanings (Ibid).

The integration of autoethnography into this study enhanced its depth and scope by adding a personal dimension to the phenomenological inquiry. Méndez (2013) advocated for the use of Autoethnographic methods as it empowers researchers to leverage their personal experiences to gain a deeper understanding of a particular phenomenon or culture. According to Ellis et al. (2011), autoethnography values the researcher's personal experiences and emotions as valuable data points embracing their significance rather than avoiding or minimizing them. Through the autoethnographic method, the researcher drew upon her own experiences as both a music student and a music teacher to gain valuable insights into the topic under study. Drawing on her personal journey as a music student, this method empowers her to explore how indigenous music education pedagogies could resonate deeply with aspiring musicians, extending beyond technical competence to nurture vital soft skills. Her role as a music teacher provides an instructor's insight into pedagogical strategies and music education dynamics. This autoethnographic approach, rooted in personal experience, enriches the study with diverse perspectives, deepening our grasp of the subject and yielding valuable insights for music education.

3.2 Target Population

The target population for this study comprises all music teachers and music students from Senior 1, 2, and 3 of the two secondary schools in Arua City that offer formal music education. The focus on music teachers and students in Senior 1, 2, and 3 is based on several important considerations. Firstly, music teachers bring

specialized knowledge and practical experience in the realm of music education, particularly regarding indigenous music pedagogies. Their insights are crucial for understanding the pedagogical approaches employed and the challenges encountered in implementing these methods effectively. In parallel, students in these grades are actively engaged in their music education, positioning them well to provide valuable feedback on how these pedagogies impact their learning experiences and the development of soft skills.

Targeting students in Senior 1, 2, and 3 allows the study to capture individuals at a pivotal stage in their musical education. During these formative years, students transition from foundational skills to more advanced concepts, making it an optimal time to evaluate the effects of indigenous music education on their acquisition of soft skills. This age group is particularly capable of articulating their experiences with music learning and reflecting on how it has influenced their personal and social development.

Given that this study takes place in Arua City, where the selected schools represent the sole institutions providing music education, the target population reflects the limited availability of music programs in the area. This exclusivity enables a deeper exploration of the pedagogical methods employed within these educational contexts, yielding rich qualitative data pertinent to the research focus.

3.3 Sample Size

In this study, the sample size of 24 participants—comprising 5 music teachers and 19 music students—was carefully selected to provide comprehensive insights into the research topic. In qualitative research, determining the right sample size is critical for ensuring both the depth and quality of findings. Unlike quantitative research, which requires larger sample sizes to allow for generalization, qualitative research

prioritizes an in-depth exploration of complex human experiences, often using smaller but richer samples (Creswell & Poth, 2018).

One commonly accepted guideline for determining sample size in qualitative research is the concept of data saturation. Saturation occurs when no new themes or information emerge from additional data collection, signifying that the sample size is adequate (Guest et al., 2006). The chosen sample size for this study aligns with this principle, providing a balance between depth of insight and manageability.

The inclusion of both music teachers and students allows for a more varied perspective on the subject, facilitating an exploration of both the instructional practices of teachers and the learning experiences of students (Patton, 2015). Though 24 participants may seem small by quantitative standards, this number is sufficient in qualitative research to achieve saturation, particularly in a heterogeneous sample that captures different roles within the music education setting (Guest et al., 2006).

Additionally, this sample size is appropriate given the context of the study. With 5 music teachers, the study captures detailed professional insights, while the 19 students offer a range of learning experiences that provide meaningful patterns for analysis. This division ensures a thorough understanding of the interactions between teaching and learning in music education, which is central to the study's objectives.

In conclusion, the sample size of 24 participants was well-suited for this qualitative research. It allowed for a deep exploration of the research questions while capturing a variety of perspectives, thereby ensuring that the findings are both rich and nuanced (Marshall et al., 2013). The primary goal of qualitative research was to gain a profound understanding of participants' experiences, and this sample size effectively supports that aim (Creswell & Poth, 2018).

3.4 Sampling Procedure/strategies

This study employed purposive sampling and convenience sampling techniques.

3.4.1 Purposive Sampling

Tongco (2007) introduced the concept of purposive sampling also known as judgment sampling which involves the intentional selection of informants based on specific qualities or attributes they possess. Creswell (2007) and Thomas (2022) posit that researchers employing purposive sampling identify the information they need and seek out individuals who can offer valuable insights due to their knowledge or experience. The effectiveness of purposeful sampling lies in the deliberate selection of information-rich cases for in-depth study. As Patton (1990) notes, there are no fixed rules for determining sample size in qualitative research. Sample size should be determined based on factors such as existing knowledge, the research's purpose, its significance, the credibility of the findings, and what can be realistically accomplished with the available time and resources.

In this study, five music teachers possessing insights derived from their teaching and learning experiences were purposefully selected. These participants represented diverse backgrounds, taught various grade levels and had varying levels of knowledge regarding Indigenous Knowledge Systems (IKS) making them suitable for capturing a comprehensive range of perspectives. By intentionally selecting educators with diverse backgrounds and expertise, the study sought to enrich the depth and breadth of insights gained.

3.4.2 Convenience Sampling

Convenience sampling was employed to include 19 music students who were present during music classes or who were readily available during focus group discussions at the time of data collection. This method allowed the researcher to quickly gather data

without the constraints of more rigorous sampling techniques, making it practical for exploratory research (Etikan et al., 2016; Galleta, 2013).

3.5 Research Methods/Instruments

Lincoln and Guba's (2011) principle of data redundancy guides this study's approach to evidence collection and emphasizes the importance of diversity in evidence sources. The study utilized Focus Group Discussions (FGDs), interviews and observations to gather diverse perspectives.

3.5.1 Focus Group Discussions (FGDs) Method

Focus Group Discussions (FGDs) were conducted with students in the study area. Duff, Wong and Early (2000) suggest that FGDs provide a platform to gather multiple perspectives on an issue within a relatively short time. Flick (2022) also emphasizes the importance of moderators in fostering an open and permissive environment that encourages members to freely share their experiences and viewpoints. With this perspective in mind, the focus group was led by the researcher who established a safe and open environment for discussion. The facilitator's role included introducing the study's objectives, outlining the ground rules, and guiding the conversation to ensure all voices were heard.

In total, four FGDs were conducted with secondary school music students. Each FG consisted of six to ten participants. The first FGD included four senior one students from the Day section of Mvara secondary school, while the second involved four senior one students from Muni Girls. The third comprised eight senior two students from the boarding section of Mvara secondary school and the fourth involved four senior three students from Muni Girls.

A structured discussion guide was utilized, consisting of three main sections: Indigenous Education Pedagogies, Nurturing Soft Skills through Indigenous music

Education Pedagogies and applicability and benefits of Indigenous Pedagogies. Each section contained targeted open-ended questions designed to prompt in-depth discussion and reflection. The questions encouraged participants to share their personal experiences, insights, and examples related to various indigenous pedagogical approaches, such as storytelling, guided participation, and hands-on learning.

The focus group discussions facilitated an interactive dialogue among participants, allowing students to build on each other's responses and leading to richer and more comprehensive insights. This collaborative environment was crucial for generating qualitative data in the form of narratives, opinions, and reflections, providing a nuanced understanding of how indigenous music education influences soft skills development. Participants were encouraged to reflect on specific instances from their learning experiences, contributing to a deeper exploration of the subject matter.

Following the data collection process, the qualitative data gathered from the focus group discussions was analyzed thematically. This involved identifying patterns, themes, and insights that emerged from the participants' responses. By analyzing the data in this manner, the research aimed to uncover commonalities and differences in the experiences and perceptions of the participants regarding indigenous pedagogies and their impact on soft skills.

3.5.2 Observation Method

The researcher engaged in participant observation which involved observing lessons to assess the application of teaching methods for soft skills acquisition. This helped to overcome discrepancies between what respondents say and what they actually practiced. Amin (2005) asserts that, when it comes to observation, the act of

examining the environment primarily relies on the sense of sight. Flick (2022) on the other hand suggests that observation should encompass the utilization of all the senses, including sight, hearing, touch and smell.

The lesson observations were done in both the Day Wing and boarding section of Mvara secondary school with senior one and senior two students, as well as in Muni Girls with senior one and three students. The observation was guided by an Observation Checklist aimed at documenting the implementation of indigenous music education pedagogies and their impact on nurturing students' soft skills. The observation focused on several key aspects of the classroom and pedagogical practices to assess how indigenous music education methods nurtured students' soft skills. First, the physical setup of the classroom was observed, including seating arrangements and the availability of instructional materials. This was done to understand how the learning environment either facilitated or impeded student engagement and participation in the lesson.

In addition, the nature of teacher-student interactions was closely observed. Special attention was paid to how the teacher guided participation, offering feedback and encouragement. This aspect of the observation was crucial in understanding how positive interactions contributed to creating a supportive learning atmosphere that promoted student autonomy.

Storytelling, a key indigenous pedagogical tool, was also a focal point. The observation aimed to document how storytelling was used to develop soft skills such as listening, empathy, and communication. Students' reactions and their level of engagement during these sessions were noted to evaluate the effectiveness of this approach in fostering meaningful participation.

Further observations were made on the concept of guided participation, where the teacher involved students in collaborative activities and group work. The goal was to assess how these activities promoted the development of teamwork, leadership, and problem-solving skills among the students. Similarly, practical, hands-on learning experiences were documented to evaluate how they encouraged critical thinking, creativity, and problem-solving abilities. These activities allowed students to apply their knowledge in a dynamic way, reinforcing learning through direct experience.

Communication, both verbal and non-verbal, was another critical area of focus. The observation tracked how students expressed their ideas and engaged in active listening, as well as how they collaborated during group activities. These interactions provided insight into the development of communication, teamwork, and collaboration skills within the classroom setting.

Lastly, the teacher's instructional methods were observed, including the use of direct instruction, facilitation, and mentorship. These approaches were analyzed for their role in supporting the implementation of indigenous music education pedagogies. The overall effectiveness of these pedagogies was assessed, with observations aimed at understanding their impact on the acquisition of various soft skills essential for student development.

The researcher captured photographs, audio and audio-visuals to collect data during this session. They facilitated the preservation and presentation of artifacts in visual form. Additionally, they transcend limitations related to time and space by capturing processes that may be too rapid or intricate for the researchers' perception. Furthermore, photographs remained accessible for subsequent analysis by other researchers (Creswell, 2014; Flick, 2022). Utilizing a Samsung A13 smartphone,

audio and visual data were adeptly captured, enriching the depth and accuracy of the collected information. This technology-enabled precise recording of verbal interactions, non-verbal cues, visual stimuli and contextual details, fostering a comprehensive understanding of participants' perspectives.

3.5.3 Interview method

O'leary (2010) suggests that the interview data collection method entails researchers soliciting unstructured responses pertaining to a range of inquiries, subjects, or subjects of discussion. Creswell (2007) suggests that conducting individual interviews is most effective when the participants are willing to openly express their thoughts and ideas. It is essential for the researcher to select an appropriate environment that encourages such openness. With this in mind, the researcher conducted one on one interviews with the music teachers in their respective schools. The face to face interviews typically lasted around one hour, although some were interrupted if the informant became tired or had an urgent task to attend to.

Dursun (2023) emphasized the importance of creating interview questions that are clear and easily understood by participants. These questions should stay focused on the research's objectives, steer clear of uncertain answers, and progress logically from specific to general and from simple to complex. To provide a comprehensive view of the subject, questions should span different dimensions and types.

Furthermore, the researcher should employ open-ended questions to delve into participants' feelings and thoughts, keep questions straightforward, and refrain from posing multiple inquiries simultaneously. Effective interviewing involves asking follow-up questions when rich data is uncovered, crafting focused queries, and incorporating questions for detail, explanation, and clarification. Finally, integrating

questions about knowledge and skills with participants' experiences enhances the interview process.

In this research process, the researcher adhered to these principles ensuring the development of an effective and participant-centered interview form. Open ended questions were constructed to allow free responses from the participants as stipulated by Dursun (2023). This enabled the researcher to obtain in-depth information about the questions listed in Appendix A. All five music teachers who participated in the study responded to the questions presented in Appendix A. Interviews were scheduled based on participants' availability.

The interview guide designed for music teachers is a structured instrument aimed at collecting qualitative data on the role of indigenous music education pedagogies in fostering soft skills acquisition among students. It employs open-ended questions to encourage deep and reflective responses from the participants, allowing them to share their cultural knowledge and professional experiences. The guide is divided into three major sections, each focusing on different aspects of indigenous pedagogies and their potential contribution to soft skills development.

The first section, Indigenous Education Pedagogies, focuses on identifying and exploring specific pedagogical practices such as storytelling, guided participation, and learning by doing. These pedagogies are rooted in Lugbara indigenous traditions and are examined for their applicability in modern music education. The questions in this section invite the teachers to explain these practices within their cultural context and explore how they can be used to nurture soft skills in students. By asking participants to describe the Lugbara notions of these pedagogies, the guide seeks to capture the intersection between indigenous knowledge and formal education practices.

The second section, soft skills nurtured through Indigenous Music Education Pedagogies aimed to identify the types of soft skills that can be developed through the application of indigenous teaching methods. It specifically asks about the kinds of skills that can be nurtured through storytelling, guided participation, and learning by doing. This section is designed to link traditional teaching practices with modern educational goals, particularly focusing on soft skills such as communication, empathy, problem-solving, teamwork, and critical thinking. The open-ended nature of the questions encourages teachers to reflect on their experiences and provide examples of how these soft skills manifest in their students during lessons.

The third section focuses on the practical implementation of these pedagogical approaches. It asks participants to explain how specific methods, like storytelling or learning by doing, can be directly used to nurture soft skills in music education. This section moves beyond theoretical discussion, encouraging teachers to reflect on the effectiveness of indigenous practices in real classroom settings. The aim was to assess how these traditional pedagogies were being integrated into music education and to what extent they contribute to the holistic development of students.

Overall, the interview guide is exploratory and culturally sensitive, designed to capture the unique ways in which indigenous music education pedagogies can foster essential soft skills in students. It emphasizes the relevance of indigenous knowledge in modern education, encouraging teachers to draw on their cultural heritage while reflecting on contemporary educational challenges. The use of open-ended questions ensures that participants have the freedom to provide detailed responses, contributing to a nuanced understanding of the subject matter.

In addition to interviews, field notes were taken during the process to capture essential contextual details. According to Silverman (2010) and Kumar (2011),

recording materials in audio or audio-visual formats allows researchers to listen to and transcribe these materials multiple times, resulting in detailed textural transcripts. The field notes acted as a safeguard, as suggested by Creswell (2014), particularly in cases of potential recording failures, ensuring no data was lost. Furthermore, field notes provided critical context during data collection, enriching the interview process and contributing to a thorough and insightful analysis. By integrating these practices, the researcher ensured that the interview method was comprehensive, maintaining meticulous documentation that contributed to meaningful interpretations of the data.

3.6 Procedure of Data Collection

In the pursuit of rigorous and ethically sound research at Kyambogo University, ethical guidelines were fundamental throughout the study. The formal introduction by the Director of Research and Graduate School established trust with respondents, clarifying the affiliation and purpose. This initial step was essential in fostering transparency and trust. Before initiating any data collection activities—such as Focus Group Discussions (FGDs) with music students, lesson observations, and interviews with music teachers at the two secondary schools’ permission was secured from school authorities, and relevant stakeholders were duly informed about the research. Scheduling appointments with participants respected their time and emphasized voluntary participation, ensuring that they could partake without any pressure.

Anonymity was guaranteed in the final report, allowing participants to contribute freely, knowing their identities would remain confidential. Clear communication about the study’s purpose as a contribution to academic knowledge was maintained throughout the process, while confidentiality was preserved. These ethical measures ensured a respectful and supportive environment, crucial for the accuracy and reliability of the data collected. Participants' autonomy and dignity were

safeguarded, granting them the freedom to withdraw at any stage. Adhering to international human rights standards, the research refrained from any coercive practices or bribery. To maintain academic integrity, all secondary sources were properly acknowledged and referenced.

3.7 Data Presentation/analysis

Creswell (2014) highlights that due to the abundant richness of text and image data, not all of it can be effectively utilized in a qualitative study. Therefore, upon completing the Focus Group Discussions (FGDs), interviews and lesson observations, the researcher engaged in the transcription process, carefully transcribing the audio recordings verbatim. Data collection included videos of action and the analysis entailed multiple viewings of these videos to capture in-depth detail. The dyadic video analysis approach was employed, and the videos were transcribed to enhance the confirmability and trustworthiness of the findings. This step was essential to ensure that all participant responses were accurately captured for subsequent analysis. Transcriptions were reviewed for accuracy and clarity. Any identifiable information was removed to maintain confidentiality, ensuring that participants could not be linked to their responses.

By integrating social action, interaction, and the interplay of talk, visible conduct and material conduct, the research outcomes were potentially fortified (Saldaña, 2016). The analysis process involved the formation of categories and themes that were subjected to coding. The researcher also reviewed the field notes, integrating any additional context or insights that may enhance her understanding of the participants' experiences. The researcher engaged in a process of close reading, re-reading, listening and viewing, accompanied by internal dialogues to comprehend

the revelations presented in photographs, audio and audio-visual recordings (Butler-Kisber, 2010).

To ensure a coherent and lucid presentation of the study's findings (Bowen, 2009), narrative analysis was employed to interpret data collected from interviews focus groups, observation and interviews. The amassed data was then organized into thematic patterns and interpreted, contributing to a comprehensive understanding of the information under investigation. Subsequently, the researcher interpreted the findings in relation to the research objectives, connecting participants' insights to existing literature on the subject. This analysis informed discussions regarding the implications of the findings for educational practice, policy, or future research.

3.8 Trustworthiness

O'Leary (2010) made a compelling statement that if the aim of research is to generate new knowledge that will be trusted and relied upon by others, it is imperative for this knowledge production to be highly credible. To establish reliability and credibility, the researcher followed guidelines from Stahl and King (2020), Gibbs (2018), Creswell (2014), and Lincoln, Lynham, and Guba (2011). They focused on maintaining trustworthiness through factors such as credibility, dependability, transferability, and confirmability. This was done through peer debriefing, member checking, prolonged engagement, collection of in-depth data and clear data analysis procedures.

According to Janesick (2015), engaging in peer debriefing can improve the validity and reliability of a research project by serving as a form of "investigation" in the research process. Creswell (2014) promotes the practice of peer debriefing to improve the accuracy of the research findings. Peer debriefing was done to evaluate transcripts, categorize findings and review the final themes or conclusions.

Additionally, a peer was able to examine relevant documents, field notes and other materials to ensure that important points have not been overlooked, minor details have not been given undue emphasis and repeating of information is avoided.

According to Heilman et al. (2010) engaging in peer debriefing can improve the validity and reliability of a research project by serving as a form of investigation in the research process.

Birt et al. (2016) and Heilman et al. (2010) recommend member checking as a useful technique for improving the rigor of qualitative research. They argue that credibility is enhanced when the researcher accurately describes or interprets the research findings, and one way to do this is by returning the data or results to the participants and asking them to confirm their accuracy and resonance with their own experiences. Member checking was done to enhance credibility as the researcher returned the results to the participants, asking them to confirm for accuracy and resonance with their own experiences.

Prolonged engagement as proposed by Creswell (2014) and Enworo (2023) is a technique whereby researchers immerse themselves in the site or context of the study long enough to build trust with the participants and for the researcher to experience the breadth of variation and to overcome distortions due to their presence. This study took a full term for the researcher to become part of the community and understand what is happening. The researchers' prior experience as a music teacher in both of these schools was beneficial as it made it easier for her to become part of the communities.

In qualitative research, the focus is on understanding complex phenomena from participants' perspectives, and a well-conducted pilot study can contribute to the successful execution of the main study by refining data collection tools and

procedures, ensuring that the research objectives are met effectively (Arain et al. 2010; Chan & Eldridge, 2017). A pilot case study was conducted in two primary schools with the music trainers to ensure that data collection tools are clear, comprehensive, and effectively capture the information needed for the study. Additionally, the researcher was able to assess the time required for interviews, transcription, and data analysis, which helped her to plan resources and logistics for the main study effectively. Piloting and subsequent testing and retesting of the interview script were carried out to bolster the overall validity and reliability of these research tools.

3.9 Limitations of the Study

Doing thorough research in indigenous music education pedagogies for soft skills acquisition necessitated a substantial time investment. Due to my demanding work schedule, I encountered delays in finalizing the research proposal. In an effort to address this issue, I made a formal request to the National Teachers College Muni administration to temporarily alleviate me of my additional duties. Fortunately, my request was granted. Furthermore, I reached out to colleagues within the department and asked for their assistance in various tasks including marking, teaching and supervising students' research. I am grateful that my colleagues readily agreed to take on these responsibilities. Due to inadequate fund for internet data and transport I had to borrow money from the bank. These funds were allocated to support various expenses, including covering transportation costs during fieldwork, printing necessary materials and acquiring internet data. This was particularly crucial when I travelled to Kampala to meet with my supervisors.

As I reflected on my role as both a practitioner and a Lugabara, I was aware of the potential biases my involvement might introduce. I was deeply invested in the

success of these pedagogies, which might lead me to overlook certain challenges or interpret outcomes more positively than they were. To mitigate this, I actively sought feedback from my students and colleagues to provide a more balanced perspective.

3.10 Summary

In this section, an overview of the research methodology is presented, detailing the design, target population, sampling methods, and data collection techniques employed in the study. The chapter begins by outlining the research design, followed by a discussion on the target population, sample size and the sampling procedures, with a particular focus on purposive sampling and convenience sampling as the method of choice. Various research instruments were described, including focus group discussions, observations, and interviews, which were employed to gather in-depth data. The approach to data presentation and analysis was also explored. Additionally, the limitations encountered during the study were acknowledged. The chapter concludes with a summary of the key methodological considerations.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Introduction

This study explored the indigenous music education pedagogies and students' soft skills development in selected secondary schools in Arua city. Data was obtained through phenomenology and autoethnography and analyzed qualitatively. This chapter presents the findings of the study by objective and is divided into three headings.

4.1 Indigenous Music Education Pedagogies that could be used to Nurture students Soft Skills in Music Education

The first objective of this study was to find out the Indigenous Music Education Pedagogies (IMEP) that could be used to nurture students' soft skills in music education. The participants were asked to explain the Lugbara indigenous concept of teaching as described through storytelling and establish whether or not it could be used to nurture students' soft skills in secondary schools in Arua city.

4.1.1 Lugbara Indigenous Concept of Teaching as Described Through Storytelling

A teacher participant who referred to story as a 'diko or o'duko and storytelling as a 'diko 'daza/o'duko 'daza in Lugbara alludes that incorporating a 'diko 'daza/o'duko 'daza (storytelling) into music education has proven to be a highly effective strategy to nurture music students' soft skills. According to the teacher the word "o'duko" has a dual meaning; it can refer to a story and with a slight tonal alteration, it represents the concept of 'voice.' He states,

This linguistic connection is not accidental; it symbolizes the fundamental idea that stories are predominantly conveyed through the medium of the human voice as the voice telling the story becomes an inseparable component of the narrative (EI, interview April 16, 2023).

The teacher emphasizes that a'diko 'daza/o' duko daza (storytelling) helps students articulate thoughts and enhance communication skills. This statement highlights the educational value of using a'diko (stories) as a tool for improving students' ability to express themselves coherently, ultimately leading to better communication skills.

The teacher's recommendation to use a'diko 'daza (storytelling) in music education to foster students' soft skills aligns with existing scholarly literature. Scholars such as Mokhtar et al. (2010), Almutairi and Shukri (2016), and Goldingay (2018) have observed the positive impact of engaging in storytelling activities on students' communication skills. This connection between the teacher's statement and the literature underscores the educational significance of incorporating storytelling into music education.

Being a native and music lecturer, I bring a deeply personal connection to the subject matter of this study. This cultural and professional positioning allows me to offer a nuanced argument regarding the first objective of the study, which seeks to explore Indigenous Music Education Pedagogies (IMEP) that could nurture students' soft skills in music education, particularly through storytelling.

As a Lugbara, I hold a deep appreciation for the cultural significance of *a'diko* (story) and *a'diko 'daza* (storytelling). In our culture, storytelling is not merely a form of entertainment, but a rich pedagogical practice that has been used for generations to impart wisdom, values, and critical life skills. As noted by the teacher participant in this study, the dual meaning of the word *o'duko* (both “story” and “voice”) reflects the intrinsic connection between storytelling and communication, a vital soft skill. This insight aligns with my own lived experiences, as the act of

storytelling among the Lugbara not only conveys information but also fosters dialogue, reflection and learning through verbal expression.

From my perspective as a music lecturer, I have observed firsthand how *a'diko 'daza* (storytelling) can be seamlessly integrated into music education to nurture essential soft skills. The fusion of music and storytelling engages students in a holistic learning process that enhances their abilities in communication, collaboration, creativity, and empathy.

A music teacher Participant further emphasizes the significance of *a'diko 'daza* (storytelling) in enhancing students' active listening skills as they closely follow the narrative. He said,

When a story is intertwined with a song, listeners are naturally drawn in and become more focused and attentive. They pay close attention to the music to understand and follow the narrative, fostering an environment where active listening is encouraged (AB, interview April 16, 2023).

In essence, the music teacher is emphasizing that the combination of music and storytelling naturally captivates students, making them more attentive to the music and in doing so, fosters an environment where active listening becomes a valuable and enjoyable aspect of their musical education. As a Lugbara, our cultural practices emphasize the importance of listening attentively not only to the words of the storyteller but also to the emotions and underlying meanings embedded within the narrative. In music education, this translates into the development of students' active listening skills, as emphasized by one of the music teachers in the study.

Incorporating storytelling into music education is a pedagogical approach that holds the potential to foster students' creativity. As noted by a music teacher participant during a recent interview (BJ, April 16, 2023), encouraging individuals to engage in the creation and narration of their stories serves as a catalyst for cultivating a profound sense of ownership over their creative expressions. This teacher's

observation underscores the profound impact of storytelling in music education as a means to unleash learner's creative potential. By assuming the role of storytellers, learners not only become active participants but also creators within the artistic process. The experiential nature of this approach, as noted by the teacher participant, enables students to become active creators rather than passive recipients of knowledge.

A music teacher participant re-echoes that students engaging in 'adiko 'daza' or storytelling exposes them to diverse characters, enabling exploration of various perspectives and understanding of different emotions which helps to nurture their empathy (BJ, interview April 16, 2023). This emphasizes the educational value of incorporating storytelling as it allows students to experience and relate to characters' joys, struggles and challenges, fostering vital life skills like empathy and compassion. The music teacher's observation about the educational value of storytelling dovetails existing literature as supported by Burges et al. (2022). Their findings and the teacher's insight both emphasize the positive impact of exposing students to diverse narratives and characters within stories in terms of cultivating empathy.

The finding suggests that incorporating storytelling, specifically the traditional practice of 'a'diko 'daza, into music education has a positive impact on teamwork and leadership among students. This conclusion was drawn from the insights provided by two music teachers, BJ and DJ, who participated in the study in April 16, 2023. The researcher sought to find out how this could happen. Teacher BJ explains,

When students engage in collaborative storytelling within the context of music education, they are likely to learn the importance of respecting and valuing their peers' ideas and contributions. They learn to communicate, cooperate and coordinate their efforts effectively.

DJ on the other hand stated that,

By working together to build a cohesive musical narrative, students not only learn to coordinate their efforts but also develop leadership skills as they take turns guiding the group.

This aligns with the study's findings that *a'diko daza* promotes teamwork, collaboration, and leadership skills which are essential soft skills that extend beyond the classroom and into the students' broader lives.

During the interview conducted on April 16, 2023, BJ, one of the music teacher participants emphasized the substantial contribution of 'adiko 'daza' in cultivating critical thinking abilities in students. His view was supported by another teacher participant who states that,

' A'diko 'daza' prompts students to question, reflect and connect narrative elements. It challenges them to construct coherent stories with critical analysis of plot, character, and themes. Encountering deeper meanings in stories encourages critical thinking about underlying messages (AP, interview 16 April, 2023).

BJ and AP's belief in the instrumental role of 'a'diko 'daza' in fostering critical thinking skills accentuates their recognition of its pedagogical significance.

Goldingay et al. (2018) contribute significantly to the discourse on narrative-based education by asserting that narratives and themes embedded in stories possess the inherent capacity to prompt learners to engage in critical reflection. The convergence between the perspectives of BJ and AP and Goldingay et al.'s scholarly argument is striking in relation to employing 'a'diko 'daza' in the context of music education for nurturing critical thinking abilities.

The insights gathered from a focused group discussion with music student participants unequivocally accentuate the inherent potential of *a'diko daza* in fostering the cultivation of soft skills. A Student participant articulated the transformative power of storytelling in fostering confidence. She conveyed how storytelling boosts their confidence in expressing themselves musically providing them with the freedom to experiment, take artistic risks and share their unique

musical voice without fear of judgment (AB, interview April 16, 2023). The student's increased confidence in expressing themselves musically is evidence that storytelling can positively impact this aspect of their development.

Another Student participant delved into the development of problem-solving skills through storytelling. He noted that stories often present characters grappling with challenges that demand creative solutions. Engaging with narratives prompts students to ponder different strategies, assess potential outcomes and engage in critical thinking and problem-solving discussions (AJ, interview April 16, 2023). This statement from student participant AJ underscores the role of storytelling in nurturing problem-solving skills among students. As a music teacher and a Lugbara, I have seen how storytelling is inherently linked to creativity and problem-solving. In our culture, stories often present moral dilemmas or challenges that the characters must overcome, prompting listeners to think critically about the solutions. This process nurtures problem-solving skills as students engage with the narrative, assess the challenges presented, and think of innovative ways to resolve them.

In an interview conducted on April 16, 2023, a student participant noted that storytelling fosters cultural awareness and an appreciation for diversity. He said,

Engaging in storytelling often involves encountering narratives from different cultures, traditions and backgrounds. We are exposed to the customs, values, and beliefs of various societies through these stories. This exposure helps us develop an awareness and appreciation of different cultures, broadening our perspective and knowledge about the world beyond our own experiences (AD, interview April 16 2023).

In spirit, AD's observation underscores how storytelling acts as a powerful educational tool that not only imparts knowledge about diverse cultures but also instills an empathetic understanding of the world's multifaceted cultural landscape. It is within this context that storytelling assumes the role of a catalyst in the cultivation

of cultural awareness and an appreciation for the diversity that enriches our global society.

In conclusion, the discussions with music educators have highlighted the significant role of *a'diko 'daza* (storytelling) in fostering students' soft skills, presenting a persuasive case for its integration into music education and other academic contexts. This approach offers a valuable avenue for developing essential life skills.

Furthermore, the testimonies of student participants underscore the multifaceted impact of storytelling in nurturing critical soft skills. Their insights reveal that this pedagogical strategy not only enriches their musical experiences but also imparts life skills that extend well beyond the confines of the classroom.

As a Lugbara, music lecturer, and student, my perspective on the application of *a'diko 'daza* in music education is deeply rooted in both cultural tradition and pedagogical practice. The findings of this study strongly resonate with my own experiences and observations, illustrating that storytelling is a powerful tool for teaching music and nurturing soft skills. Incorporating *a'diko 'daza* into music education is not solely about preserving cultural traditions; it is about equipping students with the soft skills necessary for lifelong success.

4.1.2 Lugbara Indigenous Notion of Teaching as Described Through Learning by Doing

In this context, the research sought to find out the Lugbara indigenous notion of teaching as described through learning by doing. It also aimed at establishing whether or not learning music by doing has the potential to nurture students' soft skills.

According to the insights shared by a music teacher participant, in Lugbara culture, the concept of *e'yo onizu 'yetaa si* represents the idea of “learning by doing”. He argued that *e'yo onizu 'yetaa si* (learning-by-doing) approach in music education has a profound impact on the development of soft skills. He explained that this teaching method includes activities like singing (*ongo ngoza*), dancing (*ongo tuzu*), playing instruments (*o'di aviza*) and composing songs (*ongo ofuza*). He added that in Lugbara dialect, *ongo* refers to song, *tuzu* is to dance, *o'di* is a musical instrument, *aviza* or *avizu* is to play. These activities allow students to actively participate in music and gain a diverse set of valuable skills (DJ, interview April 20, 2023).

In a pedagogical context, a music instructor participant places a significant emphasis on the profound role of "ongo ngoza," or singing as a potent tool for expressive communication. She asserts that singing not only elevates verbal communication skills but also nurtures the development of nonverbal communicative proficiencies. This educational approach entails instructing students in the art of conveying the core essence of songs through the seamless integration of diverse nonverbal elements, including gestures, hand movements, eye contact and facial expressions (AP, interview April 20, 2023).

This perspective underscores the transformative potential of "ongo ngoza" within the realm of music education as it equips students with the tools to navigate the intricacies of human expression through both verbal and nonverbal channels thereby enriching their capacity for nuanced communication and artistic engagement. Teacher “AH” also emphasizes the promotion of *ti eci taa* (teamwork) through *e'yo oniza 'yetaa siri* (learning by doing). She states,

When students engage in making musical instruments, various tasks are typically involved, such as selecting materials, crafting components and assembling the instrument. Students often divide these tasks among themselves, assigning roles based on individual strengths and interests. This

division of labor encourages cooperation and collaboration, as each student's contribution is essential to the successful completion of the project.

A music teacher participant further supported her argument by saying that working collaboratively on a musical task encourages students to support and assist each other. They may offer guidance, encouragement, or assistance when a team member encounters challenges. This mutual support strengthens relationships and fosters a sense of friendship among students. (AB, April 20 2023).

In essence, these perspectives underscore that hands-on activities like crafting musical instruments, promote teamwork, cooperation, and mutual support among students. This collaborative approach not only ensures project success but also enriches the social and emotional dynamics in the learning environment, nurturing unity and friendship among students.

A music teacher participant further posits that as students work to overcome challenges related to pitch, rhythm and other musical aspects, they develop problem-solving skills. They learn to identify issues, analyze them, and find creative solutions which can be applied to real-life situations. Additionally, she argues that promoting composition and improvisation fosters students' creativity by encouraging them to explore and experiment with novel concepts, and express themselves in distinctive ways, ultimately nurturing their creative thought processes (BJ, interview April 20, 2023). BJ's perspective underscores that music education not only enhances musical skills but also equips students with valuable problem-solving abilities and creativity that can be applied beyond the realm of music.

A participant stresses that in ensemble settings, some students may take on leadership roles. This experience helps them develop leadership qualities such as decision-making, organization and guidance (EI, interview April 20, 2023). This suggests that music education within ensemble settings functions as a comprehensive

platform that not only improves musical abilities but also fosters leadership skills, ultimately playing a vital role in the well-rounded development of students.

The insights provided by a teacher participant, DJ, shed light on the profound connection between music education and the development of critical thinking abilities. He emphasizes that the skills required to manipulate musical elements, such as dynamics, silence/suspense and rhythmic multiplication, transcend the realm of music and can be applied effectively in various contexts (DJ, interview April 20, 2023). This emphasis on the cultivation of critical thinking abilities within the context of music education aligns with the overarching research focus on the nurturing of students' soft skills through *e'yo oniza yetaa siri* or learning by doing. BJ's perspective emphasizes the idea *that o'di onizu 'yetaa si* or learning by doing in music education can be a potent catalyst for nurturing soft skills.

The accounts provided by music student participants demonstrate the profound impact of *e'yo onizu 'yetaa si* or learning by doing on the development of soft skills in music education. These students have experienced significant personal growth and enhanced abilities through engaging in practical experiences such as singing, dancing and playing instruments. Each student expressed unique benefits which they derived from the learning process. For instance, a Student participant articulated how learning to sing a song has boosted their self-confidence, not only within the realm of music but also in their everyday conversations (AC, interview April 20, 2023). This suggests that the act of performing music has transcended its boundaries, empowering the student to communicate more assertively and effectively in various aspects of life.

A music student participant reiterates the concept that self-discipline can be nurtured through the process of *e'yo onizu 'yetaa si* or learning by doing, particularly

when one engages in consistent and dedicated practice (AE, interview April 20, 2023). Self-discipline is a crucial soft skill that has applications in virtually all areas of life. It involves the ability to control one's impulses, stay focused on goals and consistently follow through with tasks and commitments. AE's recognition of self-discipline as a byproduct of regular music practice implies that *e'yo onizu 'yetaa si* or learning by doing can nurture this essential soft skill. This finding aligns with the research focus on the potential for *e'yo onizu 'yetaa si* or learning by doing to cultivate students' soft skills.

The observation made by student participant AF in the interview conducted on April 20, 2023, underscores the development of patience and perseverance through experiential learning. Specifically, it highlights how facing and overcoming challenges while learning a musical instrument can foster qualities of resilience and unwavering determination which have relevance and applicability in various aspects of life. By demonstrating that experiential learning in the context of music education can nurture these essential soft skills, this finding provides empirical evidence that aligns with the research focus.

A Student participant acknowledges the importance of teamwork in dance. The collaborative nature of group dance performances promotes cooperative skills and fosters a sense of unity among participants (AI, interview April 20, 2023). This finding fills the research gap by showing that experiential learning in dance, especially in collaborative group performances, effectively nurtures soft skills like teamwork and cooperation. It highlights how the teamwork experienced in a dance ensemble goes beyond the studio and positively influences students' ability to collaborate in diverse settings. This evidence underscores the potential of experiential

arts education to enhance students' overall skill sets, addressing the research gap effectively.

The perspectives shared by teachers and music students demonstrate that *e'yo onizu* (learning) through *ongo ngoza* (singing), *ongo tuza* (dancing), *o'di aviza* (playing instruments) and (*ongo ofuza/zu*) composing music offers a myriad of opportunities for the cultivation of soft skills.

As a native Lugbara, music lecturer, and music student, the notion of *e'yo onizu* 'yetaa si (learning by doing) holds a deep cultural resonance and personal relevance in my own understanding and practice of education. My role as a researcher is informed by a personal connection to the traditional practices of the Lugbara people and their enduring relevance in today's music education, specifically in nurturing soft skills.

In Lugbara culture, the concept of *e'yo onizu* 'yetaa si encapsulates more than just a pedagogical approach; it reflects a way of life. The process of "learning by doing" is rooted in a practical, hands-on method of acquiring knowledge, where individuals gain wisdom through participation and experience. As a Lugbara and music lecturer, I have personally witnessed how this practice influences not just the acquisition of musical skills, but also the development of crucial soft skills.

The participants' insights, especially those of music teacher DJ, illustrate that this method, embodied in activities like singing (*ongo ngoza*), dancing (*ongo tuzu*), playing instruments (*o'di aviza*), and composing songs (*ongo ofuza*), mirrors the traditional ways of learning that I experienced growing up. In Lugbara culture, these musical activities are much more than performance arts they are vehicles for nurturing communication, creativity, problem-solving, and collaboration. This

resonates with my experiences as a music student, where these same activities helped shape my own personal and professional growth.

As both a music student and teacher, I have found *ongo ngoza* (singing) to be a profoundly effective means of developing communication skills. Teacher participant AP's assertion that singing elevates both verbal and nonverbal communication directly aligns with my classroom experiences. Singing requires the integration of language, melody, and emotion, but it also demands that students engage with nonverbal elements such as gestures, facial expressions, and body language. These elements are intrinsic to Lugbara music, where the act of performing a song often conveys a story or message that transcends words.

For me, this approach to music education has always been about more than just technical proficiency. Singing encourages students to articulate ideas, emotions, and narratives in a way that promotes expressive communication—a skill that is transferable to both personal and professional life. As a native Lugbara, I see this as a natural extension of our cultural traditions, where song is often used to communicate with others and to pass down stories, values, and wisdom.

The emphasis on teamwork and collaboration, as described by teacher participants AH and AB, reflects another essential aspect of Lugbara culture that has been incorporated into music education. The concept of *ti eci taa* (teamwork) is deeply embedded in the way we approach communal tasks, whether it's building a house, organizing a community event, or, in this case, making music. As a music lecturer, I have seen firsthand how group activities, like crafting musical instruments or performing ensemble pieces, require students to cooperate, divide tasks, and support one another.

The idea of assigning roles based on individual strengths, as noted by teacher participant AB, resonates with my personal experiences growing up in a Lugbara community, where every member contributes to a collective effort based on their unique abilities. In the music classroom, this approach fosters an environment of mutual respect and collaboration, where students learn the value of teamwork, not just for completing a project, but for creating something greater together.

From my own background as a Lugbara, I recognize the importance of problem-solving and creativity in the process of *e'yo onizu 'yetaa si*. In Lugbara music, as in many indigenous art forms, there is a constant need to adapt, innovate, and improvise. BJ's perspective on composition and improvisation mirrors the traditional ways in which Lugbara musicians' experiment with new rhythms, melodies, and instruments. In this study, I observed how students develop problem-solving skills when confronted with challenges such as pitch and rhythm. These issues, though musical in nature, also help students learn how to analyze problems, identify solutions, and apply their skills in various real-life situations.

I have found that encouraging students to compose and improvise fosters a creative mindset, enabling them to think beyond the confines of conventional methods. This is a reflection of the adaptability and resourcefulness that is central to Lugbara cultural practices. As a music student and lecturer, I encourage my students to embrace creativity not only as a musical skill but as a life skill that will serve them in any field they choose to pursue.

Teacher participant EI's insight into leadership development through ensemble work is an example of how traditional practices of *e'yo onizu 'yetaa si* promote leadership skills. In Lugbara culture, leadership is often learned through participation and responsibility within a group. This is reflected in music education, where

students take on leadership roles in group performances, guiding others and making decisions that affect the entire ensemble. This experiential learning fosters leadership qualities that extend beyond the classroom, preparing students for future roles in their communities and professional lives.

The accounts of student participants, particularly AC and AE, resonate with my own experiences as a music student. I have witnessed how *e'yo onizu 'yetaa si* (learning by doing) has not only nurtured my musical skills but also helped me develop confidence, self-discipline, and perseverance. For example, the personal growth experienced through consistent practice and performance is something I have personally experienced and have seen in my students. The challenges of learning a new instrument or mastering a difficult song require patience, dedication, and the ability to push through setbacks all qualities that contribute to personal and professional success.

As both a native Lugbara, music lecturer, and student, I see *e'yo onizu 'yetaa si* (learning by doing) as more than just a teaching method; it is a reflection of my culture's values, practices, and approaches to learning. My own experiences as a Lugbara and educator confirm the transformative potential of integrating indigenous methods of teaching into modern music education. By incorporating *e'yo onizu 'yetaa si* into the classroom, we are not only preserving a vital part of Lugbara culture but also equipping students with the skills they need to succeed in today's world. This synthesis of cultural heritage and educational practice is what makes *e'yo onizu 'yetaa si* such a powerful tool for nurturing well-rounded, skilled, and confident individuals.

In conclusion, the perspectives shared by both teachers and music student participants clearly demonstrate that *e'yo oniza yetaa si ri* (learning by doing) offers

a wealth of opportunities for cultivating essential soft skills. These activities foster the development of communication, creativity, listening abilities, self-discipline, perseverance, and problem-solving capabilities. Moreover, they cultivate teamwork and collaboration skills, which are invaluable in students' personal and academic lives.

From my standpoint as a native Lugbara, music lecturer, and student, *e'yo onizu 'yetaa si* (learning by doing) carries deep cultural and personal significance. It reflects both a cultural tradition and a powerful pedagogical practice. As both a cultural insider and an educator, I advocate for the integration of indigenous methods like this into modern education, recognizing their profound potential to cultivate well-rounded, confident, and skilled individuals so as to thrive in an increasingly complex world.

4.1.3 Lugbara Indigenous Notion of Teaching as Described through Guided Participation

In this section, the researcher sought to find out the Lugbara indigenous notion of teachers' work that is described by guided participation and further establish whether or not it can be used to nurture students' soft skills. Guided participation as demonstrated by the insights shared by music teachers and students, is a transformative approach in music education that nurtures essential soft skills.

According to teacher EI, the Lugbara people possess a distinct understanding of the duties of teachers. The teacher reported phrases that describe the concept of guided participation in the Lugbara dialect. These phrases include "*e'yo onizu azakoma 'ba azi vuri ma vutia*" which literally means learning after the help obtained from another person or "*eyo onizu 'bani eda mini ri si*" which literally means "learning when you have been directed on what to do by another person (EI,

interview May 05, 2023). The teacher further articulated that the person providing guidance should be more knowledgeable than the learner and he referred to this person as "*embapi*," which is the Lugbara word for teacher.

A teacher participant emphasized that within this context, the role of "*embapi*" (teacher) transcends that of a traditional authority figure who solely imparts knowledge. Instead, the role of *embapi* (teacher) encompasses that of a guide, facilitator, mentor and mediator of learning (BJ, interview May 05 2023). According to teacher BJ, the *embapi's* primary duty is to steer learners through a dynamic learning process characterized by active participation and engagement. This approach recognizes the importance of a teacher not merely as a source of information but as a catalyst for facilitating and mediating the students' learning experiences, aligning with contemporary educational paradigms that prioritize student-centered and participatory learning models.

Teacher AP observed that in such a scenario, *embapi* (teacher) not only oversees the learning process but also actively participates in the learning process, modeling the appropriate behavior and offering helpful feedback to facilitate the acquisition of new skills and knowledge (AP, interview May 05, 2023). For those learning to play traditional instruments such as the adungu (bow harp), teacher "AP" notices that the process of crafting the instrument itself becomes an educational experience. Students may assist in making instruments under the guidance of skilled artisans, learning about the materials, construction techniques, and tuning.

According to DJ, as per the interview conducted on May 05, 2023, the role of the "Embapi" (teacher) involves employing diverse instructional strategies to both support and enhance the learning process. For instance, the teacher may offer

supplementary resources and break down intricate tasks into more manageable components, aiding students in gradually developing their skills and knowledge. Apart from *embapi* (teacher), the role of the peer as articulated by a student participant is pivotal in nurturing the growth of musical proficiency. The peer in this instance serves as a mentor and guide, imparting not only technical knowledge but also fostering a deeper understanding of musical artistry (AB, interview May 05, 2023).

A Student participant emphasizes the importance of patience in the guided participation process especially when teaching and learning a traditional dance. She states,

As individuals' progress at varying rates, the scaffold must exhibit understanding and compassion in the face of challenges and frustrations. This empathy-driven approach ensures that the learner remains motivated and engaged in their musical journey (AC, interview 05 May 2023).

Additionally, AD highlights the significance of communication in scaffolding. He argues,

Effective two-way communication allows the scaffold to tailor their support to the learner's unique needs, preferences and goals. This adaptive approach ensures that the scaffolding process remains attuned to the learner's evolving needs (AD, interview, May 05 2023).

This finding is in harmony with Vygotsky's (1978) perspective, which underscores the substantial role of social interactions with a knowledgeable mentor in a child's crucial learning process. Vygotsky contends that through cooperative or collaborative dialogues, mentors demonstrate behaviors and provide verbal guidance to the child, thus aiding and enriching their learning journey.

Moreover, AE highlights the gradual reduction of support as the learner gains confidence and skill. This gradual withdrawal encourages self-reliance while still providing a safety net for moments when assistance is required (AE, interview May 05, 2023). In a conversation that took place on May 05, 2023, AF emphasized the

crucial role of constructive feedback and the positive outcomes of reinforcement within scaffolding. According to AF, positive reinforcement contributes significantly to establishing a positive and motivational learning setting. This entails the recognition and acknowledgment of students' endeavors and accomplishments, ultimately elevating their self-esteem and bolstering their confidence.

Finally, a student participant emphasized the practical aspects of guided participation, including modeling, task breakdown, and clear instruction. The scaffold serves as a tangible example, demonstrating proper techniques and procedures. He states,

Deconstructing intricate skills into smaller, more manageable components enables the learner to approach the learning process step by step. This approach helps alleviate feelings of being overwhelmed and simultaneously fosters the development of problem-solving skills (AG, interview May 05, 2023).

In a discussion held on May 05, 2023, a teacher participant, AH, acknowledged that within the Lugbara community, guided participation plays a significant role during traditional dance performances. She noted that it is often used to address technical issues such as improper body alignment, incorrect foot placement, or a lack of control in movements. According to her, these corrections serve as valuable tools for enhancing the dancers' technique and preventing potential injuries.

During a focus group discussion on May 05, 2023, a student participant, AD, highlighted the need to address issues in musical performances where actions or expressions fall short in conveying the intended message. AD proposed using scaffolding and mediation techniques, including explaining lyrics and cultural context, demonstrating appropriate actions, and using visual aids to enhance comprehension. These efforts, AD argued, foster problem-solving skills. He added that explanations and demonstrations enhance participants' ability to convey information, ideas, and cultural nuances effectively, refining their communication and creativity. This finding addresses a crucial gap in the study, showing that

scaffolding and mediation techniques in musical performances nurture not only communication but also soft skills like creativity and problem-solving. A student participant noted that in a musical ensemble, when musicians encounter pitch accuracy challenges, mediation may include additional support, like re-tuning or demonstrations by experienced musicians. This process fosters adaptability and resilience as learners strive to overcome obstacles and improve (AB, interview May 05, 2023).

This finding addresses the research gap by illustrating how musical education, through guided participation, contributes to the development of soft skills such as adaptability and resilience. It showcases the value of experiential learning in nurturing these essential skills, aligning with the research objectives.

As a Lugbara, I understand that education in our context is about fostering relationships and mutual support, where learning is a shared journey. The concept of guided participation transcends mere instruction, emphasizing the role of *embapi* (the teacher) as both a mentor and a facilitator who actively engages with learners, much like the way our elders guide us in traditional practices.

The teacher's role as *embapi* is steeped in cultural responsibility. They provide more than technical knowledge; they model behaviors, offer feedback, and create an environment where students are encouraged to explore, reflect, and develop critical thinking. This is evident in how traditional music education, such as learning to play the *adungu* is approached. We don't just teach music—we guide students through a process that shapes their ability to communicate, collaborate, and solve problems. These are essential soft skills that have real-world applicability, whether they are crafting a song or navigating life's challenges.

In a nut shell, this indigenous notion of teaching—rooted in guided participation promotes a holistic development that is not limited to academic or technical mastery. It nurtures leadership, emotional intelligence, communication, creativity, and adaptability. These findings align with my personal experience as a Lugbara, where learning is a collaborative, guided effort that respects the learner’s pace and unique strengths, ultimately fostering the soft skills necessary for navigating both personal and societal challenges. In this regard, Lugbara indigenous music education offers an invaluable framework for nurturing students' soft skills through a culturally rich, hands-on approach that is deeply connected to our identity and way of life.

4.2 Soft Skills that could be Nurtured through Indigenous Music Education Pedagogies

Objective two aimed to identify the soft skills that can be developed using indigenous music education pedagogies. This objective was investigated by examining three subcategories: soft skills cultivated through storytelling, experiential learning, and guided participation.

4.2.1 Soft Skills that could be Nurtured through Storytelling

The profound impact of storytelling on the development of soft skills has been articulated by several distinguished music educators and students. A student participant underscores the transformative potential of storytelling, emphasizing its capacity to refine both verbal and non-verbal communication skills. This student described communication skills in the context of storytelling as the ability to convey narratives, ideas, emotions, and messages effectively to engage and connect with an audience (AB, interview May 05, 2023). This finding indicates that indigenous music education, particularly through storytelling, plays a pivotal role in nurturing soft

skills related to effective communication. These soft skills involve the capability to articulate thoughts, express emotions, and communicate ideas clearly and compellingly, whether through words or non-verbal cues. Such skills are essential for fostering meaningful connections and engagements, which aligns with the objective of identifying and understanding the soft skills nurtured through indigenous music education pedagogies.

A Student participant noted that leadership skills can be fostered through storytelling and he designated it as the ability and qualities demonstrated by individuals who guide, inspire, and influence others (AC, interview May 05, 2023). This finding significantly contributes to filling the research gap by demonstrating that indigenous music education pedagogies extend beyond the acquisition of musical skills and encompass the development of leadership qualities. It aligns with the research objective of identifying and understanding the diverse soft skills nurtured within this educational framework, shedding light on the broader and more holistic benefits of such pedagogical approaches.

Furthermore, another student participant points out that storytelling often involves characters facing and resolving challenges, which inherently fosters problem-solving abilities. She defines problem-solving abilities in storytelling as the capacity to create, navigate, and resolve the challenges within the narrative (AE, interview May 05, 2023). This dynamic connection between storytelling and problem-solving highlights how indigenous music education, through storytelling, not only immerses learners in cultural narratives but also enhances their problem-solving skills. Students are encouraged to analyze complex scenarios, consider diverse perspectives, and devise innovative solutions, mirroring the challenges presented in the stories.

A student participant introduces the captivating aspect of creativity nurtured by storytelling, aligning with Phillips (2000). She described creativity in the context of storytelling as the imaginative and original approach taken by storytellers to craft narratives that are unique, engaging, and thought-provoking. She contends that creative storytelling encourages exploration of imaginative realms, often transcending conventional boundaries to evoke emotional responses, provoke reflection and leave a lasting impact on the audience (AE, interview May 05, 2023). This is congruent with the research objective as it showcases how indigenous music education pedagogies contribute to the nurturing of soft skills, particularly creativity. It highlights the broader educational advantages of these pedagogical approaches by underscoring the cultivation of creative thinking alongside musical competence.

During a focus group discussion with the music students, one of the participants took the initiative to write down their collective thoughts on a chalkboard. In this context, a student was elaborating on how storytelling serves as a tool for nurturing critical thinking skills. The student contended that a skillfully constructed story has the potential to leave students with unresolved questions or open-ended situations. This, in turn, encourages students to inquire, seek solutions and engage in deeper levels of analysis, consequently sharpening their critical thinking abilities.

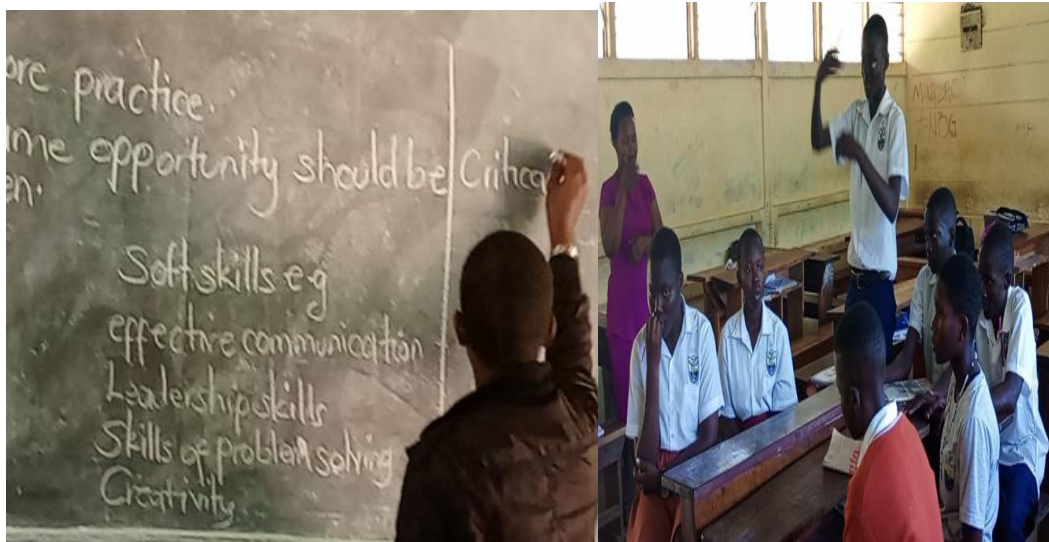


Figure 4. 1

Focus Group Discussion in senior two East classroom (Photo by Anguparu Mary) on May 05,th 2023

In the context of storytelling, the student participant characterizes critical thinking skills as the aptitude to scrutinize, assess, and decipher different elements of stories with a perceptive and contemplative approach. (AF, interview May 05, 2023). This characterization of critical thinking skills by the student aligns with the research objectives in a significant way. It underscores how indigenous music education pedagogies, particularly through storytelling, contribute to the development of critical thinking skills

A teacher participant extends this perspective by illuminating the empathetic dimension of storytelling. She defined empathy in the context of storytelling as the ability to understand, relate to and emotionally connect with the characters, situations and emotions presented within a narrative. This involves stepping into the shoes of the characters, experiencing their feelings and comprehending their perspectives which allows individuals to forge a deep emotional bond with the story's elements, enhancing their understanding of human experiences, emotions, and diverse

viewpoints (AP, interview May 05, 2023). This aligns with the research objective focused on identifying and comprehending the diverse soft skills cultivated through storytelling. This finding corresponds with Danko (2003), who states that storytelling fosters empathy toward others and different cultures, nurtures independent decision-making skills, enhances group dynamics, and promotes the acquisition of social skills.

Meanwhile, a teacher participant underscores the skill of active listening that is sharpened through storytelling. He said,

Attentively absorbing narratives enables individuals to cultivate active listening skills, enabling them to discern subtleties, nuances, and underlying messages within a narrative. This heightened listening prowess extends beyond stories, enhancing their capacity to understand and engage effectively in various interactions. (AH, interview May 05, 2023).

She explained listening skills in the context of storytelling as the ability to attentively and actively engage with a narrative, processing the verbal and nonverbal cues provided by the storyteller to comprehend, interpret, and emotionally connect with the story.

Another perspective offered by a teacher participant was that group storytelling encourages collaboration and teamwork as participants collectively build a narrative. She described collaboration skills in the context of storytelling as the ability to work effectively with others to create, develop, and enhance narratives through shared efforts and contributions (BJ, interview May 05 2023). This finding fills the research gap by emphasizing how indigenous music education pedagogies, including group storytelling, contribute to the development of soft skills such as collaboration and teamwork, which are essential not only in music but also in various aspects of life.

Participant DJ, shared a view that some stories illustrate resilience and perseverance, inspiring individuals to face challenges with determination. Perseverance skills in the context of storytelling was described as unwavering commitment demonstrated by storytellers/characters to overcome challenges, setbacks and obstacles throughout the process of narrative creation or acting (DJ, interview May 05, 2023). This finding fulfills the research objective by illuminating how storytelling nurtures resilience in music education.

In conclusion, the soft skills identified in this study—communication, leadership, problem-solving, creativity, critical thinking, empathy, active listening, collaboration, and resilience are all deeply intertwined with indigenous music education pedagogies. My experience as a Lugbara, music teacher and student support the idea that these pedagogies, particularly storytelling, provide a holistic approach to education that nurtures not only musical abilities but also essential life skills. These findings underscore the broader educational value of indigenous practices, affirming their relevance in both traditional and contemporary educational settings.

4.2.2 Soft Skills that could be nurtured through Learning by Doing

This subsection sought to find out the soft skills that can be nurtured through *ongo oniza 'yetaa siri* (Learning music by doing). A teacher participant underscores the pivotal role of nurturing students' communication skills through *e'yo onizu 'yetaa si* (learning by doing). He asserts that, as students actively participate and perform, they receive feedback from teachers and peers. This feedback loop encourages them to refine their communication skills, both in terms of conveying musical ideas and articulating their thoughts during storytelling. According to him, communication skills encompass a spectrum of abilities, including active listening, confident

speaking, clear articulation, precise reading, coherent writing and effective presentation (EI, interview May 05, 2023). By highlighting the importance of communication skills within indigenous music education, this finding aligns perfectly with the research objective aimed at identifying and comprehending the soft skills nurtured through *e'yo onizu 'yetaa si* (learning by doing).

One teacher participant on the other hand emphasizes the importance of teamwork and collaboration within *e'yo onizu 'yeta si*. According to her, teamwork entails collective efforts and harmonious cooperation to achieve shared goals and complete tasks. She underscores the necessity of working in coordination with fellow musicians, leveraging each member's strengths and actively participating in group activities. This cooperative spirit not only enhances the quality of musical performances but also nurtures vital social and interpersonal skills, fostering an environment of mutual respect and collaboration (BJ, interview May 05, 2023). By highlighting the significance of teamwork and collaboration within indigenous music education, this finding answers the research objective aimed at identifying and comprehending the soft skills cultivated through *e'yo onizu 'yetaa si* (learning by doing). These discoveries resonate with Chen (2009), whose study focused on the impact of incorporating experiential learning activities into a music performance course on students' teamwork and communication skill development. Chen's research revealed that the "learning by doing" approach significantly enhanced students' ability to collaborate effectively, communicate clearly, and operate as a cohesive team.

An additional educator participant centers on the cultivation of creativity through *e'yo onizu 'yetaa si*. He argues that creativity involves harnessing one's imagination to explore possibilities, develop innovative solutions, experiment with

new ideas, and discern patterns and generalizations. Through *e'yo oniza 'yetaa siri* the teacher argues that students are encouraged to push boundaries, improvise and find their unique voice. This experiential learning approach allows them to exercise their creative faculties, fostering a mindset that values innovation and imaginative thinking—an invaluable asset in music and other domains of life (DJ, interview May 05, 2023). The evidence presented here is in line with the research conducted by Ayob et al. (2011) and Samuels (2018), indicating that experiential activities contribute significantly to the enhancement of creativity and innovation.

A teacher participant delves into the development of critical thinking within *e'yo onizu 'yeta si*. She asserts that critical thinking encompasses the capacity to thoughtfully analyze, assess and interpret musical concepts, performances and compositions. She contends that by engaging students in active learning experiences, they are prompted to reflect upon and evaluate their musical choices critically (AB, interview May 05, 2023). This aligns perfectly with the research objective focused on identifying and comprehending the soft skills nurtured through *e'yo onizu 'yetaa si*. It illustrates how this pedagogical approach not only fosters musical proficiency but also actively contributes to the enhancement of critical thinking skills.

According to a student participant, problem-solving skills are honed through *e'yo oniza 'yetaa siri* (learning by doing). She argues that problem-solving entails identifying, analyzing and effectively resolving challenges encountered during musical learning and performance. Learning by doing allows for experimentation and learning from mistakes. When students encounter setbacks, they can adjust their approach and try again. This iterative process is a fundamental aspect of problem-solving. (AB. Interview May 05, 2023). This aligns perfectly with the research objective aimed at identifying and comprehending the soft skills nurtured through

e'yo oniza 'yetaa siri (learning by doing). It illustrates how this pedagogical approach not only enhances musical proficiency but also actively contributes to the development of problem-solving skills.

A student participant assert that leadership skills can be developed through learning by doing. By participating in real-life situations and taking on roles of responsibility, individuals can practice making decisions, understanding the consequences, and learning from their choices (AC, interview May 05, 2023). He added that through hands-on experiences, individuals can practice communicating with diverse groups, giving and receiving feedback and adjusting their communication style based on the context and audience. The insights offered by the music teacher participants collectively underscore the transformative potential of *e'yo onizu 'yetaa si* (learning by doing) in nurturing students' soft skills in music education.

In relation to the findings, my experiences as a Lugbara, music teacher, and student resonate deeply with the transformative potential of this pedagogical approach.

The research underscores teamwork as a key skill nurtured through learning by doing. This finding is particularly relevant in the Lugbara music tradition, where group performances, especially singing and dancing require collaborative effort. As a teacher, I have observed how students learn to coordinate with their peers during group performances. Each member of the ensemble must listen to others, synchronize their actions, and contribute to a collective outcome, reinforcing the value of teamwork. In my experience, this collaborative spirit in music also extends to other areas of life, teaching students to value cooperation, respect, and mutual support, all of which are crucial in both music and broader societal interactions.

Creativity is another skill emphasized in the study as being fostered through experiential learning. In Lugbara music education, improvisation and exploration are central to learning. Whether it is crafting new rhythms on the drum or improvising during a song, students are encouraged to push creative boundaries. As a student myself, I have often found that learning by doing provides the freedom to experiment with new ideas and approaches, fostering a mindset that values innovation. As a teacher, I encourage students to tap into their imaginative capacities to create unique musical pieces, which not only enhances their musical abilities but also prepares them to think outside the box in other areas of their lives.

The iterative nature of problem-solving, as outlined in the study, is mirrored in Lugbara music education. When students encounter challenges in learning or performance, they are encouraged to try different approaches, adapt their techniques, and learn from their mistakes. This aligns with my experience both as a student and a teacher, where "learning by doing" often involves trial and error. Whether it's adjusting a drumming technique or finding a solution to maintain harmony in a group performance, students learn resilience and adaptability, which are crucial problem-solving skills in real-life contexts.

The research also emphasizes the development of leadership skills through learning by doing, particularly in roles that require decision-making and guiding others. In Lugbara music settings, leaders often emerge naturally within groups, guiding their peers during performances or rehearsals. As a teacher, I have observed students stepping into leadership roles, organizing their peers, giving instructions, and ensuring that the group's efforts are aligned. This experiential learning process teaches them the qualities of effective leadership, such as communication, decision-making, and accountability.

In conclusion, the findings from this research on *e'yo onizu 'yetaa si* (learning by doing) deeply resonate with my experiences as a Lugbara, music teacher, and student. The transformative potential of learning by doing in nurturing communication, teamwork, creativity, critical thinking, problem-solving, and leadership aligns with the educational practices of my community. These soft skills, cultivated through the hands-on, experiential nature of indigenous music education, extend far beyond the music classroom, preparing students for success in various facets of life.

4.2.3 Soft skills that could be Nurtured through Guided Participation

Emphasizing the transformative power of guided participation, a teacher participant contends that it provides the ideal setting for honing communication skills, including the ability to exchange information, ideas, and emotions with clarity and precision (AP, interview May 19, 2023). Guided participation, according to the teacher offers an ideal environment for nurturing communication skills. This environment likely involves structured and supportive interactions where learners can practice and improve their communication abilities. The teachers view aligns with the goal of establishing soft skills through guided participation, particularly in developing communication skills. Emphasizing clarity and precision in communication is essential for personal and professional growth within this context.

In a fascinating exploration of collaborative skill development, a teacher participant AB immerses us in the world of guided participation. From her unique vantage point, collaboration skills emerge as a dynamic and interactive journey, where individuals unite to pursue common musical aspirations. What sets her perspective apart is the spotlight she sheds on breathing life into collaboration by encouraging active participation, meaningful contributions and vibrant interactions

among musicians, educators, and peers. These insights were gleaned from her illuminating interview on May 19, 2023. By highlighting the importance of collaboration skills and the emphasis on active participation, meaningful contributions, and vibrant interactions, she implies that soft skills are indeed nurtured through guided participation in music education. McCarthy and Firestone (2022) also emphasized the significance of collaboration skills which are essential for effective cooperation among individuals working towards a shared objective.

Within the context of this study, one teacher participant put forth the idea that guided participation could play a role in nurturing critical thinking skills. He elucidated critical thinking as the capacity to scrutinize, appraise and construe musical principles, performances and compositions. He stressed that these proficiencies entail the application of logical reasoning, analytical competencies and creative thinking to gain a comprehensive grasp of music and make informed assessments (Interview with DJ, dated May 19, 2023). This participant's perspective contributes to the ongoing discourse on the role of guided participation in music education and its potential to foster critical thinking. The definition and description provided align with established educational principles and underline the multifaceted nature of critical thinking within the realm of music. Hmelo-Silver et al. (2007), Jones (2009), and Trif (2015) also discuss how guided participation and interactive discussions can enhance students' critical thinking skills.

A student contributor brought attention to the importance of problem-solving skills that can be nurtured through guided participation. The student described problem-solving within the context of guided participation as the systematic process of recognizing, analyzing, and resolving challenges or obstacles that arise during musical learning and performance (AB, interview 19 May 2023). The student

underscores the role of guided participation in nurturing problem-solving skills. This integration is significant as it suggests that problem-solving skills can be actively developed through the guidance and mentorship provided within the music education environment. This fills the research gap emphasizing the role of scaffolding and mentorship in skill development.

Participant AC posits that nurturing self-directed learning through guided participation involves empowering learners to gradually take ownership of their learning process within the supportive framework provided by a more experienced mentor or guide. Initially, the mentor or guide takes a more active role in providing structured guidance and support. She argues that as the learner gains confidence and competence, the responsibility gradually shifts from the mentor to the learner. This transition encourages the learner to become increasingly self-directed (AC, interview May 19, 2023). The student participant's perspective provides valuable insights into the process of nurturing self-directed learning through guided participation. It fills the research gap emphasizing learner autonomy and offering a nuanced understanding of how mentorship and guidance can empower learners to become self-directed learners. One student participant emphasized the significance of empathy in guided participation. He states,

Empathy plays a role in guided participation, enabling mentors to connect with learners on emotional and cognitive levels. It creates a supportive, compassionate learning environment, recognizing and valuing the importance of students' feelings, interests and unique learning styles, leading to trust, open communication and a sense of psychological safety (AE, interview May 19, 2023).

This statement underscores the pivotal role of empathy within the context of guided participation in music education supporting its potential contribution to addressing the research gap concerning the development of soft skills through guided participation.

Participant AJ, highlighted the crucial role of perseverance, a vital skill nurtured through guided participation in music education. She explains,

Perseverance is the unwavering determination and joint effort of both learners and mentors to overcome challenges and setbacks in their learning journey. This commitment involves persistently working towards goals with mentor support, fostering resilience, adaptability, and a positive attitude. Ultimately, this collaborative resilience enhances the effectiveness of the learning process within the mentor-guided framework (AJ, interview May 19, 2023).

The student participant's perspective underscores the significance of perseverance as a critical skill cultivated through guided participation in music education. In Lugbara culture, challenges are often encountered during performances, and learners must actively find solutions, developing resilience and perseverance. As both a learner and a mentor, I have observed the gradual shift of responsibility in guided participation, where students progressively take ownership of their learning journey, much like how the Lugbara music tradition empowers individuals to contribute and lead within their musical community.

Similarly, creativity is nurtured as students improvise, drawing inspiration from the music of their elders while pushing the boundaries of traditional forms.

In conclusion, the findings of this study reveal the profound potential of indigenous music education pedagogies—specifically storytelling, learning by doing, and guided participation—to nurture a wide range of soft skills. These approaches go beyond mere musical competence to foster essential life skills such as communication, collaboration, creativity, critical thinking, problem-solving, leadership, empathy, self-directed learning, and perseverance.

As a music teacher and student, my experiences within the Lugbara community validate these findings, illustrating how traditional pedagogies not only preserve cultural heritage but also serve as powerful tools for holistic personal

development. By integrating indigenous practices into contemporary educational frameworks, we can foster soft skills that are vital for success in both personal and professional spheres.

4.3 How Indigenous Music Education Pedagogies could be used to Nurture students' Soft Skills

The third objective of the study was to explain how indigenous Music education pedagogies could be used to nurture students' soft skills in secondary schools in Arua city. This section discusses this objective under three sub-headings.

4.3.1 How Storytelling could be used to Nurture students' Soft Skills in Music Education

The data in this educational context were collected through my classroom observation and document review. During the classroom observations, the teachers involved employed indigenous music education methodologies to foster the acquisition of students' soft skills. The researcher observed a lesson in school "A" in which the music teacher had tasked learners to come up with their own stories using the dialogue found in a performing arts workbook for secondary schools written by Deogratiuos Oyire. The task involved writing a story, identifying the characters and their roles, suggesting settings, costumes, props, sound effects and creating make-up ideas. Once the students had crafted their stories, they shared with their peers and chose characters to act.

In that 40-minute lesson, the researcher witnessed a learner reading out her story entitled, "The poor virgin girl" loud in front of the class as others listened attentively. **Refer to Appendix 2.** After finishing her story, the teacher inquired as to whether there were difficult words that needed to be clarified. All learners were quiet, except one who raised up her hand and said, "I am not familiar with the term

“seamstress and marginalized”. Immediately, the teacher interjected and asked other learners to help her explain the terms.

One student successfully defined the term "marginalized," but others encountered difficulty in understanding the word "seamstress." With the assistance of a dictionary, they discovered that it refers to "a woman who makes a living by sewing." This was followed by identifying characters to act the story. One lady was chosen as the poor virgin girl (Lilly), another as the seamstress, another as Prince Alexander and the rest were the spectators.

Costumes, props and make up ideas were suggested. The next step was the dress rehearsal. The music teacher tasked the characters to continue practicing the play over the weekend to be presented in the school assembly as 40 minutes was in adequate. During that weekend, the researcher observed the students collecting local materials such as banana fibers and leaves from the bush, tree branches, empty tins, rubber and furniture for making improvised hut and showing machine. The students experimented with different combinations of these materials to showcase their creativity and problem-solving skills.



Figure 4. 2

Students Constructing a Sewing Machine and a Hut Adjacent to the Staffroom.

(Photograph captured by the researcher on May 26th, 2023)

On the right-hand side of Figure 4.2, two students can be seen busy constructing an improvised hut. This activity showcases their resourcefulness and teamwork. Creating a hut from scratch requires them to gather materials from their surroundings and come up with a design that provides shelter. It not only demonstrates their practical skills but also highlights their ability to work together towards a common goal. On the left-hand side of Figure 2, another student is engaged in making a showing machine for a seamstress. The act of designing and building a showing machine requires problem-solving skills such as identifying and collecting the right materials, cutting and assembling the different parts. Kestler (2013) asserts that allowing individuals the freedom to execute their work in a way that aligns with their unique perspectives and insights can be a catalyst for creativity. When learners have autonomy in their tasks, they are more likely to explore creative avenues and experiment with different approaches.

During the dress rehearsal, the music teacher encouraged the characters to generate their own words, adding a personal touch to their performances. This allowed the actors to delve deeper into their roles and truly embody their characters. Meanwhile, the learners diligently continued practicing the play over the weekend, knowing that the allotted 40 minutes was not enough to fully showcase their hard work and dedication.

As the time for the school assembly approached, excitement filled the air. The actors and actresses arrived early, going over their lines and rehearsing their movements with determination. The music teacher, impressed by their progress, fine-tuned the accompanying music to complement the emotional beats of the play. Props and costumes were carefully arranged, ensuring that each detail contributed to the overall atmosphere of the production. The worn-out hut in the village scene was meticulously positioned, while the royal palace set projected magnificence and lavishness. The festival market stalls were adorned with colorful banners and filled with lively props, enhancing the vibrant ambiance. The sound effect team worked diligently, selecting the perfect audio cues to enhance the audience's immersion. From the gentle sounds of nature in the village to the energetic music and bustling crowds during the festival, every sound effect was thoughtfully chosen to heighten the theatrical experience.

The make-up artists skillfully transformed the actors, bringing their characters to life. Lily's transformation from a poor girl to a radiant princess was a testament to their talent. Palace characters were adorned with intricate make-up designs, adding an extra layer of authenticity to their regal personas. Finally, the moment arrived. The actors took the stage, their voices filled with passion and conviction. With each scene, the audience was transported to the village, the festival and the palace,

captivated by the performers' commitment and the immersive production. This took place in the multipurpose hall on May 29th, 2023. The play unfolded, showcasing the journey of the poor virgin girl and the transformative power of love, kindness, and inner beauty. The audience was moved, enthralled by the actors' heartfelt performances and the depth of the story. As the final scene concluded, the audience erupted in applause, recognizing the remarkable efforts of the learners and the music teacher.

The play's success inspired a sense of pride and accomplishment among the participants. It was a testament to their hard work, creativity and dedication to their craft. The experience of generating their own words, practicing over the weekend, and pushing beyond the initial time constraints had paid off, resulting in a truly memorable and captivating production. Due to unexpected time constraints during the assembly, the students were unable to perform their planned play song at the conclusion of the event. Consequently, they regrouped and delivered the performance in front of the senior two classroom.

In the play song, the soloist identifies and mentions the name of a boy who is involved in the performance and instructs him to select a partner. The boy then proceeds to search among the girls, chooses a lady of his liking and together they take the stage for a dance. When the soloist begins to sing "Tiya rere" again, it signifies that he is about to choose another boy and the individuals already on stage retire. This circle continues up to the end of the performance. **(For the song refer to appendix.3)**

In Figure 4.3, the young lad in the vibrant red T-shirt has already made his bold choice and together with his chosen partner, they grace the stage with an electrifying performance that leaves the audience absolutely overjoyed. The sheer

virtuosity of their act is nothing short of mesmerizing, drawing thunderous applause and admiration from the enchanted spectators, who can't help but be swept away by the sheer brilliance unfolding before their eyes.



Figure 4. 3

A boy performing with his dance partner (Photograph captured by the researcher on May 29th, 2023, in front of the senior two classroom)

The next 40-minute lesson started with the review of the previous work. The teacher asked learners to give a brief overview of what was done in her last encounter with them. One student put up her hand and said, we staged a play on the theme, “the poor virgin girl” and then performed a children’s play song entitled “tiya rere”. The music teacher expressed gratitude to the students for their enthusiastic involvement in the creation and performance of the play. Subsequently, the students were divided into two groups to respond to a series of inquiries pertaining to the play and the play song. For the questions, refer to **appendix 7: Questions about the story of "The Poor Virgin Girl"**

In each group, responsibilities were assigned to the learners as leader, secretary, time keeper. After the discussions, the group leaders presented the findings

to the class as the secretary jotted down the relevant points on the chalkboard. During presentations, each group member was charged with the responsibility to defend their points.

In this lesson observation session, the skill of communication was identified as one of the primary soft skills developed through this narrative. This was revealed by teacher "AB" during the post lesson interview. According to her, the act of reading stories aloud to the class and the attentive listening of classmates exemplify effective communication abilities. Additionally, encountering unfamiliar words within the stories enabled students to engage in deciphering word meaning using dictionaries. This process contributed to the development of independent information-seeking skills, expanding linguistic abilities and strengthening the foundation of effective communication (AB, interview June 02, 2023). She added that, working together in teams' helps students practice expressing their thoughts and opinions, actively listening to their peers' perspectives and engaging in the negotiation of ideas. These group discussions facilitate effective communication, critical thinking and the ability to articulate and defend individual viewpoints." She further states that,

The students were tasked with presenting their findings and defending their points during group discussions. This required effective communication skills, such as articulating their thoughts, active listening and engaging in constructive dialogue. These skills are vital in conveying ideas, resolving conflicts, and building relationships.

The teacher participant articulated how teamwork and collaboration were evident in the story. She uttered that the grouping of students to answer questions related to the play and the assignment of characters for the performance necessitate collaborative efforts. She further stated,

Students worked together to coordinate their roles and responsibilities which demonstrates effective teamwork and collaboration skills. This collaborative approach encourages students to respect each other's ideas, negotiate and work towards a common goal. For instance, the students had to work together to

create and perform the play and song. They collaborated to construct a hut, design and build a sewing machine and coordinate their efforts during the performance. This demonstrates the development of team spirit and collaboration skills which are crucial in various aspects of life.

Additionally, the teacher participant emphasized that the lesson observation highlights the promotion of creativity through the practice of storytelling as students were actively encouraged to harness their imagination and creative abilities in order to craft unique stories derived from the given script. She gave example of the suggestions provided by the students regarding settings, costumes, props and makeup ideas exemplifying their creative thinking abilities. She added that the students practically went into constructing an imaginary showing machine and a hut which demonstrates their creativity.

The music teacher highlighted the role of stories in showcasing visionary characters like Lily, inspiring students to develop their artistic visions. Through these narratives, students grasped the importance of passion, determination, and perseverance in rallying others toward a shared goal. Discussions also played a significant role in fostering leadership skills, with students assigning roles such as leader, secretary, and timekeeper within their groups. The secretary recorded key points, while the timekeeper ensured adherence to time limits. Furthermore, leaders presented the findings, actively engaging in group dynamics, and honing their leadership and presentation skills. Cleverley-Thompson's (2018) study indicates that storytelling has a well-established connection with effective leadership in the context of adult learning. It is used to demonstrate model behavior and enables individuals to mentally practice actions portrayed in the narratives.

The music teacher participant underscored the profound impact of Lily's character, noting that her innate kindness and genuine nature create deep connections, even across societal divides, as exemplified in her relationship with Prince

Alexander. This ability to bridge differences and find love serves as a testament to emotional resilience and the power to transcend societal barriers. Additionally, Lily's evolution into a queen who advocates for the marginalized demonstrates her resilience in using her position for the betterment of society. In the face of adversity, she remains resolute in her commitment to leave behind a legacy of compassion and positive transformation.

During a focus group discussion with the students, a participant observed that the suggestions made by them for settings, costumes, props and sound effects require critical thinking and creative problem-solving. Besides, the teacher's encouragement of improvisation during the dress rehearsal further promotes the development of creativity and problem-solving skills by challenging them to think on their feet and find solutions to the problem (AB, interview June 02, 2023).

A participant pointed out that Problem-Solving skills were honed through storytelling as they engaged in searching the meaning of unfamiliar terms in the story. She added that for the case of Lilly the poor virgin girl, she was courageous enough to borrow whenever she lacked. She added that building a sewing machine and troubleshooting issues related to it is a clear example of problem-solving. The students had to identify the right materials, understand mechanics and address any issues that arose during the process. This experience enhances their problem-solving abilities (AC, interview June 02, 2023).

According to a student participant, the collaborative nature of the learning process is also highlighted as a catalyst for problem-solving skills. He states:

Through shared discussions, interpretations, and collective meaning construction, we actively engage in co-creating knowledge. This social learning dynamic not only enhances comprehension but also nurtures our problem-solving by fostering a diverse exchange of perspectives and the collaborative exploration of solutions (AD, interview June 02, 2023).

Participant AC further explained that the character analysis of Lilly the courageous girl who borrows when lacking, exemplifies problem-solving abilities. Her approach to challenges emphasizes the capacity to adapt and find practical solutions even when resources are limited (AC, interview June 02, 2023). This anecdote underscores the relevance of problem-solving in everyday life, further stressing how storytelling acts as a conduit for imparting life skills that transcend the narrative.

Additionally, a participant affirms that the themes presented in the stories such as kindness, compassion and advocating for the marginalized, promote the development of empathy among learners. Through the connection with the characters and their emotions, students develop a deeper understanding of the human experience and the importance of empathy in social interactions (AF, interview June 02, 2023). A Student participant explained that the use of dictionaries to clarify word meanings fosters self-directed learning. She states:

This process encourages us to take initiative in seeking knowledge and understanding independently. By actively engaging in self-directed learning, we develop skills in research, information retrieval, and independent problem-solving.

As per AH, in an interview conducted on June 2, 2023, the story of Lily, a young girl who rises from adversity to become an advocate for the marginalized, serves as a vivid portrayal of resilience. Lily's unwavering determination to attend the grand festival despite her financial constraints underscores her resilience in pursuing her dreams amid adversity. She perseveres in the face of obstacles and actively seeks opportunities to turn her aspirations into reality. This narrative underscore the resilience of individuals who remain undeterred by setbacks and continue striving toward their goals.

In a nutshell, the pedagogical value of storytelling lies in how it reflects real-life situations, allowing learners to develop soft skills in a culturally relevant and immersive manner. This pedagogical approach shows that by integrating indigenous music traditions such as storytelling into secondary school curricula, we can enrich students' learning experiences while preparing them for success in their personal and professional lives.

4.3.2 How Learning by doing could be used to Nurture Soft Skills in music education

During lesson observation in a senior two classroom, the music teacher initiated a lesson on dance. She asked the students to provide a definition for dance. One student raised her hand and stated, "Dance is the systematic movement of the body in accordance with the rhythm of music." The teacher then divided the students into two groups and instructed them to identify traditional dances from their respective ethnic backgrounds, along with the associated costumes, props, musical accompaniments and makeups if any. Two groups were formed and before the discussion began, the students were responsible for selecting group leaders to present their findings and a secretary to record the main points and a time keeper to remind the group members on time. Ten minutes was allocated to each group member for discussion. The students engaged in discussions and presented their findings, starting with Group A.

The group leader explained that he would mention the name of a dance, after which the group members would briefly describe the dance, including the costumes, props, and musical instruments used. The leader then mentioned "Agwara" dance, and a female student from Group A raised her hand to elaborate. She explained that "Agwara" is a ceremonial dance performed by the Alur people during a king's

coronation to entertain the audience. Another student identified the costumes and props used in the dance, mentioning that men wear trousers, vests, and hides/skins, while women wear blouses, skirts, and tie raffia around their waist. Another student added that the dance is accompanied by the "Agwara," a side-blown trumpet, and the lead dancer often wears ankle bells.

The presentation then shifted to Group B with their leader and secretary taking the stage. The leader asked his group members to name a traditional dance of the Lugbara ethnic group and specify the associated costumes, props, and accompaniments. One member raised her hand and mentioned the "*mutre*" dance, which is a funeral dance performed by the Lugbara after the final rites of an elderly person to commemorate their life. Regarding costumes, she explained that men wear shorts, vests and skin of animals such as leopard, goat, cow while women wear "*mufunga*" (skirt) and wrap their chests with "*badribadria*" (a piece of cloth tied around the chest). They also adorn "*nyore*" (beads) around their waist and neck, and apply "*ofuta*" (ash) to their bodies. Men hold "*osu*" (bows), "*'ye efi*" (arrows), and "*ndere*" (fly whisks) as props.

They also wear "*oku*" (headgear) to exaggerate the jumping movement. The dance is accompanied by clapping and drumming. Group B received applause for their presentation, and then the leader of the next group was invited to present the next dance, along with the associated props, costumes, accompaniments, and decorations or makeup. This rotation of roles continued until the end of the discussions. The music teacher then demonstrated to the students how the Lugbara "*mutre*" dance is performed and informed them that they would later exhibit the dance techniques themselves. This method integrates a combination of telling, showing, and doing, using the teacher's voice, body movement, and visual aids such

as blackboard illustrations to facilitate learning. In Figure 4.4, the music teacher is enthusiastically demonstrating the "mutre" dance of the Lugbara culture. As she gracefully moves to the rhythm, the boys and girls in the classroom are filled with excitement and eagerness to absorb the rich tradition and knowledge she imparts. The students watch with rapt attention, their eyes fixed on the teacher's every step as they eagerly anticipate learning this intricate dance form. They are not merely passive observers; rather, they are active participants in this cultural exchange, ready to immerse themselves in the experience.



Figure 4. 4

Teacher demonstrating "Mutre" dance in Senior two Classroom (Photograph taken by the researcher on June 10, 2022).

After watching a dance video and the teachers' demonstration, students were tasked with showcasing their own dance rendition. Male students, inspired by the video, creatively adapted by using leaves as improvised fly whisks, gathered from the surroundings. This illustrates how hands-on learning fosters student creativity. Figure 4.5 depicts male students' innovative use of leaves as fly whisks, showcasing their resourcefulness. The teacher's enthusiastic clapping, singing, and joyful expression

further cultivated a positive classroom environment, making students feel valued and supported.



Figure 4. 5

Senior two male music students improvising Leaves as Fly Whisks in senior two Classroom. (Photograph taken by the researcher on June 10th, 2023)

During a focus group discussion with the students after the lesson, they were asked to explain how learning by doing can be used to nurture soft skills. In terms of communication skills, a student participant emphasized that active participation in discussions, presentations and the dance performance allow them to effectively express their ideas and interpretations there by nurturing their communication skills (AB, interview June 10, 2023).

As per student participant AC, interviewed on June 20, 2023, active participation in discussions and the practice of asking questions for clarification contribute to the enhancement of their listening and verbal communication skills. Moreover, the act of sharing findings and providing feedback to their peers serves as a valuable exercise that fosters proficiency in both speaking and active listening.

To nurture collaboration skills, student AD, interviewed on June 20, 2023, mentioned that working together in groups enables them to develop teamwork and achieve common goals. He recognized that the equitable distribution of tasks, respect for diverse perspectives and effective communication within the groups are crucial aspects of collaboration.

From the perspective of student participant AC, interviewed on June 20, 2023, the development of critical thinking skills was closely tied to their engagement with traditional dances. He acknowledged that analyzing and evaluating various elements of these dances prompted them to engage in critical thinking. Furthermore, their active participation in discussions and presentations provided opportunities for reasoning, establishing connections, and drawing well-informed conclusions. He also highlighted the role of open-ended questions in sparking curiosity, encouraging exploration of diverse musical concepts, and honing their ability to pose thoughtful inquiries while seeking innovative solutions.

A Student participant acknowledged the importance of a positive and supportive classroom ambiance that nurtured their creativity. She expressed gratitude to her teacher's dedication to cultivating an environment characterized by trust where students felt free to openly express their creative ideas. She also placed value on a classroom atmosphere that not only welcomed but also appreciated their ideas, enabling them to be more open and self-assured in their creative expressions (AD, interview June 20, 2023).

Regarding problem-solving skills, a student participant noted that encountering challenges during the learning process encourages learners to think critically and develop effective problem-solving strategies. He narrated a scenario where they lacked fly whisks but they had to improvise which proved their ability to

solve problems (AE, interview June 20, 2023). Overall, the students recognized the positive impact of *e'yo onizu 'yetaa si* or learning by doing on communication, collaboration, critical thinking, creativity and problem-solving highlighting specific examples from their experiences in the dance lesson.

In the post-lesson interview with the music teacher and from my own observation, *e'yo onizu 'yetaa si* (learning by doing) can effectively nurture essential soft skills among students. The teacher focused on enhancing communication skills through group work, by encouraging active listening during discussions and presentations. Students were given opportunities to express their ideas confidently and coherently, promoting effective communication skills in the learners. The teacher facilitated meaningful conversations and urged students to ask questions and seek clarifications, nurturing their ability to convey information clearly.

To foster collaboration skills, the teacher organized students into groups and assigned specific roles such as group leader, secretary, and timekeeper. This promoted shared responsibilities and cooperation among students. She emphasized a collaborative and inclusive environment, where active listening and mutual respect for each other's ideas were encouraged.

Critical thinking skills were developed through challenging tasks that required students to identify dances from different ethnic groups, the costumes, props, make ups and the social function of the dances. Open-ended questions were posed, encouraging students to analyze, synthesize, and apply their knowledge. The teacher prompted learners to consider diverse perspectives and connect their findings to broader cultural contexts, fostering critical thinking abilities. Expressing opinions with supporting evidence and reasoning was also encouraged.

Creativity was nurtured by creating a supportive environment where students felt comfortable expressing their unique ideas and interpretations about traditional dances. The teacher encouraged exploration of creative elements like movements, costumes and music, allowing students to experiment freely. She emphasized building positive relationships and a safe space where students felt encouraged to explore their creativity without fear of judgment. Gates (2016) and Bolden and Christopher (2022) highlight the importance of creating an environment that promotes risk-taking, learning from mistakes, and creative expression. This environment nurtures confidence, adaptability, and openness to new experiences, all of which are crucial for developing soft skills.

Leadership skills were fostered by assigning group leaders and secretaries, promoting leadership development and responsibility. Students in leadership roles were encouraged to facilitate discussions, delegate tasks, and ensure effective communication within their groups. The teacher provided opportunities for students to take initiative, make decisions, and guide their peers during presentations and discussions, helping build confidence in their leadership abilities. The teacher acknowledged that *e'yo onizu 'yetaa si* (learning-by-doing) approach creates a dynamic and engaging environment for developing soft skills. These skills are not only essential for success in the music lesson but also for students' overall personal and academic growth. From the perspective of a music teacher, this lesson structure reinforces the value of practical engagement. Dividing students into groups, assigning roles, and encouraging them to present their findings transforms them from passive learners into active contributors. This method mirrors what I have witnessed and practiced in indigenous education, where the learning process is holistic—students not only learn the steps of a dance but also the context, history, and

symbolism behind it. In this case, communication is fostered as students articulate their knowledge, and collaboration is developed as they work together to explore the elements of their cultural heritage. The improvisation of leaves as fly whisks showcases their creative problem-solving abilities, further highlighting the adaptability and resourcefulness embedded in indigenous practices.

As a student myself, I can appreciate how learning by doing helps internalize not only the knowledge of traditional dances but also life skills. The integration of critical thinking comes naturally when we are asked to evaluate and analyze different dances, costumes, and instruments, as this compels us to think beyond surface-level descriptions and delve into cultural meanings. This experiential learning approach creates a deep connection with the subject matter, making the learning process more engaging and memorable.

This approach aligns with Lugbara pedagogical methods, where learning is experiential, reflective, and community-based, and these same principles are effectively applied in modern classrooms. The teacher's role in facilitating discussions, fostering creativity, and encouraging leadership mirrors the traditional mentorship roles in Lugbara communities, where knowledge and skills are passed down through hands-on guidance and active participation.

In essence, the lesson demonstrates how learning by doing can nurture soft skills while staying grounded in cultural practices, creating an enriching, multi-layered learning experience for the students.

4.3.3 How Guided Participation could be used to Nurture Soft Skills in Music Education

Music teachers and students were asked to explain how guided participation can be used to nurture soft skills and their responses shed light on the various ways in

which this approach is effective. As per a teacher participant's perspective, guided participation serves as a catalyst for students to engage in active communication with both their educators and peers. It encourages students to articulate their musical concepts, pose inquiries, and request explanations, thereby bolstering their communication proficiencies. Moreover, guided participation integrates non-verbal modes of communication, including gestures, facial expressions, and demonstrations. These non-verbal cues are harnessed by the teacher to convey musical expressions, techniques, and intricacies, enabling students to comprehend the finer nuances of music beyond what can be conveyed through spoken language (AP, interview, June 15, 2023).

A teacher participant also noted that they actively promote the development of problem-solving skills through their teaching approach. They achieve this by deconstructing intricate musical passages and providing precise feedback to assist learners in addressing challenges efficiently. Additionally, they guide students in recognizing musical issues, encouraging them to explore various solutions and formulate strategies for overcoming obstacles. Through these methods, they empower students to become proficient problem solvers within the context of their musical pursuits (DJ, interview, 15, 2023).

A teacher participant emphasized that guided participation fosters creativity by encouraging students to think innovatively, share ideas, and embrace diverse perspectives, sparking new thinking (DJ, interview, June 15, 2023). A teacher participant observed that Guided participation in music education cultivates teamwork and collaboration skills. She argues that students often need to share materials, tools, and knowledge to complete their tasks. This sharing reinforces the importance of cooperation and helps students understand the value of pooling

resources and expertise. Challenges inevitably arise during the project, such as design issues or material shortages. Guided by the teacher, students collaboratively brainstorm solutions, encouraging critical thinking and teamwork constructive feedback to their peers during rehearsals or practice sessions (AB, interview June, 2023). These findings correspond with Küpers et al. (2014) and Kirova and Jamison (2018), who emphasize the vital role of social interaction and collaboration in learning. They conclude that engaging with experienced individuals or peers fosters soft skills like effective communication, collaboration, and creativity.

Patience and tolerance emerged as a critical soft skill nurtured through guided participation. A Student participant acknowledged that guided participation exposes students to challenges and setbacks along their learning journey. These difficulties can test their patience and tolerance levels. However, with guidance and support from facilitators, they are encouraged to persevere, remain patient and embrace the learning process despite setbacks. Over time, they develop resilience, understanding that success often requires patience and a willingness to navigate through obstacles (AB, interview June 15, 2023).

Music teachers scaffold learning by demonstrating instrument handling, tuning, and playing techniques. Teacher "EI" employs a holistic approach, playing the entire song before breaking it into phrases. This approach allows learners to engage in meaningful sub-goals, grasping how the steps align with the overall activity and nurturing problem-solving skills.

In figure 4.6, the music teacher takes pride in scaffolding learners especially when learning to play musical instruments. He demonstrates how the instrument is held and the technique of sound production. By receiving guidance from the teacher during practice, the learners actively observe and carefully analyze how his finger

moves, the interaction with the strings and the resulting sound are interconnected. According to teacher EI, this process fosters the development of the students' critical thinking abilities as they engage in thoughtful reflection and examination of the cause-and-effect relationship between their actions and the musical outcome (EI, interview June 15, 2023).



Figure 4. 6

Learning Through Guided Participation (Photograph taken on the school compound by Anguparu Mary on June 15th, 2023)

In Figure 4.7, we observe a compelling demonstration of peer-assisted learning in the context of mastering the bass adungu (a traditional bow harp). Here, a student wearing a white T-shirt plays a pivotal role as an experienced guide, offering "azakoma" or help to two fellow students clad in red T-shirts, who are eager to acquire proficiency in playing this musical instrument. This scene illustrates the remarkable effectiveness of guided peer scaffolding in the acquisition of musical

skills. The expert in the white T-shirt commences the instructional process by engaging in a hands-on demonstration, a key hallmark of effective peer scaffolding. The two attentive learners in red T-shirts closely observe the intricate actions and carefully listen to the nuanced instructions provided by their knowledgeable peer. This initial stage emphasizes the importance of active observation and listening, as learners keenly pay heed to the intricate details of the demonstration.

Student AC observed that as the learners receive guidance and successfully acquire new skills, their confidence in playing the bass adungu increases. Confidence is a valuable soft skill that can be applied in various aspects of life (AC, interview June 15, 2023).



Figure 4. 7

Learning through Peer Scaffolding (Photograph taken by the researcher on June 15th, 2023, adjacent to the Senior two classroom)

From the perspective of the researcher, throughout this iterative practice, the student in the white T-shirt in figure 4, serves not merely as a demonstrator but as a

supportive mentor. His role extends beyond mere correction of mistakes; it encompasses the provision of gentle guidance, unwavering encouragement, and constructive criticism. This nurturing approach fosters an environment where the learners feel motivated to persevere and continually strive for improvement. Besides, learners in the red T-shirts are actively engaged in listening and understanding the instructions provided by their peer in the white T-shirt. This can foster their critical thinking skills. Hmelo-Silver et al. (2007), Jones (2009), and Trif (2015) concur on the potential of guided participation and interactive discussions to elevate students' critical thinking abilities.

According to a student participant, peer scaffolding promotes a collaborative learning environment where students work together to solve problems, share knowledge and support each other's musical growth. This teamwork fosters cooperation, mutual respect and a sense of community among the students (AG, interview June, 15, 2023). Furthermore, a student participant highlighted that teachers, during rehearsals or ensemble activities, often assign them leadership positions. This practice provides students with opportunities to cultivate leadership traits by shouldering responsibilities and inspiring their peers (AG, June 15, 2023).

As a Lugbara, a music teacher, and a music student, the concept of guided participation resonates deeply within the indigenous learning structures I have experienced, particularly in music education. In Lugbara traditions, learning music is not confined to formal settings but occurs in community contexts, where elders guide the younger generation in musical practices through active participation, observation, and feedback. This mirrors the principles of guided participation seen in the classroom.

In our Lugbara culture, communication is not solely verbal; it includes gestures, facial expressions, and demonstrations—similar to how music teachers integrate non-verbal communication into their lessons. As a music teacher, I understand that music itself is a language that can be communicated through sound and movement, which resonates with the students' ability to express themselves beyond words. Through guided participation, students learn to articulate their thoughts on complex musical ideas and develop active listening skills as they respond to verbal and non-verbal cues.

As a music student, the teacher's use of demonstrations in teaching and learning playing of *adungu* (bow harp) has helped me understand intricate musical nuances that would be difficult to grasp through verbal explanation alone. This method is deeply connected to how learning to playing musical instruments was traditionally taught in the Lugbara community, through demonstration, observation and imitation.

The teacher's approach of deconstructing musical passages and providing precise feedback is reflective of how elders in the Lugbara community break down complex tasks into manageable parts during traditional learning processes. As a music teacher, I guide students to explore multiple solutions to musical challenges, just as I was guided by elders to solve problems in music or other areas of life. This iterative process nurtures problem-solving skills, allowing students to experiment with different methods and refine their approach to challenges, both musical and non-musical.

As a student, I have often found that solving problems in music, such as improvising when instruments or props are unavailable, mirrors traditional practices where resourcefulness was essential. The improvisation of tools during lessons, like using

leaves as fly whisks, reflects this problem-solving tradition, encouraging students to develop innovative solutions to challenges.

Lugbara music and dance, much like the guided participation model, emphasize collaboration. Learning traditional dances such as *mutre* requires a collective effort, where each individual plays a vital role, similar to how students in the classroom share materials, collaborate on tasks, and support one another through peer scaffolding. As a music teacher, I structure my lessons to reflect this, encouraging students to take on leadership roles and delegate responsibilities, just as in traditional community gatherings where leadership is shared and roles are rotated. In my experience as a student, peer scaffolding plays a significant role in learning new musical skills. The scene where a student in a white T-shirt helps peers to play the *adungu* reminds me of my own learning journey, where more experienced peers or elders would guide us step by step, offering encouragement and correction. This fosters not only collaboration but also leadership as students take on mentorship roles.

Guided participation nurtures creativity by allowing students to explore and share diverse perspectives, as seen in the way traditional dances and music pieces are taught in Lugbara culture. The creativity encouraged in the classroom aligns with how we learn to adapt traditional elements into contemporary contexts. For example, students modifying dance techniques or improvising with available materials reflects the innovative spirit of our cultural traditions. As a student, I value the space to be creative, knowing that the classroom environment encourages freedom of expression, much like in traditional Lugbara settings where innovation within tradition is welcomed.

In Lugbara traditions, patience and resilience are key, especially when mastering complex instruments or dance moves. Through guided participation, these qualities are nurtured as students face challenges and work through them with guidance. The role of the teacher in providing consistent support mirrors the elder's role in traditional settings, where patience was cultivated through repeated practice and encouragement. Teachers in music lessons, just like elders in the Lugbara community, entrust students with leadership roles during rehearsals or group activities. This builds their confidence and fosters leadership traits, as they take responsibility for guiding their peers and leading collaborative efforts.

In conclusion, guided participation, much like *e'yo onizu 'yetaa si* (learning by doing), is a culturally embedded approach to education that nurtures essential soft skills. As a Lugbara, a music teacher, and a student, I see these practices reflected in both traditional and modern contexts. This method effectively supports communication, collaboration, problem-solving, creativity, patience, resilience, and leadership, creating a well-rounded educational experience that prepares students not only for music but for life.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

This chapter presents summary from which the researcher draws conclusions and makes recommendations. It is divided into 3 sections; summary of the results by objective, conclusions on the study and the recommendations respectively.

5.1 Indigenous Music Education Pedagogies used to Nurture Soft Skills

5.1.1 Storytelling

Objective one aimed to establish the indigenous music education pedagogies that teachers of music could employ to facilitate the cultivation of students' soft skills in selected secondary schools in Arua city. This section particularly delved into the Lugbara indigenous teaching concept through the lens of storytelling. The primary objective was to ascertain whether this indigenous approach could effectively cultivate students' soft skills in secondary schools in Arua city. The investigation casts a specific spotlight on the Lugbara concept of "*a'diko*" or "*oduko*" and "*a'diko daza*" or "*oduko daza*," commonly known as story and storytelling respectively.

The term "*o'duko*," within the Lugbara language, assumed a dual identity, signifying both 'story' and 'voice' with a subtle tonal nuance. This dual representation underscored the pivotal role of the human voice in the transmission of stories, a fundamental aspect of the Lugbara narrative tradition. The findings unearthed a resounding affirmation of the efficacy of incorporating "*a'diko daza*" (storytelling) into music education as a potent strategy for nurturing soft skills among students. The findings went on to underscore that students' active engagement with stories and narratives significantly contributed to their development of communication skills, thus enhancing their ability to express thoughts effectively. Study findings aptly

emphasized the value of *a'diko 'daza* in honing students' active listening capabilities, a skill intricately intertwined with the nuances of musical interpretation. Moreover, the findings illuminated how involvement in *adiko 'daza*" exposed students to a captivating array of characters, enabling them to traverse diverse perspectives, emotions and uncharted realms of creativity.

The integration of *a'diko* into music education was celebrated for fostering teamwork and collaboration. Collaborative storytelling sessions emerged as a conduit for instilling invaluable listening skills, nurturing an appreciation for diverse ideas and catalyzing a spirit of cohesive effort towards shared objectives. This sense of collaboration seamlessly extended to their musical performances, ultimately elevating their ensemble playing. Additionally, the findings underscored the instrumental role played by "*a'diko daza*" in nurturing critical thinking skills among students. The engagement with narratives ignited a process of analysis, prompting students to dissect story elements and character motivations. This analytical prowess was accompanied by a heightened capacity for questioning, self-reflection, and the establishment of intricate connections within the narrative thus, honing their critical thinking abilities.

Furthermore, *a'diko 'daza* or storytelling emerged as a catalyst for fostering empathy and a nuanced understanding of diverse emotions. Immersed in the shoes of various characters, students found that this skill significantly nurtured in their empathy.

Study findings aptly emphasized the tangible enhancement of learners listening skills within the context of music, an outcome attributed to their engagement with storytelling. The significance of teamwork and cooperation was echoed through students' reflection, underlining the seamless transference of group

storytelling. Furthermore, the findings elucidated how storytelling emboldened students, boosting their confidence in self-expression within the realm of music. This newfound confidence became a gateway to artistic experimentation, allowing for the fearless exploration of their unique musical voices, ultimately enhancing their authenticity in connecting with audiences during performances.

Findings unveiled the unique avenue through which storytelling nurtured self-expression and communication skills. Lastly, critical thinking and problem-solving cultivated through engagement with narratives came to the fore. Stories posed challenges that demanded creative solutions, prompting students to ponder diverse strategies, assess potential outcomes and actively engage in rigorous critical thinking and problem-solving discussions. Additionally, this engagement with narratives fostered cultural awareness and an appreciation for diversity, a skill profoundly relevant within the domain of music, given the rich global musical heritage.

In a nut shell, these findings, born from the collective insights of both music educators and ‘students’ participants, resoundingly affirm storytelling's multifaceted influence in nurturing indispensable soft skills. Beyond enriching their musical journeys, storytelling equips students with a diverse array of life skills, transcending the boundaries of the classroom and empowering them as well-rounded individuals poised for success in diverse spheres of life.

5.1.2 Learning by Doing

In this section of the study, the researcher explored the indigenous Lugbara concept of "learning by doing" and its potential in nurturing soft skills within the domain of music education. As illuminated by both music students and teacher participants, the Lugbara cultural concept of "*e'yo onizu 'yetaa si*" epitomizes the principle of "learning by doing." They assert that the integration of *e'yo onizu 'yetaa*

si approach into music education exerts a substantial influence on the development of soft skills in learners.

This pedagogical framework encompasses a range of activities, including *ongo ngoza* (singing), *ongo tuzu* (dancing), *o'di aviza* (playing instruments) and *ongo ofuza* (composing songs), providing students with opportunities for active engagement with music and the acquisition of soft skills. Of particular note is the pivotal role of "*ongo ngoza*" or singing which emerged as a potent vehicle for expression. It was underscored that this facet of *e'yo onizu 'yetaa si* or learning by doing" enhances both verbal communication and nonverbal communication abilities.

Students are guided to convey the essence of songs not only through words but also through gestures, hand movements, eye contact and facial expressions. This holistic approach empowers students with a skill set that enables them to effectively express their emotions and convey messages, rendering music an intricate and multi-dimensional form of artistic expression. Furthermore, the findings underscored the promotion of *ti eci taa* (teamwork) through hands-on activities within the *e'yo onizu 'yetaa si* /learning by doing approach. As students actively engage in musical tasks, including the crafting of musical instruments, they participate in idea exchange and collective problem-solving, thereby honing their collaborative and problem-solving competencies.

Additionally, when students encountered challenges related to aspects like pitch and rhythm in music, they were found to develop problem-solving skills. They learned to identify musical problems, dissect them analytically, and devise creative solutions, thereby acquiring problem-solving skills transferrable to real-life situations. The integration of composition and improvisation was identified as instrumental in nurturing students' creativity. These facets of *e'yo onizu ye'taa si*

(learning by doing) encourage students to explore and experiment with innovative concepts, fostering distinctive modes of self-expression and nurturing creative thought processes.

Furthermore, within ensemble settings, students were observed to assume leadership roles, contributing to the development of leadership qualities. The study's findings also emphasized that the skills honed while manipulating musical elements during instrumental performances, such as dynamics, silence, suspense, and rhythmic intricacies, translate into critical thinking abilities. Moreover, active listening was underscored as a vital component in the process of composition. Students' engagement in crafting their musical ideas were found to cultivate excellent listening skills, enhancing their capacity to perceive and refine the sounds they create.

The study findings recognized the resilience exhibited by students throughout dance and composition processes, highlighting their ability to transform challenges and critiques into opportunities for improvement. The exposure to diverse cultures and traditions through dance was found to promote cultural appreciation and understanding, enriching the students' perspectives. The experience of learning to sing a song has significantly boosted the self-confidence of the learners which suggests that the act of music performance has transcended its boundaries, empowering the students to communicate more assertively and effectively in various facets of life.

Students also noted that singing has deepened their connection with the emotions embedded within songs, fostering an understanding and empathy towards others' feelings. The journey of overcoming stage fright and gaining confidence through singing was a recurring theme among students. This exemplifies the transformative nature of experiential learning where engaging in musical

performance nurtures resilience and a sense of empowerment, enabling students to conquer their anxieties and deliver confident performances. Furthermore, findings emphasized the development of self-discipline through regular practice. They also recognized the virtues of patience and perseverance acquired by overcoming challenges in learning musical instruments, qualities that find application in various life endeavors. In the realm of dance, the ability to perform in front of others was seen as a means of building self-assurance and overcoming shyness.

The importance of teamwork in dance was underscored, with the collaborative nature of group dance performances fostering cooperative skills and unity among participants. Students also credited dance performances with helping them gain confidence in expressing themselves publicly, as dance serves as a form of nonverbal communication. Through body movements, facial expressions and gestures, dancers convey emotions, moods and intentions, enhancing their nonverbal communication skills. In the context of composition projects, students celebrated the collaborative nature of these endeavors, highlighting how working with peers enables them to harmonize their talents, promote teamwork and create cohesive musical pieces collectively.

In conclusion, the perspectives shared by teachers and music students demonstrate that *e'yo onizu* (learning) offers a myriad of opportunities for the cultivation of soft skills. Through such activities, students refine their communication skills, creativity, listening abilities, confidence, problem-solving capabilities, and self-discipline, perseverance and collaboration skills. This enriching process extends beyond the realm of music, equipping students with essential attributes that serve them well in various facets of their personal and academic pursuits.

5.1.3 Guided Participation

In this section, the researcher sought to establish the Lugbara indigenous concept of teaching, as described through guided participation and its potential to nurture soft skills. From the perspectives of both music teachers and students, the concepts of guided participation, is integral aspects of the educational process in Lugbara culture. These concepts, deeply rooted in the Lugbara indigenous notion of teaching and learning, contribute significantly to the development of soft skills in learners. The Lugbara terms for these concepts as reported by participants, provide insight into the rich educational practices within their cultural context:

The Lugbara people refer to teacher as "*embapi*," whose role goes beyond imparting knowledge. The teacher (*embapi*) acts as a guide, scaffold, mediator, mentor and facilitator of learning and learning is described as occurring after receiving help and direction from others. Guided Participation which in Lugbara translates to "*E'yo onizu azakoma ba azi vuri ma vutia*" involves the idea of learning with the assistance of a more knowledgeable other. This concept emphasizes the role of a knowledgeable figure, referred to as "*embapi*," who guides novices in their learning journey. The novices learn through "*azakoma ba azi vuri*," which translates to learning through the help obtained from another person. This indicates that learning is a collaborative process, where individuals acquire skills and knowledge through guidance and support.

Among the Lugbara, the mediator often demonstrates musical concepts, techniques, or performance skills to learners. By seeing and hearing the teacher's demonstration, learners gain a clearer understanding of how to perform or interpret music. In a one-on-one or small-group setting, teachers can provide personalized instruction tailored to each student's needs and skill level. This form of mediation

allows for targeted guidance and support. Teachers offer feedback on students' performances, helping them identify areas for improvement. Constructive feedback is an essential part of the learning process and encourages students to refine their skills. It was observed that teachers scaffold the learning process by breaking down complex musical pieces into smaller, manageable sections. This step-by-step approach helps students gradually build their confidence and problem-solving skills. Effective teachers use positive reinforcement and encouragement to motivate students to practice and persevere in their musical journeys. This motivation is crucial for skill development. When students encounter difficulties or challenges in their musical studies, teachers mediate problem-solving by guiding them through the process of identifying issues and finding solutions.

Collaborative learning and peer mentoring can also be forms of mediation in music education. Students learn from each other's experiences, share insights, and offer support. Peer mentorship involves more than just instruction; it includes cultivating empathy, patience and flexibility to support learners at their own pace. In line with Wiggins' (2015) perspective, being an active participant within a music learning community entails not only one's own effort but also a significant responsibility to engage with fellow peers. This engagement is crucial for facilitating the learning process for everyone involved and offering support to peers when required, essentially acting as a scaffold for each other's learning.

Effective two-way communication is emphasized in the scaffolding process. This communication allows scaffolds to tailor their support to the unique needs, preferences and goals of learners. As learners progress at varying rates, scaffolds exhibit understanding and compassion to keep learners motivated and engaged. The gradual reduction of support encourages self-reliance while still providing a safety

net for moments when assistance is required. This approach promotes independence while ensuring a supportive environment. Providing constructive feedback and positive reinforcement fosters a nurturing and motivating learning environment, encouraging learners to persevere and continually strive for improvement. Mediation extends to correcting technical issues during traditional performances, ensuring effective communication among participants. Mediation is utilized to address issues related to pitch accuracy in music performance. It involves providing additional support, demonstrations and feedback to improve students' skills. For instruments like the *oringia* (tubefiddle), individualized instruction is used to correct hand placement, while vocal exercises are employed to enhance pitch accuracy in singing.

The study's findings show that guided participation/scaffolding/mediation in music education creates a rich learning environment where students discuss ideas, ask questions and improve their communication skills. When they work together in groups or ensembles, they not only become better musicians but also learn how to cooperate with others. Guided participation also helps students become better problem solvers and critical thinkers. They learn to analyze information carefully and make informed decisions, not just in music but in everyday situations.

Another important aspect of guided participation is that teachers gradually let students take more responsibility for their learning. This helps students become independent learners, boosting their confidence and making them more capable in various areas, not just music.

The study also highlights how feedback, when given in a supportive and understanding way, can improve emotional well-being and boost students' confidence. In simple terms, guided participation in music education helps students

develop skills like effective communication, problem-solving, self-directed learning, perseverance and teamwork.

In summary, the Lugbara approach to music education is deeply rooted in guided participation, scaffolding, and mediation. These findings emphasize the role of these concepts in nurturing soft skills and musical proficiency in music education.

5.2 Soft Skills that could be Nurtured through Indigenous Music Education

Pedagogies (IMEP)

The primary aim of objective two centered on finding out the soft skills that could be nurtured through indigenous music education pedagogies in secondary schools in Arua city. The findings are presented under three sub-headings.

5.2.1 Soft Skills that could be Nurtured through Storytelling in Music Education

Discoveries brought into view that storytelling as a significant component of indigenous education pedagogy could serve as a potent catalyst for fostering students' soft skills. Attention was drawn to the transformative role of storytelling in refining both verbal and non-verbal communication skills. This underscores the power of narratives to facilitate effective transmission of ideas, emotions, and messages, fostering engagement and connection with the audience.

Secondly, communication skills were identified and described as the prowess to skillfully articulate narratives, ideas and emotions thereby establishing resonant connections with the audience. Participants extended the purview of storytelling's influence by highlighting its contribution to leadership skills. Through storytelling, individuals can cultivate qualities that embody guidance, inspiration and influence, aligning with the facets of leadership.

Delving deeper, the role of storytelling in nurturing problem-solving abilities was brought to the fore. The narrative arc frequently presented in stories, wherein

characters grapple with challenges demanding resolution, serves as a crucible for developing innovative problem-solving skills. The creative dimension of storytelling was eloquently brought out characterizing creativity as the hallmark of storytellers who employ imaginative and original approaches, crafting narratives that transcend conventions and elicit emotional responses, reflective introspection, and lasting impacts.

The discourse among students on how storytelling nurtures critical thinking skills was aptly revealed. Through the manipulation of narratives to leave questions unanswered or scenarios open-ended, students are prompted to exercise their critical faculties, posing inquiries, seeking answers, and engaging in in-depth inquiry. This dialogic process is framed as the refinement of critical thinking skills, whereby individuals analyze, evaluate, and interpret narrative elements with discernment and reflection.

The concept of self-directed learning nurtured by storytelling featured prominently. Here, self-directed learning was characterized by students taking the reins of their educational journey, assuming responsibility for their own growth and development. Furthermore, the empathetic dimension of storytelling was delved into by immersing oneself in narratives from diverse perspectives. Empathy was cultivated through the process of understanding, relating to, and emotionally connecting with characters, situations, and emotions within a narrative.

Discoveries unveiled that narratives foster active listening skills, enabling the nuanced comprehension of narrative subtleties and underlying messages. It was argued that the act of sharing stories not only enriches narratives but also bolsters self-confidence and refines public speaking skills. Relatedly, findings accentuate the collaborative facet of storytelling, wherein group narratives engender teamwork and

collaboration as participants collaboratively construct stories. Collaboration skills, in this context, was said to be the aptitude to collaboratively create, develop and enhance narratives through shared contributions and efforts. Finally, narratives were said to emphasize the portrayal of resilience and perseverance, inspiring individuals to confront challenges with unwavering determination. The concept of perseverance in storytelling reflects the commitment and determination demonstrated by storytellers and characters alike throughout the narrative creation process.

5.2.2 Soft Skills that could be Nurtured through Learning by Doing in Music Education

The study findings unveiled a wide array of soft skills that could be acquired through Learning by doing in music education. Communication skills emerged as a prominent aspect, as students engaged in practical experiences honing their abilities to listen attentively, speak confidently, articulate ideas clearly, read fluently, write coherently, and employ different media to effectively express their thoughts and concepts.

This emphasis on communication empowers students to effectively convey their musical ideas and interpretations, enhancing their overall musical expression and engagement with others. Moreover, learning by doing proved instrumental in fostering teamwork and collaboration among students. Through group activities and projects, students learned to work harmoniously with their peers, leveraging individual strengths and skills to achieve shared musical goals. This cooperative approach not only enhances the quality of musical performances but also develops essential social skills, enabling students to navigate and succeed in team-based settings both within and beyond the musical context.

Creativity was another skill that flourished through Learning by doing. By encouraging students to explore their imagination, propose and develop innovative solutions, experiment with creative alternatives and identify patterns and generalizations, the study highlighted how practical experiences fostered creative thinking abilities.

Critical thinking was also cultivated through Learning by doing. As students engaged in reflective analysis and assessment of musical ideas, performances, and compositions, they acquired the ability to thoughtfully and analytically evaluate musical concepts and expressions. This critical thinking approach enhances students' capacity to interpret music with depth and insight, elevating their overall musical understanding and interpretation.

Furthermore, learning by doing presented valuable opportunities for developing problem-solving skills. As students encountered challenges and difficulties during musical learning and performance, they were prompted to identify, analyze and effectively resolve these obstacles. This practical problem-solving approach equips students with a systematic and effective approach to tackle musical challenges, building their resilience and capacity to overcome hurdles in their musical pursuits. The study also acknowledged the importance of nurturing leadership skills through Learning by doing.

The application of knowledge and skills in real-world situations provided students with opportunities to practice and refine their leadership capabilities. This experiential leadership development equips students with the confidence and aptitude to take charge in various musical endeavors and beyond, preparing them for future leadership roles in diverse contexts. Lastly, the study recognized resilience as a vital soft skill developed through Learning by doing. As students encountered setbacks,

challenges, and adversities during their practical experiences, they built the ability to bounce back, adapt, and recover. This resilience-building process equipped students with the mental toughness and determination to thrive in the face of difficulties, fostering their overall well-being and capacity to cope with future challenges.

5.2.3 Soft Skills that could be Nurtured through Guided Participation in Music Education

The findings of the study provide valuable insights into the soft skills nurtured through guided participation in music education. Effective communication was emphasized as a crucial skill, involving clear and meaningful exchange of information, ideas and musical concepts between the learner and the guide. Participants highlighted the importance of clarity in expression, active listening, responsiveness, non-verbal cues, collaboration and constructive feedback. Active listening plays a pivotal role in helping students comprehend musical patterns, dynamics, and phrasing, ultimately enriching their overall musical understanding and interpretation. Collaboration emerged as a central aspect of guided participation, characterized by a cooperative and interactive process where individuals actively work together to achieve shared musical goals.

Joint participation, contribution and engagement among musicians, educators, and peers were emphasized as essential components of collaborative music-making. Creativity was identified as a significant skill in guided participation, encompassing the ability to explore, innovate, and express oneself in musical contexts. Participants recognized the generation of original ideas, development of unique musical interpretations and exploration of new approaches as essential aspects of creativity. The findings underscored that critical thinking skills which involve the thoughtful

and reflective analysis, evaluation, and interpretation of musical concepts, performances, and compositions could be nurtured through guided participation.

Findings brought to the fore problem-solving skills that could be nurtured through guided participation and characterized it as the systematic process of identifying, analyzing and resolving challenges or obstacles that arise during musical learning and performance. Study findings underscored the importance of empathy as a valuable skill in guided participation. Empathy was said to be the ability to understand and share the feelings, emotions and perspectives of others. It was said to involve putting oneself in someone else's shoes, comprehending their experiences and showing genuine concern and compassion for their emotions and well-being. Lastly, Perseverance was identified as a crucial soft skill developed through guided participation, involving patience and tolerance in the learning process.

5.3 How Indigenous Music Education Pedagogies could be used to Nurture Soft Skills

In this section, the researcher discusses the application of storytelling, learning by doing and guided participation in the acquisition of soft skills.

5.3.1 How Storytelling could be used to Nurture Soft Skills in Music Education

The major objective of the study was to find out how the indigenous music education pedagogies could be used to nurture soft skills in music education. One key finding was that *a'diko 'daza* or storytelling plays a significant role in developing communication skills among music students. As they craft and share their stories, students learn to articulate their thoughts effectively, enhancing their ability to express themselves with clarity and confidence.

Additionally, encountering unfamiliar words within the stories expanded on their linguistic abilities as students used dictionaries to decipher word meanings.

Active Listening was another crucial skill nurtured through storytelling. During group discussions, students actively listen to their peers' viewpoints, fostering understanding and respect for differing perspectives. This promotes meaningful conversations and strengthens the ability to consider various perspectives. This enhances their ability to listen attentively and empathetically, an essential skill in both music and daily life. Moreover, the storytelling sessions highlighted the significance of teamwork and collaboration in the storytelling process.

When students work together to create and act out their narratives, making costumes and props, they learn the importance of teamwork, compromise, and mutual understanding. Collaboration, a cornerstone of contemporary work dynamics, is nurtured through drama's interactive group activities. Additionally, discussing questions in groups helps to promote critical thinking. The encouragement of imagination in crafting unique stories and the incorporation of creative elements such as costumes/props, sound effects and makeup design allowed students to showcase their creative thinking and artistic expression. By freely exploring their creativity, students contributed to the richness and uniqueness of the storytelling experience. Problem-Solving skills were refined through storytelling as students engaged in searching the meaning of unfamiliar terms in the story. For the case of Lilly, the poor virgin girl, she was courageous enough to borrow whenever she lacked. As students encountered various challenges in the story, they were prompted to think creatively and find solutions to overcome obstacles.

The introduction of improvisation during the dress rehearsal presents students with the challenge of thinking on their feet and swiftly devising solutions to emergent problems. Besides, the process of discussing questions and collectively constructing meaning fostered critical thinking and improved problem-solving abilities among the

students. Leadership Skills were developed through the themes presented in the stories. Students were inspired by visionary characters and learned to develop their own artistic visions. Additionally, assigning leadership roles within group dynamics during discussions and performances allowed students to practice leadership skills, enhancing their confidence and abilities.

Empathy was also fostered through the themes of kindness and compassion found in the stories. Through the connection with the characters and their emotions, students developed a deeper understanding of the human experience and the importance of empathy in social interactions. Students actively used dictionaries to clarify word meanings, encouraging independent research, information retrieval, and problem-solving. This self-directed learning approach empowered students to take initiative in seeking knowledge and understanding independently. The story of Lily, the poor girl who overcomes challenges to become a queen and advocate for the marginalized, exemplified resilience. Her determination to pursue her dreams, seek support, overcome setbacks and use her position for positive impact showcased resilience in various forms. This story inspires students to persevere and be resilient in the face of adversity, encouraging them to work towards creating a better world. Lastly, confidence-building was strengthened as students act out their stories in front of their peers and participate in group discussions. By sharing their thoughts and emotions openly in a safe and supportive environment, students develop their public speaking skills and boost their self-confidence.

5.3.2 How Learning by Doing could be used to Nurture Soft Skills in Music Education

Study findings revealed that communication skills were fostered through *e'yo oniza 'yetaa siri*" (learning by doing) as students actively participate in discussions and

presentations. They confidently articulated their thoughts and interpretations, demonstrating effective verbal communication. Furthermore, their engagement in asking questions and seeking clarifications from their peers showcased active listening skills, enhancing their overall communication abilities. Secondly, *e'yo oniza 'yetaa siri*" (learning-by-doing) approach promoted collaboration skills among the students. Group activities required them to work together, share responsibilities, and cooperate to achieve common goals.

Enforcing complete silence in whole-class settings can impede learning, as many students depend on their peers to translate and clarify the teacher's instructions. The dance lesson also provided ample opportunities for critical thinking. Creativity flourished in the dance lesson as the teacher created a supportive environment that encouraged students to freely express their imaginative ideas and interpretations of traditional dances. The learning-by-doing approach also stimulated creativity by allowing students to explore their imaginative abilities in interpreting and expressing the dance. Students adapted and used leaves as improvised fly whisks, demonstrating creative problem-solving skills and incorporating their artistic expressions.

The teacher's approach involved presenting challenging tasks and posing open-ended questions, prompting students to engage in hands-on activities related to various aspects of traditional dances. This practical exercise encouraged them to not only analyze and evaluate elements such as folk dances, costumes, props, make-up, and social functions but also to synthesize this information and draw connections to broader cultural contexts. The study's findings clearly illustrate that this "learning-by-doing" approach effectively nurtures critical thinking skills among students as they actively engaged with traditional dances.

Besides, problem-solving skills were developed as students' encountered challenges during the learning process and found innovative solutions such as improvising leaves to substitute a fly whisk. The study recognized resilience as a vital soft skill developed through learning by doing. As students encountered setbacks and challenges during their practical experiences, they built the ability to bounce back and adapt, fostering their overall well-being and capacity to cope with future difficulties.

Lastly, the learning-by-doing approach played a crucial role in fostering leadership skills among the students. The assignment of group leaders and secretaries provided opportunities for students to assume leadership roles and responsibilities. They took charge of facilitating discussions, delegating tasks, and ensuring effective communication within their groups. These experiences contributed to building their confidence and organizational abilities as emerging leaders. The outcomes of the study demonstrated that the experiential learning program played a significant role in enhancing students' leadership skills, encompassing their capacity to lead, motivate, and facilitate positive transformations within the ensemble.

5.3.3 How Guided Participation could be used to Nurture Soft Skills in music Education

Key findings reveal that guided participation in music education has proven to be an effective approach for nurturing various soft skills among students. The process involves active communication between students, teachers and peers which enhances their ability to articulate musical ideas, ask questions, and seek clarifications. Additionally, non-verbal communication cues such as gestures and facial expressions are used to convey musical expressions and nuances, allowing students to grasp the

subtleties of music beyond verbal explanations. Moreover, guided participation facilitates the development of problem-solving skills.

Teachers play a vital role in breaking down complex musical passages, offering specific feedback and guiding students in identifying and exploring multiple solutions to musical problems. By empowering students to tackle challenges effectively, they become adept problem solvers in the context of their musical journey. Creativity is also nurtured through guided participation as teachers create a supportive environment that encourages students to think creatively, explore new ideas and find innovative solutions to musical challenges. The exchange of creative ideas and approaches through peer scaffolding fosters creative thinking and experimentation, enriching the students' musical experiences.

Furthermore, guided participation promotes teamwork and collaboration among students. Group activities allow individuals to pool their strengths, complement each other's skills, and create a dynamic environment where creative ideas can flourish. The process of guided participation also fosters patience and tolerance as students encounter challenges and setbacks along their learning journey. Through the guidance and support of facilitators, they are encouraged to persevere, remain patient and embrace the learning process despite obstacles. Over time, students develop resilience, understanding that success often requires patience and a willingness to navigate through difficulties.

Critical thinking abilities are developed through guided participation as students engage in thoughtful reflection and examination of cause-and-effect relationships in their musical expressions. Teachers guide them to analyze musical problems, explore various solutions, and develop critical thinking skills to overcome obstacles, enriching their overall problem-solving capabilities. Guided participation

also provides opportunities for students to take on leadership roles, such as section leaders in ensembles. This allows them to develop leadership qualities as they take responsibility and motivate their peers. Teachers' understanding of individual learning needs and emotional support fosters empathy and emotional intelligence among the students. Besides, guided participation promotes active listening to musical performances and feedback.

Students learn to attentively listen to each other's playing, offer supportive feedback, and receive feedback positively, enhancing their interpersonal and communication skills. As students become proficient in their musical skills, facilitators gradually step back, encouraging self-directed learning and cultivating a growth mindset. This approach empowers students to take ownership of their learning journey.

5.4 Conclusions

The study focused on (1) establishing indigenous music education pedagogies that teachers of music could use to nurture students soft skills in secondary schools in Arua City, (2) find out the soft skills that could be acquired by students through Indigenous Music Education Pedagogies in secondary schools in Arua City and (3) explain how indigenous music education pedagogies could be used to nurture students' soft skills among music students in secondary schools in Arua city. The major objective was to address the deficiency in soft skills among music students in secondary schools in Arua city. The study's major findings revealed the effectiveness of *a'diko 'daza* (storytelling), *e'yo onizu 'yetaa si* (experiential learning) and "*e'yo onizu azakoma ba azi vuri ma vutia*" (guided participation) in cultivating soft skills in music education.

Effective communication, collaboration, creativity, critical thinking and problem solving featured as essential soft skills that can be nurtured through indigenous music education pedagogies. In addition to the soft skills explicitly mentioned within the contextual framework of this study, several other important soft skills have emerged from the study. These skills included listening, self-directed learning, self-confidence, resilience, empathy and leadership. Although these skills were not initially part of the research focus, their significance cannot be underestimated. This has implication for music teachers, curriculum specialists and policy makers.

Several ways revealed how Indigenous Music Education Pedagogies (IMEP) such as a'diko/o'duko 'daza (storytelling), e'yo onizu 'yetaa si (Learning by doing) and e'yo onizu azakoma ba azivuri si (guided participation) could be used to nurture soft skills in music education. Based on the findings, this study concludes that adopting Indigenous Music Education Pedagogies (IMEP) into the teaching and learning process could lead to the acquisition of soft skills. By employing the correct channels and methods derived from indigenous practices, educators could effectively nurture essential life skills in learners. The study advocates for the adoption of A'diko/o'duko daza (storytelling), e'yo onizu 'yetaa si (Learning by doing) and e'yo onizu azakoma ba azi vuri si (guided participation) as indigenous music education pedagogies to effectively nurture soft skills in music students, ultimately preparing them for success in their musical pursuits and broader life experiences.

5.5 Recommendations on Findings

Indigenous music education pedagogies have proven to be instrumental in nurturing soft skills among music students. The findings of this study have important

implications for music teachers, curriculum developers and policy makers in the field of education:

Music educators could incorporate indigenous music education pedagogies into their instructional practices to effectively nurture soft skills among students. To fully benefit from the soft skills nurtured through indigenous education pedagogies, practitioners could design activities that specifically foster the acquisition of these skills.

Curriculum developers play a crucial role in integrating indigenous education pedagogies into music education curricula to nurture soft skills effectively. They should ensure that these pedagogies are woven into the curriculum framework, guiding teachers on how to incorporate them into their instructional strategies. Development of appropriate resources and guidelines is essential to support music teachers in successfully integrating indigenous music education pedagogies in their lessons.

Policy makers could recognize the value of indigenous education pedagogies for soft skill development and include them as essential components in music education policy frameworks. Such policies would help ensure that all students have access to a well-rounded education that nurtures both musical proficiency and soft skill development.

5.6 Recommendations for Further Research

This study focused on the utilization of indigenous music education pedagogies to nurture students' soft skills in two secondary schools within the context of Arua city. It is important to note that the scope of this study was limited to a specific geographical area and a small number of participants (24). As such, the findings should be interpreted within the context of this particular area and cannot be

generalized to provide a comprehensive understanding of the trajectory of Indigenous Music Education Pedagogies (IMEP) to nurture essential soft skills in other parts of Uganda or Africa as a whole.

Future research is warranted into establishing the application of technology in fostering soft skills in music education. Investigating how digital tools and online platforms can enhance the effectiveness of indigenous music education pedagogies for soft skills acquisition is an area ripe for exploration given the increasing role of technology in education. Future research could also focus on the role of community-based learning in nurturing essential soft skills and investigate how it can be effectively incorporated into educational practices. This approach has the potential to empower students with a well-rounded skill set that extends beyond the classroom and prepares them for success in various aspects of their lives.

Research focusing on the training and professional development of music educators in the context of IMEP would provide insights into how teachers can effectively implement these pedagogies to nurture soft skills. Understanding the needs and challenges of teachers in this regard is crucial. Finally, future research could delve into the policy implications of incorporating IMEP into formal education systems. This would involve examining how educational policies at regional, national, and continental levels can support the integration of indigenous music education pedagogies to enhance learners' soft skills.

Advancing research in these directions would contribute to a more comprehensive understanding of the potential of Indigenous Music Education Pedagogies to nurture essential soft skills in both Ugandan and broader African educational contexts. These recommendations aim to enrich the scholarly discourse and inform educational practices, ultimately benefiting students' holistic development.

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APPENDICES

Appendix I: Interview Guide for the Music Teachers

Dear participant,

My name is Driciru Regina Yia, a student pursuing a Master of Arts in Music Education at Kyambogo University. I am conducting a study on “Indigenous Music Education Pedagogies and Students’ Soft Skills Acquisition in Selected Secondary Schools in Arua City.” The focus of our conversation today is to explore your experiences and perspectives as music teachers, particularly in how indigenous music education might be contributing to the development of important life skills, often referred to as soft skills, among your students.

I want to assure you that this interview is a safe and confidential space. Everything we discuss will remain between us, and your individual responses will not be shared outside of this study. Your honesty and openness are highly valued, so please feel comfortable sharing your insight. Let’s also ensure that we focus on one question at a time, allowing for a clear and thoughtful discussion.

A. Indigenous Education Pedagogies that can be used to Nurture Soft Skills

- I. Kindly identify the indigenous music education pedagogies that teachers of music can use to nurture soft skills in music education?
- II. Kindly explain to me the Lugbara indigenous notion of storytelling.
- III. Can storytelling be used to nurture soft skills in music education? Give reasons for your answer.
- IV. Kindly explain to me the Lugbara indigenous notion of teachers’ work that is meant by guided participation.
- V. Can guided participation be used for nurturing soft skills in music education? Give reasons for your answer.

VI. Kindly explain to me the Lugbara indigenous notion of teachers' work that is meant by Learning by doing.

VII. Can learning by doing be used for nurturing soft skills in music education?

Give reasons for your answer.

B. Soft Skills that can be nurtured through Indigenous Music Education Pedagogies

1. What kind of Soft Skills can be nurtured through?

a) Storytelling?

b) Learning by doing?

c) Guided participation?

C. Applicability of Indigenous Education Pedagogies to Nurture Soft Skills

1) Kindly explain to me how soft skills can be nurtured through storytelling.

2) Can you explain to me how soft skills can be nurtured through learning by doing?

3) Can you explain to me how guided participation can be used to nurture soft skills in music education?

Appendix II: Observation Checklist

Topic: Indigenous Music Education Pedagogies and Students soft skills acquisition in selected Secondary Schools in Arua city.

Purpose: To observe and document the implementation of Indigenous music education pedagogies and their impact on nurturing music students' soft skills.

Name of school.....

Date.....

s/no	Items	Comments
01	General Classroom Environment	
	<p>Classroom Setup:</p> <p>Describe the physical arrangement of the classroom.</p> <p>Note any materials or resources used during the lesson.</p>	
	<p>Teacher-Student Interaction:</p> <p>Observe and note the nature of interactions between teachers and students.</p> <p>Record examples of positive interactions and guided participation</p>	
	<p>Indigenous Music Education Pedagogies in Practice</p> <p>Storytelling:</p> <p>Observe how storytelling is incorporated into the lesson.</p> <p>Note the type of stories told and their cultural</p>	

	<p>significance.</p> <p>Record students' reactions and engagement during storytelling.</p> <p>Document instances where soft skills are being nurtured (e.g., listening skills, empathy, communication).</p>	
	<p>Guided Participation:</p> <p>Observe how the teacher involves students in the learning process.</p> <p>Note any collaborative activities or group work.</p> <p>Record examples of teacher guidance and student participation.</p> <p>Document instances where soft skills are being nurtured (e.g., teamwork, problem-solving, collaboration).</p> <p>Learning by Doing:</p> <p>Observe practical activities and hands-on learning experiences.</p> <p>Note how students are engaged in learning by doing.</p> <p>Record examples of students applying what they have learned.</p> <p>Document instances where soft skills are being nurtured (e.g., critical thinking,</p>	

	creativity, initiative).	
	<p>C. Specific Soft Skills Observed</p> <p>Communication:</p> <p>Note instances of effective verbal and non-verbal communication among students.</p> <p>Record examples of active listening and clear expression of ideas.</p> <p>Teamwork and Collaboration:</p> <p>Observe group activities and teamwork.</p> <p>Note examples of students working together and supporting each other.</p> <p>Problem-Solving and Critical Thinking:</p> <p>Record instances where students demonstrate problem-solving abilities.</p> <p>Note examples of critical thinking and decision-making.</p> <p>Creativity and Innovation:</p> <p>Observe creative activities and innovative approaches to learning.</p> <p>Record examples of students expressing creativity.</p> <p>Emotional Intelligence:</p> <p>Note instances where students demonstrate empathy, self-awareness, and emotional regulation.</p>	

	<p>Record examples of positive peer interactions and conflict resolution.</p>	
	<p>D. Teacher's Role and Methods</p> <p>Instructional Methods:</p> <p>Note the instructional methods used by the teacher (e.g., direct instruction, facilitation, mentorship).</p> <p>Record examples of how the teacher adapts methods to suit Indigenous pedagogies.</p> <p>Student Engagement:</p> <p>Observe and note the overall level of student engagement and enthusiasm.</p> <p>Record any significant changes in student behavior or attitude.</p> <p>Effectiveness of Pedagogies:</p> <p>Reflect on the overall effectiveness of Indigenous music education pedagogies in nurturing soft skills.</p> <p>Provide suggestions based on observations for improving the implementation of Indigenous music education pedagogies.</p>	

Appendix II: Focus Group Discussion Guide for Music Student

Participants

Introduction

Dear participant, my name is Driciru Regina Yia, a student pursuing Master of Arts in Music Education at Kyambogo University. I am carrying out a study on *“Indigenous music education pedagogies and students’ soft skills acquisition in selected secondary schools in Arua city”*. The focus of our conversation is to explore your experiences and perspectives as music students, particularly in how indigenous music education might be helping you develop important life skills, often called soft skills.

I want to assure you that this is a safe and confidential space. Everything we talk about here will remain within this group, and your individual opinions will not be shared outside of this study. Before we start, let’s go over a few ground rules. Please respect each other’s opinions—everyone’s perspective matters. Also, let’s try to have one person speaking at a time so that everyone can share their thoughts.

Section A: Indigenous Education Pedagogies

1. Understanding Indigenous Music Education Pedagogies

- What traditional methods or approaches are used in your music classes to teach you about music?
- How do you feel about using these traditional methods in learning music?

2. Experience with Storytelling in Music Education

- Can you describe a time when storytelling was used in your music class?

- How did the storytelling session make you feel? What did you learn from it?

3. Experience with Guided Participation

- Have you ever participated in a music activity where the teacher guided you step-by-step?
- How did guided participation help you understand and perform music better?

4. Experience with Learning by Doing

- Can you share an experience where you learned music through hands-on practice or performance?
- What skills did you develop through this hands-on learning approach?

Section B: Nurturing Soft Skills through Indigenous Pedagogies

1. Soft Skills from Storytelling

- What skills do you think you gained from storytelling sessions in your music classes?
- Do you think storytelling can help you acquire soft skills such as communication, creativity, critical thinking, problem solving and collaboration?

2. Soft Skills from Learning by Doing

- What specific soft skills have you developed from practical, hands-on music activities?
- How do these practical activities help you in working with others or solving problems?

3. Soft Skills from Guided Participation

- How does being guided by your teacher help you develop soft skills like teamwork or leadership?
- Can you give examples of how guided participation has improved your confidence or ability to think critically?

Section C: Applicability and Benefits of Indigenous Pedagogies

1. Storytelling and Soft Skills

- In what ways do you think storytelling in music classes can help you in real-life situations?
- How does listening to and creating stories enhance your soft skills development?

2. Learning by Doing and Soft Skills

- How does engaging in practical music activities help you attain soft skills?
- What are the benefits of learning music by doing, compared to just listening or reading about it?

3. Guided Participation and Soft Skills

- How does guided participation prepare you for working in teams or leading others?
- How does guided participation help you in nurturing soft skills?
- Do you feel more confident in your musical abilities after being guided by your teacher? How so?

Appendix III: The Poor virgin Girl

In a small village, a poor young girl named Lily, known for her kindness and purity, yearned to attend a grand festival but lacked the means to do so. With the help of a compassionate seamstress, Lily borrowed a beautiful gown and captivated the hearts of all who saw her at the festival. Among the spectators was Prince Alexander who was drawn to Lily's genuine nature. Overcoming their differences, they fell in love and Lily became a queen who used her position to advocate for the marginalized, leaving behind a legacy of love and compassion”.

Appendix IV: A Children's Play Song

Tiya rere

Tiya rere

Alumbamba

Tiya rere

Tiya rere

Alumbamba

Titia la imu mini oku idu ku ya?

Alumbamba

Idule bo yo

Alumbamba

Appendix V: Questions about the story of "The Poor Virgin Girl"

1. Who is the main character in the story, and what are her key characteristics?
2. How does the protagonist's background influence her actions and decisions in the story?
3. What are the main events that drive the story forward?
4. Are there any significant turning points or climax moments in the story?
5. Where and when is the story set, and how does this setting affect the narrative?
6. What conflicts does the protagonist face, and how are they resolved?
7. What lesson does the story convey to its readers?
8. How does the story challenge or reinforce societal norms and values?

Appendix VI: Letter of introduction



P. O. BOX 1 KYAMBOGO, KAMPALA - UGANDA
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Department of Music, Dance and Drama

5th April , 2023

The DEO/Headteacher/Community & Opinion Leaders

Dear Sir/Madam,

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

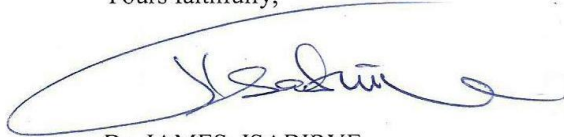
DRICIRU REGINA YIA

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

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

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

Yours faithfully,



**Dr. JAMES ISABIRYE
AG. HEAD OF DEPARTMENT**



MUNI GIRLS' SECONDARY SCHOOL
P. O. Box 208, ARUA CITY
Email: munigirlsarucity@yahoo.com

7th April, 2023.

DRICIRU REGINA YIA
KYAMBOGO UNIVERSITY

Dear Driciru,

RE: PERMISSION TO COLLECT DATA AT MUNI GIRLS' SECONDARY SCHOOL

You have been granted permission to collect data at Muni Girls' Secondary School to aid your Masters Dissertation titled "**Indigenous Music Education Pedagogies and Learners Soft Skills Acquisition in selected Secondary Schools in Arua City**"

Please adhere to ethical standards and procedures.

By this letter, I request all students and staff listed as respondents in this data collection protocol to support Miss Driciru Regina Yia in her research endeavours.

Yours sincerely,



SAKARU GLADYS
DEPEUTY HEADTEACHER – MUNI GIRLS' S.S.



MVARA SECONDARY SCHOOL

MI3, MT. WATI ROAD

P.O. BOX 23 ARUA, UGANDA

Email: mvarasenior@gmail.com

TEL.: 0778656575/0772553768

Date: 7th April, 2023

DRICIRU REGINA YIA
KYAMBOGO UNIVERSITY

Dear Driciru Regina.

RE: PERMISSION TO COLLECT DATA AT MVARA SECONDARY SCHOOL.

I bring you greeting from Mvara Secondary School in the mighty name of our Lord Jesus Christ.

On behalf of the Board of governors, Staff and students of Mvara Secondary School, I am grateful to notify you that your earlier request that you presented for collecting Data at Mvara Secondary School to aid you masters Dissertation titled "**Indigenous Music Education Pedagogies and learners soft skills Acquisition in selected Secondary Schools** in Arua City has been granted.

Please we request and hope that you stick to the areas of concern to you and follow the rightful ethical standards and procedures.

I now want to request by copy of this letter, all staff and students selected as respondents in this data collection provide support to Ms. Driciru Regina Yia in her research endeavours.

Yours Sincerely,



Matua Eliakim Onyiga
Head Teacher.