INDIGENOUS EDUCATION PEDAGOGIES AND LEARNING OF *ORINGIA* (TUBE FIDDLE) MUSIC IN SELECTED PRIMARY SCHOOLS IN ARUA CITY, NORTH WESTERN UGANDA

BY

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DECLARATION

I Anguparu Mary, hereby declare that to the best of my knowledge, this Dissertation entitled “Indigenous educational pedagogies and learning of *oringia* (Tube fiddle) music in selected Primary Schools in Arua City, North Western Uganda” is my original work and has not been presented to any institution for the award of a degree, diploma or any other qualification.

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APPROVAL

We certify that this dissertation entitled “Indigenous education pedagogies and learning of *oringia* (tube fiddle) music in selected Primary Schools in Arua City, North Western Uganda” is Mary Anguparu’s original work, and it is submitted with our approval as supervisors.

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DEDICATION

I dedicate this work to the loving memory of my dear mother Erina Alia, and father Philip Onziga (Rev) for all their sacrifice to educate me.

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TABLE OF CONTENTS

DECLARATION ii

APPROVAL iii

DEDICATION iv

ACKNOWLEDGEMENT v

TABLE OF CONTENTS vi

LIST OF FIGURES x

ABBREVIATIONS AND ACRONYMS xi

ABSTRACT xii

CHAPTER ONE: INTRODUCTION 1

1.0 Introduction 1

1.1 Background 1

1.1.1 Historical perspective 2

1.1.2 Theoretical perspective 9

1.1.3 Conceptual perspective 11

1.1.4 Contextual perspective 13

1.2 Problem statement 14

1.3. Purpose of the study 15

1.4 Objectives of the study 15

1.5 Research questions 15

1.6 Scope of the study 15

1.6.1 Geographical scope 16

1.6.3 Time scope 17

1.7 Significance of the study 17

CHAPTER TWO: LITERATURE REVIEW 20

2.0 Introduction 21

2.1 Indigenous pedagogies in the learning of music traditions 21

2.2 Learners' and the usage of indigenous pedagogies in music education 28

2.3 Teacher's perception about the usage of indigenous pedagogies in the teaching- learning process 30

CHAPTER THREE: METHODOLOGY 32

3.0 Introduction 34

3.1 Research design 34

3.2 Study population 35

3.4 Sampling techniques 36

3.4. 1 Purposive sampling 36

3.4.2 Snowball sampling 37

3.5 Methods for data collection 37

3.5.1 Interviews 37

3.5.2 Focus group discussion 38

3.5.3 Non-participant observation 39

3.7 Data analysis 40

CHAPTER FOUR: DATA PRESENTATION, INTERPRETATION AND ANALYSIS 40

4.0 Overview 42

4.1 The indigenous pedagogies in relation to the learning of oringia music in primary schools of Arua city 42

4.1.3. Atita feza e'yo oniria ri (scaffolding) 52

4.1.4 E'yo 'yeleri o'bizu 'yezu (emulation) 54

4.1.5 Oringia Avizu (performance) 57

4.1.6 Oringia avizu tualu (collaborative performance) 60

4.1.7 E'yo onizu mini dre le ri si (Legitimate peripheral participation) 63

4.1.8 O'duko oluza oringia oniria (story telling) 65

4.2 Learners' views about learning the oringia music through indigenous pedagogies 68

4.2.1 Ava'bazu oringia avizu (passion) for oringia music 68

4.3 Teachers perception about using indigenous pedagogies for oringia music 74

4.3.1 The impact of indigenous pedagogies 74

CHAPTER FIVE: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS 79

5.0 Introduction 78

5.1 Indigenous pedagogies ~~used to~~ in the teaching of *oringia* music in primary schools 78

5.2 Learners perception of indigenous pedagogies in the teaching of oringia music in primary schools. 79

5.3 Teacher's perception of the indigenous pedagogies in the teaching of oringia music in the primary schools 80

5.4 Conclusion 81

5.5 Recommendation 81

REFERENCES 83

APPENDICES 99

APPENDIX I: FOCUS GROUP DISCUSSION GUIDE FOR LEARNERS 99

APPENDIX I1: INTERVIEW GUIDE FOR TEACHERS/RESOURCE PERSONS . 100

APPENDIX I11: INTERVIEW GUIDE FOR HEAD TEACHERS 101

APPENDIX IV: OBSERVATION CHECK LIST 102

APPENDIX V: INTRODUCTORY LETTER 103

LIST OF FIGURES

Figure 1.1: Conceptual framework.....12

Figure 4. 1: Teacher demonstrates application of odroko on osu 46

Figure 4. 2: The fingering technique. 48

Figure 4. 3: Learners engage with the oringia as teacher the monitors.....51

Figure 4. 4: A teacher scaffolds a learner.....53

Figure 4. 5: Oringia avizu tualu (collaborative performance 61

Figure 4. 6: E'yo onizu mini dre le ri si (legitimate peripheral participation) ...63

Figure 4. 7: A peer helps a colleague to bow properly 69

Figure 4. 8: The joy of playing the oringia 73

ABBREVIATIONS AND ACRONYMS

FGD- Focus Group Discussion

KYU- Kyambogo University

MDD- Music Dance and Drama

MoES- Ministry of Education and Sports

NTC- National Teachers College

ZPD- Zone of Proximal Development

ABSTRACT

This research investigated whether and how indigenous pedagogies might contribute to learning of *oringia* music in primary schools in Arua City. School education uses traditional western models that do not fully facilitate transmission of indigenous cultures such as *oringia*. The objectives of the study were: to establish the indigenous pedagogies that are used by primary school teachers in the teaching of *oringia* music in primary schools in Arua City, to find out learners views in selected primary schools in Arua City about the learning of *oringia* music through indigenous pedagogies, and to establish the perception of teachers in selected primary schools in Arua City about the learning of *oringia* music through indigenous pedagogies. The study used a phenomenological design to where respondents lived experiences were narrated to the researcher through use of interview, and Focus Group Discussions. The researcher was invited to observe some lessons, and data was gathered from 24 respondents that were selected purposively. The study revealed that indigenous pedagogies that are used to learn *oringia* might be described in English as apprenticeship, demonstration, imitation, emulation, collaboration, and narration of stories. *Oringia* culture bearers and teachers guide learners through dynamic learning processes, emphasizing experiential, interactive, collaborative instruction that embed cultural significance and inspire learners to identify with community. Learners' passion for *oringia* music caused deep engagement, skill development, and fostered a sense of identity, and supported their peers to learn. This peer-mediated learning nurtured learners' communication skills, supported relationships building, and aided skill transfer, and indigenous ways of learning allows learners ample time to deeply gain knowledge and skills of *oringia* music from skilled community members. The study recommended inclusion of indigenous ways of learning in schools settings to facilitate acquisition of *origia* music knowledge and skills, and support various areas of school education.

CHAPTER ONE

INTRODUCTION

1.0 Introduction

This study aimed to explore the indigenous teaching methods employed in the learning of *oringia* music. The notion indigenous pedagogies refer to teaching methods derived from the traditional modes of learning that have been transmitted from one generation to another within a society over an extended period. The expression learning of *oringia* music refers to the acquisition of knowledge, skills and techniques necessary to effectively and proficiently perform *oringia* music.

This study sought to identify indigenous teaching methods for learning *oringia* music and gather perspectives from both learners and teachers regarding the utilization of these approaches in primary school settings. Observation, focus group discussions, and interviews constituted the research data collection methods. The data was gathered from music teachers/resource persons, learners, and head teachers of selected primary schools through purposive and snowball sampling techniques. Therefore, the motivation for this study is to understand and document indigenous pedagogies for learning the *oringia* in order to contribute to the preservation of cultural heritage and traditional music practices.

1.1 Background

The background is presented under the following subheadings: historical perspective, theoretical perspective, conceptual perspective, and contextual perspectives.

1.1.1 Historical perspective

Among the earliest, and most widely played musical instruments globally are the fiddles (Montagu, 2017). The fiddle, similar to the violin differing in playing technique is a bowed string referred to as *fidlu* in Nordic, believed to have existed as early as the 13$^{t.h}$ century. In 14th century, the term fiddle was attributed to the Medieval Latin word *fidil*, which similarly described to bowed string instrument. Fiddle music was performed in social and ceremonial settings, in addition to providing personal enjoyment (Brownlee, 2009; Hoskins, 2019).Besides, fiddles were used by the communities to play music for: up-beats, jigs, reels or slow, somber ballads (Fisher, 2017).The fiddle was believed to have been made by the Amati family, who had an instrument making work shop in which their father, Antonio Amati taught the sons, his craftsmanship. It is probable that Andrea Amati and many other apprentices like Antonio Stradivari learned from the said workshop through apprenticeship (Bachmann, 2013). The skills and craftsmanship Andrea Amati attained from the father made him became popularly known as the first maker of the fiddle in the 16th century Papa, (2023).

According to Teffera (1997) the fiddle was associated with the lower social strata. Its earliest historical appearance was among musicians who provided entertainment at dances in small Italian villages during the early 16th century (Ronstrom, 2010). Later, the European immigrants namely Africans, French and Canadians then spread it through German and Polish folk music which was learnt and adapted by the Native American fiddlers' by1600. In Australia, learning of fiddle was through aural and oral means. Musicians learnt by listening to and observing performances in which musicians gathered to play tunes and as well sing the music. Beginners learnt skills, melodies, articulation and ornaments by

imitating senior fiddle players (Brownlee, 2009). Every participant contributed to the music making by participating in playing an instrument, singing, clapping or dancing to the music (Turino, 2008).

The fiddle was noted to be played by slaves in Virginia by 1690s (Ivey, 2019). These slaves prominently used the fiddle to provide dance music for white American dancers. Also, they performed music for their own entertainment on weekends and public holidays like Christmas. On other occasions, the Africans and American fiddle players would perform together and this yielded to the emergence of a distinctive Afro-American music tradition that is a combination of African and European music practices. Thus, fiddle music was learnt through acculturation (Wells, 2003). Acculturation is a process that occurs when individuals or groups of people from different cultures come into contact with one another and adopt or adapt to the cultural norms, values, behaviors, and practices of the dominant or host culture, a process that can take place in various contexts. In this case, the interaction of the slaves with the culture of their new country, made them to learn the fiddle music of other cultures through imitation.

The fiddle moved to the courts in Italy and France to provide entertainment for the noble men. It was learnt through apprenticeship and by the year 1682, the fiddle had moved to Sweden and in numerous locations, replaced keyed harps, bagpipes, and hurdy-gurdies. Swiftly, the fiddle become the cherished instrument for Swedes across all social strata, whether in castles, farmhouses, or humble sheds (Ronstrom, 2010).

The fiddle reached Wales in the United Kingdom by the 17th century and became a popular instrument in the 18th century performed at various occasions such as

weddings, funerals, traveling dramas also for entertaining elites in their residences this tradition was transmitted orally until the first half of the 20th century (Meurig, 2006).

The fiddle assumed a pivotal role in Scottish music by 1760 establishing itself as the primary instrument for Scottish traditional music. In ensembles, that is performances in which various instruments are engaged, the fiddle became the core instrument, also in country dances and minuets in the 18th century, waltzes and polkas in the 19th century, and ballroom dances in the 20th centuries. As an example, Adamson, a proficient in fiddling and dance, instructed his children in these arts through practical demonstrations. Similarly, he shared his knowledge with other eager fiddle learners, encompassing both youth and adults, in village halls. It's important to highlight that the master musician not only conveyed fiddle music and dance skills but also exemplified appropriate behavior (Shoupe, 2006).

Furthermore, according to Hoskins (2019) in the 1920s, Texas fiddlers in North America acquired their fiddling skills through contests, events where fiddlers competed for awards. Aspiring fiddle learners would attend these competitions, observe performances and add their own variations on the tunes, thereby showcasing their creativity. In this way, they learnt through emulation gain experience and eventually, they became expert performers.

In Asia, by the 17th century, Bogen opines that the fiddle which was referred to as *kyoku* in Japan, had a similar appearance to the *shamisen* that happened to be the only bowed string. However, it was never performed as a solo that is, in individual performance but in an ensemble with *shamisen* or *biwa*. By 1961 according to Zhang (2015) in China, fiddlers learned through practice guided by

teachers of the fiddle who provided both resource and skill support. Similarly, in the years 1825-1975, according to Ward (2018) Irish fiddlers learnt through hands-on method, where individuals acquired proficiency by actively engaging with the instrument. Learners physically interacted with the fiddle, manipulating the strings, bow, and other components and the tunes. This practical experience, encouraged students to feel, listen, and respond to the instrument in real-time. Relatedly, Joseph and Hartwig (2015) reported that in Australia, music workshops provided learning opportunities for music students. In the workshop, cultural experts provided guidance to learners on improvising melodies and accompaniment. These workshops informed the students of the practical, interactive and communicative nature of indigenous pedagogy. Through this hands-on approach, fiddle players gained a deep understanding of the instrument and cultivated the skills needed for expressive and proficient playing.

Musicians in Africa, spent a long time studying with a mentor, developing musical skills through apprenticeship where a learner of the fiddle is guided by a mentor until he/she can tune and play the instrument independently (Mans, 2009). In Nigeria, (Acquah, 2021; Mapaya, 2011; Nota, 2017; Ogisi, 2019) agreed that, fathers exposed their sons to various musical situations such as, gathering materials for making the fiddle, playing, singing, clapping and dancing enabling them to closely observe techniques of making and playing it, while also guiding them in their attempts to imitate and play back. Tutelage as such made the young to learn by watching, listening imitation and practice. This way of learning was aimed at nurturing the character and competence of learners thus making them relevant to their community (Kenyatta, 1965).

Similarly, Donsta (2006), Ibekwe (2016), and Lebaka (2019) were of the view that learning through participating in performances such as playing musical instrument, clapping and dancing helped to develop learners listening skills and enabled them to collaborate in communal performances.

According to Isabiyre (2012) the tube fiddle was first introduced to the East African coast by the Arabs. They were believed to have carried the *Rababah* or *Rabab* or *Rabab* an Arabic word that describes a plucked or strung instrument. By 1000AD, the interaction between Arabs and settlers of the East African coast led to intermingling of the Arab and African culture which yielded to a highbred (Afro-Arab) culture by1331. This contact with and influence by the Arabs made the indigenous people to learn the instrument through acculturation.

In Kenya, according to Omolo-Ongati (2006), fiddle music was introduced in the 1930s by a man who played the instrument while running around the marketplaces in Ahero town, Nyanza province. The fiddle music, referred to as *orutu* by the Luo, was eventually adopted by various ethnic societies in Kenya (Odwar, 2006). *Orutu* music comprised an ensemble featuring instrumental, singing, and dancing elements. Omolo-Ongati (2006) and Kenyatta (1965) explained that, fiddle dance music mainly performed by men and women of middle age, was essentially learned through participation. Observing, imitating, and emulating the songs and dances performed by elders were the means by which the youth were cultured as they became fully immersed in the musical traditions of their community. Similarly, in Tanzania elderly persons and skillful peers in instrumental music provided support to the learners (Colling & Potgieter, 2006).

In Uganda, the origin of the tube fiddle is traced from Buganda. The invention of the Buganda tube fiddle termed Ganda fiddle was attributed to the Baganda themselves. They named it *ndigidi* after its sound *digidig*i (Kyagambiddwa, 1956). It is believed that a man called Kafeero had a dream of a music instrument that has one string that produces sound through bowing (Muheirwenta, n.d), after which he made a tube fiddle and played it so well that he was honored to join the royal palace musicians at the Kabaka's invitation to entertain the Kabaka. Among various ethnic groups in the country, the tube fiddle is played to provide entertainment at social gatherings such as weddings and beer parties and to motivate workers in communal activities (Isabirye, 2012). Wabyona (2021) and Tettey (2018) report that, children learn instrumental skills from their parents and community experts anywhere and anytime, and music skills are passed down orally from generation to generation. The social gatherings provided opportunity for the youth to learn from experienced elders through observing and joining to perform with them.

However, this vibrant traditional cultural experience that inducted a child into the heritage of the clan exhibited through music in which the tube fiddle featured prominently (Kigozi, 2019), was viewed as pagan, and hence considered unfit and unacceptable in church worship by the European colonialists and Christian missionaries. Thus, indigenous musical instruments and dances did not feature in organized Christian worship in the Anglican and Roman Catholic churches up to mid-1960s (Obetia, 2008). The independence attained by Uganda in 1962 never changed the state of indigenous music in schools for successive years, and little or no attention was given to learning of African music instruments such as the *oringia* (Tetty, 2018; Kigozi, 2019; Mensah & Acquah 2021). In 1967 Uganda

became a republic and cultural institutions and their associated royal practices, including musical ones were prohibited by the state. This caused an abrupt end to many cultural practices that were meaningful to the communities. The ending of cultural practices reduced the opportunities for people to learn musical culture through social events, which were the primary platforms for acquiring traditional music skills by observation, imitation, and participation (Isabirye, 2022, 2021c, 2021b, 2021a). However, in schools' teachers use methods that do not fully support learners to gain important cultural attributes. As Andrew (2009) states, in Iganga district, school music teachers in primary schools commonly used rote and notation methods. These are Western learning approaches that make lessons teacher-centered, restricting the learner's autonomy in the learning process and hindering the development of learner agency.

In West Nile—where Arua City is located—the tube fiddle is referred to by different names in various dialects. According to one source, the instrument is called *trikitrikia* this name is associated with the sound produced on the instrument. Another source refers to it as *makererea.* This name is said to have been given in recognition of a skilled student who returned from Makerere University after mastering the art of playing it, in a way, the instrument was his identity. While another source suggests that, the instrument is called *oringia*, deriving from Uringi, a location in Nebbi where the instrument is believed to have been adapted. Commonly, the Lugbara people refer to it by the name *oringia* which this study chose to embrace. According to the sources, the *oringia* has been adapted in schools, and it is played during Music Dance and Drama (MDD) festivals. The schools MDD festival is an annual event organized by the Ministry of Education and Sports for primary, secondary and tertiary institutions on

competitive basis. The *oringia* is used to accompany songs, dances and as a lead instrument in ensemble to lyre, bow harp, lamella phone, xylophone, flute, panpipes among others. Thus, schooling children are no longer exposed to learning *oringia* music by participating in daily activities and rites. Therefore, there is need for methods that will increase opportunities for learning and transfer of skills of *oringia* music (Herbst, 2003).

1.1.2 Theoretical perspective

This study was guided by the social constructivist theory of learning, which evolved through the collective works of Rogoff (1990), Wiggins (2015), Brunner (1996), and Vygotsky (1978). According to Bruner (1996) learning is a process of constructing one's understanding of their life experiences. Bruner argues that understanding of new experiences is attained when a more experienced person provides support *scaffolding* to the novice, and allows them to engage with the content. He explains that a learner needs to work side by side with a skillful person, who scaffolds the learner when necessary.

According to Vygotsky (1978) learning takes place through social interaction of a learner with a more experienced other. The interactions between the more experienced person and the novice enhances learning when the former offers support to the latter. Vygotsky explains that the learner needs *mediation* (support of the more skilled person) within the *Zone of Proximal Development* (ZPD) in order to learn. The learner can gain more skills in a learning situation when supported by a more skilled person in order to understand.

Rogoff (1990) studied various informal learning settings, and concluded that our understandings are shaped by the experiences we engage in with the guidance

offered by experienced persons. Rogoff describes this support as *guided participation*. This guided participation enables learners to progress from their present understanding and skills to the next level. Rogoff emphasizes the need for the expert's understanding of the learning needs in order to determine the level of support required by a learner. According Wiggins (2015) social constructivism is a vision of learning where learners construct their own understanding through social processes. Wiggins describes successful learning environments to be those that allow full learner participation as teams in activities aimed at solving problems with support offered by teachers or peers who are skillful. Through such engaging learning sessions, learners share ideas, experiences make connections of why certain things act in particular ways hence making meaning of the learning which results in skill-improvement.

The ideas of social constructivist scholars such as Vygotsky, Bruner, Barbara Rogoff, and Jackie Wiggins align directly with learning in social contexts in homes, playgrounds, community social events, and similar setting (Isabirye, 2021a; 2022). Indigenous pedagogies which entail keen learner observations, *emulation* (Ekadu-Ereu 2019), and teacher demonstrations stimulate interaction between the expert and the learner. According to Vygotsky, learning takes place in a social context, meaning between people. In his view, we construct our understanding of life experiences through interaction with others (Bruner, 1996; Isabirye, 2022, 2021b; Vygotsky 1978; Wiggins, 2015). Indeed, the social constructivist vision of learning offered a theoretical lens for this study because it aligns with indigenous ways of learning (Isabirye, 2021a). Just like indigenous pedagogies social constructivist settings involve interactive engagements that enhance teamwork among learners and teachers through sharing of ideas,

experiences and skills. Learners acquire knowledge, understanding and skills of tuning, handling and playing the instruments that entail keen learner observations, imitation, and emulation of performances by the skilled player These interactions promote sharing of ideas and experiences, which makes learners practically successful, confident and *agentic* (Isabirye, 2019b).Therefore, the social constructivist theory informed this study because it offered a fitting lens, enabling an in-depth analysis of the teacher-learner interaction during *oringia* music skills transmission.

1.1.3 Conceptual perspective

The conceptual perspective is presented in the conceptual framework provided. According to Camp (2001), conceptual framework is a structure which the researcher believes can best explain the natural progression of the phenomenon under study which Jabareen (2009) says is a network, or 'a plane' of interlinked concepts that together provide a comprehensive understanding of a phenomenon or phenomena. In this section, the researcher envisaged how indigenous pedagogies can aid the learning of *oringia.* The researcher herein presented her thought about the variables and how items in them interlink.

In **Figure 1** below the Independent Variable (IV) is Indigenous education Pedagogies which entail the following concepts apprenticeship, demonstration, emulation and performance. These pedagogies have been studied even through a western lens and their usability in learning is very present in music education thus this study focused on these. While the dependent Variable (DV) concerns learning of *oringia* music culture. It includes the concepts of making tuning, repair, and playing the instrument ~~it~~ as solo or in an ensemble. Also, learning

proper storage was crucial as the instrument requires a delicate handling. Accordingly, the Indigenous pedagogies is envisaged to influence the learning of *oringia* music culture by causing acquisition of knowledge and skills of the music culture

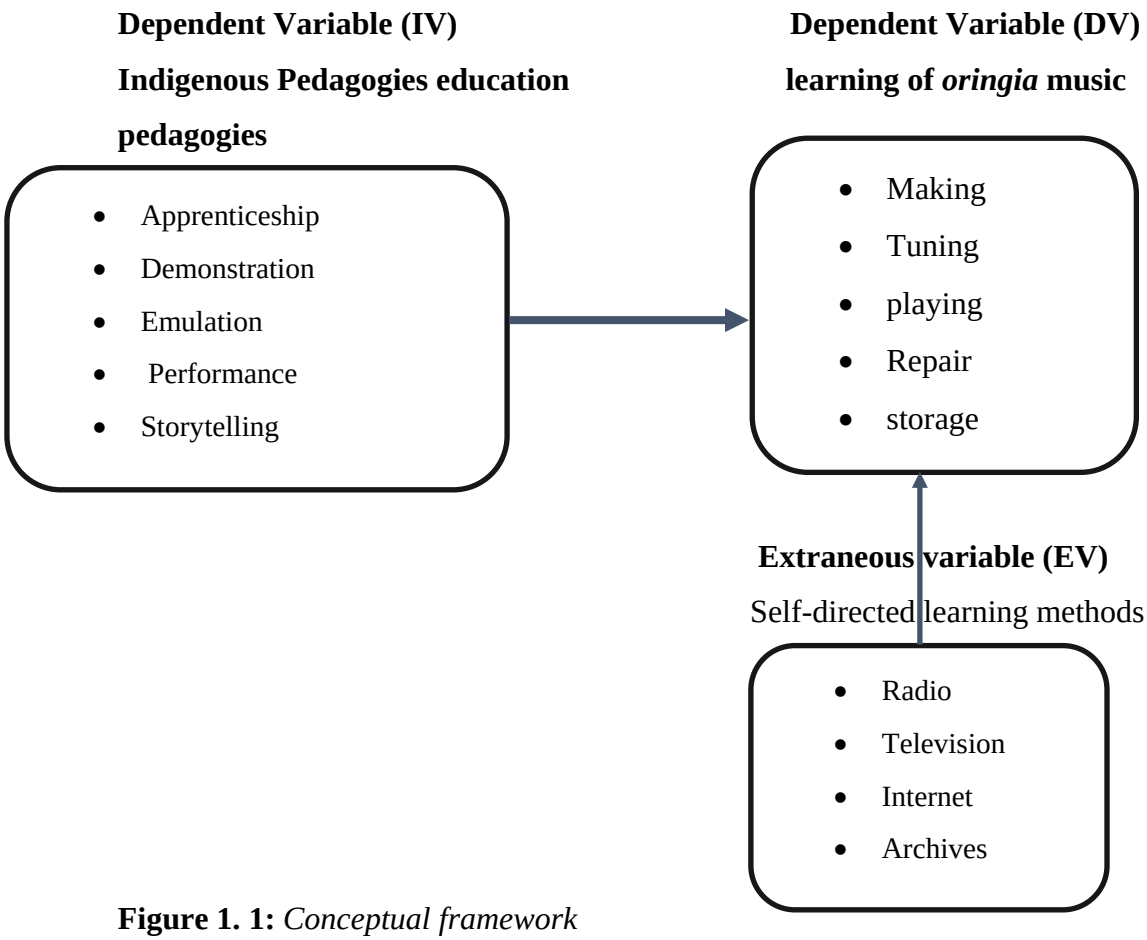

Figure 1. 1: *Conceptual framework*

The Extraneous Variable (EV) in the conceptual framework focus on self-directed learning methods which include radio, television, internet, visiting archives. These extraneous factors were kept constant as they are not of primary interest to the study, and according to Amin (2005) they are identified and their indicators developed so as to control them during analysis.

1.1.4 Contextual perspective

The Lugbara people who inhabit Arua City are among the 65 ethnic societies (Isabirye, 2019a) of Uganda that cherish their cultures. The context in which schools operate in Uganda is not successful because they follow Western ethos. The teaching methods are traditional Western models, teachers act as the primary authority, delivering knowledge through lectures, textbooks, and with students absorbing and applying the information. Teachers dominate the learning process, not the students. According to Freire (1970), this is referred to as "banking education". The teacher is the sole provider of knowledge, while students are passive repositories that receive and keep information that should be regurgitated on demand. In this model, learners are expected to follow the teacher's choices for learning and ensure those choices are implemented.

It is in this broad context that music education happens in schools in this country. Emphasis is laid in learning Western music, and not our own indigenous music. The curriculum is typically theory-driven, with a focus on Western music concepts such as notation, and musical theory, while practical performance elements, though present, may be less emphasized.

However, there are people who have been advocating for indigenous education as a response. For instance, Isabirye (2021b) writes about the learning of *bigwala* music in Busoga in indigenous ways which was very effective to renew the culture. Similarly, Isabirye (2022) writes about the revival of the *entenga* music through indigenous ways and now it is being performed.

In relation to the above scholars' assertions regarding learning of music from the community settings, it became very important to think about the use of

indigenous pedagogies for learning the *oringia*. Borrowing a leaf from Isabiryes' (2022) analysis of Reclaiming Indigenous Epistemes focusing on Entenga Drums, I played songs accompanied by *oringia* and became proficient and agentic. The application of such practical knowledge appears ineffective, as there is limited active involvement of learners in playing *oringia* in primary schools. This poses a significant challenge to the transfer of *oringia* music skills across generations within the school setting and, ultimately, to the wider community.

1.2 Problem statement

Among the Lugbara and other ethnic societies in Uganda, the musical instruments, and tube fiddles in particular play important roles during different social functions like coronation, wedding, funerals, healing members and contribute to development of cognitive skills (Isabirye, 2024, 2020, 2012). Despite this, the playing of this instrument is decreasing. In schools where young people learn issues of life and culture, this important instrument is no longer prominent. School teachers appear to have no solution to the threat that *oringia* music is facing, although indigenous pedagogies were originally used to transfer knowledge and skills of various traditions in village communities in sustainable ways (Brownlee, 2009). Currently, schools appear not to recognize the contribution of these methodologies which aided learners' skills through hands-on experience and performance (Omolo-Ongati, 2007). The researcher looked for literature to find out the role that indigenous learning pedagogies might contribute to learning of *oringia* in the schools in Arua City but found none. Therefore, the researcher carried this study to find out whether indigenous pedagogies might be used in school settings to support learning of *oringia* music and revitalize this culture.

1.3. Purpose of the study

To find out whether indigenous pedagogies were used to support the learning of *oringia* music in primary schools in Arua City.

1.4 Objectives of the study

The objectives of the study are:

1. To establish the indigenous pedagogies that are used by primary school teachers in the teaching of *oringia* music.
2. To find out the views of learners about the learning of *oringia* music through indigenous pedagogies in selected primary schools.
3. To establish the perception of teachers about the learning of *oringia* music through indigenous pedagogies in selected primary schools.

1.5 Research questions

This research questions of the study are:

1. Which indigenous pedagogies are used to teach *oringia* music in primary schools?
2. What views do learners hold regarding the use of indigenous pedagogies in learning *oringia* music in primary schools?
3. What are the perceptions of teachers on the use of indigenous pedagogies in learning *oringia* music in primary schools?

1.6 Scope of the study

The scope of the study included geographical scope, time scope, and content aspects.

1.6.1 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 the capital city of Uganda, and according to the 2014 National Population and Housing Census final report by Uganda Bureau of Statistics (UBOS), Arua, municipality then, Arua had a population of 309,052 people, and by 2020, the population was projected at 361,400. Diverse ethnicities comprising the Lugbara, Alur, Kakwa, Madi, Indians, Sudanese, Congolese, Bantu, Lango, and Acholi people dwell in Arua City. The Lugbara are the majority, and in terms of religion, majority are Christians and Muslims. The traditional social units among the Lugbara have historically been small-scale, kinship-based, clans led by clan leaders and elders referred to as *ba 'wara* (Abiria, 2011). The Lugbara are active peasant farmers of grains and livestock. Many locals earn their livelihood by engaging in local, national and international business. The city borders Democratic Republic of Congo on the West and it is a major center for international trade between the former country and Uganda. As a fast-growing urban society, Arua is connected to the capital by air and road transport, and it is well-known for production of honey that is sold across the country, and beyond. Besides trade, people in Arua City earn their livelihood through professional jobs, and artisan works. Arua City was chosen for this study due to the decline in cultural performances. Primary schools were selected as a means to preserve and promote indigenous cultural heritage through music education, aiming to revive the culture.

1.6.2 Content scope

The study aimed to investigate whether primary school educators utilize indigenous pedagogies to support the learning of *oringia* music. The researcher investigated the use of these pedagogies in the acquisition of knowledge and skills related to *oringia* music within primary school settings. The findings would help identify strategies to promote indigenous pedagogies that could contribute to effective instrument-playing skills acquisition in schools, and indeed the communities.

1.6.3 Time scope

The study focused on schools that have been active in Primary schools' music festivals in the past ten years 2012-2022. During this period, learning of musical instrument-playing in schools has been declining greatly. Learners' active involvement in instrument playing has been declining, and many schools have very few or no music educators to support the learning of instrument playing.

1.7 Significance of the study

The relevance of this study concerning indigenous pedagogy and the learning of *oringia* music would be of importance to various categories of people in the following ways: This study will be of importance to the traditional communities and schools within Arua City by probing their insight into revitalizing their musical practice to improve its performance. This will consequently lead to maintenance and upholding of performance standards, and promoting indigenous pedagogies and learning of traditional music instruments such as the *oringia*.

This study will offer the researcher more knowledge and skills in conducting research. It will add knowledge and new literature to the existing body of

knowledge about indigenous pedagogies and how they might support learning. The engagement among communities during the research processes will help them develop sense of belonging and appreciation of their talents and skills that can ultimately be enhanced and promoted.

The study will generate strategies for embracing and promoting indigenous pedagogies in school settings. These strategies will help school teachers to reflect on the unfolding trends in learning of music in schools and how this influences musical performances. This will help them to improve their pedagogical skills and MDD training abilities. The gaps between interest, knowledge and skills as well as understanding ‘self’ can be bridged for yielding better performance.

Operational definition of terms

Apprenticeship: An indigenous educational approach of learning where aspiring musicians receive hands-on training from skilled or expert players who may be teachers or peers.

Collaborative engagement: Joint and coordinated involvement of multiple players in a musical performance. It involves sharing of knowledge and skills, team and fostering a unified musical expression.

Emulation: An indigenous instructional method in which the young children within communities learn by closely observing and replicating experienced musicians, incorporating their own creativity during performances.

Ensemble performance: A group of musicians performing together various classes of instruments and voices in coordination.

Indigenous pedagogies: Methods of teaching that are informed by the modes of learning that have been passed down from experienced elders to children orally, from one generation of a society to another for example through storytelling and apprenticeship.

Learning: The acquisition of knowledge, skills and techniques necessary to effectively and proficiently perform *oringia* music through listening, observation, imitation and performance.

***Oringia* music:** Songs performed on the *oringia* as solo or in an ensemble.

Performance: A traditional approach of learning within indigenous societies where people learn by engaging in activities such as digging, cooking, and playing music instruments.

Tuning: The adjustment of the string of an instrument to achieve the desired sound. It's a crucial aspect of playing the *oringia* as solo or in tune with other instruments.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter presents the review of literature related to indigenous education pedagogies and the learning of *oringia* music. To start with, the researcher presented the indigenous pedagogies used in the learning of music traditions; learners' views on the use of indigenous pedagogies in learning music; and teachers' perceptions on the use of indigenous pedagogies in the learning of music.

2.1 Indigenous pedagogies in the learning of music traditions

Scholars namely (Isabirye, 2019b; Kidula, 2019; van Manen, 1991; Nzewi, 2019) have works that closely relate to indigenous pedagogies used in learning music in traditional ways. Van Manen (1991) conceptualizes pedagogy as the capacity to differentiate between what is beneficial, and what is unsafe for children. Pedagogy as discipline is practical and based on interactions between a teacher and a learner in a learning context. It is intended to nurture a learner into a valuable person to his/her community. Relatedly, Afrocentric indigenous pedagogy has been discussed by various scholars such as (Isabirye, 2019b; Kidula, 2019; Nzewi, 2019; Ssekamwa 1997). According to various scholars, indigenous pedagogies involve learners actively participating in real-life encounters in which skillful persons provide temporary support (scaffolding) to help learners achieve a deeper understanding or mastery of a skill to enhance their abilities (Bruner, 1966). Such encounters, through which cultural knowledge, and desired social behaviors were transmitted through games, songs, riddles, stories and hunting (Ssekamwa, 1997). Plays and work offered hands on experiences

where learners participated by observing, listening to and imitating experts. These encompassed persons who have technical proficiency on their instruments and also have extensive experience in making musical instruments, performing and composing music (Kidula & Ezeanya 2019). This enhances the acquisition of knowledge, and skills of composition, public speaking, shrewdness, imagination and thinking necessary for meaningful participation in their respective societies (Ssekamwa, 1997). As Isabirye (2024) explains these forms of participation enable learners to acquire important cultural attributes as they think about their experiences holistically.

Participation through listening, observing and imitating musical activities such as singing, playing instruments and dancing of the experts was the means by which the young learn and become skilled members of a community (Kidula, 2019).When learners are provided with practical experiences, their confidence and enthusiasm to apply the acquired knowledge in performances are enhanced (Isabirye, 2019b). This ability to transfer knowledge relates to my definition of indigenous pedagogy as ways of passing down knowledge of society from one generation to another. The learning of tube fiddle music in particular calls for cooperative pedagogies in indigenous context which enables learners' interactive participation and self-evaluation based on the skill achievement. It is envisioned that the learners in question have prior knowledge about tube fiddle but it is incumbent for music teachers to plan for the practical music experiences that engage them into meaningful learning as stated by Krause & Davidson (2018) and Ragoonaden & Mueller (2017).

Related to the above, Rogoff (1990) refers to such learning experience as guided participation, where there are relationships between a mentor / apprentice which Kladder (2017) referred to as mentorship with *mentor/mentee* relationships. These relationships thrive on negotiation of knowledge, and this concession with learners by the teacher moves novices from their current skill level to the next through a shared understanding in which learner needs are identified. Also, learners' effort to listen, observe, and imitate the expert helps to develop learner confidence and ability to transfer knowledge to different performance contexts. This can be referred to as apprenticeship. Kidula (2019) explains how African music workshop offered contexts to learn Kenyan instruments, play them and dance to the music with learners. Thus, learning was hands on and participatory Kidula observed that teachers did not break up the content into units, thus, learning was holistic. According to Schippers (2010) holistic learning allows learners opportunity to make meaning in a given context. However, Kidula (2019) observed that, in schools, teachers who learned using western pedagogies tended to teach African music in parts by teaching each unit such as; making, tuning and playing an instrument as independent lessons. But Wiggins (2015) emphasizes that content should be taught in contexts that allows for learners to make connections between parts in a way that grants understanding of the whole.

In line with the above, Morcom (2017) posits that holistic approach is very critical in the application of indigenous pedagogies. It focuses on producing a whole learner with balanced domains that are based on learner-centeredness, experiential learning, emotional and social growth which involves development of empathy, self-awareness and interpersonal skills. Also having connections to the environment and community in which learning often involves understanding

one’s place in the larger world, including social, environmental, and cultural connections Mannion et al (2013).

In the context of indigenous pedagogies, such as those for teaching *oringia* music among the Lugbara people, holistic learning could mean combining musical education with cultural heritage, social responsibility, and community involvement Nakisanze (2022).

Apprenticeship which Akuno (2019) described as teaching of a novice by an expert musician to perform the roles as composer, performer, educator, and technologist is an indigenous pedagogy used in transferring musical knowledge in many societies. Scholars namely: Adjepong (2021), Akuno (2019), Brunner (1966), Isabirye (2019), Kladder (2017), Mapaya (2011), Rogoff (1990), and Shitandi (2003) have written about this approach of learning music. Barbra (1990) stresses, there is need for shared understanding by means of *inter-subjectivity* (common ground). A teacher, thus, finds learner’s level of skill in order to accompany them to the next level which Rogoff refers to as bridge building. Guided participation, therefore, calls for collaboration between the teacher and the learner in the learning context.

Bruner (1966) referred to the support a teacher offers to a learner as *scaffolding*, and suggested that teachers' support plays a crucial role in empowering learners to expand their knowledge and attempt tasks that would be challenging for them to accomplish independently. Kladder (2017) explains a relation of mentor/mentee engagement and emphasizes a need for striking a harmonious balance between providing assistance when needed and promoting learners'

autonomy in performances. This, not only guarantees the meaningfulness of the learning process but also nurtures the confidence of the learner.

Scholars found out that teacher /learner collaboration in instrumental music learning facilitates acquisition of new skills that culminates into knowledge expansion, creativity, appreciation of individual differences, and the development of workmanship (Nota, 2017). Also, the promotion of practical experience through performance, tunes learners' ears thus enabling them to distinguish musical sounds (Adjepong, 2021). However, the findings of (Daniel and Ryan 2017) on learning instrumental music in higher institutions revealed that apprenticeship as a learning pedagogy limits students from being directly in charge of their own learning owing to its use of demonstration and imitation which has a tendency to suppress independent thinking. The researcher never found any literature relating to the learning of *oringia* music in schools. This study sought to find out whether and how apprenticeship is used in the learning of *oringia* music in primary schools.

Imitation as an indigenous way of learning music, has been written about by scholars namely: Asuti, Zuchdi, Rusdewanti and Bramantyo, 2022; Barton, 2003; Kiel and Anundsen, 2006; Lebeka, 2019, 2022; Mapaya, 2011; Omolo-Ongati (2007); Owino and Akuno, (2019).These scholars explain imitation through various lenses, but mainly agree that imitation is a repetition of a person's act by another, which is described as *copy me.* Omolo-Ongati (2007) argues that this perception limits the development of learner creativity and emotional development. She contends that dialogue between a teacher and a learner allows for sharing of knowledge and skill besides letting learners adopt what is intended for their own performance.

Brownlee (2009) and Ekadu-Ereu (2019) refer to similar approach of learning as *emulation*, in which a learner engages the eyes, ears and mind in music making. This approach involves a learner's ability to construct their own way of understanding the experience. Emulation is a higher order of learning because it gives the learner an opportunity to think about what they are observing before they try to replicate what someone has done. This makes emulation different from imitation for fact that learners take time to think before trying out what someone has done and then decide on how to do it in their own way.

In Bapedi society of South Africa, Lebeka (2022) explains that an expert drummer leads learners to learn the positioning, handling and playing techniques of the drum through imitation until learners achieve competence. Lebeka (2022) and Barton (2003) found out that repetition, and practice enhances mastery of skills in instrumental music performance. The scholars concluded that, active participation in music endeavors enables learners to develop their listening, and performing skills. Therefore, the researcher purposed to find out whether imitation was being used in tube fiddle music learning in primary schools.

Turino (2008) describes performance as learning through participation that is, observing and doing and what others are doing. Scholars namely, Donsta, 2006; Dolos, 2005; Isabirye, 2021; 2019; Lebaka, 2022; Mapaya, 2011; Mochere, 2017; Nompula, 2011; Nzewi,2003; and Wiggins,2015. Mapaya (2011) refered to this process as drilling or *modelling*, while Mochere (2017) described it as a repeated experience in an act that enhances skill development. According to Mochere, modelling allows learners to take responsibility for their own learning, reflecting on sounds heard and watching teacher demonstrations are practical methods that make learners to understand what they experience during the performances.

Similarly, the Hungarian Kodaly method places singing at the core of music education, helping students to internalize pitch, rhythm, and musical concepts through active and engaging vocal participation (Dalos, 2005). This strong foundation in singing not only nurtures a deep and intuitive understanding of music but also enhances a student's ability to play instruments, compose, and appreciate music throughout their lives.

This approach places a strong emphasis on a comprehensive and hands-on method to music education, with a central focus on engaging in active music creation. Thus, performance of instrumental music develops learner intellect and motor skills, expands teamwork among peers, community, and develops their cultural perspectives. Such endeavors promote sharing of knowledge and skills between the skilled performer and the learner through social interaction (Wiggins, 2015; Isabirye, 2021). Also, it develops social values such as respect and cooperation among community members thus enforcing the notion *Ubuntu* an African philosophy of humanism (Chikunda et al., 2014; WYK, 2014). Besides, it develops individual and group identities as a result of experiencing the music, which makes learning holistic, and prepares learners' capability to transfer knowledge, skills and attitudes gained from different learning contexts (Andang'o, 2019; Isabirye, 2019b). In this regard, the researcher sought to find out how learning through performance might increase learner competence in tube fiddle music in the primary schools. In addition, the study intended to find out if learners can competently transfer knowledge and skills of tube fiddle music acquired in the primary school to other learning environments such as cultural performances, churches and other performing groups.

Learners' and the usage of indigenous pedagogies in music education

Various studies carried by scholars show that there is little information that has been captured regarding learner views on indigenous pedagogies in for music education in schools. However, learning through interaction, imitation, and performance are seen to promote opportunities for knowledge construction by both the teacher and the learner. Scholars have documented learners' perspectives on being taught through indigenous pedagogies, which the researcher discussed in the following paragraphs.

Brownlee (2009) reported learner appreciation for teacher support in demonstration of handling, tuning and playing of the fiddle. For example, a learner is reported to have said that, listening to, and watching his teacher as he played the fiddle, and imitating him, coupled with guidance he provided, made him easily learn and accomplish his proficiency in the fiddle music. Barton (2003) also, reported a violin learners' explanation of how playing together with her teacher made her learn, saying that hearing the key, notes, rhythm and structure of music played by her teacher repeatedly made her absorb the music through listening. Listening is a key aspect in playing instruments, which instrumental players ought to develop in order to attain accuracy in playing notes of tunes. Hence, teachers play key roles in helping learner distinguish right and wrong notes. Regular participation in music performances thus improves learner's tonality and musical sensibility. Isabirye (2019) confirmed that, learning supported by peers and experienced community members in the indigenous way, improved his musical ability and of his community members.

However, Daniel and Ryan (2017) reported learners' disapproval in comments that, some teachers do not know how to use music instruments since, they tend to teach theoretically or just show pictures of instruments, yet demonstrating for a learner to see and hear the sound would be better for learning. The opinion shared seems to suggest guided learning to be most effective in instrumental music classes. The researcher sought to find out the kind of teacher support in the learning of tube fiddle music in primary schools.

Chadwick (2003) reports that, students appreciated learning instrumental music through indigenous pedagogies saying interacting with proficient musicians is valuable since it enhances exchange of ideas and techniques that can help improve one's own musical abilities. Joseph and Hartwig (2015) reported international students to have had a positive experience learning indigenous music, describing it as enjoyable and having exciting songs. Cordial relationships in learning environments creates freedom for learners to seek understanding of what is unclear to them regarding techniques of playing the instrument. Since music is performed to offer opportunities for community members, and learners to share musical experiences joyfully, the researcher intended to find out how performance impacts learning of tube fiddle music in primary schools. The researcher also sought to find out if teachers use demonstration to enhance observation, listening and imitation through performance by learners in primary schools.

Prest etal (2021) reported that, students expressed delight in getting more knowledge about their culture by learning indigenous songs in their music class. One student expressed that, learning indigenous music in school enabled her as a teenager to get back to traditional practices they had engaged in as children. She

also appreciated learning in the indigenous ways for the opportunity it offered her to get to her roots, enabling her to understand and appreciate her culture. Whereas a non-indigenous student said that, the stories embedded in the songs made her learn history of the native people, yet according to another non-indigenous student, it stimulated them to sing the songs, and that embedding indigenous cultural practices in music classes had enhanced their cross-cultural understanding, that, it had engendered respect among them.

2.3 Teacher's perception about the usage of indigenous pedagogies in the teaching- learning process

Teachers' understanding of indigenous pedagogies depends on the teaching methods each teacher uses and how they interact with their learners to acquire practical skills. Accordingly, Green (2008) showed a teacher's comment, which presented indigenous pedagogy to have had a positive effect on learner behavior, owing to its motivating nature that makes learners' passion to rise thus, letting them stay on task. Teachers therefore reported that the encouragement and support of native partners and the undertakings they jointly did filled the knowledge, skills and understanding in the gap necessary for such cultural transmission, boosted their confidence, and heightened their mutual trust. The stories embedded in the songs, increased cross-cultural understanding and respect among them, their students, and others which gave rise to personal friendships, it also enriched relationships with indigenous students (Dawn, 2006; Nota, 2017 & Prest etal, 2021).

Nota (2017) emphasized a need for teachers to learn musical skills from experts in their communities other than sticking to libraries and television programs so that they can validate their skills. Relatedly, Isabirye (2019) reported a teacher of

the *bigwala* to have attributed his musical ability to learning from an expert who was also his father. Therefore, the researcher sought to find out how learning of tube fiddle music under the guidance of experts from the community might be helpful to the learners in the primary schools, and establish if learners are given ample opportunity to share experiences with tube fiddle experts in the primary schools.

Performance offers opportunities for learners to develop leadership roles as reported by Green (2008), a teacher expressed surprise at one of the boys' groups, she couldn't imagine a boy who was taking the leadership role, a thing which he had never done before. The teacher expressed astonishment for seeing the boy leading his group. Relatedly, Nota (2017) gives an account of how a teacher applied the skills achieved in her interaction with an expert musician. She established a traditional dance group, which excelled in competitions, and expressed confidence to take the group to higher heights. Related to Notas' remark, the study focused on learning using indigenous approaches to enable learners acquire skills, improve their self-efficacy and develop learner identity in tube fiddle music in primary schools. This can be evaluated in performances and other related musically social environments that support interaction, negotiations, and peer scaffolding.

Isabirye (2019a) asserts that an expert *bigwala* musician recounts that, *bigwala* music was not previously known but, the *bigwala* project brought the instrument to life, allowing children, and community members to experience it, and make music with it. The revival project increased knowledge of the instrument which had almost got extinct and ensured its sustainability as members worked in teams to make and perform it. Green (2008), argues that teamwork enhances learning

through positive encouragement between students. Skilled students can assist and guide others by providing peer support that facilitates the transfer of knowledge, and skills. Therefore, the researcher sought to find out the kind of support offered to learners while learning tube fiddle music, and to find out if the knowledge and skills acquired in tube fiddle music are transferable in order to make this music sustainable in Primary schools and the communities.

Barton (2003) reports a teacher's experience in teaching the violin, highlighting the challenges learners may face with intonation. The goal is to help them overcome issues that may stem from factors such as tension, incorrect finger placement, or difficulty in adjusting pitch through subtle finger movements. Similarly, students are given performance opportunities, allowing them to experience the music firsthand. Barton (2003) highlights the significance of this approach in the musical development of the students that, this sound-based understanding enhances their imagination and creativity when adding dynamics, emotion, and tone to their playing. Bartons' (2003) view in teaching and learning of music is critical as it points out areas where by learners meet challenges and therefore positions the more knowledgeable other to support so that learning is achieved. This is in line with the aim of indigenous pedagogies that targeted learning for the self and others as stated by Madden (2015). However, Acquah (2021) highlights difficulty in teaching African music to lack of resources, specifically drums, which he believed would enhance teaching. While Acquah (2021) identifies the challenge of music resources, Daniel and Ryan (2017) suggest remedies towards music learning which involves a teacher inviting community music experts, referred to as co-music educators, to assist with specific areas such as drumming due to a lack of confidence in their own expertise

in African music. In this regard, the above suggestion informs teachers who apply indigenous methodologies to engage resourceful music persons who might be within the school or from the community. By engaging these highly experienced individuals, skill development is fostered, creating a sense of connection between the two social agents.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter presents the methodology that was used in the study. The chapter contains research design, study population, sample size and selection, sampling procedure and technique, methods of data collection, instruments of collecting data, data collection procedure, data presentation and analysis, and ethical considerations.

3.1 Research design

The study used phenomenological research design for collecting a qualitative data. Creswell and Poth (2018) described phenomenology as the exploration of shared meanings in the lived experiences of several individuals. This exploration relies on individuals' firsthand experiences and the ways in which they encountered them. As per Edmonds (2017), phenomenology involves portraying an individual's direct encounter with reality, encompassing the perceptions and sensations that emerge from that experience. Its aim is to comprehend how individuals shape their understanding of reality or derive meaning from their experiences. The researcher conceptualizes Phenomenology as an approach of exploring and understanding the meanings individuals derive from what they have experienced. It focuses on individuals' firsthand experiences of their immediate encounter with reality. The main goal of phenomenology is to determine how individuals construct their understanding of reality and derive meaning from the various aspects of their experiences.

This design was used to give an in-depth description of learner's, and teacher's experiences as regards indigenous pedagogies for learning *oringia* music. Open ended interview questions relating to participants experiences in learning the *oringia* using indigenous pedagogies were structured and used to collect data. As Creswell and Poth (2018) opines, the analysis was based on what individuals experienced in learning *oringia* music and how they had experienced it. The researcher obtained dense data from the music teachers and learners in the selected schools, and made meaning of the significant statements that emerged. These formulated meanings were clustered into common patterns to reveal how learning was experienced. The researcher developed a deeper understanding of how indigenous pedagogies were used for learning the *oringia* music, which Amin (2005) elaborates as a greater way of understanding how and why people behave the way they do. The researcher also incorporated ethnographic methods of participant observation to corroborate data from lived experiences of participants (Amin, 2005; Creswell, 2007; 2014). As Nicholls et al, (2014) described, the researcher attended several lessons in which teachers and learners were engaged in learning *oringia* music in the indigenous way, recorded their activities in video clips, and then in the interviews, asked them to describe their experiences. This enabled the researcher to gain a deeper understanding of how, indigenous education methods enhance transmission of *oringia* music knowledge.

3.2 Study population

Gay (2010), describes study population as a group of interest that a researcher selects to collect data from, and then generalize the results as the study findings. The population for this study included all primary schools in Arua City, teachers

of music or in-charge of MDD in the schools, the Head teacher, pupils in the MDD group, and resource persons. This population was selected due to its involvement in primary schools MDD festival and related music practices either actively or passively. The teachers/resource persons were selected because of their lived experiences on indigenous pedagogies, which can be used to support learners to learn the *oringia* music. Meanwhile pupils were chosen because of their direct involvement in learning of *oringia* music. The target group consisted of three schools and included three head teachers (one from each school), three music teachers (one from each school), three resource persons (one per school), and 15 pupils (five per school).

3.3 Sampling methods

According to Amin (2005), sampling deals with selecting elements from a population in such a way that the selected members represent the population. The researcher selected a sample of respondents constituting learners, resource persons, teachers and school administrators basing on the information they would have given concerning the study.

3.4 Sampling techniques

Amin (2005) defines sampling technique as a process in which elements of the population are taken to represent the population to be studied. The researcher used purposive, and snowball sampling techniques.

3.4. 1 Purposive sampling

Kumar (2011) and Taherdoost (2016) describes purposive sampling as selection approach in which a researcher decides on involving persons who are thought to have appropriate information to lead to the achievement of objectives for a

research study. The researcher identified schools that were involved in MDD activities. Teachers, and learners were selected purposively as they are the persons who experience the phenomenon. Similarly, head teachers, by the virtue of their administrative positions were believed to have relevant data to inform the study and were as well purposively selected.

3.4.2 Snowball sampling

Taherdoost (2016) explains snow ball sampling as a non-probability process of selecting a study population using systems that allow a few individuals to identify other respondents from whom to collect the required information. In this study, resource persons were requested to identify other experts, and the people selected by them become part of the sample. Saturation point in data collection determined the end of the circle.

3.5 Methods for data collection

The researcher used interviews, Focus Group Discussions (FGD) and Observation methods. These methods were directed by interview guide, focus group discussion guide and observation guide respectively. These methods enabled the researcher to collect qualitative data that informed the discussion of the findings of the study.

3.5.1 Interviews

According to Kumar (2011) an interview is an interaction between two or more persons with a specific purpose in mind. It may be face to face or over a telephone through which the researcher tries to get the understanding, beliefs or opinion of the respondent on an issue through probing and clarifying opinions. The interviews conducted helped to generate a qualitative data that supplemented

information collected through non-participant observation. Interview guides were used to guide the face to face interaction between the researcher and the respondents. An interview guide which Kumar (2011) describes as a written set of open or close ended questions, was a tool the researcher used to guide the interaction. Open-ended interview questions were used to prompt detailed responses from teachers, resource persons, and head teachers. The nature of questions encouraged participants to express their thoughts, opinions, and experiences on whether apprenticeship, emulation, storytelling, and performance were used in learning *oringia* music and how this was done. Also, to find teachers views about learning *oringia* music in the indigenous way. The questions allowed freedom of expression by the subjects while enabling the researcher to get a deeper insight into the indigenous pedagogies for learning *oringia* music by probing the respondent (Amin, 2005).

3.5.2 Focus group discussion

Duff, Wong and Early (2000) argue that focus group interviews reveal in a fairly short time several perspectives on an issue. FGDs involves choosing respondents basing on their interest, expertise or position to participate in a brainstorming session where the researcher gets different perspectives of the subjects. The researcher held three FGDs, consisting of one from each school. The students engaged in the discussions were purposively selected to share their experiences of learning the *oringia* music through indigenous methods. Through this, the researcher sought firsthand information regarding learner's views on the use of indigenous pedagogies in *oringia* music lessons. The discussions sought to establish whether, indigenous pedagogies were used for learning *oringia* music, and to find out what they were. FGD guide was constructed to guide the process.

Learners were asked to tell if apprenticeship, demonstration, emulation, storytelling and performance were used in learning music tradition in schools. Also, to tell how performance helped to increase their competence in *oringia* music.

3.5.3 Non-participant observation

Amin (2005) explains that observation is a process in which a researcher examines what is happening in the environment, classifies, and records pertinent issues in line with a predesigned scheme. Chilisa and Preece (2005) explain that, qualitative research requires a researchers' physical presence in a research setting to watch what participants do and to interact with them. As a non-participant observer, I attended lessons in which *oringia* music was learnt, and immersed myself in the learning process. The purpose for the observation was to gain insight into the indigenous pedagogies' teachers used in the teaching, and learning of *oringia* music. The researcher was interested to identify the indigenous methods that teachers were using to teach *oringia* music in the schools, and how these methods were used, and to observe student's response in the learning using these methods. An observation checklist was used to guide the process. Observations made during the learning sessions were recorded through video clips and photographs, which aided in data analysis and transcription. Non-participant observation served as the primary data source for this study.

3.6 Data collection procedure

Once the proposal was ready, the researcher obtained clearance from the Directorate of Research and Graduate Training at Kyambogo University (KYU) to proceed with data collection. The researcher then presented an introduction

letter to the administration of the selected primary schools and resource persons. With this, the researcher sought permission and scheduled appointments with different categories of respondents at their convenience. Data collection was primarily conducted in the participants' settings (Amin, 2005).

3.7 Data analysis

Mouton (2001) explains that, analysis encompasses categorizing data into manageable themes, patterns, trends and relationships. Data analysis refers to examining what has been collected in a survey or experiment and making deductions and inference. As Maxwell (2005) suggested, the researcher examined the data collected in the study by watching the video clips, transcribing, and revisiting the interviews and re-organizing the field notes. This analysis was based on categories, themes, and dimensions derived from the information, aligned with the specific objectives of the study. The artifacts were described qualitatively. Content analysis was used to analyze the data. Similar data were organized into categories to allow themes to emerge, which were then interpreted and analyzed accordingly. The researcher developed three major themes based on the specific objectives: indigenous pedagogies used for learning *oringia* music, learners' views on the use of indigenous pedagogies, and teachers' perceptions of using indigenous pedagogies for learning *oringia* music. Consequently, all responses fitting within a particular concept or theme were categorized accordingly (Saldana, 2016).

3.8 Ethical consideration

In conducting this study, the researcher informed the respondents about the purpose, methods applied, and the potential importance of the study to various

stakeholders. Additionally, they were made aware that participation was voluntary and that they were free to withdraw from the study at any point if they chose to do so. To ensure confidentiality, respondents were informed that only their initials, not full names, would be used in data presentation and that the names of their schools would not be mentioned in the report. The researcher sought respondents' consent to audio record the interviews and FGDs besides, to capture photographs of them during *oringia* music learning, which were used during analysis. Respondents were also informed that their photos related to *oringia* learning would be incorporated into data presentation to illustrate the social aspects of the learning process, enabling them to give informed consent. The researcher explained that the study findings would be used for academic purposes.

CHAPTER FOUR

DATA PRESENTATION, INTERPRETATION AND ANALYSIS

4.0 Overview

In this chapter, the data obtained during the study was presented and analyzed. The purpose of this study was to find out whether indigenous pedagogies were used to support the learning of *oringia* music in primary schools in Arua City. The data was presented, analyzed and discussed under the headings derived from the research objectives; Indigenous education pedagogies used in learning *oringia* music, learners' views about the use of indigenous pedagogies in the learning of *oringia* music and teacher's perception on the use of indigenous education pedagogies in the learning of the *oringia* music.

4.1 The indigenous pedagogies in relation to the learning of *oringia* music in primary schools of Arua city

The first objective of this research was, to find out whether indigenous education pedagogies are used to learn *oringia* music in primary schools. The data was obtained through interviews, FDGs, and the researcher's observations in *oringia* learning sessions. The study found that in most schools, indigenous pedagogies were applied when preparing learners for (MDD) as well as when organizing entertainment for specific events with selected groups of learners. The following presentation and discussion portray the indigenous pedagogies employed in teaching the *oringia* music tradition in primary schools.

4.1.1 *Azi oniza azi 'yeria ri* (apprenticeship)

In the interviews held the prominent theme that emerged was the involvement of resource persons from the community. School teachers whether trained in music

or not have a tendency to invite skilled *oringia* players from the community. They use typically indigenous methodologies to teach these learners. The processes stood out as apprenticeship. Skilled individuals, also known as experts or resource persons, typically guide the learning of *oringia* music through direct interaction with the learners. These interactions involved asking questions to determine the learner's needs, focusing on skills such as making, tuning, playing, repairing, and storing the *oringia*. In this way, the resource persons provided the support learners needed to develop the necessary skills for playing the *oringia*. For example, one teacher said that:

> "I cannot play the *oringia* although I have found myself in charge of music because of my love for the subject. We often invite a resource person from the community to assist us, and we learn from them (AH, 20/4/2023).

This shows that a number of teachers in schools were depending on experts from the communities for the transmission of skills from the communities to the teachers and learners in school setting. Another respondent said that:

> "In *oringia* music learning sessions, I assess what the learners already know and what they would like to learn about making, tuning, playing, and caring for the instrument. To play the *oringia*, I usually emphasize the technique of *dri anzi o'baza* (fingering) because mastering the technique makes one capable of playing any song, "*eri fe ongo ni lu ima mu sua se"* meaning, it makes the song to flow smoothly (DJ, 04/03/2023).

This demonstrates that assessing learners provides them with opportunities to receive the specific guidance they need to enhance their skills in *oringia* music making. These experts then take on the role of mentors, supporting both teachers and learners (apprentices) according to their individual needs. In the Lugbara tradition, every task is learned through active participation. For instance, young girls learn to make pots by closely collaborating with experienced pot makers, while boys acquire house-building skills through engaging in building

experiments. Similarly, people learn to make and play musical instruments by closely working with those who possess expertise in the field. In these experiences, the experts offer guidance to novices. Therefore, *azi oniza azi 'yeria ri* stands out as a way of learning *oringia* music in schools. Akuno (2019) says it is a process where a learner collaborates with a skilled individual, engaging in hands-on experiences to immerse themselves in the music.

In this context, students observe and learn from their mentor, who assigns progressively easier tasks until they gain the capability to handle more challenging and complex aspects of the job. The mentor frequently guides them through areas where they encounter difficulties Achi (2021).

Through this approach, learners acquire knowledge and skills that enable them to perform tasks like their mentors. Additionally, learners become proficient in transferring knowledge and skills to various contexts. Teachers should embrace learning through *azi oniza azi 'yeria*, as this approach allows the authentic tradition of *oringia* music to be passed on to future generations.

4.1.2 *E'yo ecezu 'yeta si* (demonstration)

It was observed that during the *oringia* learning process, whenever the expert wished to demonstrate a skill to the learner, he would step forward and say in Lugbara *ti*, the language of the Lugbara people, "*ine nga*!" which translates to "look here!" whenever the expert made this pronouncement, the learners would quickly look and pay close attention to him. He would explain to them and then proceed to demonstrate what he meant. Through repeated engagements with this, it was noticed that *e'yo ecezu 'yeta si* meant demonstration, which Adjepong (2021) described as a visual instructional method that enables students to observe,

mimic, and repetitively practice skills to acquire proficiency in music performance. The learning process involves watching an expert's actions for the purpose of repetition and practice. In Lugbara society, children learn by observing the actions of adults or experts, then imitating these observations as they practice. For instance, young girls learn to cook and babysit by imitating their mothers. Thus, the concept of *e'yo ecezu 'yeta si* aligns with the idea that learning is an active, social process that occurs through interaction and engagement with others (Wiggins, 2015). In the context of social constructivism, *e'yo ecezu 'yeta si* plays a crucial role in facilitating learning by providing learners with visual models and examples that they can observe, imitate, and engage with. The non- participant observations of the *oringia* music learning sessions revealed that teachers used *e'yo ecezu 'yeta si* to guide learners in handling, tuning, and bowing, helping them learn to play the instrument. The following description outlines the different techniques for playing the *oringia* used by experts to guide learners through *e'yo ecezu 'yeta si.*

E'yo ecezu 'yeta si of handling and *use* of *odroko (*resin/wax). In the lessons observed, it was noticed that, the right hand of a right-handed performer holds the *osu* (bow) while the left hand holds the instrument **(Figure 4.1)**.

Figure 4. 1:

Teacher demonstrates application of odroko on osu (photo by researcher)

It was observed that the *odroko* is applied to the *osu* shortly before playing the *oringia*, with the purpose of allowing friction from the bowing action to create vibrations that produce a ringing sound. The teacher demonstrated and explained to the learners the appropriate technique of applying the *odroko* onto the *osu.* He explained the need for appropriate amount of *odroko* to be applied on the *osu*, as he emphasized, that when little *odroko* is applied, the sound produced is unclear where as if it is appropriate a suitable vibrant sound is produced. As Phuthego (2006) suggests, bowed instruments require the use of resin. Also, violin player uses it (Welder, 2012).

It was further noticed that as the teacher demonstrated, the learners were deeply engaged in the learning processes. They had to learn how to put *odroko* on *osu*. The learners were listening intently and following everything that the teacher was

saying. They were deeply engaged in observing and constructing their understanding of what the teacher was doing. The learners could not blink, they even had no books.

This shows how practical the class was, a typical of indigenous way of learning. With reference to indigenous education which is also within the frame works of social constructivism, these learners were participating in this experience as intent observers (Isabirye, 2019b).

Learning as legitimate participants enabled the learners to focus deeply in the *e'yo ecezu 'ye ta si* as the teacher showed how *odroko* is applied onto *osu*. The desire to imitate the teacher in their own practice made them keenly observe and listen, following every explanation and *e'yo ecezu 'yeta si* by the teacher. As it is in the indigenous Lugbara communities, people learn through observation and imitation. The learner through practice acquires the skills shown by the teacher, this enables them to learn the preferred approaches to achieve the desired sounds in music. In schools, teachers must provide learning contexts that promote full learner engagement through observation, listening to, and imitation of the teacher to enhance skill acquisition (Kidula, 2019).

The study found out that, learners of *oringia* music require guidance in tuning their instrument in order to play *oringia* music appropriately. Such guidance is given through *oringia o'duko 'baza ecezu* (demonstration of tuning) the *oringia.* It was discovered that *oringia o'duko 'baza ecezu* is an essential process in learning of *oringia* music, as it enables a learner of the instrument learn to tune, and to master the skill of playing it. Aspects that enhance tuning include: the bridge, *osu*, *drianzi o'baza* (fingering) and the tuning peg. A teacher said that,

> In tuning the *oringia*, adjusting the tuning peg forwards tightens the string, while moving it backward loosens it, impacting the pitch. A bridge made of a hard material, often wood, is essential for proper sound production; it is positioned at the *agadri* (center) of the sound table, lifting the *baka (*string). This setup ensures that the *oringia owu* (sound) resonates clearly. Without the bridge, the baka would touch the sound table directly, preventing vibration when bowed and leading to an incomplete or muted sound. Hence, the bridge is indispensable for producing the authentic *oringia* sound. (OP, 15/4/2023).

This means that knowledge about use of the bridge, the tuning peg, and how they aid tuning of *oringia* is essential to a learner in their first attempts to play the instrument. A teacher, thus, shows the technique of *drianzi o'baza* and bowing and explains how each aids the tuning **(Figure 4.2)**. In the picture, the teacher illustrated how the *oringia* is held by the left hand, supported by the ribs, while the *osu* is held by the right hand. He explained that the left-hand thumb grips the bow handle, while the four fingers are used to produce the melody notes by manipulating the string of the *oringia*.

Figure 4. 2:

The fingering technique (photo by researcher).

In the figure above, the teacher employed a blended learning approach, incorporating both indigenous and Western methods to guide learners in tuning the *oringia*. He introduced sol-fa notes, a concept the learners had previously encountered in Western choral music. The goal was to enable learners to use the sounds in their schema to construct an understanding of how the notes relate to *dri anzi o'baza* in playing the *oringia.*

After demonstrating the *drianzi o'baza,* he then explained to the learners how the fingers relate to the five notes: "doh, rey, me, soh, and lah as he said that: The open string is the note "soh", the middle finger is "doh" the ring finger is "ray", the little finger is "me" whereas the fourth finger is "lah". He further explained that, along the string, we get notes of low pitch towards the peg while towards the resonator, we get notes of high pitch. Additionally, when pulling the *osu* while playing the *oringia*, it is important not to press the *baka* too hard, as this may cause the *baka* of either the instrument or the *osu* to break. If this occurs, it indicates improper handling of the instrument. He cautioned that one should be gentle with the instrument to ensure it behaves properly.

It was observed that as the teacher explained, the learners' attention was fully focused. A girl next to the teacher was noticed, holding her cheek in amazement at how the beautiful sound of the *oringia* could be easily produced through the *dri anzi o'baza* and the *se* (pulling) or *tri* (rubbing) techniques of playing the instrument. Meanwhile, a learner on the teacher's extreme left-hand side attentively observed the teacher in anticipation of replicating, the one next to him could not wait, but found himself drawn to copy the teacher without being instructed to do so. This experience truly reflected the indigenous way of

learning. The learners were not confined to a classroom; instead, they were keen on observing, and conceptualizing what the teacher demonstrated and explained.

To enhance the overall learning experience, the teacher incorporated a simple tune for the learners to practice with, m*baza tibi be gura, ayiala a'dini ofa niya*? Literally meaning; the old man has very long beards, oh! Mother, who will shave it? The tune brought smiles and excitement to the faces of the learners.

The findings showed that guidance from an expert performer enables learners to acquire the necessary and authentic skills for playing the *oringia,* and it motivates them. Therefore, learners should cultivate their listening skills to familiarize themselves with pitches, which will aid them in identifying the correct notes in the tunes they play. Additionally, regular practice is essential for achieving flexibility in their fingers. In line with social constructivism, emphasizing meaningful learning experiences and working with 'big ideas' as highlighted by Wiggins (2015), It was noticed that *ecezu 'yeta si* captivated learners' attention, prompting deep thinking and understanding of techniques such as bowing and finger placement on the string to play the songs. *Ecezu 'yeta si* also helped learners to grasp the expected quality, accuracy, and proficiency levels in their own practice.

By engaging with these fundamental concepts, learners can develop a deeper understanding of the subject matter and connect new information to their existing knowledge, and experiences. It was observed that witnessing how the teacher played the *oringia* inspired the learners to experiment with his playing style and techniques. *Ecezu 'yeta si* provided concrete examples for learners to emulate, enabling them to replicate these skills and behaviors. This process of emulating

a teacher's model assists learners in developing their proficiency and accuracy in playing the *oringia*. Relatedly, it was noted that, after showing the techniques of playing the *oringia*, the teacher, withdrew and then learners started to engage in playing the instrument. Immediately three learners started to exploit the playing techniques **(Figure 4.3)**. One learner on the teachers' right hand started to play with confidence and said *ma ecora* (I can). Then the other learner on the teachers' left hand said *eh!ma eco vini ra* (I can also). He then started experiencing the *oringia* by applying *odroko* on the *osu.* Meanwhile, one girl on the teacher's extreme left was constructing an understanding of *drianzi o'baza*. It was observed that the teacher and most of the learners were deeply amazed by the learner who successfully played the *oringia,* making him the center of their attention. The other two girls held their chins, while one boy bite his thumbnail hard, all in astonishment.

Figure 4. 3:

Learners engage with the oringia as teacher the monitors (Photo by researcher)

The moment turned into a joyous one as the teacher had dispelled the fear that the learners had harbored before the start of the class. Sometimes learners have fear to do something but when teachers demystify it, learning goes on very well (Isabirye, 2022). This shows that learning can thrive in an environment that promotes the freedom to exchange ideas and skills between the teacher and the learner, as well as among peers. Teachers need to create environments that allow learners to take charge of their own learning, enabling them to bring their knowledge and skills into learning contexts. This will facilitate the sharing of experiences between the teacher and learners, during which best practices can be negotiated. Learning through such engagements enhances active participation among learners.

4.1.3. *Atita feza e'yo oniria ri* (scaffolding)

The interviews with teachers revealed that, after demonstrating the skills and techniques of playing the *oringia*, teachers have a tendency to allow learners to try out what they had seen the teacher do. Meanwhile, teachers take on the role of observing and listening to what and how the learners play. The intention is to offer support according to the learners' need. *Atita feza e'yo oniria ri* would tailor teacher's guidance to meet the individual needs of each learner. This guidance, according to (Akuno, 2019), involves experts providing learners with the skills necessary to perform tasks similar to those of mentors. These tasks include handling, tuning, *dri anzi o'baza* and bowing techniques which a beginner usually finds challenging, and eventually, playing them with proficiency, and offering song accompaniment as an expert.

It was observed that when learners started to engage with the *oringia*, the teacher actively took the role of facilitating the learning (**Figure 4.4)**. In the picture, two learners were engaged in playing the *oringia*, while another keenly watched them, eager to participate. They repeatedly approached the teacher with excitement, seeking guidance on how to perform the *oringia*.

It was noticed that a girl who faced challenge with *drianzi o'baza*, sought guidance from the teacher, who promptly provided the assistance she needed. This experience is a true reflection of the indigenous way of learning where learners go back to the teacher to seek guidance on what they need or have not understood. As Ssekamwa (1997) says, in an indigenous music education, learning enhances listening, thinking, memorization, and music performance skills, guided by the music educator. Performance by learners enable the teacher to notice individual learner's needs and be able to help them gain proficiency.

Figure 4. 4

A teacher scaffolds a learner (photo by researcher)

Social constructivism literature refers to this as scaffolding (Bruner, 1996) guided participation (Roggof, 1990) and mediation (Vygotsky, 1978). As Isabirye (2019) and Wiggins (2015) suggests, teachers have to ensure that learning contexts are those that promote active learner participation in knowledge construction considering their individual abilities and previous experiences. This enables them to actively engage in the learning process as the teacher assists in the learning. Isabirye, (2019) further emphasizes that teachers need to play their role as facilitators well, and should desist from the habit of considering themselves as experts, disseminators of knowledge who just tell learners about what they ought to learn. Instead, they need to offer guidance in the learning and nurture curiosity in the learners. This support can be through demonstrating proper playing techniques and musical expressions for learners to observe and replicate, give learners hints to make connection between old knowledge and linking to new and asking thought-provoking questions to stimulate critical and creative thinking, and guide learners' exploration of musical concepts. Teachers therefore, need to create a dynamic and supportive learning environment where learners actively engage with the instrument, cooperate with peers, and construct their musical knowledge through meaningful interactions and experiences.

4.1.4 *E'yo 'yeleri o'bizu 'yezu* (emulation)

The finding revealed that, learners of *oringia* music always looked up to their mentors and had a strong yearning to become like them. This drove them to practices in which they took time to *e'yo 'yele 'bori o'bizu 'yezu*, and to emulate the skilled persons who inspired them. Insights gathered from respondents revealed that, *e'yo 'yele 'bori o'bizu 'yezu* makes learners to acquire the correct techniques for creating, handling, tuning, and playing the *oringia*, as they reflect

on performance by teacher or an expert in *oringia* music. During the *oringia* learning sessions, it was observed that, after a teacher showed the crafting, tuning, and playing of the *oringia*, learners actively reflected on the expert's actions and methods. It became evident that students strived to showcase their understanding of the observed techniques independently while thinking of the teacher's actions, rather than trying to do exactly like the expert while keeping their focus on them. Two learners withdrew to try out what the teacher had explained and shown them, one who held the instrument said to the other that, I saw the teacher placing his fingers like this and moving the bow this way. Also, as he sung, the song matched with what he was playing. I want to do as he did, I am determined to play my own song. As it turned out, what these learners were doing is similar to what (Ekadu-Ereu, 2019) described as emulation.

The finding showed that *e'yo 'yeleri o'bizu 'yezu* is more than *e'yo ma vuti o'bizu* (imitation) which is copying or doing exactly what someone else has done Omolo-Ongati (2007), the teacher stays in focus and imposes what a learner must do in order to learn. But *e'yo 'yeleri o'bizu 'yezu* does not focus on replicating specific techniques, tunes or performances, as a means of learning and developing technical skills, rather, it encourages creativity and individuality. Learners attain such individuality by engaging their thoughts on the observed actions, thus, *e'yo 'yeleri o'bizu 'yezu* is a learning of higher order.

During the interviews, teachers shared the following views about *e'yo 'yeleri o'bizu* 'yezu in *oringia* music. For example, one teacher said;

E'yo 'yeleri o'bizu 'yezu is the sure indigenous pedagogy for *oringia* music. Saying that, when you play together with the learners, they observe, then in their

own practice time, they continue to refer to you while thinking of what you did and try to figure out how the song they sing connects to what you played. (VB, 10/05/2023).

Another teacher said:

> "I usually choose simpler tunes to start with, as I emphasize the importance of learning tunes by listening. I teach them about the rhythmic and expressive hints that make *oringia* music unique. I encourage the learners to begin to try out on their own as soon as they are familiar with the tune and come back in case there is need. (DJ, 04/03/2023).

This shows that teachers closely supported *oringia* music learners by guiding them in tuning and playing the instrument. In this process, the teachers served as role model in the learning experience. Meanwhile, learners in the FGDs expressed that working closely with the teacher is valuable. For example, one learner said:

> My teacher would demonstrate the tune, as I would watch, and listen to learn the song, and establish how the melody relates to what he plays on the *oringia*. I would closely watch the bowing, and determine how the fingering relates to the song. Although in many of the initial lessons I watched without playing, I thought deeply about what I saw and heard. Later, I started to tryout when I got the opportunity to do so (FDG, FD's view on 11/04/2023).

The findings show that, *e'yo 'yeleri o'bizu 'yezu* is an indispensable method for learning the *oringia* music. It enhances musicality as learners develop musical ear through continued practice and build repertoire by learning variety of tunes of the *oringia* music tradition from teachers and skilled community members. As it is within the Lugbara community, children acquire skills by replicating adults in various activities, including singing, dancing, among others. In the indigenous education, children learnt by copying adults in tasks and performances they carried out (Kenyatta, 1956). While the common belief is that children learn by mimicking adults, the reality is that many children's activities are deeply

embedded in play, making *e'yo 'yeleri o'bizu 'yezu* a predominant mode of learning from adults.

Social constructivism literature holds it that, people learn by making meaning and constructing an understanding of the tasks that they engage in. Isabirye (2019) and Wenger (1998) emphasize that by moving into full practice, individuals choose to identify with the teacher or experts. Also, Adgepong (2021) says that, skills that learners need to develop, can best be learned through teachers showing them. Such skills like fingering, and bowing when demonstrated enable learners to see and conceptualize the sounds they hear, and then rehearse. This creates an environment in which the teacher and the learner work together inter-subjectively to share a common understanding in solving musical problems (Rogoff, 1990). This shows that playing while reflecting on how the teacher performed deepens learners understanding. Besides, mastery of a song that one plays enables one to make meaning of the sounds produced. In such a way one's own creativity in performance evolves.

Therefore, teachers need to encourage learners to bring their own creativity, interpretation and expression to the music. Also, to emphasize that *e'yo 'yeleri o'bizu 'yezu* gives them freedom to develop their own style and make the music their own.

4.1.5 *Oringia Avizu (*performance)

In this study, it was observed that after listening to the teacher's explanation and closely watching the teacher's demonstration, learners would repeatedly make efforts to experience the music themselves. It was noted that whenever a learner said *ale oringia avi*, meaning 'I want to play the instrument,' he or she would take

hold of it and begin to try out what the teacher had demonstrated." Repeated occurrence of this made me to understand that, *oringia avizu* is to perform *oringia* music.

The researcher sought to understand the worth of performance in *oringia* music, the opinions of the respondents in the FGDs showed that practice is key in learning a practical skill as in *oringia* music. For example, learner said that: “as the saying goes, ‘we learn by doing’, if you do not learn while doing it, you will never learn properly (FGD 2, 10/05/2023). Performance is important because music is culture that entails presentation of songs and dances. Children learn through doing things. For instance, in indigenous environments, a child acquires language skills by speaking, develops cookery abilities by cooking, gains expertise in garden work by digging and even learns to sing through engaging in the activity of singing. Thus, engaging learners in music making assists them to master the sounds, bowing, and gain flexibility of the fingers, and eventually gain confidence.

Another learner said that, “If you practice and master the playing, you become well-known and you can even earn a name. Also, one can become a possible substitute when a renowned player is absent for a performance” (FGD 1, 24/04/2023). Relatedly, another learner said that, “When we practice very well, we get the chance of being selected in a performing team, and as a team, we have the capability to perform any time when called upon” (FGD 3, 05/05/2023). These perspectives indicate that through *oringia avita*, learners reinforce their listening and observational skills during the learning session. Additionally, engaging in performance enables them to recognize their potential in *oringia*

music, thereby enhancing their preparedness for any performance. A teacher said that:

> "Practice gives learners opportunity to work together in teams, and to support one another. Also, as they work together, leaders emerge according to the different instruments in the ensemble, as they exercise care for them. This makes the learners capable of running their practices without requiring the presence of a teacher" (VB, 10/05/2023).

Another teacher said that:

> Practice enables learners to add more songs to their repertoire, build more styles through discovering and become innovative. You can get surprised when you find them playing tunes you have not taught them or coloring what they learnt. Others turn out to be better players than you who showed them how to play. For example, there are many who have mastered playing the *oringia* but two boys are now playing better than me (RC, 11/04/2023).

It was found out that, the skills of tuning, bowing, and playing are acquired by learners as they immersed themselves in tuning where they practically rehearsed handling, *drianzi o'baza*, bowing, and playing while singing. This made learners to attain mastery of *drianzi o'baza,* and *oringia sezu,* techniques, which empowers them to play any song on the instrument. It was observed that learners were able to develop the listening skill by performing, this was noticed in their ability to relate sounds produced on the *oringia* to the song which they played. Also, the findings showed that Practice not only enhances technical abilities but also builds confidence in one's own capabilities hence transforming identities which Wenger (1998) describes as participation in a social practice. Erwin et al. (2004) believe that, learning is enhanced when grownups and youngsters interact. In this context, elders and skilled peers support children's learning by providing guidance, asking and clarifying their misconceptions, demonstrating skills that learners use to solve musical problems.

Teachers need to create contexts in which learners do things to enable them to learn. The views highlight the importance of the indigenous ways of learning through active, and meaningful engagement in hands-on practices of real-life experiences. *E'yo onizu 'yeta si* is emphasized, suggesting that practical experience is crucial for effective learning. Isabirye (2022) supposed, people learn by engaging actively and sharing experiences with experts thus making meaning of those experiences. Besides, interested persons can devote valuable time in practice, enhancing skill development. This aligns with the social constructivist view that learning is an active process where learners construct knowledge through their own experiences and interactions (Wiggins 2015). According to Akuno (2003) by experiencing music, learners develop problem solving skills and they become capable of producing and performing music for particular occasions.

4.1.6 *Oringia avizu tualu* (collaborative performance)

The findings from the non-participant observations showed that learners who were interested in *oringia* music would withdraw and have time for *oringia avizu tualu*. This practice time gives learners opportunity to learn from and support one another. It was noticed that after the teacher had played the *oringia* for the learners to listen and to see how it is done, some learners withdrew and started *oringia avizu tualu*. Learners experienced the *oringia* by deeply engaging with the instrument, and sharing experiences among themselves (**Figure 4.5)**. In the picture, it was observed that while two learners were playing the *oringia*, the others closely watched them in anticipation to play as well.

Figure 4. 5:

Oringia avizu tualu (collaborative performance) (photo by researcher)

Though not all had the *oringia*, you could tell that all the learners were fully engaged in the process. Two learners at the extreme ends were deeply involved in the playing as they kept on touching their left hand with the right hand while focusing on the *oringia* players. Meanwhile another learner held his chin as he deeply observed the player.

The learners' physical action of touching his left fingers with the right hand signifies embodied engagement that is, the active and dynamic involvement of an individual's physical body and sensory experiences in the process of learning and meaning-making (Wiggins, 2015). These learners were trying to establish a direct connection between what they see the *oringia* players do and their own bodily experiences. It indicates an attempt to make sense of the *oringia* playing by relating it to their own bodily sensations and prior experiences. The learner's action of holding the chin reflects a process of active observation and reflection. It indicates that the learner is not just passively watching the *oringia* player but

is actively trying to understand the mechanics, techniques, and nuances involved in playing the *oringia*. In a social constructivist framework, learning is seen as a collaborative process that occurs within social contexts.

The learner's chin-holding gesture might also indicate a desire to engage in discussions or interactions with others to collectively make sense of the observed activity. Sharing interpretations and insights with peers or mentors can lead to the co-construction of meaning. This is a true reflection of the indigenous way of learning in which people learn as they jointly do activities led by experienced members of the community. The learners see, conceptualize and then try out what they have watched the experts do as they make meaning of their observation, and receive support from the experts. This process of personal meaning making contributes to knowledge construction (Isabirye, 2022; Wiggins, 2015).

According to (Isabirye, 2021), such level of attentiveness is a reflection of learner *ma ecora* (agency) the capacity of learners to actively and purposefully engage in the learning process, make choices, take ownership, and exert control over their learning experiences. Agency empowers learners to take responsibility for their progress and growth. Besides, learners take charge of monitoring their own learning, identifying areas where they need additional practice or seeking opportunities for support from teachers or peers.

Oringia avizu tualu enables learners to better understand complex concepts, leading to improved learning outcomes and performance owing to the support and encouragement they receive from the teacher and their peers. Furthermore, practicing with others allows learners to support and assist each other, fostering cooperation in learning. Additionally, feedback and guidance from teachers and

colleagues during practice is valuable as it helps learners to develop the correct skills. These aspects align with social constructivist principles that emphasize the importance of social interaction and guidance in the learning process (Wiggins, 2015).

4.1.7 *E'yo onizu mini dre le ri si (*Legitimate peripheral participation)

It was found out from the non-participant observations that, whenever *oringia* music was played in a community, new members would be attracted. They would stand intently watching the more experienced performers at the sides **(Figure. 4.6)**.

This gives the onlookers opportunity to learn the *oringia* music through a pedagogy which respondents described as *e'yo onizu mini dre le ri si*. It was observed that as the teacher demonstrated how the *oringia* is played in an ensemble, other pupils who were not originally part of the performing group became interested. They began to experiment with the *oringia* at a basic level, mimicking the tune either by humming or singing.

Figure 4. 6:
E'yo onizu mini dre le ri si (legitimate peripheral participation) (Photo by researcher)

The teacher's demonstration was so effective that, on the next visit, these learners were noted to have joined the group.

This way of learning is what Lave and Wenger (1991) described as legitimate peripheral learning. This notion involves learning through extended observation of what people do. Learners initially construct an understanding of how people engage in activities and gradually become involved by experimenting themselves. Lave and Wenger emphasize the importance of learning through participation in communities. This notion of legitimate peripheral participation highlights the importance of watching skillful performers by beginners so that they see how experienced *oringia* players hold the instrument, produce specific sounds, and employ various techniques, which these learners eventually emulate as they move towards the center of performance. According to Dunbar-Hall (2011) a child learns basics of an instrument or a dance by witnessing practices or performances repeatedly. He further said that such observation prompts learners into attempts of playing an instrument or mimicking a dance as it is performed. This way children become capable to perform through the music. They have the opportunity to immerse themselves in the music and ask questions from experts, which enables them to acquire knowledge and skills in the process (Isabirye, 2019b; Kidula, 2019).

Engagements as such gradually leads learners to develop their own skills and musical identity (Wenger 1998). *E'yo onizu mini dre le ri si* enables learners to become integrated members of the *oringia* music culture. This aligns with the Social constructivism view of learning that; people learn through social interactions and experiences. According to Isabirye (2019) people learn by living and participating in their communities in which they make sense of new

experiences by relating them to their prior knowledge. Therefore, a teacher's role is to organize music performing communities that allows the learners to observe and listen to experts. Also, to provide a conducive learning environment that allows free interaction between learners, and experts (Isabirye, 2022). Giving nonjudgmental feedback helps increase learners' interest in tasks that they do, and yields to collaboration, peer support, provide mentorship opportunities and nurtures a sense of community belonging, besides building positive relationships. Such relationships with teachers, mentors, and peers, enhances learner confidence and provides a support system especially if learning environment is friendly making learners to freely seek scaffold.

4.1.8 O*'duko oluza oringia oniria* (story telling)

Findings from interviews showed that, when introducing *oringia* music to a new group, teachers typically, in their initial lessons, narrate to learners about the materials used to make the *oringia*, the processing involved, the procedure for constructing the instrument, and provide information about individuals identified as makers or performers of the instrument. This approach is aimed at stimulating learners' interest. Following the narration, they sing songs related to the stories and accompany them with the *oringia*. Learners listen to learn the song and observe to acquire the techniques for playing the *oringia*. *O'duko oluza oringia oniria ri* pertains to storytelling. In traditional Lugbara society, children learned through stories told to them by elders in the evenings. These stories embedded societal norms, reinforcing values and acceptable morals. Some stories were accompanied by songs that emphasized the teachings. *Oringia* experts utilized story songs in transmitting the music tradition. Reports indicated that *o'duko oluza oringia oniriari* inspired many learners to take an interest in learning and

appreciating *oringia* music tradition. Teachers shared their experiences in the *oringia* music learning process. For example, one teacher said that:

> It is important for learners to understand the materials and process involved in making the *oringia*, as this knowledge empowers them to construct and repair it if needed. Playing the tune for learners not only attracts them but also serves as an entry point for introducing what the *oringia* is, the materials it is made of, how it is constructed, and its historical uses. To capture their interest, I shared stories about people who make a living from crafting and playing the instrument. I then played the *oringia*, allowing them to enjoy its pleasant sound and drawing their attention further. Once engaged, I demonstrated handling, tuning, and bowing techniques to help them learn to play the *oringia*. Finally, I invited those interested to try playing as I stepped back to observe and provide guidance they needed (OV, 10/05/2023).

It is important for learners to understand the materials and process involved in making the *oringia*, as this empowers them to construct and repair it if damaged. Playing the tune for learners not only attracts them but also helps them learn the correct skills and techniques by listening to and observing the teacher

Findings from the FGDs reflect learners' appreciation for the use of stories in the process of learning oringia music. For example, a learner said:

> I enjoyed the stories the expert told us about the *oringia*. As the teacher played it to us, I was so surprised that the instrument would even mention words just like a person speaks. I attached myself to him because I wanted also to tell stories using the *oringia* like him and play the *oringia* music as well. Sometimes, the *oringia* could be stubborn, and my fingers often fumbled on the strings. With commitment, and determination, I persisted in learning from every missed note, and celebrating every small victory. Whenever I got stuck, I would go back to ask my teacher for guidance (FGD 1, 24/04/2023).

Another learner told a story of how he got attracted to learn the *oringia*;

> I admired the sweet sound of the *oringia* and got attracted to it from the time the expert played it to us. I wondered how he managed to do so. This made me to draw closer to him each time he played, my quest was to learn the fingering and the bowing for each song introduced. I would attentively watch all his actions of fingering and bowing because I purposed to play the *oringia* like him. But since the *oringia* was only one, I made sure that I was always closer to the expert so that I could get the chance to try. When I got the opportunity to play, I first learnt to finger and bow. The

> resource person asked me to think of a simple song that I could sing and then play. As I continued to practice, I discovered that singing the song a loud or by heart makes playing easy, though as a beginner, I found it easier to sing by heart because singing a loud tended to be confusing (FGD 3, 11/04/2023).

As it is in the indigenous education, *o'duko oluza oringia oniria ri* story telling was the means by which values and traditions of a society were taught to the younger generation, in the evenings at fire places. The stories enabled learners to learn values, taboos and music traditions of the people. The finding shows *o'duko* (stories) told by teachers, followed by their performances had a deep impact on an individuals' learning. The learner's interest and their admiration for the expert's skill caused a strong attraction, and determination to learn the instrument.

The stories stress the significance of passion, curiosity, and mentorship in learning an instrument. As Isabirye (2022) writes, people learn when they have interest. The findings show that, the *oringia's* appealing sound and expressive qualities coupled with the experiences shared with experts served as powerful motivators, driving the learners' determination to improve their skills. Additionally, the expert's influence played a key role in shaping their aspirations and guiding them through practice. These narratives exemplify the transformative power of music in fostering connections between learners and their chosen instruments, as well as the vital role of skilled mentors in nurturing and empowering aspiring musicians. According to the social constructivists, establishing learning need in *oringia* music, and considering learning as solving musical problems, makes teachers to think of organizing learning as what learners will learn rather than conceptualizing it as what the teacher will teach (Isabirye, 2019b). This way, learners' interest grows and is sustained as they add to their

prior knowledge the new experiences and solve musical problem of playing musical instruments.

4.2 Learners' views about learning the *oringia* music through indigenous pedagogies

Learners views about learning *oringia* music through the indigenous pedagogies have been presented under the themes that emerged from the FDGs and the non-participant observations on the music learning sessions. They are treated under the headings; (a) learners' *ava'bazu oringia avizu* **(**passion) for *oringia* music and (b) *mi ini zu e'yo 'yele risi* (identity).

4.2.1 *Ava*'bazu *oringia* avizu (passion) for *oringia* music

Reports from the FGDs showed that playing *oringia* music requires a personal drive, which respondents described as *ava'bazu oringia avizu*. Teachers' views shared in the interviews revealed that, without this passion, one cannot learn *oringia* music. *Ava* would be described as, a deep and compelling zeal or interest in a particular subject or activity. It is characterized by a strong emotional and motivational drive that energizes one's commitment, perseverance, and investment of time and energy. It was discovered that *ava*, often influenced practice habits of individuals, motivating learners to engage more deeply with their instrument and the music itself **(Figure 4.7).**

Figure 4. 7:

A peer helps a colleague to bow properly (Photo by researcher)

Passionate learners often find themselves drawn to the instrument, spending additional hours improving their skills, exploring new techniques, and mastering challenging tunes. In the picture, three learners withdrew to practice *oringia* music, which they had observed in teacher demonstration.

The boy was observed correcting a girl who had difficulty in bowing, saying, 'Ah aa! *Embapi kini 'ba se 'dini,*' which means, 'The teacher said we should bow like this'. This support is what Isabirye (2019) referred to as *peer-mediated learning, described* as learning in which peers assist one another to learn without support from teachers. It was observed that the learner who had mastered the technique of playing the *oringia* emerged as a leader. This learning had a positive impact on these learners' relationship and as well, improved on their communication skills. As a passionate learner, their continued devotion to practice empowered

them with skills of playing the instrument, so they became capable of transferring these skills and performance knowledge to different learning environments

Many learners were passionate and they attributed their *ava* for *oringia* music to the indigenous pedagogies that teachers used. For instance, a learner said that:

> I admired and loved the sound and rhythm of the *oringia* and it attracted me. I picked interest to play the instrument, and every time the teacher played, my focus was on how he used his fingers to produce the beautiful songs (FGD 1, 14/04/2023).

Some learners attributed their *ava* to their personal interest for *oringia* music while learners shared views like:

> "I want to learn the *oringia* so that I can be well-known, since not many can play it, and I am sure, I will have the opportunity to tour places if I can excel in playing it" (FGD 2, 10/05/ 2023)

While another learner said that: "I enjoy the sound of the *oringia* whenever my teacher plays, and I would like to play like him" (FGD 3, 11/04/2023).

Yet to one learner: "it is easy to play, since it has only one string (FGD 2, 15/05/ 2023)."

Another one said: "I will be rewarded for excellent performance" (FGD 2, 15/04/2023).

Meanwhile, other views showed that learners had collective agency especially when a learner said that: "I want to learn so that our school can excel in the coming MDD, also to enable us to entertain guests on occasions like schools open days and at weddings or graduation ceremonies when we are invited to perform" (FGD 1, 25/04/2023).

Another student said that:

> To master the art of playing, apart from the practice schedule, we use break times and sometimes practice beyond class hours even up to six o'clock in the evening, also during holiday time, we join the church choir and community performing groups, and this way, we improve on our skills in playing the instrument (FGD 3, 11/04/2023).

The learners' views reflect a combination of personal passion, aspirations for recognition and opportunities, enjoyment of musical expression, the influence of the teacher, and motivations related to school success and performance opportunities. Understanding these perspectives can inform teaching strategies and curriculum design to further nurture and support the learners' passion for the *oringia* while addressing their individual goals and motivations. The views show that learners do what interests them. For example, one who says that I love and enjoy the sound of the *oringia*. And that they learn because they want to contribute to the community. By learning in indigenous ways, learners get the traits of wanting to work for the common good of the community. For example, choosing to learn so that their school can excel in MDD is a communal agency. They also learn in order to meet their individual interest. For example, a learner who says that I want to learn in order to get a reward for excelling. According to Isabirye (2021), this presents a system of individualism that encourages people to be competitive and focused on their own interests, a western ideology of determining winners and losers in a society.

Schools have the tendency to grade learners' performances, yet such a practice tends to be a discouragement to those rated as low achievers and can kill learner enthusiasm. Isabirye (2022) said, teachers need to empower learners to assume responsibility for their own learning, follow their unique paths in music education, and engage in practices that arise from their personal passions, both

individually and collaboratively, extending beyond the boundaries of the classroom. Isabirye (2021) emphasizes that, desirable education addresses students' and community's needs, and global concerns for life.

However, it was noted that, sometimes learners tend to lose interest especially if they do not get the opportunity to try out what they have observed due to the few number of *oringia.*

It was observed that in practice sessions, at most there were either two or three *oringia's* availed. As such, learners had to take turns to practice with the instrument. This limits opportunity for them to practice the techniques they had observed in teacher demonstration. That is why the other learner in the picture intently observed in anticipation to participate. Also, learners' *ava* can either rise or be killed by the approach of a person who offers scaffold. Using the best tone, to give guidance in love, and with encouragement is the best instead of using a tone that can offend the learner.

Therefore, teachers do well to provide enough instruments so that learners can have ample practice that will enable them to realize their potential. And as well create a learning environment promoting free interaction between the teacher and the learner for individual or group support, allowing peers to scaffold learning, and to fuel the learning with laughter and fun so that learners can seek scaffolding from a teacher without fear (Isabirye, 2022).

4.2.2 Mi inii zu oringia aviza si (identity) as *oringia* performer

Reports from FDG's showed that commitment to performances of *oringia* music enhance learner skills and confidence. Learners' views revealed that expertise they attain in playing the *oringia* as a results of continued practice results in what

the respondents described as *mi inii zu oringia aviza si* meaning 'being identified as skilled *oringia* performer'. Identity can have a transformative effect on a person (Isabirye, 2019b). For example, one learner said that in practices, they seek opportunity to improve their abilities in *oringia* music, and by interacting with the teacher and skilled peers. Such interactions coupled with dedication in practice leads to a transformation in their identity as they become increasingly skilled *oringia* players **(Figure 4.8)**.

I would describe learner identity in *oringia* music as the unique and evolving sense of self that individuals develop as they engage in learning and playing the *oringia* music in the traditional Lugbara music styles. In the picture, an *oringia* learner expresses joy as he could not stop smiling for having learnt to play the o*ringia* music.

He identifies as an *oringia* player as he had expressed that, his passion for *oringia* was driven by a want to be well-known for playing the *oringia* music and also to perform for his school during the MDD festival.

Figure 4. 8:
The joy of playing the oringia (Photo by the researcher)

He further said that, as a confident performer, he has mastery of the fingering and the bowing technique. He plays while not being fixed to the instrument by way of looking at his fingers. Also, that he has the ability to accompany his playing with singing. He attributed his achievement to the *ava* that propelled his devotion to practice.

When learning in indigenous way, learners have opportunity to interact with skillful members in the family and their community. By observing performances of such skilled *oringia* players over time, learners develop passion for *oringia* music and begin to emulate such performers and choose to identify with them. And through dedicated practice, they develop ownership as individuals and also as a team of performers of *oringia* music. Isabirye (2019) and Wenger (1998) emphasized that being social creatures is integral to the process of learning. They emphasized that, true understanding comes from actively engaging and participating in particular tasks. Teachers need to create learning contexts that enable learners to observe performances so that learners can develop interest (*ava)* to learn and get support from the skilled.

4.3 Teachers perception about using indigenous pedagogies for *oringia* music

The third objective of the study was to establish teacher's opinion about using indigenous pedagogies for learning *oringia* music. The outstanding theme that emerged from the interview with the teachers/resource persons and head teachers was; the impact of indigenous pedagogies on *oringia* music learners.

4.3.1 The impact of indigenous pedagogies

The opinions of teachers showed that indigenous pedagogies are suitable for learning of *oringia* music and that they had a positive influence on learning. They

revealed that learning in the indigenous way encourages collaboration, mentorship, and the transmission of knowledge from experienced musicians to younger learners. For example, a teacher said that:

> The stories shared during the process of learning *oringia* music contribute to the instrument's significant cultural importance, as they encapsulate valuable teachings. These narratives center on various aspects of the instrument, including the materials used in its construction, the crafting process, its historical uses, and tales about individuals whose livelihoods are tied to either creating or playing the instrument. These stories serve as sources of motivation for learners, inspiring them to develop a keen interest in mastering *oringia* music. (OP, 15/04/2023).

This fosters a sense of belonging, strengthens cultural identity, and promotes unity among community members. It was found out that, indigenous pedagogies encourage learners to explore their own creativity and unique ways of self-expression. Through this approach, learners are empowered to replicate, and express themselves artistically, experiment with improvisation and develop their individual musical voice. This fosters a sense of confidence, agency, and personal empowerment. Another teacher said that:

> When learners are given chance to perform jointly, many others are attracted to join the group, and while they work independently, they do things beyond your expectation. Sometimes you find them playing tunes you have never introduced them to. Or, you even find different performers excelling other than the ones you had introduced to the *oringia* music (RC, 11/04/2023).

This shows that confident learners emerge as a result of exposure to performance opportunities, and experiencing the music in which peers support one another. Also, cooperative performances offer learners opportunity to emulate experts, and eventually develop their own creativity.

It was discovered that as learners advance in their *oringia* music journey, they may encounter opportunities to become mentors themselves, sharing their

knowledge and skills with others. This fosters leadership development, as learners assume a role in guiding and supporting their peers, actively contributing to the transmission of the music. For example, a teacher reported that:

> "A girl who had completed from the school he teaches in, was able to train the students of a secondary school she joined in MDD activities. This exposed her to other learners and influenced her participation in leadership positions both within the school choir and the prefectural body. Similarly, another learner who had acquired more knowledge and skills through indigenous pedagogies was hired as a resource person to train a cultural group at a neighboring university in preparation for their cultural gala (OL, 05/05/2023).

The reports also showed that some others who excel in performances get instant individual rewards on stage or group rewards as appreciation offer. For example, many teachers reported that, financial rewards that learners get from performing at gatherings or occasions ranges from shillings five thousand to ten thousand per head, which is so motivating to the learners and increases their enthusiasm in *oringia* music. It therefore, calls for frequent performance opportunities for learner confidence to rise.

It was also learnt that, by performing *oringia* music in ensembles or community settings, learners develop collaborative skills, including listening and responding to other musicians in an ensemble, maintaining rhythm and timing within a group, and adapting their playing to fit the overall musical context. This enables them to learn the importance of teamwork, communication, and supporting one another in a musical ensemble.

Generally, learning *oringia* music through indigenous pedagogies offers learners a range of values that extend beyond musical skills. It provides a culturally grounded and holistic learning experience that fosters cultural connection, respect for diversity, personal growth, community engagement, and environmental

consciousness. As Isabirye (2019) says, learning in the indigenous way allows for the transfer of a culture from one generation to another, a result of being capable of relating old knowledge to new contexts (Gardner,1995).Teachers need to provide opportunities for learners to interact with expert *oringia* players so that learners grasp the authentic approaches to *oringia* music.

CHAPTER FIVE

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

The purpose of this research was to find out whether indigenous pedagogies were used to support the learning of *oringia* music in primary schools in Arua City. Summary of the findings are presented then the conclusion and recommendations drawn.

Summary of the findings

Summary of the study findings has been presented to answer the research questions: Which indigenous pedagogies are used to teach *oringia* music in primary schools in Arua City? What views do learners hold regarding the use of indigenous pedagogies in learning *oringia* music in primary schools in Arua City? And what are the perception of teachers on the use of indigenous pedagogies in learning *oringia* music in primary schools in Arua City?

5.1 Indigenous pedagogies ~~used to~~ in the teaching of *oringia* music in primary schools

The indigenous pedagogies used by teachers in teaching *oringia* music included: *Azi oniza azi 'yeria ri* (apprenticeship); *Ecezu 'yetasi* (demonstration) *atita feza e'yo oniriari* (scaffolding), *e'yo 'yele 'bori o'bizu 'yezu* (emulation), *oringia avizu* (performance) *oringia avizu tualu* (collaborative engagement), *e'yo onizu mini ndrelerisi* (legitimate Peripheral Participation) and *o'duko oluza* (storytelling). It was found out that, indigenous pedagogies were appropriate for learning *oringia* music tradition, for the fact that it provided learners opportunity to instantly clarify any misconception and get support from peers or mentors

about the music tradition. This means that, learning in the indigenous way, offers opportunity for sharing experiences yielding to knowledge transfer and acquisition. People learn best when they experience the learning and are supported.

5.2 Learners perception of indigenous pedagogies in the teaching of *oringia* music in primary schools

Findings about learner's views showed that, *ava* drives learners to observe, listen, and to learn the *oringia* music, and personally engage with the instrument. Learners who have shown interest to learn *oringia* music usually, draw closer and earnestly watch expert performers of *oringia* music, and devote their time to practice in order to learn, and improve on their skill. For example, a learner who said that; 'we learn by doing', if you do not learn while doing it, you will never learn properly. Performance opportunities paves way for learners to exhibit the knowledge and skills in *oringia* music. Yet, performing music in the community attracts new members to watch and eventually join the group. Such new members are then drawn to peer learning in which they receive support improve their skills, which enables them master the techniques of playing the instrument. Mastery of the playing technique in *oringia* music makes learners to have ownership of the tradition, and this way they begin to identify with the *oringia* music tradition.

This implies that, performing *oringia* music in the communities regularly helps to attract many community members to learn the music. Those who are drawn to the music have their *ava* sustained if they have the opportunity to engage with the instrument in the community of performers. Also, learning flourishes in an environment where there exists a cordial relationship between teachers and learners. This way, learners receive support from skilled players, in peer to peer

learning, learners develop leadership skills as they take on a role in guiding and supporting fellow learners, contributing to the intergenerational transmission of the music tradition.

5.3 Teacher's perception of the indigenous pedagogies in the teaching of *oringia* music in the primary schools

It was found out from the teachers that, stories told in *oringia* learning sessions and performance of *oringia* music by experts was very motivational to the learners. The researcher further found out that learning in the indigenous way promotes collaboration between teacher and learner which enhances mentorship by teachers and skillful peers. Also, the guidance offered by skilled community members enhances authentic transmission of *oringia* music tradition to the learners. The views further revealed that, by learning in the indigenous way, learners, and community members exhibit cultural belongingness, and their cultural identity is strengthened as a result. This leads to exploration of creativity, uniqueness of expression in performance, and fosters confidence, agency and personal empowerment.

This implies that; learning in the indigenous way offers learners opportunity of interacting with culture bearers who provide a culturally grounded and holistic learning experience. This fosters cultural connection, respect for diversity, personal growth, community engagement, and environmental consciousness for learners. Also, letting learners know the relevance of what they are learning can be motivating. Teachers therefore, need to ensure that knowledge is passed on to the learners by persons who bear relevant knowledge, skills, and using pedagogies that motivates a learner to embrace the knowledge they receive.

5.4 Conclusion

In conclusion, *oringia* music can best be learnt in the primary schools through the indigenous pedagogies, as it gives people the opportunity to learn the authentic *oringia* music tradition from the skilled performers of the instrument through storytelling, apprenticeship, and emulation.

Performances enable learners to develop interest in *oringia* music, learn from skilled community members, who support them as resource persons. They contribute to the authentic transmission of traditional practices and values associated with *oringia* music. Indigenous pedagogies open avenue for learners to get support from experienced community members, and peers which contributes to learners' passion. Learning facilitated by peers enables such peer mediators to take on leadership roles as they guide and support their peers. This peer-mediated learning enhances communication skills, builds positive relationships among learners, and aids in skill transfer thus leading to transformation of learners' identities and making the music an integral part of their sense of self. Learning through indigenous pedagogies fosters a sense of responsibility toward the community and cultural heritage.

Teachers' views showed that learning of *oringia* music through the indigenous methods is the way to go, owing to the fact that, it enforces cultural unity, enhances holistic learning, and respect for cultural diversity. These pedagogies contribute to learners' connection to their cultural roots.

5.5 Recommendation

The study focused on the role that indigenous pedagogies might play in the transmission of *oringia* music tradition in school setting. The findings showed

that indigenous pedagogies were effective for transmitting *oringia* music tradition in schools. The study recommends that, indigenous methods of learning should be adapted for the transmission of *oringia* music tradition in the primary schools.

The study did not include other ways of transmitting *oringia* music knowledge and skills such as radio, television, internet and archives. Therefore, the researcher recommends further studies on:

i. The role that radio can play in transmitting *oringia* music tradition
ii. The role that television can play in transmitting *oringia* music tradition
iii. The role that internet can play in transmitting *oringia* music tradition
iv. The role that archives can play in transmitting *oringia* music tradition

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APPENDICES

APPENDIX I: FOCUS GROUP DISCUSSION GUIDE FOR LEARNERS

1. Can you please tell me the traditional methods your teachers have been using to guide you to learn *oringia* music tradition?
2. Kindly tell me the kind of support you have been receiving while learning *oringia* music through indigenous methods.
3. Could you please tell me how helpful performance is to you in learning *oringia* music in the traditional way?
4. Could you please explain to me the importance of performing *oringia* music to you and your group?
5. Kindly tell me how learning through guidance from an expert has helped you to learn *oringia* music the music tradition.
6. What are your opinions about learning *oringia* music using indigenous methods?

APPENDIX I1: INTERVIEW GUIDE FOR TEACHERS/RESOURCE PERSONS

1. Kindly tell me the indigenous methods you have been using to teach *oringia* music to learners in your school.
2. Kindly explain how you have been using the methods you have mentioned to transmit *oringia* music tradition.
3. Kindly explain to me how performance helps to increase learner competence in *oringia* music.
4. Kindly tell me the skills and values you have seen learners develop by learning through indigenous pedagogies?
5. What are your opinions about using indigenous pedagogies for *oringia* music traditions?

APPENDIX I11: INTERVIEW GUIDE FOR HEAD TEACHERS

1. Can you please describe the indigenous methods used by teachers to teach *oringia* music in your school?
2. Kindly explain how teachers have been using these methods to transmit *oringia* music tradition in schools.
3. Kindly explain to me how performance helps to develop learner competence in *oringia* music.
4. Kindly tell me the skills and values you see learners develop through using indigenous pedagogies?
5. What are your opinions about using the indigenous methods for learning *oringia* music in primary school?

APPENDIX IV: OBSERVATION CHECK LIST

In *oringia* music learning sessions, the researcher made observation on:

1. The indigenous pedagogies used to teach/learn *oringia* music in primary schools.
2. How the methods identified have been used in learning *oringia* music tradition.
3. The activities learners engage in while learning *oringia* music using ingenious pedagogies.
4. The kind of teacher support in *oringia* music learning sessions through indigenous pedagogies.
5. How learners perform *oringia* music to develop their skills in the music tradition.

APPENDIX V: INTRODUCTORY LETTER

KYAMBOGO UNIVERSITY

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Department of Music, Dance and Drama

27th February , 2023

The DEO/Headteacher/Community & Opinion Leaders

Dear Sir/Madam,

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

ANGUPARU MARY

This is to introduce the bearer Ms..... 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. Keneth Bamuturaki
HEAD OF DEPARTMENT

DEPARTMENT OF PERFOMING ARTS
27 FEB 2023
KYAMBOGO UNIVERSITY
P. O. BOX 1, KYAMBOGO