

**MUSICAL APPRENTICESHIP AND LEARNING OF *ENTONGOOLI*
(BOWL LYRE) MUSIC IN COMMUNITIES OF WAKISO DISTRICT,
CENTRAL UGANDA**

BY

MPOZA ROGERS

REG NO: 22/U/GAME/386/PE

**A DISSERTATION SUBMITTED TO THE DIRECTORATE OF
RESEARCH AND GRADUATE TRAINING IN PARTIAL
FULFILMENT OF THE REQUIREMENTS FOR
THE AWARD OF THE DEGREE OF MASTER
OF ARTS IN MUSIC EDUCATION OF
KYAMBOGO UNIVERSITY**

NOVEMBER, 2024

DECLARATION

I Mpoza Rogers, I hereby declare that this dissertation titled “Musical Apprenticeship and Learning of *entongooli* (Bowl lyre) Music in Communities of Wakiso district, central Uganda” is my original work and has not been submitted to any institution for publication or award.

Signature..... Date.....

Mpoza Rogers

APPROVAL

This is to confirm that this dissertation titled “Musical Apprenticeship and Learning of *entongooli* (Bowl lyre) Music in Communities of Wakiso district, central Uganda, has been developed under our supervision and guidance.

Signature.....

Date.....

Dr. James Isabirye

Lecturer, Music and Music Education-Kyambogo University

Signature.....

Date.....

Prof. David Gabriel Hebert

Professor of Music, Western Norway University of Applied Sciences

DEDICATION

Dedicated to my beloved mother and father, Mr. and Mrs. Christopher Kibirige
and the entire family

ACKNOWLEDGEMENTS

I thank the Almighty God who has enabled me accomplish this level of studies. I appreciate the support I have always received from my family and friends; the prayers and words of courage have made me strong thus reaching this far.

In a special way I express my gratitude to my supervisors: Dr. James Isabirye and Prof. David Gabriel Hebert for guiding me through this study. Thank you very much for the support and mentorship you have given me.

Am also grateful to my mentor Mr. Charles Edward Sseruyange who always inspired and regularly encouraged me to pursue and complete this program.

I thank my teachers Dr. Peter. E. Ekadu, Mrs. Solome. Katasi, Dr. Kenneth Bamuturaki, Mrs. Judith Lubega, Mrs. Edith Mbedha, Mrs. Juliet Ssenyonjo, Mr. Christopher. M. Tendo, Mrs. Catherine Nambirige, Mr. Nicholas Busobozi, Mrs. Stella Wadiru, Dr. Nicholas Ssempijja, Dr. Benon. Kigozi and my Dean, Professor Elizabeth. B. Kyazike. Thanks for the support and encouragement.

Am grateful to my classmates: Alvin Kazibwe, Richard Kabuunga, Jimmy P Okello, Lydia Basemera and Idah Nabisubi. It was great collaborating with you.

Am so grateful to the CABUTE PROJECT and the entire team for the support given to me throughout the entire program.

I thank my friends Edward Muliira, Godfrey Ssemwogerere, Dalausi Kaweesi, Mrs. Florence Nandala and Samuel S Nsereko for the support you have given me in this academic journey. Am so grateful for your support.

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ABSTRACT

This study aimed at exploring how *entongooli* (bowl lyre) music is learnt through apprenticeship in communities. Skilled players are ageing before passing on skills to the young generation. The study therefore generates literature on pedagogies that can support communities and education institutions to acquire *entongooli* music culture and proficiency in playing indigenous instruments. Specific objectives to the study included establishing how performers of *entongooli* music learn to play *entongooli* using apprenticeship, finding out the processes an apprentice can follow to acquire *entongooli* playing skills, as well as establishing how *entongooli* learning processes contribute to school music education theory and practice. The scope of the study was Wakiso district located in the central part of *Buganda* region in Uganda. The study employed a qualitative research design with a case study ethnography that embeds phenomenological methods which lean on individual narration of lived experiences. The study population comprised of experienced players and *entongooli* learners who were selected using purposive and snowball sampling procedures. Through participant observation, researcher collaborated with community members in understanding how they work. Data was collected using interview guide, observation, focus group discussion, photographs, audio and audio-visual recordings alongside documentary analysis. Findings revealed that performers basically learnt playing *entongooli* through *omu-kw'omu*, self-teaching, interactions, collaborations and engagement with ensembles. Other factors included family background, learners' discipline, environment and quality of experts. It was also revealed that *entongooli* learning practices contributed to school music education since they involve approaches like emulation, observation, socialization and participation with experienced players. Recommendations included need for education institutions to incorporate apprenticeship ways of teaching and learning in their pedagogies.

CHAPTER ONE

INTRODUCTION

1.0. Overview

This study intends to investigate the role that apprenticeship might play in supporting one to learn *entongooli* music of the *Baganda* from central Uganda. The study was conducted in Wakiso district communities in order to enable me understand how community learning processes might contribute to learning of music in school setting, and music education theory and practice.

This chapter contains the background, problem statement, general objective, specific objectives, research questions, purpose, scope and significance of the study.

1.1. Background

The researcher presents the historical perspective, theoretical perspective, and contextual perspectives of the study and further crowned up by the history of *entongooli*.

1.1.1. Historical Perspective

Apprenticeship approaches to learning have always been at the center of supporting teaching and learning in various institutions. In education institutions, apprenticeship is intended to meet learners needs and prepare them for work in the future (Arthur, 2015). The notion of apprenticeship in education dates way back. In 1998, Fuller and Unwin conceptualized a term ‘contemporary apprenticeship’, focusing on policy, design, teaching and learning that makes it essential for countries’ vocational education and training (VET) in supporting learning theories and identification. It is therefore seen as a mode of learning that is evolving and changing globally (Fuller & Unwin, 2011). In 2006, the

International Network on Innovation in Apprenticeship (INAP) was tossed in both Bremen and German focusing on uniting vocational educators, trainers, researchers, employers and policy makers. The origin of contemporary vocational education is found in modern nation states where apprenticeship was established in institutions to overcome skill shortage and eradicate youth unemployment (Billett, 2016). In 1601, the poor law was established, aimed at caring for orphaned children in England with a strategy of making them apprentices, so as to prevent orphans from becoming a burden to the state. In 1459 an agreement was reached in Regensburg where apprentices were not to pay for their apprenticeships across Europe. Apprenticeship was therefore viewed as a tool for learning through lenses of pedagogy, occupation, locations and socialization that influence community's perception of apprenticeship (Fuller & Unwin, 2011).

Globally different lyres have existed in different places and times. The advent of ancient Egyptian lyres in Egypt was between the 12th and 17th century, the two types were asymmetrical and semi-symmetrical lyres. These served music purposes through decollating music melodies and instrumental works with ornamentations and embellishments to add color to musical performances. Lyres had unique characteristics ranging from shapes, strings, sound box, tuning and playing technics (Sykora, 2015). According to Kolltveit (2000) in the 11th century different stringed plucked instruments existed. In the 14th century, plucked lyres in Scandinavian states like Norway, were imported from the Rhine-area. Gjermund classifies lyre as stringed instrument possessing two arms, sound box and a cross bar that supports the strings. He further explains that for one to play a western plucked lyre, the player has to place the instrument on the left thigh and

use both the right and left hand to play the instrument. The right hand mainly struck the strings while the left is to pluck and mute the sound.

1.1.2. Theoretical Perspective

The study is informed by Social Constructivist theory. This has been developed through scholarly works of Levi Vygotsky, Jean Piaget and Jerome Bruner (Applefield, et al, 2000). Other leading scholars of constructivist ethos include psychologist and comparative educationist Barbara Rogoff and music educator Jackie Wiggins. Vygotsky's contribution to social constructivism theory is his argument about teaching things that fit within the learners' ability to learn which he described as (ZPD) "zone of proximal development" (Margolis, 2020). Its purpose is to create an educational model focused on cultivating students' critical thinking and character rather than simply memorizing and regurgitating facts.

This boosts children's role and responsibility for being active participants where they observe social activities while participating as they can (Rogoff, 1990). A child gets interested in gaining from a more expert partner who adjusts the dialogue to fit his ability which Vygotsky terms as mediation. In situations of learning the playing of *entongooli* music, novices need to be active participants. In this way they observe their mentors as they teach and learn a lot from them. During time of individual or group practice, learners reflect on what was being taught and independently practice the playing. This makes learning sessions interesting and enjoyable before the novices. Jerome Bruner coined the word constructivism to highlight the fact that learners construct their own understanding of the experience that they go through. He uses the word scaffolding to refer to the total sum of support that a more experienced person gives to a novice in order to enable them learn. When children are working with

adults, they can complete assignments which are a level higher than their usual capability. Then adults remind, prompt and progressively support learners by giving control over the interactions when carrying out particular tasks (Fleer, 1990). Developing music practical performing skills involves a more skilled person scaffold a novice. To learn *entongooli* music, those who have the skills of performing the music support the unexperienced to develop skills that range from making, repairing, handling, tuning and playing. This is through collaboration with teachers and fellow peers.

Jean Piaget's constructivism emphasizes the individual's role in constructing knowledge. He believed that humans cannot simply receive information and immediately understand and use it: instead, individuals must construct their own knowledge. His contribution to constructivism is the argument that children's process of cognitive development relies upon their perceptions (Ültanir, 2012). In his cognitive theory Piaget argues that intelligence is developed through a concept of adaption whereby children bring in new knowledge to their own schemas, they also change and accommodate new information which he referred to as assimilation and accommodation (Kalina, et al, 2009).

Barbara Rogoff sees social constructivism through lenses of apprenticeship. Basing on influence from Vygotsky, Rogoff argues that a learner gains through guidance from a more experienced person which she termed as guided participation. Learning *entongooli* music requires the experienced musicians supporting novices. Learners through interaction and collaboration watch those that are experienced as they perform *entongooli* music. They are able to seek support, guidance and emulate them since they are highly experienced. She adds

that a person who supports learning offers guidance so a teacher is a guide (Rogoff, 1990). Wiggins comes for constructivism in music education, she gives seven important ideas about constructivism in a music learning community (Wiggins, 2015). To learn music, learners engage in experiences such as listening, singing, composing and so many elements that are looted in performance. Music learning and performance experiences should provide space for learners' musical thinking. Learning experiences should be organized to support learners understand new ideas from those they already know. Learners meaningfully engage with fellows and educators for support. Learners' personal ideas serve as a starting point for learning to happen. Learners are mindful of their progress and goals: this makes them responsible and own learning during mastery of concepts. Teachers need to understand that assessment of learning emerges from learning experiences. Wiggins adds that the process of learning requires willingness and ability of individual learners to actively engage and make sense of experiences. In her work teaching for music understanding (2015), she brings out the connections among these scholars in respect to social constructivism in music education. She shows clearly that mediation, scaffolding and guided participation as suggested by Vygotsky, Piaget, Bruner and Rogoff means everything a teacher does to support learners.

1.1.3. Contextual Perspective

Contexts in which apprenticeship has been applied to support acquisition of a culture can be understood from different perspectives around the world. Worldwide the notion of apprenticeship is used as a model of learning and training. In Britain apprenticeship is potentially considered for promoting economic development, welfare and life of young people. During mastery of

skills at work, personal and social skills are mainly developed from situations and experiences learnt through apprenticeship (Steedman, et al, 1998). In USA apprenticeship is intended to enhance the skills of the nation's upcoming work force which supports individuals in organizing and positioning themselves to learn (Guile & Young, 1998). In Mexico apprenticeship supported acquisition of a weaving culture in a community of Nabenchauk (Maynard & Greenfield, 2006). In a model of informal education this was termed as weaving apprenticeship, weaving was seen as an alternative to schooling and was acquired by all girls in the community a culture that offered central skill learning to girls in indigenous communities.

Rogoff (1990) urges that apprenticeship involves less experienced individuals improving their skills and knowledge by engaging in structured activities alongside more experienced mentors. Learners work closely with an expert at learning a specific skill. Rogoff adds that apprentices learn to reason, debate, take action and engage with others in ways that increase their knowledge as they work with people who do something well and by doing it with them as legitimate participants. By involving children in suitable tasks and providing support, adults or experts create environments where children can enhance their existing skills and knowledge to a more advanced level. Apprenticeship embeds different modes of learning and teaching strategies such as scaffolding, guided participation, observation, demonstration with which teachers support learners to effectively and collaboratively acquire knowledge and skills.

One cannot talk about learning without an environment in which it occurs (Defalco,1995). In Uganda music education and learning dates back to pre-

colonial times (Strumpf, 2012). During that time each ethnic group possessed a unique music tradition distinct from other societies, each with its own approach to music education (Ekadu-Ereu, 2019). Before the coming of missionaries, education and learning of music took place in communities and home settings. Communities and families were responsible and indeed spear headed the teaching and transmitting of music from one generation to the other (Kigozi, 2008), community members did not go to school for skill development but rather shared and developed performing skills from experienced individuals who performed as singers, actors, and instrumentalists. The education system that was used in communities was initiated by the missionaries from Europe during the mid- to late 19th century. These introduced Christianity and education system which less considered indigenous music practices in formal education settings especially in schools run by European missionaries. There was no formal education curriculum, but through music competitions, traditional folk songs and dances were incorporated into the school music education system. Although this was done, Institutions are not giving priority to music education: they ignore participation in music festivals and competitions. The teaching of music has therefore declined (Wabyona, 2023). Communities were therefore the custodians of culture, they successfully transferred knowledge through the rich indigenous African systems of education and cultural heritage which involved but not limited to singing, dancing and poetry (Isabirye, 2021). Musically it was through this setting that elders engaged children in various activities that strengthened and enriched the Ugandan cultural and indigenous practices. Music experiences were traditionally and orally passed on from one generation to another (Isabirye, 2020: Kigozi, 2008). Music making and playing was so influential in the lives of the

natives since it served a number of functions which positively impacted the societies. Music was used as a medium of communication to ancestral gods, entertaining on various ceremonies like initiations (twin birth), for play amongst children, courtship amongst the youth and to elders during work activities like hunting and harvesting.

1.1.4. The *Entongooli* (Bowl lyre)

The *Baganda* have a number of various local indigenous instruments such as *engoma* (drums), *amadinda* (xylophones), *endingindi* (tubefiddle), *entongooli* and many others that were used to accompany singing and dancing. The term *abadoongo* in *Buganda* derive from the *ndoongo*, the bowl lyre. *Abadoongo* are the players who either play as soloists or as an ensemble. In an ensemble performance it is a combination of many music elements including a variety of traditional dances, songs and instrumentations where players gather and perform together. Instruments like *entongooli*, *endingindi*, *endere*, *amadinda*, *engoma*, and many others were played in ensemble. In *Buganda*, court musical culture was developed and musical performances were held in the King's palace by *abadoongo* to entertain the king by singing, and dancing. Performances depended on the nature of the occasion that gave room to individuals, audience and performers to interactively engage and perform together. During traditional weddings, dances like *nankasa*, *bakisimba*, *muwogola* were used to entertain the audience while *embaga* dance was performed by *abadoongo* with an aim of educating the wedded couples about marriage. Such performances were accompanied and blended with instruments like *entongooli* played by experienced performers, their success depended on an individual's level of improvisation, creativity, and musicality, verbal and non-verbal skills. In this

study I use the word *entongooli* to refer to an instrument that is mostly called *endoongo* in Buganda.

Entongooli in this study is conceptualized as an instrument, music played, knowledge of *entongooli* music culture, skills of making *entongooli* instrument, repairing and storing. *Entongooli* is an eight-stringed instrument, one of the oldest musical instruments played in an ensemble in the royal courts of the *Kabaka* (king). This instrument was first introduced in the palace of Buganda by musicians from Busoga who were admired by the *Kabaka* because of their playing skills and musicianship (Makubuya, 1999). The impact and appeal of this instrument was so great that its boundaries and audience went beyond the king's palace to the general communities. To date the instrument is played on several occasions including cultural and social functions within communities. *Entongooli* is characterized with its unique buzzing, and timbre (sound) produced when played with a mechanism and technique of plucking the strings.

1.2. Problem Statement

Ugandan pre-colonial societies had education practices in which indigenous knowledge, skills and values were acquired through being and participating in family and community activities. Knowledge and skills were transferred from more experienced individuals to novices of a culture in ways that supported the development of proficiency and excellence. However, the advent of a colonial education in Uganda, and indeed Africa, occasioned untold dilemmas as it established western theoretical bookish knowledge schooling. This system failed to nurture practical skills, and in the case of music education, proficiency in music traditions that were performed in communities. Although music education

research in Uganda is increasing, there is limited literature on pedagogies that can be used to support learners to develop proficiency in playing of indigenous musical instruments such as *entongooli*. The skilled players are ageing before passing on these skills to the young generation. Therefore, this study seeks to investigate learning of *entongooli* music in community settings where experienced individuals support learners in acquisition of *entongooli* music through their cultural resources to become knowledgeable and proficient performers. The study will explore how traditional community-based learning of *entongooli* music can inform and potentially reform school music education theory and practice.

1.3. Purpose of the study

The study aims to explore how *entongooli* music is learned through apprenticeship in communities of Wakiso district in central *Uganda*.

1.4. Specific Objectives

The study aims to achieve the following objectives:

1. Explore how performers of *entongooli* music learn to play *entongooli* using apprenticeship.
2. Find out the processes an apprentice can follow to acquire skills of playing *entongooli*.
3. Establish how the processes of learning *entongooli* through apprenticeship might contribute to school music education theory and practice.

1.5. Research Questions

The study aimed at addressing the following research questions:

1. How do performers of *entongooli* music learn the playing of *entongooli* using apprenticeship?
2. What processes can an apprentice follow to acquire skills of playing *entongooli*?
3. How can the suggested processes of learning *entongooli* contribute to school music education theory and practice?

1.6. Scope of the Study

Scope of a study pertains to the boundaries within which the study is conducted (Simon & Goes, 2013).

Geographical Scope

Entongooli is a cultural instrument of the *Baganda* who live in *Buganda*, Uganda. The study will be conducted in Wakiso district, situated in the central region of Uganda (**Fig. 1.1**). Wakiso is bordered by Luweero and Nakaseke districts to the north, Mukono to east, Mpigi to south and Mityana to the north with fifty percent of its population residing in urban areas (Kamaduuka, 2012). Wakiso is endowed with people from numerous ethnicities, the majority being *Baganda*. Covering an area of 2,807.75 square kilometers, the district is the second most populated in Uganda, with a population of over 562,609 individuals, including 282,887 females and 277,722 males. Wakiso is divided into two primary topographic zone: The Lake Victoria zone and the highland zone, which is distinguished by flat-topped hills with steep slopes. The climate in Wakiso is warm and wet, with relatively high humidity that is conducive to plant growth. The district features permanently waterlogged wetlands that sustain vegetation, with the majority

located in Entebbe municipality and *Busiro* county along the shores of Lake Victoria (Kadoma, 2023). Economic activities in Wakiso include fishing and agriculture around Lake Victoria, crops grown include ground nuts, beans, Irish potatoes, sweet potatoes and cassava. Coffee is among the cash crops cultivated, while fruits and vegetables are also grown.

Education in Wakiso district is characterized with schools ranging from pre-primary to higher institutions of learning. In total, the district has 567 primary schools, comprising 246 government schools, 257 private schools, and 64 community schools. Regarding secondary education, there are over 139 schools, including 18 government schools, 73 private schools, and 48 community schools.

The study engaged experienced players of *entongooli* music from communities; Naggalabi, Nsagi, Ssisa, Kisozi-Buddo within Wakiso district.

Map of Wakiso District

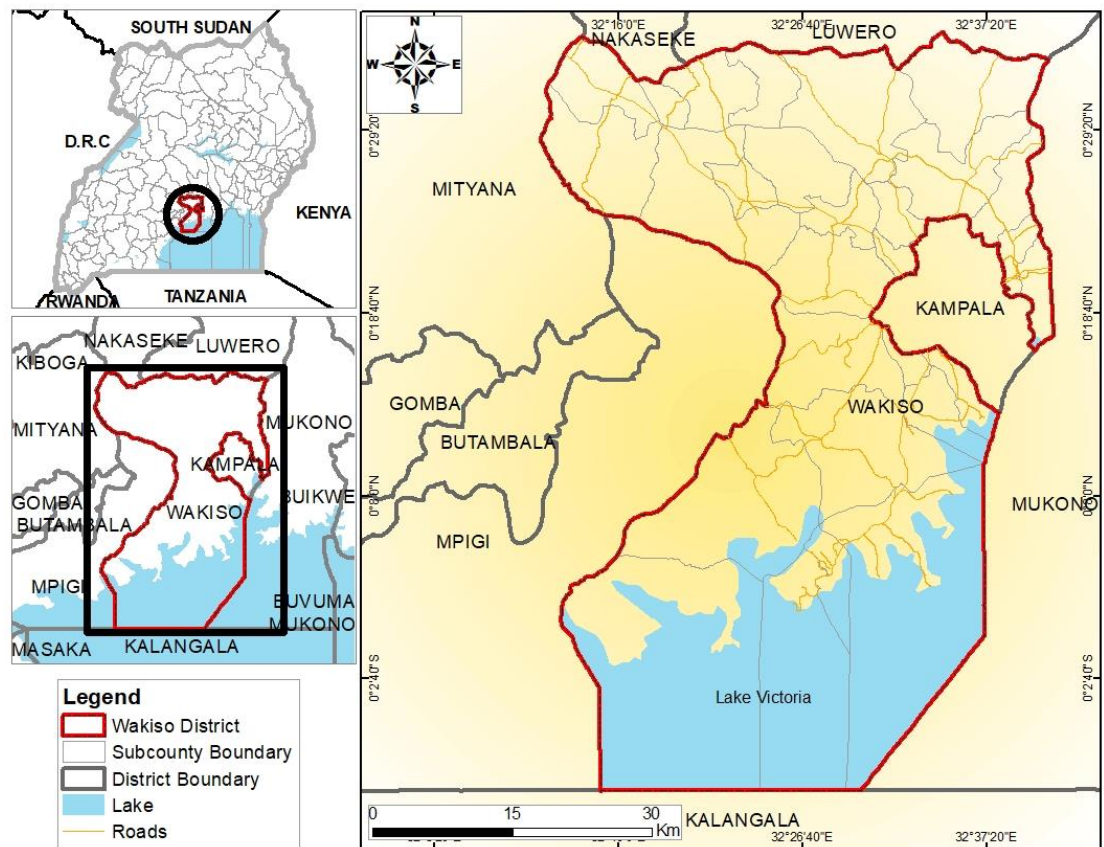


Fig. 1.1 Map showing location of Wakiso district (Map by E. John Calvin)

Content Scope

The study focused on the learning of *entongooli* music through apprenticeship and community participation and engagements. Experienced performers, learners and other participants drew their experiences during the study, for example the uniqueness of *entongooli* music and instrument compared to other indigenous instruments. The study further particularly focused on the aspects such as making, handling, tuning, storage and playing.

Time Scope

The study intended to focus on the period between 2000 – 2020, this period has witnessed a steadily increasing decline of performance of indigenous instrumental music such as *entongooli* in communities (Kigozi, 2018). As a

result, there are very few people who can play these instruments and the decline has escalated during this period.

1.7. Significance of the Study

The study will help curriculum developers in educational institutions to understand what musical apprenticeship is, how masters teach by apprenticeship and the role it plays to support learning of instrumental works and other musical concepts taught within schools and communities where music is practiced. Developers of the curriculum can advocate for such ways of teaching that support teaching and learning in community and education institutions that make learning real and meaningful to learners.

The study will help in developing, sustaining and acquisition of the *entongooli* music culture of the *Baganda*. Through documentation that includes how the instrument is made, tuned, played and storage the new generations be will be in position to make a follow up of these processes in an attempt to learn or acquire this music culture.

Through this study, practitioners especially instrumentalists (teachers and learners) will be in position to understand pedagogies that can support development of practical skills amongst students since learning involves interaction amongst learners and teachers too.

The study will suggest strategies which the education institutions can borrow so as to develop approaches that can be used by educators to teach various practical concepts within the education institutions to support learning.

1.8. Definition of terms

Abadoongo: Instrumentalists who either play as solo or an ensemble in the *Kabaka's* palace.

Amadinda: A Luganda local name that mean xylophones

Apprentice: A person who works or studies under skilled personnel for mentorship.

Apprenticeship: Is when a person who is more skilled or experienced supports one with no experience to master a particular skill.

Baganda: A *bantu* ethnic group of people that speaks *Luganda*.

Buganda: A region in central *Uganda* which is a home land for *Baganda*.

Community: A group of people who socially live together.

Constructivism: Learning where learners through their efforts discover and develop their own understanding.

Culture: A group of people that shares norms, beliefs and values.

Endingindi: A Luganda local name that mean a tube fiddle

Entongooli: Eight stringed instrument of the *Baganda* with two arms, a cross bar and sound box played with a mechanism of plucking strings.

INAP: International Network on Innovation in Apprenticeship

Kabaka: King of *Buganda*.

Omugongo guluma: *Omugongo* means back and *guluma* means pain, the statement literally means the “back is paining”

Omu-kw'omu: Is when a facilitator of learning leads learners one by one during the process of teaching.

ZPD: Zone of Proximal Development

VET: Vocational Education and Training

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This chapter presents a review of relevant literature based on the study's objectives. It begins by describing previous studies of apprenticeship learning in informal and traditional settings, then specifically in the field of music. Next is an overview of studies of musical instrument learning in East Africa, and finally the review offers a focus on music genres and traditional approaches to learning in Uganda, including the *Baganda* of central Uganda.

2.1 Dimensions of apprenticeship learning in general, and in music education

Guile and Young (1998) conceptualize apprenticeship as a way of learning that involves a process where experienced personnel uses his expertise to support an apprentice learn while doing a particular task or activity under guidance. The process of guided participation emphasizes collaboration between a master who is highly skilled and a novice who seeks support from a more experienced partner, these share a common understanding of set goals through organizing activities that embed social interaction and situations which are new and challenging thus engaging learners in participations that focus at solving problems (Rogoff, 1990).

Apprenticeship entails learning that is based at the work place where individuals are supported and equipped with skills while performing tasks. In such places learning is situated by facilitators in ways that provoke learners to effectively collaborate, engage and negotiate with partners in order develop technical, theoretical and practical skills (Chan, 2013).

In the context of music, apprenticeship learning is common in community settings outside of schools where it is considered as work-based approach of learning that gives room to individuals to operate and develop valuable skills while at work (Arthur, 2015). A community with its norms and culture is considered as a group of individuals associating together and identified with common practice, learning in community settings involves individuals networking with peers and observing practices of those who are more experienced (Dennen & Burner, 2008).

In school settings, one-on-one lessons take place and these also engender apprenticeship. Burwell highlights that emulation plays a crucial role in the apprenticeship ways of learning music. To support one develop accuracy in rhythm, notation, tonal quality and other aspects, effective learning can be achieved through emulating a what the more experienced person does (Burwell, 2012; Ekadu-Ereu, 2019). In a study of 171 university-level music teachers from 9 countries, Daniel and Parkes observe that the master-apprentice engagement is characterized by one-to-one teaching, and this continues to be the prevailing method for learning a musical instrument. This literature does not bring out clearly how one-on-one engagement during learning might be applied during learning of *entongooli*, and whether *entongooli* pedagogies align with the above ways of acquiring a culture. Therefore, the researcher sought to find out how experiences that have been characterized as one on one might be used to support learning of *entongooli*, as well as the connection of *entongooli* pedagogies to happen in community contexts.

Learning can be achieved through other experiences like self-teaching, interacting with experts, watching and analysing recordings, and engagement in

ensemble activities. Expertise as a performer and teacher are important since they develop courage, enthusiasm and personality to the learning environment (Daniel & Parkes, 2015). Rogoff (1990) explains that children interacting with adults while carrying out tasks supports them develop skills while participating in activities within their settings and culture. Through collaboration with experts, or masters, children achieve more than they could while working independently. Caregivers structure children's activities in a consistent way that provoke children to seek, structure and demand assistance from those around them in order to learn and solve all kinds of problems. The necessity of interaction with more skilled partners helps learners use intellectual tools of their society, the partner should be more skilled and capable while the learner interested in gaining from the more expert partner. The researcher therefore seeks to find out how experiences of self-teaching, interactions, collaborations, and engagement with ensembles connect with *entongooli* culture as a way of supporting individuals learn *entongooli* music.

According to Guile and Young (1998), apprenticeship learning is emphasized as a process rather than transmission. In the learning process, an apprentice engages in "learning by doing" with the master serving as the primary role model. According to Daniel and Parkas (2015) having experiences of working with expert performers during one on one is as a result of experiences such as listening and working with peers. Through scaffolding, learners develop skills from experts and support of those who are more experienced (Wiggins, 2015). In a model of informal education, Maynard and Greenfield (2006) argue that features like observation, scaffolding, contextualized talk, guiding body and multiple teachers necessitate teaching and learning. Facilitators talk to learners as a task is

being carried out, observation of a task is done before and later learners try out, with scaffolding the tasks are broken into doable parts by the learners, multiple teachers are individuals who understand particular tasks and can support learners and guiding body is the ability of a teacher to position learner's body for the activity, therefore situations of apprenticeship learning are useful to think with (Lave, 2021)

2.2 Processes of skill development in musical instrument learning

The practice of indigenous music through performances has always been at the center of uniting people within communities. In *Buganda*, community engagements through cultural performances and celebrations call for musical performances which range from singing, dancing and instrumentation for entertainment. The practice of cultures such as music in a society depends on the need and importance of that culture in the community, therefore understanding how a practice is performed involves the way of playing the music, the processes followed to learn an instrument and the materials used to make that particular instrument. The practice of *entoongoli* culture of the *Baganda* therefore caused the researcher to explore the tuning, playing of *entongooli* and processes one follow to learn the playing of *entongooli* music.

Practicing of music in schools and communities enhances sustainability of the different genres that are put into practice. The practice of *Bigwala* musical heritage in *Busoga* (gourd trumpets) engaged young people who dedicated their lives in practicing a heritage that is valued and connects to their tradition: the youth therefore ensured sustenance and safeguarding of *bigwala* heritage through practice (Isabirye, 2019). Engaging learners in music-related projects that

integrate social context can help them grasp their musical identities, gain deeper insights, and engage with diverse heritages. These activities help bridge the gap between the music encountered in and outside the classroom (Edwards, 2019).

Active listening to music is important to a musician and considered a creative activity where the listener constructs a unique musical experience (Kratus, 2017). This process involves engaging with the music, focusing on elements such as pitch, tempo, dynamics, instruments, atmosphere, and vocal types (Svalina, 2023). By actively listening to music, individuals can develop a deeper understanding and appreciation of musical experiences. Listening during a musical performance can lead to fewer errors, highlighting the importance of auditory feedback in motor learning of music (Luciani et al, 2022). Repeated listening to musical compositions from different points of view, observing, familiarizing with, and discussing them can improve understanding, self-discovery, and acceptance of others (Vidulin & Kazic, 2021). This approach allows individuals to improve their understanding of music and its emotional impact. In addition, active listening to music can be incorporated into music education to promote creativity and imagination. By designing activities that combine active listening with other music learning activities, such as playing an instrument or singing, educators can increase students' enjoyment of music learning and support their creative development (Wong, 2021).

Practicing music in communities involves participation that unites people through networking, interaction where children and elders socially engage in musical activities. Families and communities engage in songs, instrumental works and

dances where children at an early age perform individually and with groups in ways of improving and developing their musical skills (Green, 2017).

Apprenticeship ways of learning are linked to processes individuals use to acquire skills in various disciplines. The processes of developing skills may be different depending on environment, content, quality of experts and discipline in which the skills are developed. Creating a conducive learning environment is essential since it positively affects learning experiences. Fostering a stronger connection with society can enhance the learning process by providing real world contexts for practice and performance (Li, 2021). In addition, enriching the teaching content with a focus on the basic content, process, rules and methods of teaching musical instruments is crucial for a comprehensive understanding and improvement of playing skills (Powell, 2010).

Developing particular skills may therefore require routine-based practice or through theoretical concepts depending on the demands of an apprentice and the support of the master. Teaching and learning of musical instruments greatly depended on apprenticeship approaches that entailed a master who is considered as an expert and a novice as a student (Guile & Young, 1998). This literature does not clearly explain how skill development processes through family basis, environment, content, quality of experts, discipline, routine-based practice applies to *entongooli* culture. The researcher therefore sought to find out how the mentioned processes might support an individual develop the skills of learning and playing *entongooli* music.

2.3 Contributions of apprenticeship to school music education and practice

Klaus (2006) explains that learning is the understanding of how information is transformed and transferred from the external world to internal cognitive world. Learning through apprenticeship drives teachers from viewing learning as mere transmission, emphasizing instead a process where novices learn by doing, supported by the master in the role of a model (Guile & Young, 1998). Schools need to advocate for apprenticeship approaches since interactions develop children's growing skills through collaborations in a variety of tasks set before them by their masters (Rogoff, 1990). Guile and Young (1998) add, students' ability to transfer skills and ideas acquired through a structured education system into workplaces reflects evidence of learning. Educators help to motivate students by connecting them to the world of work through real life experiences that they gain during trainings. Educators do understand their learners' needs, work place experiences and hence employ teaching methods that support them meet their required needs (Arthur, 2015). Novices are supported and prepared for fieldwork activities through interactions with those that are experienced and can-do tasks better than them, apprenticeship approaches create situations that develop learners' expertise in the different fields and disciplines that are developed for future career professions for learners within school settings and outside schools, learning is developed through setting goals, motivations, encouragements and career guidance that is given to novices by their mentors. Apprenticeship therefore positions individual learners and facilitators through collaborations that creates identity for them in particular fields and occupations (Chan, 2013). Giving students chance to engage, practice and participate with groups in communities and at a personal level increases individual and collective understanding ability.

Learning through apprenticeship embeds rote and emulation, schools need to embrace this mode because doing while learning in form of emulation engages learners in structured activities while solving problems. This supports sustainability of cultures within the music discipline since skills are developed and passed on to generations by watching, observing what the experienced and elders do (Ekadu, 2012). Learning processes are culturally and socially constituted, apprenticeship ways of learning are basically built on thinking, knowing and understanding through practice, schools therefore need to create situations for learners to socialize, interact, argue and practice with those who are knowledgeable at doing activities better while working with them as legitimate participants for learning to be meaningful (Lave, 2021). Apprenticeship ways of teaching are a basis to social learning, Guile (1998) notes that such ways connect learners to communal, cultural and social practices where they freely engage and interact with groups and individuals as a way of learning and gaining greater opportunities. This emphasizes an argument that learning happens through observation, emulation during collaborative situations where novices are supported to extend their potentials, this aligns with the social constructivist ethos (Wiggins, 2015). The researcher therefore sought to find out how learning through emulation, observation, socialization, interaction, participation and the role of community practice can be applied to *entongooli* culture and contribute to school music education and practice.

CHAPTER THREE

METHODOLOGY

3.0.Introduction

The researcher presents the methods that were employed in carrying out this study. This section includes the research design, the target population, sampling methods, data collection instruments, and the data collection procedure.

3.1. Research design

According to Marczyk, et, al (2010) research design comprises the methodologies used to gather, analyze, interpret, and present data in research investigations. It is the entire research process conceptualized from the research problem, questions, data collection, analysis, interpretations and reporting. This connects data collected to research questions that supports the researcher to draw conclusions of the study (Cresswell, 2013). Research design provides a framework that is suitable for the study by determining how relevant information is to be obtained from informants (Sileyew, 2019). The study relied on qualitative data that supported the researcher explore deeper insights of the research problem through interactions with participants that shared experiences, interpretations and perceptions (Tenny, et al, 2017). A case study ethnography embedded with phenomenological methods was employed in this particular study. Phenomenology focuses on in-depth understanding of individuals by retelling stories of their experiences through descriptions and narrations that provide information that contribute to understanding of the study (Randles, 2012). The perspectives, knowledges, subjectivities, personal interpretation and understandings of respondents generate truth for the researcher. Phenomenological methods therefore provided a better way of capturing

experiences and viewpoints of individuals, and making them meaningful in processes of understanding phenomenon (Qutoshi, 2018).

3.2. Study Population

Study population is a set of cases that is determined and accessible for the selection of the sample with characteristics and distinct criteria (Arias-Gómez, et al, 2016). The study population included seven experienced players of *entongooli* instrument within community settings of Wakiso district, these performers shared experiences of their learning and playing of the instrument. Since the research focused on learning of *entongooli* music, eleven learners of *entongooli* within in these communities were also included in the study through focus group discussions.

3.3. Sampling

Taherdoost (2016) describes sampling as a process of choosing a subset from a larger population or group of individuals for research studies. The researcher identifies individuals who could contribute to the study. Thus, sampling is the method of choosing appropriate representatives from the population to determine the characteristics or parameters of the entire group (Mugo, 2002). The researcher selected a total of eighteen respondents including seven experienced players of *entongooli* and eleven learners of the instrument selected from different areas and communities of Wakiso district where the instrument is practiced. These specific respondents were selected using Purposive and Snowball sampling procedures.

3.3.1. Purposive sampling

Purposeful sampling is a method used to recruit research participants who possess the necessary experience or knowledge pertinent to the researcher's focus. These participants are chosen based on predefined criteria that align with the research questions and objectives of the intended study (Whitehead et al, 2020). The researcher therefore purposefully selects sites and individuals for study with an aim of seeking support, information and understanding of the research problem (Suri, 2011). Purposeful sampling enabled the researcher to approach music practitioners especially the experienced performers of *entongooli* music, makers of the instrument and learners within Wakiso district communities who are involved and engaged in learning music of this instrument in order to get information.

3.3.2. Snowball sampling

Snowball sampling is a method that relies on referrals from initial respondents to other individuals who are believed to possess the experience, ideas, and characteristics of interest to the researcher (Johnson, 2014). An initial interviewee provides a researcher with the name of one additional capable person to be interviewed who later becomes part of the sample (Kirchherr & Charles, 2018). Snowball sampling helped the researcher get additional data from the recommended informants as suggested by the already identified respondents. Experienced players and performers of *entongooli* music were asked to identify other skilled players of the instrument. The researcher however was mindful of the limitation of snowball sampling such as bias where informants could only recommend friends, ethical and practical issues, rapport with the participants as well.

3.4. Data collection instruments

Data collection instruments are used to gather information, observations, or measurements for research purposes. Data collection tools for this study as Mkandawire (2019) suggest included interview guide, observation, focus group discussions, photographs, audio and audio-visual recordings and documentary analysis.

3.4.1. Interview

Interviewing is described as an inter-change of ideas and views between two persons discussing about a topic or theme with an aim of getting information about that particular theme (Hobson & Townsend, 2010). It is based on conversation, emphasizing researchers asking questions and listening to respondents' answers to derive interpretations. Researchers aim to understand the meaning of respondents' experiences (Warren, 2002). In this study informants included performers of *entongooli* (bow lyre) music and learners of the instrument (*entongooli*). Questions in the interview guide were guided by the stated research objectives. Interviews enabled me get information about *entongooli* music culture right from the times when it was still in the palace more so from players with experience of over twenty years. Interviews of one and a half hours were recorded and later transcribed.

3.4.2. Participant Observation

Observation as Cowie (2009) noted is the conscious noticing and examining of participants' behaviors, events and physical characteristics in naturalistic settings. Participant observation involves researchers living and collaboratively participating with community members in order to understand how they work.

Researchers immerse themselves into routines with individuals as they watch and participate in activities that are intended within the study (Rock, 1979). During the study, participant observation included observing how performers of *entongooli* music play the instrument, how they guide learners on how to make, tune, handle, play and practice the instrument. Seven experienced performers of *entongooli* music were observed within Wakiso.

3.4.3. Focus Group Discussions

Focus group discussions entail conducting detailed group interviews where individuals are purposively selected by the researcher to engage in a focused discussion on a particular topic, with the goal of drawing their experiences, beliefs, perceptions, and attitudes through an interactive moderated discussion (Rabiee, 2004). Purposively selected participants discuss concerns based on key themes within the study as organized by the researcher. The researcher through group discussion easily acquire and gathers data from the target audience. Focus groups are utilized to gain an understanding of the target audience's perceptions, needs, issues, beliefs, and motivations behind certain practices. It is therefore important for researchers to be able to speak the language of members within the group and have respect participants (Escalada & Heong, 2014).

Through Focus group discussions a rapport between the researcher and participants, learners of *entongooli* shared experiences and as well as drew meanings in regard with what they studied from their masters. There were two focus groups with each comprising of five participants. Learners narrated how they have been supported by experienced individuals on how to make, repair and play *entongooli* music. These were exposed to different materials and procedures

that is required to make the instrument. They shared how important it is to learn *entongooli* under a master and also the goodness of playing in ensemble while associating with others during the learning process.

3.4.4. Photography, Audio and Audio-visual recordings

Recording is about sensing the visual, audio and sonic details that one wishes to collect when conducting recording activities (Boudreault, 2017). Photography is described as a language or silent voice that communicates and supports others understand complexities which may not be captured by orally or by text. Photographs help researchers reflect on lived experiences by allowing individuals observe what occurred or happened at a particular time. By observing their actions, informants can aid the researcher in gaining a deeper understanding of their behavior. Additionally, through the collaborative viewing and discussion of photos, the researcher and participant jointly create meaning (Cleland & MacLeod, 2021). The process requires carefulness, attention and positioning for clear and proper coverage. The researcher used Photography, audio and audio-visual recordings to collect data. The recorded materials in form of video, audio or photographs supported the researcher when seeking for clarity. Videos were used for further observation whereas recordings of interviews in audio form were transcribed and documented. Therefore, during study the researcher took photographs and as well recorded sessions of experienced performers as they demonstrate and guide learners.

3.4.5. Documentary Analysis

Document analysis is a systematic procedure for reviewing or evaluating documents both printed and electronic material. Such documents can be accessed

in newspaper archives, libraries, institutional, and organizational files (Bowen, 2009). “According to Lawson (2018) documents are physically embodied texts that serve purposes of physical medium”. The researcher used descriptive, historical and narrative information from existing literature in relation to the study. These included newspapers, magazines, text books and articles.

3.5. Data Analysis

Rabiee (2004) notes that analysis consists of stages such as examining, categorizing and tabulating information with the central aim of reducing data to bring meaning to a situation. In this study data was analyzed categorically depending on themes and sub-themes derived from participation, observation, and discussions. This aligns with what Butler (2010) denotes that analysis is always on going from the outset-based on what the researcher pays attention to, selects out of what he sees, hears and records.

3.6. Ethical Consideration

These are guidelines and principles that govern acceptable behavior in fields where individuals and organizations adhere to a set of standards that play crucial roles in guiding actions and preventing harm to individuals or communities. During the study the researcher considered ethic of respect for all individuals involved in the research process (Govil, 2013). Participants have the right to maintain privacy, therefore the connections between participants were developed on the fundamental principle of honesty. Ethics focus on determining what is valuable for all individuals (Rani, & Sharma, 2012). The researcher was objective, open and careful as suggested by Khan (2015) in any kind of writings, observations and information as given by participants during the study. The researcher considered confidentiality as suggested by Baez (2002) to protect

participants from harm, embarrassment, maintaining privacy, and the right to disclose information about them.

3.7. Limitations of the study

In some cases, it was hard for the researcher to meet the respondents as scheduled. Although appointments with the experienced musicians were made, some of them could not turn up for the meetings as planned. This was due to various engagements that they had at the moment.

Some respondents wanted money in order to participate in the study. Although some of them took it as an opportunity of adding value to *entongooli* music culture through sharing views, ideas and knowledge, others valued these engagements as business.

CHAPTER FOUR

DATA PRESENTATION, INTERPRETATION AND ANALYSIS

4.0.Introduction

The purpose of this chapter is to present the data collected for this study and offer analysis and interpretation of the results. The researcher discusses how performers traditionally learn to play *entongooli* music through apprenticeship, the processes followed to acquire skills of playing *entongooli* and how learning through apprenticeship might contribute to school music education theory and practice.

Entongooli is a highly significant instrument in *Buganda* communities. *Entongooli* music is performed in the royal courts of the king by *abadoongo* during celebrations. In communities outside the palace this music is performed as solo or in an ensemble by experienced performers on functions like weddings to entertain the audience during gatherings. Within communities, performers who play *entongooli* music are highly respected because the instrument is not easy and therefore not played by everyone.

According to JS a royal musician in the king's palace of *Buganda*, those who played *entongooli* music were highly respected in the palace since this was an instrument adopted from *Busoga* kingdom. The name *entongooli* comes from *Busoga*. He says that "Ssekabaka Ssuuna paid a visit to *Busoga* where he became impressed with the music played by the musicians. Upon his return, he asked *Kyabazinga* (King of *Busoga*) to send him some musicians to come and play for his people in *Buganda*. This invitation was honored and when these musicians came, they were given a house to live in at a village called *Kyebando* where they

stayed and loudly played their music. When the *Baganda* passed through the area, they could listen to *endoongo* music and say, “whenever we pass down there, we hear *ebidoongodda*¹” and that’s where the name *endoongo* originated. This instrument dominated amongst musicians in the palace because there was a saying *abadoongo ba Kabaka* meaning the King’s musicians more so the players of *endoongo*. *Entongooli* is a unique instrument, the sound produced is quite different from other instruments like *adungu*. This is as a result of the monitor lizard skin known as *enswaasa*² that is used to cover the instrument. *Entongooli* when played produces a buzzing sound that makes it unique and outstanding even when playing in an ensemble.

Vignette

One of the methods of presenting data in this study is use of Vignette. A Vignette is a description of narratives of specific scenarios that communicate real-life events or problems within research studies. Narratives that are presented in written or visual formats often focus on people, situations, and events (Skilling & Stylianides, 2020). Vignettes are presented in various forms such as texts, videos, images that provide supplementary and complementary data in the research study (Erfanian, et al, 2020).

This vignette is a narrative of my experience as an apprentice and researcher.

I was thrilled to receive a notification confirming my appointment with *entongooli* maestro. On the day of our meeting, I found him waiting for me and another learner, greeting me warmly with a beautiful smile and a

¹ *Ebidoongonda* was a term that community members used to refer to the music sounds produced by lyres. The name *endoongo* was therefore derived from this term.

² When making *entongooli*, a number of materials is used in the process. *Enswaasa* (monitor lizard) skin is used to cover the sound box that produces sound.

hug. This welcome immediately put me at ease, giving me comfort and confidence, and I felt the honor of being close to a master musician. My initial plan was to observe him teaching, but as the other learner was delayed, the master offered to show me what he had intended to teach. He gathered his musical instruments, which included *amadinda*, *endingindi*, and *entongooli*. Watching him, I couldn't help but wonder how he had learned to play these diverse instruments. After a brief introduction, he shared with me his musical background, including his experience of playing *entongooli* music in the king's palace. The master then placed the *entongooli* on his lap and began plucking a few strings. Judging by his expression, he wasn't pleased with the sound; it was out of tune. He picked up the playing sticks for *amadinda* and played a few slabs, using its sounds to help him adjust the strings on the *entongooli*. Silently, I observed him interacting with each instrument, curious about the connection between the *amadinda* and the *entongooli*, and why he used one to tune the other. I soon realized he was using the *amadinda* to help tune the *entongooli*. Once he was satisfied with the tuning, he performed a song, accompanying himself on the *entongooli*. The song was beautiful, heartfelt, and filled with joyful expressions. Watching his hands and fingers as he skillfully plucked the strings was captivating, and his singing added depth to the performance. It all seemed so effortless, making me feel that anyone could learn to play. Inspired, I eagerly asked, "Can I try?" He responded with a smile, "Why not?" and handed me the instrument. Holding it in my hands, I felt an immense excitement, as if I was already playing *entongooli* music. Without worrying about posture or technique,

I plucked the strings. Each one produced a sound, filling me with joy, and I smiled. When I looked up, I saw the master smiling as well, his expression encouraging me. I felt confident, as though I was playing correctly, so I continued. After I finished, he made a statement that surprised me. “From today, you’re my student,” he said. His words were inspiring and exhilarating. I looked at him, hugged him, and felt his warmth. I had never encountered a teacher so welcoming in my entire learning experience. He then helped me hold the instrument correctly and demonstrated the proper way to pluck the strings (**Fig. 4.1**). Looking at him when he is demonstrating you see his facial expressions; the smiles and the entire body speaks the passion and the attachment he has for this instrument. It was clear that this instrument held a special place in his heart. Listening to him play and watching his performance left me deeply inspired. I am now on a journey to learn *entongooli* music, motivated by his mastery and dedication.

The immediate themes that emerge from my own experiences as an apprentice are: *omu-kw’omu* experiences in learning *entongooli*, *entongooli* pedagogy, self-teaching, interactions and collaborations, engagement with ensembles, tuning and playing of *entongooli*, family basis, environment and quality of experts, discipline, learning by emulation, observation, socialization, Participation, and community practice.



Fig. 4.1: Master player of *entongooli* music supporting the researcher pluck *entongooli* strings (Photo by Edrine Mukasa)

4.1 How performers of *entongooli* music learn through apprenticeship

The first objective of the study was to find out how performers of *entongooli* music learn through apprenticeship to play *entongooli*. During a review of related literature, the following gaps emerged: One on one experiences used in learning *entongooli*, *entongooli* pedagogies in community context, self-teaching, interactions and collaborations, engagement with ensembles. Therefore, discussion of how performers of *entongooli* music learn to play *entongooli* using apprenticeship will be discussed under the following subheadings.

4.1.1 *Omu-kw'omu* experiences in learning of *entongooli*

Omu-kw'omu is a Luganda term that refers to a situation where a facilitator handles learner one by one at a time during the process of teaching and learning. *Baganda* people value this pedagogy of transmitting cultures due to its power.

Learning and playing of *entongooli* music was effectively made through support from those who were experienced at performing *entongooli* music. Experienced individuals always offered guidance to those who were in the process of learning the instrument through learning *omu-kw'omu*. The pedagogy involves a leader engaging with one learner for a prolonged period of time on each encounter. The leader guides a learner to think about what they are intending to learn and responds to questions that a novice might ask in the process. It allows deeper engagement, interpersonal connection and inspires post-experience engagement with the materials that the learning involves. Teaching of *entongooli* music was based on *omu-kw'omu* teaching and learning approaches [one on one] in community settings. This embeds power of the instructor who is considered as the teacher being shared with the learner who is being supported, a mentor with high level of experience (**Fig. 4.2**) would closely work with an individual student giving him chance, time and opportunity to explore and gain more from the facilitator's musical skills that ranged from tuning and, playing to and singing techniques.



Fig. 4.2: *Omu-kw'omu* teaching and learning approach between the experienced performer and the researcher (Photo by Edrine Mukasa)

During an interaction with JS an experienced performer of *entongooli* music, he introduced the instrument to me. On the first encounter with him, he played for me a song (**Fig. 4.3**) which was exciting with full of improvisations. Looking at his body and facial expressions while performing you could see the enjoyment, love and attachment he has for the instrument. Although the session was exciting, I became nervous and worried after his playing because he handed me the instrument to play yet I didn't know the proper handling and I could not play a single melody. He later supported me handle the instrument (**Fig. 4.4**) and taught me a simple melody on the instrument.



Fig. 4.3: Experienced player performing a song on *entongooli* (Photo by Edrine Mukasa)

When facilitators work *omu-kw'omu* with novices in such situations, they support and motivate them towards learning which builds confidence, passion and desire through collaboration. Learners therefore explore more from those that support them learn and develop particular skills. One of the respondents explained that,

learning *entongooli* instrument and music wasn't too difficult for me because I had love and support from my dad who always gave me time to learn the instrument, I looked at him, saw his hands, and watched the way he plays (ABS. Interview, 14th March, 2024).

Through such experiences individual learners gain more since they watch, observe, analyze, ask constructive questions and receive instant feedback from their mentors. As Rogoff (1990) notes, face to face interactions support communication and observation through nonverbal and verbal dialogues. Learning *entongooli* music requires apprentices to critically observe, study and understand their masters as they teach and interact with *entongooli* during

engagements. When playing and performing *entongooli* music performers use facial expressions to communicate to novices, audiences and as well make interpretations of music they perform. Sad and joyful moods of music performed are communicated by performers through body and facial expressions. Through *omu-kw'omu* engagements, facilitators demonstrate and teach learners interpretations expressed either verbally through singing or body movements by use of gestures to create meaning. Developing *entongooli* performance skills takes time. The approach of *omu-kw'omu* therefore allows suitable time for facilitators to develop proficiency amongst novices. Facilitators are patient with their learners during *omu-kw'omu* engagements. Some learners tend to be slower than others during learning and therefore require more time to perfect concepts. For those who are naturally talented they grasp concepts quickly. This engagement allows them observe all the movements, steps, procedures and demonstrations put before them in developing skills of playing *entongooli* music. JS explains, when teaching one to play *entongooli* music you need to be slow so as you support him learn until when he develops experience of playing fast (JS. Interview, 1st September, 2023).

To learn a melody on *entongooli* learners require time to master handling of the instrument, learn lyrics of the melody, tuning, pitches, movement and placement of fingers on the strings. One of the respondents CB narrated his early experience of learning *entongooli* music and explained:

at school we used to play solos on a bow harp, but when I started *entongooli* music at home I could not play the whole melody because my fingers were short and there is no way I could adjust my father's lyre so

that it fits in my hand to favor me play well, I therefore had to play using only my left arm and on notes that fingers could reach easily, this was until when I was able to stretch fingers and also use both hands to play steadily (CB. Interview, 6th October, 2023)

To learn the playing of *entongooli* music, one needs time to constantly practice this over and over so that a melody is learnt in such a situation. Mastering the right skills of playing and singing while performing with *entongooli* through this pedagogy eventually enables one to learn many different songs and melodies easily in a short time on the instrument.

the first time my father gave me a lesson on *entongooli*, he gave me a melody in the morning, after his demonstrations he had to give me time to practice it. Practicing and mastering this melody took me a whole day, when he came back in the evening, I was trying to play it although not steadily. The following day he advised me to practice and perfect it until I master it well. It was after proving him through playing the melody well that he introduced to me another melody and within two weeks I was trying the instrument (ABS. Interview, 14th March, 2024).

As a facilitator through *omu-kw'omu* engagement with the learner, being patient during learning gives room to a learner to make reflections and connections on what is being taught. For learning to be effective and meaningful there has to be a strong relationship between the teacher and the learner, in this way learners will be granted opportunity to express themselves before the teacher thus being open to share opinions, critically analyze the content, interact freely with the environment, make interpretations, relate previous knowledge and experiences to

the current one (Radford, 1991). Developing *entongooli* culture through *omu-kw'omu* experiences therefore enhances multiple musical experiences such as the discipline of practice. As Wiggins (2015) explains about teaching for musical understanding in a social constructivist setting, music experiences are acquired and developed through collaboration, observation, interactions, reflections based on past and current experiences, goals and targets set by individual learners, and modes of assessment as negotiated by the teacher and the learner. Facilitators boost learning and development of musical skills amongst apprentices when they work *omu-kw'omu* closely with the novices, in such situations they engage them in musical activities as they study their capabilities, interests, strengths and weaknesses, hence getting to know them deeply and giving support. Knowing and understanding the nature of learners determines the kind of support that facilitators offer to novices during *omu-kw'omu* learning situations. In these settings facilitators of *entongooli* music structure activities that trigger learners' interests towards learning of the instrument. This can be through exposing them to various performances where they watch their masters play and also other experienced performers, which boosts their morale and interests towards learning the instrument. Therefore, the practice of teaching and learning of *entongooli* music among learners through *omu-kw'omu* experiences necessitates facilitators to support individuals in developing proficiency and skills of acquiring *entongooli* music culture.



Fig. 4.4: Facilitator guiding the researcher to learn a melody on *entongooli* (Photo by Edrine Mukasa)

4.1.2 *Entongooli* pedagogy

Learning and playing of *entongooli* music in *Buganda* communities is through various pedagogical approaches that experienced performers employ to develop skills amongst learners. Teaching of these skills therefore depends on facilitator's expertise and experience thus ensuring the success of an individual towards learning *entongooli* music. Teaching and learning of *entongooli* music is made possible using numbers rather than engaging learners in western music notation or solfa:

I do not read solfa notations and my method of teaching music is quite different, my method of teaching African musical instruments is by numbers like 1, 2, 3, 4, 5. As a teacher I can simply use these numbers to teach an African tune to an individual (JS. Interview, 1st September, 2023)

Experienced performers of *entongooli* music use numbers to support novices in learning positions of strings on *entongooli*, enabling them to quickly identify particular pitches that are used in a melody in alignment with the strings being

plucked during playing. *Entongooli* possess eight strings with different pitches that range from low to high. With the support of figures, an experienced teacher is able to teach a tune to a novice since each string is given a number. The strings (1, 2, 3, 4, 5, 6, 7 and 8) on *entongooli* are arranged in ascending order from bottom to top.

When playing a tune, the arrangement of figures determines which string is plucked and played in order to bring out the melody or tune. To learn a simple *luganda* tune called *omugongo guluma*³, figures can be used to support a novice.

This tune can be learnt following numbers as tabulated below

Table 4.1: Showing word syllables, string numbers and their solfa syllables

Lyrics	<i>O</i>	<i>mu</i>	<i>go</i>	<i>ngo</i>		<i>gu</i>	<i>lu</i>	<i>ma</i>		<i>gu</i>	<i>lu</i>	<i>ma</i>		<i>gu</i>	<i>lu</i>	<i>ma</i>
String number	3	3	5	5		3	3	1		3	3	2		3	3	4
Solfa equivalence	m	m	s	s		m	m	d		m	m	r		m	m	l

An illustration of the above as notated on the staff

OMUGONGO GULUMA



The melody is played repeatedly thus easily recognized and memorized using numbers. In communities many experienced performers of *entongooli* music are not familiar and exposed to western notions of music reading and interpretations, the use of numbers support teaching of *entongooli* music to novices orally through observation (JS. Interview, 1st September, 2023).

³ *Omugongo* means bark and *guluma* means pain, so the derived title of the tune is *omugongo guluma* which literally mean the “back is paining”

Learners observe their masters as they work and they are able to put their works into practice under the guidance of those experienced that perform tasks better than them (Isabirye, 2022). JS explained that learners are unique and different, as some individuals are capable of reading and interpreting western notions of reading music. This aural ability to interpret notations supports them to identify and recognize sounds and pitches easily.

Entongooli instrument is comprised of eight strings ranging from low to higher pitch, when teaching and learning using numbers, each string is given a number that supports one to easily master the playing. To make learning effective and enjoyable for learners, facilitators emphasize teaching the instrument beginning with basics ensuring that learners properly master handling of the instrument with the best posture and proper playing skills that are required during playing of *entongooli* music. For one to learn playing of *entongooli* music, JS explains:

learn how to hold an instrument, either put it on the thigh (**Fig. 4.5**) or in between the thighs of the two legs (**Fig. 4.6**). The right hand should be flexible enough, the thumb and middle fingers of the left hand are the one to play the octaves (JS. Interview, 1st September, 2023).



Fig. 4.5: Experienced performer supports the researcher hold *entongooli* while placed on the thigh (Photo by Edrine Mukasa)

Teaching from basics helps novices to discover the right way of handling *entongooli* instrument and starting point of playing *entongooli* music:

the basic thing is that when teaching *entongooli* music, ensure proper handling of the instrument and start only with a few down notes until when a novice masters them before adding in others and mixing in the upper notes, this by handling string by string (CB. Interview, 6th October, 2023)

The procedure of handling string by string helps individuals through observation to recognize the positioning of strings and their numbers and the sounds they produce. The recognition of sound as produced by the instrument is through the learner's ability to hear. Learning, playing and teaching of *entongooli* music requires good hearing and listening skills to enable one differentiate the sounds produced when playing music:

one is considered to have mastered the playing of *entongooli* music when he masters the numbers of the various strings and stops to miss pluck the wrong strings when playing. He should be able to play while recognizing the sound and not looking at the strings but giving attention and communicating to the audience (JS. Interview, 1st September, 2023)

Entongooli when played produces a buzzing sound, teachers should therefore support novices recognize the sounds produced when the instrument is played. Music performers use sounds to set mood, feelings and communicate the intended emotions to their audiences. It is important for both teachers and novices to be aware of the timbre produced by the various instruments played during performances. Ability of audiences and performers to recognize emotions stresses the significance of exploring how individual acoustic elements, like timbre, influence the perception of emotions in music performances. Recognizing the sounds of musical instruments is crucial since it fosters a deeper connection and understanding of the music. For learners, this recognition enhances their auditory discrimination skills, enabling them to identify pitch, tone, and timbre, which are essential for playing in tune and blending harmoniously with other instruments. It also aids in developing their musical ear, which is vital for improvisation and composition. For teachers, having a keen awareness of the distinct sounds allows them to provide precise feedback, instructions to individual needs, and diagnose issues such as intonation problems or incorrect fingerings. This mutual understanding of instrumental sounds cultivates a more intuitive and responsive teaching-learning environment, ultimately leading to more effective and expressive musical performances (McAdams, et al, 2017).



Fig. 4.6: Experienced performer supports the researcher hold *entongooli* while placed in between the thighs (Photo by Edrine Mukasa)

4.1.3 Self-teaching

Through self-teaching learners were able to acquire skills of playing and performing *entongooli* music, since self-teaching embeds all the procedures, attempts and practices that the novices do to acquire skills of *entongooli* culture developed at an individual level. Because of passion, love and inspirations of playing *entongooli* music that is drawn from communal and family backgrounds, novices struggle through practice and teach themselves to play *entongooli* music. Through the use of aural skills, novices are able to recognize the sounds of *entongooli* and the melodies that they wanted to produce on the instrument as MB explains, it depends on your capability, how fast you are learning and the passion you have, if you have passion for it then you get it right (MB. Interview, 4th September, 2023)

There was no formal teaching of the instrument, and learning was by hearing especially when playing together in groups, or when you hear those experienced playing. As a learner who is passionate at learning *entongooli* music you have to spare time and practice so that you perfect what you hear from those experienced (SK. Interview, 27th September, 2023).

Performing *entongooli* music therefore requires passion, time, resilience and patience as one of the respondents explains: playing *entongooli* music is not easy but through resilience and practice it became so easy for me. I almost spent fifteen years practicing *entongooli* music, and I always performed on weddings just to perfect my musical skills (ABS. Interview, 14th March, 2024)

Interacting with a variety of indigenous musical instruments exposed novices to different playing styles of indigenous music, and it was through these experiences that learners borrowed ideas of playing instruments like *amadinda*⁴ and applied them to learning *entongooli* music:

In the village I got a chance to interact and be exposed to many indigenous musical instruments, I used to play xylophones perfectly well, and I used the knowledge of playing xylophones and applied it to *entongooli* so I taught myself *entongooli* music just by hearing (MB. Interview, 4th September, 2023)

Exposing novices to a variety of instruments and music performances helps them develop music practical skills. Teaching and learning of indigenous music in communities is supported by facilitators who use a variety of technics through

⁴ *Amadinda* means xylophones, it's a percussion instrument made of wood with slabs played with sticks.

apprenticeship. When learners are encouraged to explore different instruments independently, they cultivate self-discipline, curiosity, and a proactive approach to learning. This hands-on exposure allows them to discover the unique characteristics and techniques associated with each instrument, broadening their musical understanding and versatility. It also helps them identify their preferences and strengths, potentially guiding future specialization. Engagement with fellows and on individual basis creates room for learners to explore how various instruments work through understanding the playing techniques, styles, tuning and how they produce sound. This enhances their ability to adapt and transfer skills, such as finger dexterity, rhythm, and coordination, across different musical contexts. This multifaceted exposure not only enriches their overall musicianship but also empowers them to become more well-rounded and confident musicians (Cope, 2002).

4.1.4 Interactions and collaborations

Learning and playing of *entongooli* music was mostly done through interactions, as novices often interacted with peers, elders and experienced musicians. These mentors offered guidance and supported individuals to develop skills of playing *entongooli* music. Senior musicians who are experienced at playing *entongooli* music collaborated with those that lacked playing skills, and through guided participation novices mastered skills of *entongooli* culture when they played *entongooli* music together with more experienced players. Thus, learners could observe their masters as they practice and perform *entongooli* music. A social constructivist ethos of learning, as noted by Rogoff (1990), embeds ways of collaboration and interactions where novices are supported and guided in activities while participating with facilitators, (Fig. 4.7) which she referred to as

guided participation and scaffolding (as also theorized by Jerome Bruner). *Entongooli* has a unique sound which is different from other instruments, its sound quality attracts us to interact with people who play it so that we can look at how they move their hands, fingers and manipulate melodies (SK. Interview, 27th September, 2023)

Children effectively develop music skills when they are guided and supported by their teachers who are more knowledgeable and skilled. Guided participation and scaffolding are crucial in children learning instruments as they provide structured support that connects to the learner's current level of skill and understanding. Guided participation involves more experienced musicians, such as teachers or mentors, actively engaging with children in the learning process, modeling techniques, and gradually transferring responsibility to the learner. This interaction helps children develop both technical skills and a deeper understanding of musical concepts. Scaffolding, on the other hand, involves providing temporary supports that are gradually removed as the child gains competence. These supports might include step-by-step instructions, simplified tasks, or tools such as visual aids and practice routines. Together, guided participation and scaffolding create a supportive learning environment that fosters confidence, encourages persistence, and accelerates the development of musical proficiency. This approach not only enhances the child's ability to play an instrument but also nurtures critical thinking, problem-solving, and a lifelong appreciation for music.

I learnt *entongooli* music from my father, I loved his playing styles and I wanted to see the connections and attachments he had with the instrument. I saw the love he had for *entongooli* music, he used to carry the instrument as a baby and whenever he gave you opportunity to play it, you could see the attention he gives so that you handle it with care (ABS. Interview, 14th March, 2024)



Fig. 4.7: Facilitator collaboratively making *entongooli* with novices (Photo by Alvin Kazibwe)

4.1.5 Engagement with ensembles

Playing and learning of *entongooli* music in communities was done through practice and engagement with ensembles. Learners of *entongooli* music would collaboratively participate in playing music with various groups where they interacted with experienced performers who exposed them to *entongooli* music culture. This gave them opportunity to observe how *entongooli* music is performed with other musical instruments like *endere*, *amadinda*, *engoma* and other instruments played in an ensemble. Playing in ensemble taught novices the disciplines of patience, team work, creativity, listening and other skills embedded in *entongooli* music performance. Such situations taught novices how to tune *entongooli* in order to have its pitch sounds match with other instruments. As explained by informants, you need to be patient to learn *entongooli*, for this instrument takes time. It needs high levels of concentration because you have two different hands playing different things (CB. Interview, 6th October, 2023)

Learning musical instruments while engaging and participating in ensembles is essential for several reasons. Playing in an ensemble fosters a sense of collaboration and teamwork, as musicians must listen to each other, synchronize their playing, and blend their sounds harmoniously. This collaborative environment enhances individual musicianship, as players learn to adjust their timing, dynamics, and expression to complement the group. Ensemble participation also develops critical skills such as communication, discipline, and mutual respect, as members must coordinate rehearsals, and support each other's musical growth. Additionally, the experience of performing together can be highly motivating, providing a sense of accomplishment and a deeper connection to the music. Engaging in ensembles allows musicians to explore a broader

repertoire and diverse musical styles, broadening their horizons and fostering a well-rounded musical education. Ultimately, ensemble participation enriches the learning process, making it more dynamic and fulfilling, and helps cultivate a lifelong passion for music (Kumik, 2017). One of the respondents explained that,

It was always good to play *entongooli* music in an ensemble where we had a variety of different instruments, there was a lot of learning experiences for everyone who participated in the playing, you had to have good listening skills for you to tune your instrument because it was blended in other instruments like *endere* and *amadinda*, sometimes *entongooli* were many and we had to tune them differently to bring color to the performance, there was a lot of improvisation in playing especially by those experienced and us who were learning we had to observe and see how the playing is coordinated as experienced performers were showcasing their playing skills (SK. Interview, 27th September, 2023)

4.2 Processes an apprentice can follow to acquire skills of playing *entongooli*

The second objective of the study aimed at identifying the processes an apprentice can follow to acquire skills of playing *entongooli*. During literature reviewing the following gaps emerged: tuning and playing of *entongooli*, family basis, environment, quality of experts, discipline, routine-based practice. Discussions of the processes an apprentice can follow to acquire skills of playing *entongooli* will be presented under the following subheadings.

4.2.1 Tuning and playing of *entongooli*

ABS is among the fine musicians who learnt *entongooli* music under his father who was a court royal musician. He narrated that the *Baganda* had their own way

of tuning *entongooli* instrument and translating its music in general. *Baganda* people tune according to the structure, materials and all the components that the instrument possess (**Fig. 4.8**), (**Fig. 4.9**). *Entongooli* is tuned using the pentatonic scale which comprises five notes (d r m s l). *Entongooli* possesses *akabaanda* or *ekiwalaata kye'ndoogo* which is characterized with the cow's skin, which means that the skin is very important as one of the materials used when making *entongooli* instrument.

Using such components, a melody like *lwaleero ewaffe batta ente* was improvised to support tuning of *entongooli* (ABS. Interview, 14th March, 2024)

my father told me to listen in order to be able to tune *entongooli*, he said tuning is much easier when you use a melody and he could always sing for me a melody called *lwaleero ewaffe bbasse ente* that literally mean that they have killed a cow today at home. When I listened to this melody it stuck in my head, it always sounded in the minds so whenever I wanted to tune *entongooli* I could use these sounds. Since they are eight strings, each string had a word syllable and sound, starting downwards from the lower string number 1 *lwa* 2 *lee* 3 *ro*, 4 *ewa* 5 *ffe* 6 *bba* 7 *sse* 8 *nte*. This remained in my mind and till now am using it to tune *entongooli* (CB. Interview, 6th October, 2023)



Participation in musical performances calls for listening skills. Music is performed live to be perceived and communicate to audiences through senses of sight, hearing and feelings in order to create meaning for the listener. Musicians

and performers need to have musical hearing skills to support them to exchange dialogues either verbally or when dealing with instrumental works. This is applied in various situations of learning and performing *entongooli* music. Listening is essential in an instrumental performance because it allows musicians to achieve precise timing, intonation, and musical expression. By attentively listening to their own playing and the playing of others, musicians can synchronize their rhythms, ensuring a cohesive and unified performance. This attentive listening helps in maintaining accurate pitch and harmony, especially in ensembles where blending and tuning are critical. Additionally, listening enables musicians to dynamically balance their sound, adjusting volume and tone to complement the overall texture of the piece. It also fosters communication among performers, allowing them to anticipate and react to each other's interpretive choices, thus enhancing the expressiveness and emotional depth of the performance. Ultimately, effective listening transforms individual contributions into a seamless and harmonious musical experience, elevating the performance's impact and resonance (Karpinski, 2000). JS explained, to play *entongooli* music you need to have good listening ears [skills] to support you in practice and performance (JS. Interview, 1st September, 2023)



Fig. 4.8: Experienced performer tuning *entongooli* (Photo by the researcher)

4.2.2 Family basis

Learning and playing of *entongooli* in *Buganda* was mostly done on a family basis. A child learnt from the parents by engaging in musical experiences with them. For example, a father would mentor their own son, or an uncle would train a nephew. In this way they gained musical skills and became proficient by working together with their relatives. JS said that, “I used to go to museum to practice and learn with the help of my late uncle because he encouraged and supported me greatly” (JS. Interview, 1st September, 2023). As Kenyatta (2015) explains about the Gikuyu of Kenya, children in various African societies learnt various skills from their immediate communities through participation. Learners are supported to acquire a culture during those engagements in ways that Isabirye (2022) describes as indigenous pedagogies.

at first, I struggled to learn *entongooli* music, I used to tamper with my father’s instrument and whenever he tuned it, I could distort the tuning because I was plucking the strings with force, the father was not happy

with my playing of *entongooli*, it was my mother who pleaded to him to allow me practice with his instrument, the father accepted and even supported me with the handling, tuning learning the basics and melodies on *entongooli* (CB. Interview, 6th October, 2023)

Learning a musical instrument with the support of one's family is crucial for a child's overall development and success in music. Family support provides emotional encouragement, which helps sustain motivation and perseverance through the challenges of mastering an instrument. It also creates a nurturing environment where practice is valued and integrated into daily routines, fostering discipline and time management skills.

Additionally, a supportive family can offer practical assistance, such as investing in quality instruments, arranging for lessons, and facilitating access to performance opportunities. This involvement not only strengthens family bonds but also reinforces the importance of music education, leading to a more enriching and fulfilling musical journey of the novices (Creech, 2009).



Fig. 4.9: Learners of *entongooli* music tuning the instrument (Photo by the researcher)

4.2.3 Environment and quality of experts

Learning and playing of *entongooli* music was supported by the environment and experts who are experienced at performing *entongooli* music. Learners of *entongooli* music had elders, and peers who supported them learn *entongooli* music culture through guidance (Fig. 4.10) that they offered within communities, homes, work places, and on occasions where *entongooli* music was practiced and performed. These experienced facilitators offered guidance and supported novices to learn *entongooli* music culture during communal music engagements. Learners were therefore surrounded by those who were experienced at performing *entongooli* music so they learnt *entongooli* music when they participated in *entongooli* music performances with more experienced:

we had no restrictions so we could play *entongooli* music from any place of convenience, we played *entongooli* music even during time of grazing as a way of relaxing and killing boredom, the playing was a combination of the young and the old so the elders could join us in the playing (SK. Interview, 27th September, 2023)

The environment and quality of experts play pivotal roles in the learning of musical instruments and the development of skills. A conducive environment, characterized by supportive peers, access to high-quality instruments, and a rich culture of music, fosters motivation and a sense of belonging among learners. The presence of expert instructors who are not only highly skilled musicians but also effective teachers can significantly enhance the learning experience. These experts provide personalized guidance, demonstrate techniques, and offer constructive feedback, which helps students to refine their skills and overcome challenges.



Fig. 4.10: At the workshop, a facilitator guiding and supporting learners to make *entongooli* (Photo by Alvin Kazibwe)

Furthermore, their ability to inspire and model professionalism and passion for music can deeply influence students' commitment and enthusiasm for their craft. Thus, a nurturing environment combined with high-caliber experts creates an optimal setting for musical growth and skill development (Woody, 2001).

4.2.4 Discipline

Playing and learning of *entongooli* music was made possible through ways and discipline of both facilitators and novices. Learners adopted *entongooli* music culture basically from their elders who instilled the discipline of practice and performance to them. Routine-based practice helped learners develop playing skills since they had to practice and perfect all that they had learnt from their mentors (**Fig. 4.11**). In this way they focused on learning *entongooli* culture that included making of the instrument, handling, and proper storage. To learn *entongooli* music, learners must be disciplined, own an instrument, practice and

listen to their mentors and also have passion towards learning of the instrument and music. JS explains and says, the first step if you want to learn *entongooli* music is to own an instrument and have the discipline to practice (JS. Interview, 1st September, 2023).

The discipline of both learners and facilitators plays a crucial role in the effective learning of music instruments. For learners, disciplined practice is essential to develop the technical skills and muscle memory required to play an instrument proficiently. Regular, focused practice sessions help students internalize their music and techniques, fostering both cognitive and motor skill development. On the other hand, facilitators (such as teachers or mentors) must maintain discipline in their instructional methods, ensuring that lessons are structured, consistent, and progressive. This includes setting clear goals, providing constructive feedback, and maintaining high expectations for student performance. A disciplined approach from facilitators also involves creating a positive learning environment that encourages persistence and resilience, enabling students to overcome challenges and stay motivated. Together, this mutual discipline establishes a strong foundation for musical growth and mastery.



Fig. 4.11: Learners of *entongooli* practicing under guidance of the experienced performer (Photo by the researcher)

4.3 *Entongooli* apprenticeship’s relevance for school music education

The third objective of the study was to determine how the processes of learning *entongooli* through apprenticeship might contribute to school music education theory and practice. Through review of related literature, the following gaps were identified; how learning happens through emulation, observation, socialization, participation and role of community practice. Discussions of how processes of learning *entongooli* through apprenticeship might contribute to school music education theory and practice will therefore be presented under the following subheadings.

4.3.1 Learning by emulation

Learning *entongooli* music was traditionally acquired through emulation, as novices would acquire *entongooli* music culture when they interact and observe what experienced players of *entongooli* music perform on an instrument. Later, when novices get access to an instrument, they try to mimic exactly what the

master performers do when playing *entongooli*. Learners mimic the playing, singing styles and all the technics employed by those experienced at performing *entongooli* music:

my father advised me to always watch and listen to my uncle as he plays so that I can easily learn playing of *entongooli* music, he told me to emulate what he plays on the instrument and mimic it using the mouth and later practice it (ABS. Interview, 14th March, 2024)

During learning of *entongooli* music, novices observe the tuning, handling and playing techniques masters use when playing *entongooli* music. Experienced players when teaching *entongooli* music to novices act as mirrors to the learners. Learners also reflect all that is done by their mentors through observation and putting it into practice, as facilitators are considered role models before the learners and therefore learners emulate whatever they do during the teaching, playing and performing of *entongooli* music. As SK explains:

both my father and mother were musicians and instrumentalists, during my childhood whenever the father was playing a lamellaphone and *entongooli* he could carry me on his thighs as he plays, you touch on his hands while listening to what he plays. The music he plays becomes part of you and when you get the instrument you start emulating the sounds so that you get the melodies the father was playing (SK, Interview, 27th September, 2023)

Learning by emulation is highly relevant for school music education as it allows students to observe and imitate the techniques, expressions of experienced musicians. This method fosters a deeper understanding of musicality beyond theoretical knowledge, as students can see firsthand how professional musicians

approach their craft. Emulation encourages active listening and critical thinking, as students must discern and replicate complex rhythms, melodies, and dynamics. It also provides a practical framework for developing technical skills, as students can mimic the physical movements and finger placements of their mentors. Learning by emulation can be highly motivating, as students aspire to reach the proficiency of their role models, fostering a sense of purpose and direction in their musical journey. This approach aligns well with the apprenticeship model of learning, where direct interaction and observation play crucial roles in skill acquisition (Vos, 2018).

4.3.2 Observation

Learning and playing of *entongooli* music in community settings is acquired through observation. Individual learners who are in the processes of acquiring *entongooli* music culture develop *entongooli* music skills when they observe facilitators who are more experienced than them. Engaging in *entongooli* music activities with experienced performers of *entongooli* music with exceptional skills makes it possible for novices to observe how masters interact with the instrument which supports them towards learning *entongooli* culture with simplicity. Learners easily grasp concepts when they work and observe colleagues, facilitators, and teachers as they carry out activities together. Performing *entongooli* music requires individual learners to understand *entongooli* instrument and all that is embedded in the music culture. To develop skills of playing *entongooli* music, novices acquire procedures and the materials used to make *entongooli* instruments, as well as the tuning, playing techniques and storage. Learning through observation when applied in practical concepts like performing of *entongooli* music makes learning experiences real before learners.

Facilitators organize music activities and make demonstrations for learners to analyze, interpret, draw imaginations and also make connections with what is demonstrated with their past experiences: I used to see my father practicing and enjoying playing *entongooli* music at home, watching him perform on weddings was interesting as everyone loved his playing styles so I got inspired to learn *entongooli* music under his guidance (A.B.S. Interview, 14th March, 2024).

Learning through observation, often termed as "apprenticeship learning," holds significant relevance in school music education. This method aligns closely with the natural way humans learn complex skills and has deep roots in musical traditions across cultures. The essence of this learning style involves students closely watching and imitating experienced musicians, allowing them to understand details that are often missed in conventional, text-based instruction. In the context of school music education, observational learning provides a rich, immersive experience that can be transformative for young learners. By observing skilled musicians, students gain insight into not only technical aspects of music, such as finger placements, bowing techniques, and breath control, but also into expressive elements like phrasing, dynamics, and emotional conveyance. These situations are critical for developing a well-rounded musical ability and are often better understood through seeing and hearing them in practice rather than through theoretical descriptions. Observational learning fosters a deeper connection to the music itself. When students watch their teachers or peers perform, they witness the passion and dedication that goes into making music. This can be incredibly inspiring and motivating, encouraging students to practice more diligently and approach their own performances with greater enthusiasm and commitment. This method also helps demystify the

learning process, showing students that mastery comes from persistent effort and practice. Learning through observation can be particularly beneficial in ensemble settings. In a school band or choir, students must learn to blend their sounds, follow a conductor, and synchronize with others. Observing experienced ensemble members or professional groups perform these tasks offers students a practical model to emulate. They learn how to listen actively, adjust their playing or singing to fit within the group, and respond to the conductor's cues, all of which are essential skills for successful ensemble performance. From a pedagogical standpoint, incorporating observational learning into school music programs can enhance traditional teaching methods. Teachers can use demonstration as a powerful tool to complement verbal instructions and written materials. By performing pieces, themselves or showing videos of accomplished musicians, teachers provide students with clear, tangible examples of what they are striving to achieve. This can be especially helpful for visual and auditory learners who might struggle with abstract concepts. As students watch and listen to performances, they learn to analyze and critique music more effectively. They become more attuned to elements such as tone quality, intonation, rhythm, and expression. These skills are not only crucial for their own musical development but also for appreciating and understanding music at a deeper level. Learning through observation is a highly relevant and effective approach in school music education. It offers a holistic learning experience that combines technical, expressive, and motivational elements, fostering a deeper engagement with music. By integrating observational learning into their teaching methods, music educators can provide students with a richer, more comprehensive education that prepares them for both individual and ensemble performance. This method not

only enhances the students' musical abilities but also cultivates a lifelong appreciation for the art of music (Rohbanfard & Proteau, 2011).

4.3.3 Socialization

Traditionally learning and playing of *entongooli* music was mostly done through socialization. This embeds interaction amongst individuals with peers, mentors, adults, environment and tools that offer support and guidance in fulfilling development of particular skills and solving problems during activities (Rogoff, 1990). Experienced performers of *entongooli* music transmit their knowledge in communities through scaffolding, and both perform and work closely with novices in activities that are embedded in *entongooli* music culture. Understanding of individual learners by their mentors through collaborative informal studying and identification of their personal abilities, weaknesses and interests makes it possible for facilitators to guide novices as they develop skills of performing *entongooli* music through interaction. Collaborating and working with associations exposes individual learners to environments that support them in exploring *entongooli* music culture, experienced performers of *entongooli* music often perform *entongooli* music during celebrations like weddings and other related occasions in communities.

Learning through socialization plays a critical role in school music education by embedding students within a cultural and communal framework that enhances their musical skills, appreciation, and identity. This approach shifts the focus from isolated, individual learning to a more holistic process where interactions with peers, mentors, and the broader community foster deeper understanding and engagement with music. Socialization involves peer interactions, mentorship, community involvement, and exposure to diverse musical traditions. Peer

interactions provide a collaborative environment where students can share ideas, offer constructive feedback, and learn from one another's experiences. This collaborative learning fosters a sense of belonging and mutual respect, which are essential for personal and musical growth. Through ensemble work, group performances, and collaborative projects, students develop essential skills such as teamwork, communication, and empathy, which are crucial not only for musical success but also for personal development. Experienced musicians and educators serve as role models, offering guidance, inspiration, and technical expertise. The apprenticeship model, where students learn directly from a skilled practitioner, allows for the transmission of tacit knowledge that cannot be easily conveyed through written instruction alone. This hands-on, experiential learning helps students grasp the nuances of musical expression, technique, and interpretation, fostering a deeper connection to the art form. Situating music education within a broader cultural context enriches learning experiences. Schools can engage with local musicians, participate in community events, and explore various musical genres and traditions. This exposure broadens students' horizons, promoting cultural awareness and appreciation. It also helps students see the relevance of their musical studies in real-world contexts, making their learning more meaningful and motivating. By exposing students to a wide range of musical styles and practices, educators can foster an inclusive environment that respects and celebrates cultural diversity. This not only enhances students' musical skills and knowledge but also promotes cultural sensitivity and global awareness. Learning about different musical traditions encourages students to appreciate the rich tapestry of global music, fostering open-mindedness and a broader perspective on the world. The benefits of learning through socialization

therefore extend beyond musical skills. This approach helps students develop critical social and emotional competencies. Through collaborative music-making, students learn to listen actively, respect different perspectives, and negotiate differences. These skills are transferable to other areas of their lives, contributing to their overall social and emotional well-being. Socialization in music education aligns with contemporary educational theories that emphasize the importance of social constructivism. Knowledge is constructed through social interactions and shared experiences (Saleem, et al, 2021). By engaging in collaborative learning experiences, students co-construct knowledge, deepen their understanding, and develop a sense of ownership over their learning process. Learning through socialization is highly relevant to school music education as it fosters a collaborative, inclusive, and culturally rich learning environment. By embedding students within a network of peers, mentors, and community members, this approach nurtures musical skills, social competencies, and cultural awareness. As such, educators and policymakers should prioritize socialized learning approaches to create more effective, meaningful, and enriching music education programs (Conkling, 2018). Giving opportunity to novices to participate in these engagements with facilitators exposes them to musical performances where they develop performance skills of *entongooli* music culture. One of the respondents explained that,

my father could take me to his performances more especially on weddings where I could play alongside him and also watch other players perform. Such moments gave me opportunity to observe how experienced performers within the group were playing *entongooli* music, I listened to their voices and singing styles too. I was able to interact with them

throughout the performances, they always encouraged and motivated me to practice the instrument and aim higher. This gave me confidence and morale of playing *entongooli* music so I was no longer afraid of making mistakes during practice and performance (A.B.S. Interview, 14th March, 2024)

4.3.4 Participation

Entongooli music culture in *Buganda* was basically acquired through participation in traditional communal and cultural music activities that brought elders, youth and children together to perform music. Communities and families were custodians of culture and therefore music traditions were orally passed on from one generation to another through the support of elders who offered guidance to young generations and supported them to learn the music traditions of their culture. Through participation, *entongooli* music is learnt through such engagements and it is used to serve a number of purposes in communities. In *Buganda* during royal celebrations like coronation of the king and other occasions within the king's palace *kabaka asiima abadoongo bamusanyuse*⁵, *abadoongo ba Kabaka* perform *entongooli* music before the king and to them this is a great honor and blessing. Preparations for such performances require constant engagements with those who are experienced that support others to learn the melodies, tuning and playing with ensembles.

⁵ During royal celebrations, the King accepts royal musicians to perform music and entertain him. Due to the love people have for their King, every one would wish to have an opportunity to perform before him. For those like instrumentalists and musicians who are considered as *abadoongo ba Kabaka*, they consider this opportunity as a blessing. *Kabaka asiima abadoongo bamusanyuse* means the King allows and accepts royal musicians to entertain him.

Participation in musical activities such as the primary and secondary school music dance and drama festivals have nurtured novices in developing skills of playing *entongooli* music. These have also created room for performance of indigenous music including *entongooli* music culture through ensemble (Fig. 4.12) and solo performances that are staged by novices during festivals. Experienced performers of *entongooli* in this way support individuals to acquire this culture. Learners are supported and guided with the right ways of handling the instrument, tuning the instrument and performing *entongooli* music. Participants that I interviewed explained that it is still difficult to find proficient players of *entongooli* in the communities as many of the former players died. The sustainability of this culture, just like many other threatened music and dance cultures of Uganda depends on the ability of culture bearers teaching their skills to youths (Isabirye, 2019b). Since many youths spend most of time in schools, participants generally agreed that schools need to include programs that enable children to learn the various music of their communities as another way of sustaining these traditions. In Uganda, the Ministry of Education and Sports annually organizes school music and dance festival, and if music traditions such as *entongooli* are intentionally included among instruments that children need to play, then the culture would become sustainable in *Buganda*, and indeed, other parts of the country. Schools would involve the few surviving *entongooli* players in teaching schooling children in preparation for the competitions and in that way increase the interest of youths, since they often take schools activities very seriously. One of the respondents explained that:

there are very few people who can play *entongooli* music perfectly well, the most experienced individual who used to play this instrument passed

on so we need to nurture the young generation in order to sustain this instrument. It is very important to engage children and participate in school music festivals and competitions so that mentors support them acquire the proper basics, handling and playing techniques of *entongooli* music and this will help to pass on the culture from generation to generation (CB. Interview, 6th October, 2023).

The need for schools to involve community musicians in their school activities as a way of promoting music education has never been important. Also, the idea of festivals as a means of supporting music education in school contexts has been researched and scholars generally argue that due to the happiness these social events cause, learners easily associate with and enjoy learning from more skilled others as well as their peers (Ascenso, 2016).



Fig. 4.12: Learners performing *entongooli* music in an ensemble (Photo by the researcher)

4.3.5 Community practice

In *Buganda* music was communally and therefore used to serve a number of purposes within communities. Musical performances were staged during participatory celebrations and cultural rituals like funerals, birth celebrations, weddings, church and school participations. Learning and playing of music was mostly done through community music engagements that brought experienced and in experienced musicians together to perform music (Kigozi, 2008). *Entongooli* music culture in *Buganda* was developed through community music practices where individuals joined in musical experiences through practice (**Fig 4.13**) and in this way they supported each other to learn the singing and playing of *entongooli* music. Experienced musicians within communities were influential in inspiring and developing skills of the young musicians through continuous musical collaborations where they shared with novices at home, and in neighborhoods and villages. Whenever music was performed, novices were inspired with the musical experiences that the elders showcased during performances, as the young could watch all the preparations that ranged from making *entongooli*, staging performances, and mobilization of members and other performing groups. Engagement in *entongooli* music practice was full of improvisations in playing and singing by *entongooli* performers. Individual learners gained an interest to join musical performances with their mentors so that they could also enjoy and be part of the performances. In most cases engagement and practice was during evening hours when the elders were done with work and returned to their resting places at home. A way of relaxing and having fun, they would gather and perform *entongooli* music, CB explains:

in village at around 6:30pm, in the evening we always gathered to play musical instruments with elders and neighbors, those experienced would play a variety of melodic indigenous instruments like *amadinda*, *endere* and *entongooli*. Those in the process of learning could concentrate on the instrument of interest and I loved *entongooli* music because my father used to play it. We developed competition amongst groups, whenever one group plays and stops, then the other group takes over, the playing of *entongooli* then became part of us and this helped me master the playing of *entongooli* music quickly, the tuning of *entongooli* also became very easy for me (CB. Interview, 6th October, 2023)

It was through such engagements that novices collaborated with experienced performers for support, and in this way, they learned how to recognize proper *entongooli* music sounds, tune the instrument, learn new melodies, and practiced and performed *entongooli* music:

playing of *entongooli* music was with the influence of the village especially hearing from what neighbors are playing and because of passion for playing *entongooli* music, I made my first instrument although I could not tune it, I enjoyed whatever I was playing on this instrument and that's how I developed interest of learning *entongooli* music (MB. Interview, 14th September, 2023)

Learners traditionally developed passion towards *entongooli* music culture because they loved the experiences that their mentors shared during community musical performances, and this supported them in learning *entongooli* music culture. Indeed, music teaching and learning is most effective when learners collaborate with peers and mentors, with both love and passion (Isabirye, 2021).



Fig. 4.13: Experienced performers stage *entongooli* music performance accompanied by drums (Photo by Eric Kityo)

CHAPTER FIVE

DISCUSSIONS, CONCLUSIONS, AND RECOMMENDATIONS

5.0. Overview

In this chapter the researcher discusses the findings, conclusion and recommendations. Discussions of findings will be presented according to the study objectives under the following subheadings: (1) how performers of *entongooli* music learn to play *entongooli* using apprenticeship, (2) processes an apprentice can follow to acquire skills of playing *entongooli* and (3) how the processes of learning *entongooli* through apprenticeship might contribute to school music education theory and practice.

5.1. How performers of *entongooli* music learn to play *entongooli* using apprenticeship

Findings revealed that learning to play *entongooli* music is acquired through engagements with those who are experienced and more knowledgeable at playing and performing *entongooli* music. This is in line with Dennen and Burner (2008) presumption that learning within communities is situated in ways where individuals through networking with experts and peers observe practices of those who are more experienced and better than them at doing particular tasks and activities. These support learning when they closely work with novices during *entongooli* music engagements. *Omu-kw'omu* learning experience was found to be one of the approaches employed by facilitators to support novices who have love of acquiring *entongooli* music culture. This pedagogy allows deeper engagement between the facilitator and the novice, learners get opportunity to observe, emulate and practice all that is acquired during *entongooli* music learning processes. In this way experts share experiences with individuals

through collaborations as they deal with tasks. The approach of learning *entongooli* music culture through *omu-kw'omu* is in relation with what Daniel and Parkes (2015) termed as the master-apprentice engagement which is characterized by one-to-one teaching, this approach is considered as one of the best methods for teaching and learning a musical instrument. Learning of *entongooli* music through *omu-kw'omu* therefore supports novices acquire *entongooli* music culture.

Through interactions and collaborations novices easily gain skills of performing *entongooli* music when they participate in *entongooli* music learning activities with peers and those that are highly experienced. *Entongooli* music practices require collaboration since those with no skills are supported by those that possess skills. This confirms what Rogoff (1990) emphasized about collaborations when she noted that children interacting with adults and experts while carrying out tasks supports them achieve more than they could while working independently. Experienced performers of *entongooli* music therefore share practical experiences of *entongooli* music culture with novices when they interact and collaborate with them, learners are equipped with skills of making and repairing *entongooli* instrument, handling, tuning and playing *entongooli* music. In this way *entongooli* music culture is developed and acquired amongst the novices.

Apprenticeship learning as described by Arthur (2015), and is considered as work-based approach of learning where individuals develop valuable skills while at work. Acquiring *entongooli* music culture is therefore developed through participation and engagement with various music ensembles during performances. Learners of *entongooli* music are exposed to new music

experiences whenever they play in groups with others. Ensemble performances are blended with a variety of different musical instruments, this gives room for individual learners to have a feel and tastes of various instruments played alongside *entongooli* during musical performances. In most cases ensemble performances happen during celebrations such as weddings and other occasions within communities. Giving learners opportunity to participate in such performances helps them develop performance skills of *entongooli* music since they observe and emulate those that perform *entongooli* music better than them. As noted by Burwell (2012) and Ekadu-Ereu (2019) emulation plays crucial role in apprenticeship ways of learning since it supports individuals to develop accuracy in rhythm, tonal quality and other music aspects. In situations of developing *entongooli* music culture, novices are supported to develop skills of tuning, handling, making, repairing and playing *entongooli* music through emulation.

5.2. Processes an apprentice can follow to acquire skills of playing *entongooli*

Findings revealed that the *Baganda* people tune *entongooli* instrument according to structure, materials and all components that the instrument possesses. It was revealed that tuning of *entongooli* is basically done with support of a tune being sung as already discussed in chapter four Besides this, tuning cannot be accurate unless you have good listening skills and also good at pitching. Kratus (2017) clarifies the importance of being a good listener as a musician, to him active listening aids creativity with a focus on music elements like tempo, dynamics, pitch and rhythm. This is also important to performers of *entongooli* music since it helps individuals understand and appreciate musical experiences. Performers of *entongooli* music identify and differentiate sounds during the tuning and

performances of *entongooli* music supported by listening skills. As stressed by Vidulin and Kazic (2021), listening improves understanding and self-discovery. During learning and performing of *entongooli* music, this makes the singing and playing of the instrument enjoyable as performers creativity is developed and supported with this skill.

Family background also greatly contributes to an individual's ability in learning *entongooli* music. Once there is a person who knows how to play this instrument in a family, this becomes a benchmark for learning purposes. This is similar to what Green (2017) pointed out about practicing music in communities that involves networking and participation. Families and communities engage novices in musical activities that support them develop musical skills. This further blends into the environment where learning is situated. Availability of a conducive environment with experienced performers of *entongooli* music that can support to train novices makes it possible to achieve the best skills that support one perform *entongooli* music. However, the definition of a conducive environment is not tallied to a quiet environment but any place or situation deemed convenient for example just as practicing music or performing *entongooli* music while grazing or in a music room or in a group.

5.3. *Entongooli* apprenticeship's relevance for school music education

Emulation as revealed in chapter four is a good practice for any individual developing skills of playing *entongooli* music. Learning of *entongooli* music is supported by facilitators who inspire learners through practice and demonstrations that develop learners' interests towards *entongooli* music culture. A facilitator has to be knowledgeable and equipped with practical skills of

entongooli to enable him support novices acquire this culture. For learning to be effective in this way, the person emulated must be a competent or an experienced person in order to support learners develop the best skills of *entongooli* music culture. Therefore, if a person emulated is not competent or experienced this becomes a challenge to novices as they copy and paste the facilitators' incompetence. In the lenses of learning the playing of *entongooli* music, novices engage, watch and emulate those that are experienced during practical sessions like handling, tuning and playing *entongooli*. Music practices as noted by Ekadureu (2012) are developed through means of watching and emulating those that are specialist and experienced at performing a skill.

Music being a social aspect of life, it cannot be isolated in social events and gathering within a community. This links individuals to circles of exposure where different talents and skills are showcased. This opportunity of performance given to novices builds confidence, morale and motivation of learning *entongooli* culture. Learning *entongooli* music is effective when learners collaboratively work with peers and mentors with love and passion.

5.4. Conclusion

The practice of music through performance is embraced amongst cultures and communities, it is therefore used for healing, identification and expression of humanity (Junda, 2019). Developing and supporting acquisition of a music culture like learning and playing of *entongooli* music is important to novices, experienced performers [elders] and communities. Participation and engagement in *entongooli* music activities unites people during learning processes and performing. To develop skills of playing *entongooli* music, novices collaborated

with their peers in ways that supported them learn from each other since they have different potentials. Through socialization they engaged with other playing groups within communities and this supported them learn and develop music skills. The elders especially those experienced exposed learners to *entongooli*, in this way they guided novices on how to make, handle, tune and play the instrument. Participation in communal music activities with ensembles also exposed novices to *entoongoli* music performances which supported them acquire *entongooli* culture. Through emulation novices observed ways of practice and all the technics embedded in *entongooli* music performances exhibited by experienced performers. Learning and acquiring *entongooli* music culture was therefore easier with the guidance of experienced players through *omu-kw'omu* and with determination of the learner. Learning through apprenticeship is therefore very important in learning situations since facilitators [teachers] work closely with learners. In such ways, teachers welcome, support, encourage, exhibit love, expressions, passion, calmness, patience, endurance and inspirations to their learners. In this study I was aiming at exploring how *entongooli* music is learned through apprenticeship. Therefore, the best way schools can engender learning of music and indeed other things is by teachers working with learners as their apprentices.

5.5. Recommendations

Basing on the conclusions of this study, to develop music education theory and practice, schools need to embrace apprenticeship ways of teaching and learning in order to support learners develop music theory and performance skills. Apprenticeship embeds teaching and learning situations like *omu-kw'omu* engagements where a facilitator collaboratively interacts with the learner during

learning. Such engagements allow interpersonal connection where a teacher through guidance freely shares with a novice for a prolonged time in supporting him develop particular skills.

Collaborative ways of teaching and learning need to be emphasized in education institutions. Learners gain more when they interact and collaboratively work with peers, in such ways they share ideas while reflecting on their past experiences developed within and outside school settings. When carrying out music related activities within schools, practical sessions like dancing, dramatization, playing instruments, choral singing, directing and conducting, those with advanced skills through collaboration support those that are not yet advanced in achieving the set goals. In this way socialization and team work is developed amongst learners and facilitators, this makes learning situations real and meaningful before learners.

To develop and equip learners with music practical and performance skills, schools need to collaboratively work with experienced individuals with in communities so as to support

learners acquire various skills. Experienced performers need to share their musical experiences with novices as a way of inspiring, developing and preparing them for real world experiences. Schools therefore need to involve community musicians in their school activities.

5.6. Recommendations for further research

Learning of *entongooli* culture has been supported by apprenticeship where experienced performers facilitate learning through *omu-kw'omu* approaches during collaborations with novices. Through self-teaching, interactions, engagement with ensembles, family support, discipline, emulation, participation,

socialization, observation, community practice, environment and quality of experts, *entongooli* pedagogies are developed thus supporting acquisition of this music culture. This study did not include how individuals could acquire *entongooli* music culture through observing and watching televisions, listening to radio or following online sources. The study therefore recommends that further research be carried out in the following areas: how watching televisions may lead and support learning of *entongooli*, how listening to *entongooli* music on radio lead to learning of *entongooli* instrument, how following online sources can also support acquisition of *entongooli* culture. When this is done, everything around *entongooli* culture will be studied. This music culture may then be saved from extinctions.

The researcher recommends further research that can additionally generate more literature on musical apprenticeship and guiding pedagogies that can support teaching, learning and acquisition of *entongooli* music culture to support the development of music theory and practice in education institutions.

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APPENDICES

APPENDIX I: INTERVIEW GUIDE

1. Tell me about your self
2. Can you please explain to me what *entongooli* is?
3. Can you please explain to me what inspired you to learn *entongooli*?
4. Can you please explain to me, how you learnt to play *entongooli*
6. Can you please explain to me what shows that one has mastered *entongooli* music
7. Can you please explain to me the process you follow when teaching *entongooli*?
8. Can you please explain to me how learning of *entongooli* music can help school children?

APPENDIX II: TABLE SHOWING DETAILS OF RESPONDENTS

SN	RESPONDENT	AGE CATEGORY	EXPERTISE	LOCATION
1	John Ssempeke	50-60	Trainer	Wakiso
2	Albert Bisaso Ssempeke	40-50	Trainer	Wakiso
3	Micheal Bazibu	20-30	Trainer	Wakiso
4	Shaban Kalwaaza	20-30	Trainer	Wakiso
5	Canturio Balikowa	30-40	Trainer	Wakiso
6	Arthur Kayizzi	30-40	Trainer/ Learner	Wakiso
7	Lukyamuzi Fredrick	40-50	Craft man/Trainer	Wakiso
7	Focus Group	20-60	Learners, Trainer, & Researcher	Wakiso

APPENDIX III: INTRODUCTORY LETTER


KYAMBOGO UNIVERSITY
P. O. BOX 1 KYAMBOGO
Tel: 041 - 4286792 Fax: 256-41-220464
Website: www.kvu.ac.ug Email: drgt@kyu.ac.ug
Directorate of Research and Graduate Training
Office of the Director

Date: 05/03/2024

TO WHOM IT MAY CONCERN

RE: MPOZA ROGERS

Dear Sir/Madam,

This is to introduce to you the above-named student Reg: No **22/U/GAME/386/PE** pursuing Master of Arts in Music Education, Department of Performing Arts, Kyambogo University.

He intends to carry out research on **“Musical Apprenticeship and Learning of *Entongooli* (Bowl lyre) Music in Communities of Wakiso District, Central Uganda.”** in partial fulfillment of the requirements for the award of Master of Arts in Music Education of Kyambogo University.

The purpose of this letter therefore is to request you to grant him permission to carry out his study in your institution.

Any assistance rendered to him will be highly appreciated.

Yours sincerely


Prof. Bosco Bua
AG. DIRECTOR

