

**PARTICIPATION IN MUSICAL PERFORMANCES AND PRACTICAL
SKILL DEVELOPMENT AMONG UPGRADING MUSIC TEACHERS IN
SELECTED TEACHER TRAINING INSTITUTIONS IN
BUGANDA REGION, UGANDA**

BY

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22/U/GAME/128/PE

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

NOVEMBER, 2024

DECLARATION

I, Basemera Lydia hereby declare that this dissertation titled; “Participation in musical performances and skill development among upgrading teachers in selected Teacher Training Institutions in Buganda Region, Uganda” is my own original work, which has never been submitted to any institution for any award.

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Date:

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APPROVAL

This dissertation titled; “Participation in Musical Performances and practical skill development among upgrading music teachers in selected Teacher Training Institutions in Buganda Region, Uganda” has been developed under our supervision and is now ready for submission to the department with our authority.

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DEDICATION

I dedicate this book to my mother, Florence Adyeeri and my beloved sister; Beatrice Nsubuga, who laid my foundation of education. In a special way, to my teacher; Ms.Nakajiri who molded my talent in music that has finally become my career path. May the Lord continue blessing you all.

ACKNOWLEDGEMENT

I would like to thank the Lord Almighty for His mighty hand that has always been upon me for wisdom, guidance, protection and good health to see me to the end of this course.

My sincere thanks go to my dear supervisors; Dr. Peter Ekadu Ereu and Prof. David Gabriel Hebert for their selfless support, patience, tolerance, perseverance and continuous guidance to push me this far.

My research participants from the two Teacher Training Institutions, the time you sacrificed to participate in this study was of great help to see it done. May your kindness come back to you at a time you less expect it. The administrators in these institutions are also appreciated so much for being supportive enough in this study.

Prof. Elizabeth Kyazike, the Dean, Faculty of Arts and Humanities; Kyambogo University, you are commended for the good leadership, under which many workshops were organized to help us as graduate students grasp the art of research. The team with which you did this great job is appreciated for this effort. Indeed, I was illuminated courtesy of those workshops.

Dr. James Isabirye, the Head of Department Performing Arts together with the staff, you were such great sources of encouragement by always assuring me, it is possible.

Special thanks to the Norwegian Government tax payers, by whose tax CABUTE Project has ably funded my studies in terms of tuition and monthly stipend, which made my study less stressful.

Our dear CABUTE Coordinators; Dr. Kenneth Bamuturaki (Kyambogo University), Dr. Nicholas Ssempijja and Prof. Paul Muyinda Birevu (Makerere

University), your parental guidance and good leadership have finally brought us to the end of this hectic project. May the Lord Almighty richly reward you.

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ABBREVIATIONS AND ACRONYMS

DEPE.....Diploma in Education Primary External

MTE..... .Music Teacher Educator

MTt.....Music Teacher trainee.

PTCsPrimary Teachers' Colleges.

TA..... Thematic Analysis

TTIsTeacher Training Institutions.

UNITE.....Uganda National Institute of Teacher Education.

ABSTRACT

The study is titled; *Participation in musical performances and skill development among upgrading teachers in selected Teacher Training Institutions in Buganda Region, Uganda*. The purpose of the study was to examine the how participation in musical performances aids skill development among upgrading teachers. The study was qualitative and descriptive using purposive sampling techniques to select teacher educators (02) and teacher trainees (16) as participants. Interview, Focus group discussion and Recording were used. The study was carried out from July, 2023 to April, 2024. The objectives of the study were: To establish how much time is offered for music as a subject, how the time is used and what resources are available to aid the practical music engagements in Teacher Training Institutions, to find out the practical strategies that educators use in guiding practical sessions and to find out how educators and teachers strategize to identify and bridge the gap of challenges between theoretical and practical music learning and teaching. The findings revealed that there was no regular specific time scheduled for practical performances except that given once a year for examination or competition, resources were inadequate, the program was so congested in timetabling thus making it so hard for practical performances to be in these institutions. The study recommends creation of time, availability of required resources and designing a curriculum that caters for more practice than theory.

CHAPTER ONE

INTRODUCTION

1.0 Introduction

This study is about Participation in musical performances and how it helps upgrading teachers of music to develop their potential and ability to in practical skills like playing of instruments, singing solo and group items, dance, composition, acting, improvisation and so on. The study focuses on teachers who are pursuing a diploma in music education (primary) in the former Primary Teachers' Colleges, currently referred to as Teacher Training Institutions (TTIs). The two institutions selected for this study are; Ggaba , which is situated within Kampala and Ndegeya, located in Masaka, West Buganda. Ggaba has a history of training music teachers while Ndegeya is a newly included institution in training of upgraders. Both institutions are in Buganda Region, Uganda.

This chapter presents the background to the study, statement of the problem, theoretical framework, purpose of the study, research questions, scope of the study and definition of terms.

The study targeted music teacher trainees who had completed their Grade III Teachers' Certificate training between 2014 and 2024. These were currently on a two-year diploma course in these institutions, attending face to face residential sessions which usually run for two to three weeks of the school term holidays. Ndegeya was selected for being government aided while Ggaba is privately owned. Both institutions run a two-year in-service music teacher training in Buganda Region, Central Uganda.

1.1 Background to the study

According to Pearson (2015), a quality music training program is one that meets the needs of its students. Such a program should have enough time well-allotted without any collision from other subjects, well supported in resources and actions especially by the administrators, staff and community, one that is offered regularly, having numerous activities such as orchestra, jazz band, choral singing, and such a program should be funded every time any performance is organized.

In a global perspective, in-service teacher training is conducted for three purposes; a) encouraging teachers to advance their skills and update their knowledge, b) increasing practice in schools and c) applying new instructional strategies in the teaching/learning process (Deneme, Celik, 2017). Similarly, remolding teachers' knowledge, attitudes and beliefs as well as improving classroom practice for better students' learning is another aim of in-service teacher training. During this training, teachers' misconceptions, perceptions, weak acquaintance in regard to content, subject, general and pedagogical knowledge are improved. (Msamba, E.M, 2023; Nzarirwehi & Ahumuze, 2019).

If carefully planned, in-service training can give teachers inclination to the up-to-date practices of the field and create a situation where they benefit from such training by combining both theory and practice (Virkkula and Nissila, 2014). During in-service training, teachers with less prior knowledge of content get more multidimensional knowledge compared to those who don't bother to go for such training. In a long run, upgraders' attitudes, knowledge and beliefs change and improve for better classroom practice and students' learning (Msamba, 2023).

In Malaysia, in-service training is considered to be a catalyst for teacher effectiveness since these teachers update their knowledge and skills so as to improve teaching and learning. This in the end improves such teachers' performance (Omor, 2014).

In the UK, the early years of learning music are greatly influenced by two dominant discourses; the transferable skills discourse, which mainly focuses on positioning music as an activity that enhances physical, emotional and psychological well-being of an individual (Arts Council England, 2007) and the creativity discourse, which focuses on developing individual learners' creativity based on their experiences (Young, 2006b; Barret, 2012).

Kondo and Wiggins (2018) put emphasis on participation in performance as one of the creative processes that give awareness of real musical engagement to learners. This is because music is sometimes contextualized culturally. In the Greek society, music was not performed for contemplation. Music was regarded a social practice which existed mainly for social reasons. Everything related to music was integrated with ceremonies, celebrations, entertainment, feasts, rituals, education and therapy. Songs about gods, heroes, historical events, praise of families were sung. While at parties, ordinary men and women performed dances. Other dances were performed to lead processions, rites or during work. (Elliott and Silverman, 2012).

In Africa, among many cultures, much as music performance was for both the young and the old, its learning was mainly through transferring skills from the experienced old ones to the young generation. These took a leading role to scaffold music skills as the young ones imitated. This is what Isabirye (2021) refers to as

indigenous ways of learning music, where social interaction and participation were key in the learning process. A case in point is the Gikuyu in Kenya. Among the Gikuyu, participation in music performance was mainly for the whole community, where the elders practically took a lead as the young imitated and then performed on their own after mastering. This approach gave the youth opportunity to acquire skills in music at an early stage, with which they continued through adulthood, performing with confidence. (Kenyatta, 2011).

In Uganda, during the pre-colonial times, participation in music was associated with activity. Hunters, warriors, farmers, herdsman, worshippers, mothers, brides and grooms as well as kings and chiefs had specific music in form of songs, dances, tales... to accompany every activity, thus making music participatory. Each category of people created its music and passed it on to the young generation. Until now, traditional songs related to such activities are performed during school music festivals and concert days in various schools. Even among the Gishu in Eastern Uganda, *imbalu* dance is still performed participatorily for initiation of the boys to manhood. This is exactly what music educators such as Small (1996) mean by defining music, not as a thing but an activity and “music” not as a noun but a verb, “to musick”. Elliot (1995) also defines music as a particular form of action that is purposeful and situated. Elliott (2016) also puts emphasis on practice as a means to achievement, which creates self-esteem among the students because they are able to do, not just to know.

In a formal setting like Teacher Training Institutions, both transferability and creativity can be enhanced by engaging music teacher trainees in learning through their prior experiences and knowledge by means of participation as the only way

of making it practical or participatory and meaningful to them (Rowe, Triantafyllaki and Pachet, 2017).

From the researcher's perspective, music aspects such as listening, singing, drama, movement, instrumental work and reading and writing can be introduced using transferability especially for beginners. The same aspects can be developed in an individual through creativity. Skills like improvisation, composition, costume designing, stage formation in both singing and dance, arranging music, directing plays, comedy, conducting, and many others require one's creativity to bring out meaningful performance.

Although all the above are in support of participatory approaches to teaching/learning music, inconsistency still exists in formal educational settings (Teacher Training Institutions inclusive), where musical transmission is more theoretical than practical (Nambirige, 2019). As upgrading music teacher trainees join such institutions, they already possess some sensitivity to music, but just lack technical skills and how to teach the same to their learners in school (Trevar and Malloch, 2012). This calls for the music teacher educator of such trainees to be in position of engaging them practically or participatorily by being innovative and creative in promoting their agency, teamwork, problem solving, creative thinking, communication, collaboration and independence in order to aid their practical musicality and creative curiosity while sharing knowledge within the curriculum (Foxx, 2016).

Much as understanding concepts begins with theory teaching, practicing the learnt knowledge and turning it into a skill is more important. While theory promotes the

intellectual understanding of content, practice is the actual doing of what you are studying (Ewer, 2018).

According to Ewer, theory in Fine Arts, Performing Arts inclusive, means the nuts and bolts of what makes Music sound the way it does. Despite the fact that studying scales, rhythm, time signatures, chords, keys, transposition and other elements is essential, the best advancements are only made by knowing how to put that theory to use.

This is in line with the views of Akuno (2019), branding a true instrumentalist as one who skillfully plays a given instrument, knows how to maintain it and what materials he needs to make that particular instrument. When learning is participatory and systematic in a well-balanced curriculum, music teacher training will produce a graduate who is a composer, performer, educator and technologist, capable of sustaining a livelihood through the practice of music in situations-taking a variety of roles as undergone during training.

Currently, Uganda's school music education especially in primary schools and Teacher Training Institutions, is occurring in a colonial-influenced system that does not connect with learners' indigenous cultural systems of learning. This is because school music learning is generally experienced in a teacher-dominated "Banking System of Education" (Freire, 1970), which dis-empowers learners. The system ends up producing graduates who can hardly create but rather seek employment. In this regard, Rowe, Triantafyllaki and Pachet (2017) urge education systems globally to equip learners with a wide range of skills and knowledge that will prepare them for work and life in the twenty first century. If this is needed in other subject areas, then it ought to be the same case in Music Education too.

By making learning practical, the school will produce graduates who will no longer be a liability but an asset to the society (Bhat, 2021; Fatima, 2018). Furthermore, Stein (2022) and Charmaine (2023) suggest that the teaching of music theory and practical skills should be studied concurrently, not consecutively since they are intertwined. Akuno (2019) also emphasizes the need for educators to pay attention to what they teach and how they teach it by making learning as interactive as possible. She considers it a peril to music educators if they ignore this interaction. On a similar note, Goodwill (2018) asserts that the music educator ought to acknowledge the fact that the processes of thinking and participation do not reside in individual minds, but rather are distributed across participants and their social relationships, their mediational tools and learning environments.

Views of the scholars above work well for this study that seeks to establish how participation in practical music performances aids skill acquisition among upgrading teacher trainees. This calls for careful choice of instructional strategies and resources that music educators and their students apply to create opportunities for learning in open learning environments (Elliott, 2016).

1.2 Statement of the problem

Most upgrading music teacher trainees join the in-service program with little or no technicality (they lack the expected knowledge and skills as per their level of education) in the subject (Wabyona, 2021; Nambirige, 2019). Much as participation in practical music performances is believed to be a good strategy in musical skills (skills like instrumental playing, singing in good tone, pitch and rhythm, dancing, acting, improvisation among others) acquisition, my experience as a tutor in the former Primary Teachers' Colleges (PTCs) raised concern that even

after completion of their training, music teacher trainees seemed to be uncomfortable with teaching music practically thus being evaluated as “incompetent” and “unskilled” by the society, scholars and themselves in the schools where they were deployed for service (Ntubiro, 2009). While some teachers found it hard to teach music practically as expected, others said the time had been insufficient for them to study music well in college, not forgetting the inadequate resources like instruments, costumes, books and others. There seems to be no literature on how to bridge the gap between theory and practice in teacher preparation and the field after training. Despite the fact that their two-year music education syllabus in the former PTCs catered for both theory and practice, the majority seemed to have been taught theoretically so as to pass examinations. This concurred with the views of Kigozi (2015). It is upon this ground therefore that the study sought to examine how participation in practical music performances engenders acquisition of musical skills among upgrading music teacher trainees in Ndegeya and Ggaba Teacher Training Institutions in Buganda Region, Central Uganda.

1.3 Purpose of the study

This study aimed at examining how participation in practical music performances engenders acquisition of musical skills among upgrading music teacher trainees in Ndegeya and Ggaba Teacher Training Institutions in Buganda Region, Central Uganda.

1.4 Objectives of the study

Specifically, this study was to:

1. Establish how much time and resources are allocated for practical music engagements in Teacher Training Institutions in Buganda Region.
2. Find out the practical instructional strategies used in preparing upgrading music teachers in the Teacher Training Institutions in Buganda Region.
3. Find out how the music teacher educators and music teacher trainees strategize to identify and bridge the gap of challenges between theoretical and practical music learning and teaching in Buganda Region.

1.5 Research Questions

This study was guided by the following research questions:

- i. How much time and resources are allocated for practical music engagements in Teacher Training Institutions in Buganda Region?
- ii. What practical instructional strategies are used in preparing upgrading music teachers in the Teacher Training Institutions in Buganda Region?
- iii. How do the music teacher educators and music teacher trainees strategize to identify and bridge the gap between theoretical and practical music learning and teaching?

1.6 Theoretical Framework

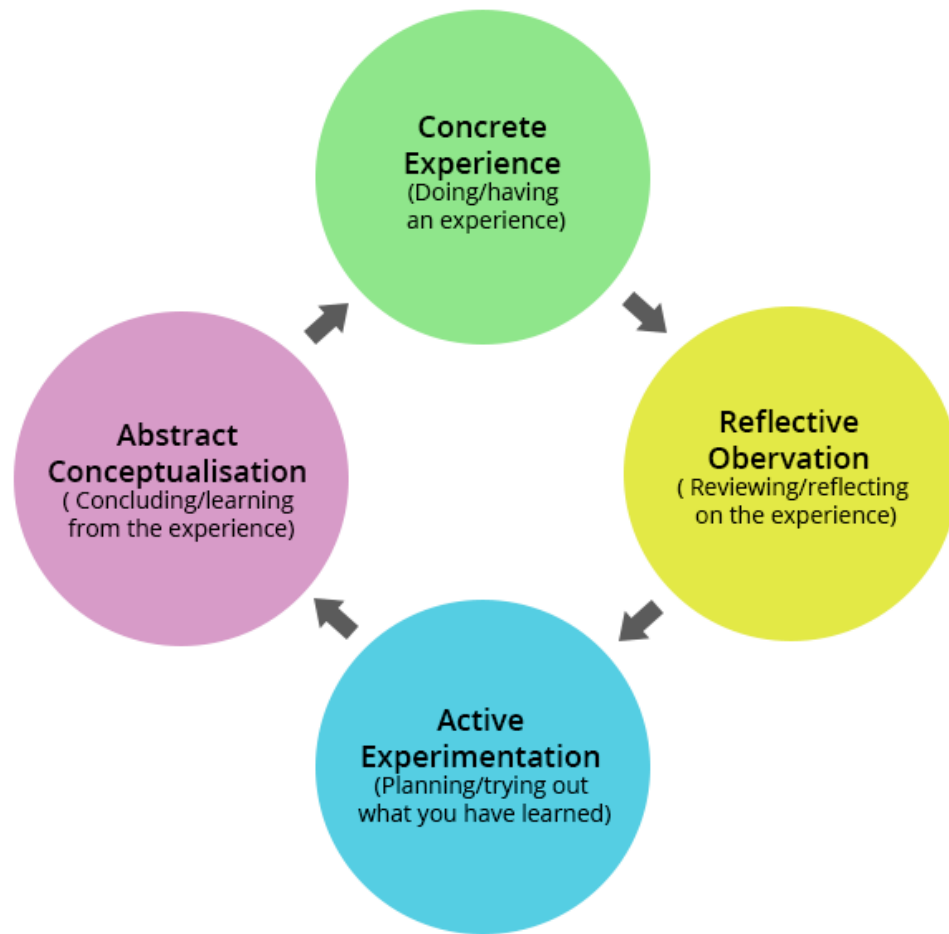


Figure 1:David Kolb's Experiential learning

This study was guided by Experiential Learning Theory, as coined by an American psychologist; David Kolb (1984). According to this theory, learning is by doing. During the learning process, knowledge is created through experience.

Kolb acknowledges a cyclic process in which experiential learning flows as; *the concrete*, where the learner gets a new experience or interprets it as a past experience but in a new way, *the reflective observation*, where the learner reflects on their experience personally, uses the lens of their experience and understanding to reflect on what this experience means, *the abstract conceptualization*, which

happens as the learner forms new ideas or adjusts their thinking based on the experience and their reflection about it, and finally, *the active experimentation*, where the learner applies the new ideas to the world around them, to see if there are any modifications to be made, which may take a short or long time.

The theory is guided by principles such as learning being more efficient when the subject matter is relevant to the personal interests of students, the belief in self-initiated learning being the most lasting and penetrating, students having complete control over the entire learning process, its nature and direction, self-evaluation being the principle- method of assessment.

Through this theory, students learn through real life experiences relating their new knowledge to their daily life, which helps them to assimilate this knowledge and apply it to what they have learnt. Meanwhile, the teacher's role is to create a positive learning environment, provide learning resources and information, giving freedom to the student to experiment the tasks, guide and also share his/her feelings and thoughts but without dominating the process. This theory is pertinent to this study in that all the views stated therein could be the pathway for music teacher trainees in their study years to be both theoretical and practical musically.

1.7 Scope of the study

This section focused on the geographical, content and time scope of the study.

1.1.1 Geographical Scope

This study covered two selected Diploma in-service student teacher training institutions in Buganda Region, Central Uganda, one affiliated to a public university while the other is affiliated to a privately owned university. Buganda is a region situated in the central part of Uganda, with five government aided Teacher

Training Institutions affiliated to Kyambogo University, among which Ndegeya is one. These institutions train upgrading teachers at the level of diploma. There are other Teacher Training Institutions like Ggaba that are privately owned and affiliated to other universities.

1.1.2 Content Scope

The study targeted upgrading teacher trainees Ndegeya and Ggaba Teacher Training Institutions in Buganda Region, Central Uganda. Focus was put on availability of time schedule and music resources such as Western and African instruments, music room for practical sessions and resource persons used in handling some aspects, practical strategies used by the music teacher educators in guiding music teacher trainees' music practical rehearsal sessions and how trainees benefit from such practical strategies. Strategies for overcoming challenges faced by the music teacher trainees in relating theory to practice are also given.

1.1.3 Time Scope

The study covered the period between 2014 and 2024 (ten years) because whoever completed Grade III Teacher Training between this period was instructed using the revised Primary Teacher Education Curriculum, which contained both theory and practice in music. Besides, music was an independent subject, offered as an elective subject by these teachers in year two. The study took ten months between August 2023 to May, 2024, when music teacher trainees were actively involved in their studies in the selected institutions.

1.8 Significance of the study

This study might be significant in providing information for planning and improving in-service music teacher education program in Buganda and Uganda in

general. In the same vein, it might provide appropriate feedback on the effectiveness and value of participation in practical music performances in equipping upgrading music teachers with musical skills, give recommendations on how to improve the teaching and learning of both theoretical and practical concepts and to generally improve the quality of music teachers in the primary schools.

The results of this study may provide information which might be relevant in assisting music teacher educators in identifying and applying participatory instructional strategies in preparation of in-service music teacher trainees.

Being the first of its kind, this study might make a significant contribution to the seemingly little literature related to evaluation of in-service music education programs, particularly in Uganda and Africa.

Music education policy makers, curriculum developers may use this information to advocate for and initiate more participatory instructional strategies while proposing methods for teaching in the curriculum for in-service music teacher education programs, which will address the needs of the twenty first century music teacher.

The research report may also help to serve as a springboard for further research into in-service music teacher training programs on how to maintain the positives and improve what seems to be challenging in teacher preparation.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter presents a review of related literature that has been compiled and analyzed from journals, books and internet sources in line with the objectives of the study in chapter one.

2.1: Availability of time schedule and resources for practical engagement

Time allocation for practical performances in the entire in-service training is determined by the curriculum, which goes further to determine the duration of training and mode of delivery for both theory and practice. Rida Fatima (2018) argues that limiting curriculum to only academics makes learning boring and monotonous while incorporating practical training makes learning lighter and less tedious.

However, Music is perceived to suffer relegation to the corners of the curriculum and towards the end of the lists of spending options (Swanwick (2002, p. 57) yet a quality music study program is expected to be one where time allocation, availability of musical instruments and other resources are in place, support from administrators assured and all activities well-funded (Pearson, 2015).

In the Ugandan Teacher Training Institutions, apart from the theory work in the course outline, music teacher trainees are expected to be examined practically. In this practical examination, items like traditional folk singing, western solo singing, African instrumental solo performance, western instrumental solo performance, sight singing in both solfa and staff notations, traditional folk dances and aural skills are examined. These are not skills that one can handle in a week if mastery

of such skills is needed among the trainees. Time and adequate resources such as musical instruments, costumes, a spacious room should be in place. (Kwofie and Acquah, 2021). To achieve the benefits that participation brings, the student ought to attend rehearsal sessions regularly and take initiative to be part of recitals. (Hinckley, 2020). A musical rehearsal is an activity in the performing arts that occurs as preparation for performance in music, theatre, dance and related arts. A music rehearsal can also be defined as a practical performance of a play, a concert, or part of it in preparation for a public or formal performance. (Collins Dictionary). Students benefit from rehearsal sessions by getting familiar with anticipated challenges during actual performance, avoid mistakes that are done by performers as a result of missing rehearsals such as forgetting to sing or act as agreed, performers get chance to familiarize with the stage, audience and ambiance because the more they practice, the more confident they become and the fact that there's no judgement, they find it easier to try out many new things which might actually turn out to be improving the actual performance since we they different levels of creativity (Hardik, 2018).

Another opportunity that students can utilize to participate in practical performance and develop musical skills is the recital experience. "Recital" is a term generally given to the musical presentation of performers in a non-competitive setting. The audience is usually composed of fellow students, friends, family members and the teacher(s). A recital is not an adjudication in the formal sense in the awarding of points or announcement of a winner. The performance can be of a single person or a group of performers. (Jerri Goffe, 1990)

Goffe highlights two basic reasons for including recitals in the training of musicians. First, to improve the quality of performance under pressure. Recitals

help musicians gain experience in a less threatening environment. They also provide opportunities to develop consistency and stage presence. Performers, courtesy of recitals, overcome Music Performance Anxiety, which is defined as the experience of marked and persistent anxious apprehension related to musical performance. This is usually characterized by stage fright and panic before and during performance, especially before the audience and jury. (Amelle, J.A.A., Guyon, Regina K. Studer, Patrick Gomez, 2020). Besides, technical insufficiency is yet another cause of this feeling, usually characterized by nervousness and panic. When performers are not conversant with what they are about to perform, chances of anxiety, nervousness, panic and the like are very high before and during or even after the performance. (Asian Journal of Education and Training, 2021, 7(4): 250-259).

Smith (2021) highlights benefits of student participation in practical music engagements as being significant in: a) giving opportunity for showcasing abilities and potential, b) promoting collaboration, teamwork and organizational skills during preparation and actual performance, c) giving performers confidence to perform before big and small audience, d) overcoming stage fright and performance anxiety e) taking instruction beyond the classroom in that learning becomes experiential and improving performers' talents.

To achieve successful rehearsal and recital sessions however, time and resources are key elements that call for serious consideration in a music education program. taking choral rehearsal as an example, Linda and Gruson (2024) give three ways of teaching or learning a song as; a) Direct, where the instructor takes a lead in body and voice warm ups, demonstrates to the choir how to sing what with an intention of having them produce exactly or something close to what he/she gave

them). Here, the students are expected to do it like their instructor. b) interpretative, where the learner gets his/her own interpretation of what they see or read and produce exactly or something close to what the teacher anticipates. For example, an instructor could give a piece of music to the students and asks them to study and sing it, observing all the cues and c) the constructive way, where the learners regulate, manage and control their learning. In other words, students choose their own piece of music, agree on how to learn and perform it without the instructor's interference. Similarly, the instructor could simply design a theme like "Managing School Dropout" and then students work on their own to compose what to present. Whether the approach is direct, interpretative or constructive, time and resources to use must be in place to achieve the objective and if one item requires such time, how much will be needed to thoroughly prepare for a practical performance with eight or more items by the same teacher trainees, whose training is affected by their background in music and challenges that come with adult learning?

In preparation for duo performance, a pair of musicians is said to have rehearsed more than ten times to polish the song before actual performance. In the first two rehearsals, they sang and played the song four times, four times still in the third rehearsal, focusing on the harmonics of particular bars, and in the fourth, fifth and sixth times, they sang and played the song seven times each rehearsal. (Ginsborg and Bennet, 2021). It can be realized that as the date for performance drew nearer, their rehearsal intensified and familiarity between them and the song increased as well. If rehearsing one song by this expert duo singers called for more than ten rehearsal sessions, it is evident that more items like those examined in TTIs will call for even extra time, given the fact that many of these teacher trainees are amateur musicians. Besides, being music education students, on top of music as a

subject, they have to master pedagogy because they expected to teach whatever they learn to their learners in the schools where they teach (Nusseck and Spahn, 2021).

In the UK, Zaggelidis et al, (2017) show how dancers attend fulltime training in order to develop their skill thoroughly. In the same vein, Baron (2020) clearly articulates the need for regular dance rehearsal time where dancers are able to do self-actualization and work harder to improve their skill. Similarly, in a study conducted among fourteen Norwegian elementary in-service teachers of Mathematics focusing on rehearsals as being part of practice-based approach to professional development, findings show that allocating special time to rehearsals/practice enables participants to gain skill and expertise in what they learn (Waage & Fauskanger, 2020). Worthy (2005) and Batchelor (2021) urge expert teachers to endeavor as much as they can to create time for engaging their students in practical performance by at least 51% of their time, using the available resources. Students need more time for rehearsal in order to take ownership of their musicianship (Denise, 2003). Even when physical rehearsals or recitals are not possible, there ought to be a mechanism of keeping the students engaged practically. Students could rehearse individually or in pairs or small groups, shoot their videos while rehearsing and upload them or share them with colleagues and their educators to ensure continuity of practical engagements, with or without their educators.

During the COVID-19 lockdown, studies show that different music students continued with their rehearsal sessions and consulted their teachers through online learning. In many countries, governments tasked institutions of learning to embrace technology and carry out online learning (e-learning) to reduce chances

of spreading the pandemic through physical meeting. Even then, students reported to have acquired skills in instrumental playing courtesy of their daily rehearsal that lasted two to three hours. (Choudhary, 2020; Nusseck and Spahn, 2021). This was possible because apart from the time being available then, even resources to facilitate learning were available. In Uganda, most students, whether studying music or not, found it challenging to be part of online learning due to limited familiarity to online platforms, difficulty in using digital tools, technical issues during online sessions, limited interaction, difficulty I practical work, poor internet connectivity, lack of ICT gadgets among others (Olaniyan and Uzorka, 2024; Aniku, Moyini and Habibu, 2023; Kansiime and Batiibwe, 2023). Resources not only play a key role in music learning but also in practical engagements. Therefore, the physical environment where music teaching and learning take place should have enough equipment such as musical instruments, costumes, mirror, space, microphones, and many others because lack of such equipment fails the practicability of music training among teacher trainees since music is more of a practical than a theoretical subject (Ogunrinode, 2022).

The guidelines and general outline of the Teacher Training Institutions' curriculum give music education course units general hours like it is for other discipline without specifying what time is for practical instruction (Kyambogo University, 2023). This time allocation mainly caters for theoretical aspect of the subject delivery, leaving no time for practical work. This shows that there is limited time given for diploma in-service teacher training in music education in Buganda. On this note, Nambirige (2021), Wabyona (2019) and Kigozi (2015) point out the fact that time and resources allocated to music in Teacher Training Institutions for both theory and practical content coverage as being insufficient no matter how the

music teacher educators may try to labor. The researcher therefore wishes to find out how the current allocation of the same may impact music skill acquisition among the current upgraders.

Given the content designed, Music education in Teacher Training Institutions, according to Kyambogo University (2023) course outline for in-service teacher training, music education in TTIs may require resources that include CD playing gadgets and speakers to facilitate the teaching of Aural skills, costumes for items like traditional folk singing, drama and dances, African and Western musical instruments such as keyboards to accompany western choral and solo singing, recorders for western solo instrumental playing, drums to accompany African singing and dances, xylophones, tube fiddles, lamellaphones and so on for ensemble. There also seems to be need for a spacious music room with a permanently staff-ruled chalkboard for teaching of sight singing, ICT facilities like projector, laptops, resourceful trainers especially for some dances and so on. This study is set to establish whether the above listed resources and space are available in the area of study, with special attention to the music room, African and Western musical instruments and time schedule.

The findings above resonate well with this study as far as availability of time and resources for music instruction are concerned. However, they do not give any conclusive strategy on how to have the time and resources availed in the institutions for practical music performances.

2.2 Practical Instructional Strategies for preparing upgrading music teachers

There is no ideal way of learning but it depends on the context and learning aims (McPherson and Welch, 2018). Given the effect of many teacher-trainees' poor

background in music, their foundation in this subject was not well laid while they studied music for the first time at Grade III teacher training in colleges. Their taste for music could be still unclear due to lack of exposure to and mastery of skills like instrumental playing, music reading and writing, traditional African singing, thus making it hard for them to build on such a weak foundation (Acquah and Kwofie, 2021). Even after Grade III training, many teachers who choose to upgrade in music education seem to have limited musical background and experience thus having low levels of confidence in their ability to teach this same subject (Kigozi, 2015). In this regard, Conway (2012, p.334) in her study of school music teachers in the USA reflecting on their training after some years of teaching, found that many of the participants wished teacher education could continue to try as much as possible to maintain a more practical focus in training of teachers. Other teachers suggested what Conway coded as ‘broad preparation.’ Using an online survey of over 100 music teachers, Legette, (2013, p.12) similarly found that most teachers expressed much need for hands-on learning experiences, more discussion of pedagogical problems in a variety of settings, and classroom management. The ultimate goal for the music teacher educator therefore ought to be preparing teachers musically, technically and motivationally so that they can and will continue to be active, functioning musicians long after lessons have stopped (Williams, 2022).

Bearing in mind the fact that these upgraders have come to be prepared to teach music and another subject as their combination of study, the educator ought to prepare them for this kind of job so that they will eventually do it confidently, effectively, educatively and ethically (Elliott and Silverman, 2016).

Poor teacher preparation results in teachers having insufficient knowledge, skills and pedagogical competencies to teach music. these teachers' incompetency in methodology makes them end up resorting to content and activities that they feel comfortable enough to handle, according to their strength not according to the syllabus. A music educator who never understood music reading and writing or harmony or aural skills or any other aspect in music will find all possible ways to dodge teaching it and then choose something he/she is okay with (Burak, 2019). As a result, many educators hire resource persons for external support. Unfortunately, most of these hired trainers are not professional or ethical in the way they handle students. Being part-timers, they have no time and methodology to deal with individual learners. They simply do what they were asked to do and leave. No chances for further follow up on what they taught, and cannot integrate what they teach with content in the curriculum or other disciplines thus creating inconsistency in learning (Campbell and Kassner, 2019).

Music educators at all levels ought to be mindful also of the different learners' multidimensional personhood, artistic, emotional, cognitive, social, cultural and personal because it is out of these that they perceive learning of music differently. With that in mind, the educator will teach in a variety of ways in order to create space and place for individual learners to fit.

For competency and efficiency in teaching, teacher trainees ought to be adequately exposed to both theoretical and practical aspects in their course of study. This calls for proper selection of methods because poor methods not only affect teacher trainees but the learners they teach later as well. Some teachers may find themselves losing interest in teaching music because they will feel incompetent in handling the subject. Others, if they choose to teach the subject, they will only

teach as they were taught or even leave out some topics because of lack of enough knowledge or skills on how to handle (Ogunrinode, 2022). Studies show that many primary school teachers were perceived as having low levels of confidence and competence in handling music, making of resources, time and priority in implementing effective music programs in the schools where they had been deployed because of inadequate training in handling the subject (Obeng and Senyah, 2018). Using the available resources and space, music teacher educators ought to design appropriate collaborative instructional strategies that will help their trainee to practically and ably teach music wherever they are deployed.

Through collaborative strategies, trainees work in pairs, small and big groups to take charge of their learning. It is believed that adult learners learn more effectively if they are put on task to solve a problem. Since they are already in the field, they have experienced some of these challenges and worked them out. So, as they are tasked to solve a challenge as a group, they become more connected, active, participative and confident in managing their challenges in learning (Nota, 2010). This is in line with constructivism, an approach to learning that puts emphasis on learner agency, negotiation, collaboration, interaction, identity and leadership in the learning process.

In Uganda, the lower secondary school curriculum was reviewed with an intention of making learning more meaningful and relevant to the learners' society (Chemoge, 2019). Among the many reasons for revising this curriculum was the need to meet learners' needs especially in regard to skills training and enhancement, channeling out graduates who are equipped with practical skills that meet the labor market, addressing the learners' needs and laying a foundation for improved pedagogy and assessment procedures which allow learners to more

effectively realize their full potential and demonstrate their achievements, addressing the social and economic needs of the country by reducing unemployment, and many others (Mubangizi, 2020) as opposed to the old curriculum which could not equip the learners with thorough skills and knowledge to become innovative enough to create jobs during and after school. To achieve this, there is need for the teachers' expertise to be effective in helping the students achieve the set standards (Waymire, 2011) by increasing their exposure to quality and quantity music education, which is mainly hands-on.

This is what the Uganda National Teacher Policy seeks to promote in the 6Cs; Curiosity, Concentration, Creativity, Confidence, Collaboration and Competence. The end goal is to produce graduates who have learnt to know, do, be and live together; a transformative kind of learning (National Teacher Policy, 2019, p.6-7).

As a way of amplifying this, Bhebhe, Runhare, and Monobe (2015) recommend extra weeks for music students on school practice and that such students be deployed in schools where music is given priority. Besides, such schools should be having music specialist teachers who will guide the ones on school practice because they still need further help.

However, Robin (2005) urges music educators to do away with traditional pedagogical methodologies which hurt performers emotionally, psychologically, physically and in other aspects during their instruction. Being harsh and using abusive language when addressing performers demotivates them and makes them feel worthless thus leading to mental health issues, whose weight to such performers we may not know. Yet, positive feedback, motivation and understanding performer differences in potential creates a conducive learning

environment. It is on this ground still that the researcher seeks to establish what instructional strategies are employed by the music teacher educators and how they impact music skill acquisition among the current upgraders in music education.

The findings above rhyme well with objective two of this study although they do not give a way forward on what exact instructional strategies are suitable for teaching practical performances.

2.3 Challenges and gaps between theoretical and practical music teaching and learning

Poor teacher preparation results in teachers having insufficient knowledge, skills and pedagogical competencies to teach music. In this regard, a number of studies document the difficulties that some music teachers face in their first years of teaching music, leading some to even consider quitting their jobs (Stringham & Snell, 2019).

Matherne (2023) shares the experiences of first-year teachers who said there was a large disconnection between the university education they had received and the reality of teaching. This in line with what Roulston, et al (2005 p.59) said when they talk about teachers valuing a hands-on kind of training as a way of helping them make a link between the theory they learnt and the present realities of their work contexts.

Indeed, teachers are always interested in being engaged in practical experiences specially in music teaching and learning (Campbell and Kassner, 2019).

The Youth Report (2019), points out how the old Ugandan curriculum could not quip the learners with thorough skills and knowledge to help them be innovative

to create jobs rather than seek them because of the theoretical way of teaching instead of a practical one.

In music education, it is important that the upgraders have more practical skill learning than theory because when they go to the schools where they teach, they are expected to be wholesome and versatile in all subjects (Julia, Supriyadi and Iswara (2020). Motivation is yet another aspect they put emphasis on. When teachers are told what the children, they teach can become courtesy of learning music and what the same children miss as a result of not learning music, the teachers realize the need for them to teach music. even if they lack the knowledge on how to handle a given area, they will go an extra mile to use technology and search for information in order to teach their learners as long as they are motivated to do it.

Mackay et. al (2019) identify imitation as one of the best strategies for instructing dance as an aspect of music. This therefore calls for the dance director to be skilled enough in order to demonstrate the target movement. In-service music teacher training should aim at bridging the existing gap between theory and practice by promoting collaborative pedagogy so as to deepen interaction, content knowledge, skills and connectedness among the trainees. In-service music teacher training should also aim at bridging the existing gap between theory and practice by promoting collaborative pedagogy so as to deepen interaction, content knowledge, skills and connectedness among the trainees.

In a study conducted about beginning teachers of music, induction and mentorship programs were looked at as relevant and necessary for the future of music teacher

education. It was also highlighted that music teachers be properly brought into the profession. (DeLorenzo, 1992).

Conway (2001) also raises concern that without proper induction into the field, new teachers will only teach as they were taught and will not further the aims of the profession. Views of scholars above are very important for this study to establish whether music teacher educators make links between music theory and practical work and also whether they have been properly mentored for music education.

Furthermore, a study conducted by Krueger (2001, 1999) on reflections of beginning music teachers discovered that isolation from other music teachers and from resourceful people is a frequent problem for many beginning music teachers. This is because these teachers need to discuss their work, but they often lack access to resource people in music with whom to discuss it. In an interview with one of the new teachers, Krueger quotes this teacher saying, “I felt quite alone as a new teacher, especially after being a student for four years with peers all around. I had very little contact with other music teachers.” She further highlights children with special needs, multi-cultural and multi-lingual learner population as more challenges faced by beginner teachers.

Goore, et al. (2023) identified characteristics that most teachers who have been teaching for less than ten years share. Among these; isolation and loneliness, lack of significant collegial support and not being prepared for the transition into the role of a teacher stand out. In the same vein, Phelps (1983) also found out that more than a half of the music teachers surveyed eventually intended to leave teaching. Views of Krueger, Huling-Austin and Phelps above refer to challenges

faced by new teachers, which could apply to older teachers as well. This also implies challenges of loneliness, children with special needs and language barriers may easily prompt the teacher to stick to theoretical music education at the expense of the practical aspects. This study is therefore set to establish whether such challenges are as well applicable to music teacher educators in the area of study.

Wabyona (2021) mentions seeking assistance from elderly experienced musicians especially in items such as traditional folk songs, stories, dance and others, where beginner teachers may be lacking expertise, as a solution that has always helped such teachers in their first years in service. On a similar note, Estelle R. Jorgensen, (2008) stresses the need for universities and colleges where teachers are prepared to find ways of taking advantage of practical experience from expert music teachers in elementary, secondary and other settings to build their students' musicianship. Wabyona (2021) also echoes views of Rwegyemera who recalls how their teacher would give them a piano piece, lead them to the piano room, take them through the piece once and then leave them there to start practicing on their own. This prompted every student to devise means of participating in learning how to play the piece, with or without external assistance, after all, they were expected to perform soon. This therefore implies that the music teacher trainees ought to be intrinsically motivated to develop their musicianship, with or without external help.

The results of the studies reviewed above are in line with objective three of this study despite the fact that they give no way forward on what to be done in order to bridge the gap between theory and practice.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter mainly focuses on the how the study was carried out by describing the research approach, research design, area of study, target population, sample population, selection of the participants, methods for data collection, data collection procedure, data processing, data analysis and credibility.

3.1 Research approach

The study employed a qualitative approach and Phenomenology in order to satisfy its objectives. According to Randles (2012), phenomenological research is a philosophical inquiry that seeks to describe the phenomenon in question with as much richness of detail as possible, with the unique goal of describing the essence of the phenomenon that contribute to an understanding of meaning. Both the researcher and the respondents are referred to as participants because they share lived experience by practice, culture, context, setting or understanding. Phenomenology employs interviews, conversations, discussions, observations, focus group meetings and participant journaling as means of data collection.

This approach was chosen for this study because it would enable the participants (the researcher, music teacher educators and upgrading music teachers) to interact well in their natural setting in understanding their views, opinions and experiences about their practice in music teaching and learning.

3.2. Area of study

The study was conducted in two Teacher Training Institutions; Ghaba and Ndeeya, where in-service music teachers are trained from. These two institutions were selected because they are both in Buganda Region, Ndegeya being government aided and affiliated to a public university while Ggaba is privately owned and affiliated to a privately owned university. Unlike Ndegeya which has just started diploma teacher training, Ggaba has history of training music teachers, stretching from the early 1980s (Wabyona, 2021).

3.3 Study population

The study targeted four (04) music teacher educators and thirty (30) upgrading teachers who were currently on the diploma in-service training in Ndegeya and Ggaba Teacher Training Institutions. The trainees had to have completed their Grade III Teachers' Certificate training between 2014 and 2024, with teaching experience of not more than ten (10) years. Among these were two music teacher educators and sixteen upgrading music teacher trainees. These participants were chosen because they were directly involved in either training or being trained in music education at the time of the study. Besides, their opinions would be current as far as music teacher training at diploma level is concerned in both government owned and privately owned Teacher Training Institutions as affiliated to different universities.

3.4 Sampling strategies

Turner (2020) defines sampling as the selection of a subset of the population of interest in a research study. The researcher used the following strategies.

3.4.1 Purposive sampling

This is a non-probability sampling where the size typically relies on the concept of saturation to a point where no more new information or themes are observed. Here, potential candidates were thoughtfully and purposely chosen based on target audience criteria. This was used to get all the music teacher educators and the music teacher trainees in the area of study. Two (02) music teacher educators whose teaching experience was above fifteen years were chosen. Teacher trainees (16) who were upgrading in music education were chosen because they were in the actual process of training, so they had the real experience required in the study.

Out of the four expected teacher educators, only two were found on ground and ready to be interviewed in the two institutions. Twenty- nine upgraders were found in the two institutions out of whom only sixteen had completed their Grade III Teacher training between 2014 and 2024 and were ready to participate in the focus group discussion.

3.5 Data collection methods

Focus Group Discussion was used among the music teacher trainees. Much as thirty participants were targeted, only sixteen participated in this study. These were split into two focus groups. The first institution had twelve (12) music teacher trainees, out of whom only seven (07) met the requirements of having completed their Grade III Teacher training between 2014 and 2024. These formed one focus group. The other institution had twenty-one (21) music teacher trainees, among whom only nine (09) participated because they met the requirements and were willing to participate in the study freely. Some had not yet reported while others had completed their training back before 2014. These also made one focus group.

Interview was used among individual music teacher educators in these two institutions. Only two music teacher educators participated in the study, given the mode of deployment in the selected institutions because the study targeted full-time music teacher educators. Photography, audio and audio-visual recordings were also used to capture more information for later use and artifacts.

3.6.1. Interview

According to George (2023), an interview is a qualitative research method that relies on asking questions in order to collect data. Interviews involve two or more people, one of whom is the interviewer and the other, interviewee(s). They include structured (predetermined questions asked in a predetermined order), unstructured (freely flowing) and semi-structured (falling between both).

Interviewing was used on music teacher educators to establish time allocation for both theoretical and practical performances, availability of resources such as music room, instruments and so on, the instructional strategies usually applied in teaching and why, as well as strategies for bridging the existing gap between theory and practice in music education as handled in the existing in-service program.

3.6.2 Focus Group Discussion

This is a qualitative research method and data collection technique in which a selected group of people discusses a given topic or issue in depth facilitated by a professional external moderator. It serves to solicit participants' attitudes or perceptions, knowledge and experience and practices shared in the course of interaction with different people (Eeuwijk and Angehrn, 2023). The group usually comprises six to twelve participants.

Creswell (2012) describes a focus group discussion as a process of collecting data through interviewing a group of people, usually ranging from six to twelve people. The form of interviewing is non-directive, which encourages a wide range of opinions on the given topic.

This method was used to gather information from the current music teacher trainees on diploma course, offering Music Education as a subject of study. The focus was on availability of time and resources for students' rehearsal, instructional strategies used in teaching music practically and how to bridge the existing gap between theory and practice of music in their current training.



Figure 2: The researcher in a focus group discussion with some of the participants.



Figure 3: A participant sharing her experience of playing a recorder for the first time.

3.6.3 Photography, audio and audio-visual recordings

This method involved the use of a device to record both audio and audio-visual information. This was applied on teachers who wished to demonstrate their potential in as far as their expertise or skill was concerned.

3.7 Data collection instruments

The researcher used interview guides, Focus Group Discussion guides, a camera and some stationery for noting some details down. These were prepared by the researcher, under the guidance of the supervisors.

3.8 Data Processing and Analysis

Using the audio recordings, data was transcribed to text and analyzed using thematic analysis (TA). Thematic data analysis is one of the qualitative data analysis approaches used systematically in identifying, organizing and reporting repeated patterns (themes) across data collected. In this approach, building themes and clarifying the procedure of choosing the codes is necessary. In this study,

thematic analysis was used. Thematic codes that came from the researcher as got from the concepts or theories from literature, as well as, inductive thematic codes that came from reading data and observing matters raised by participants (Hennink et al, 2011). As a result, common themes were identified as well as those varying. The themes were interpreted in relation to the objectives of the study. Being a bit easier to learn, manage and apply especially to the less experienced researchers, the thematic data analysis was used.

3.9 Ethical considerations

The researcher obtained an introductory letter from graduate school, introduced herself to authorities and participants in the institutions. Participants were given opportunity to consent verbally in order to freely participate in or withdraw from the study at any time they wished. These were given assurance that their responses would be treated with confidentiality but were to be used for study purposes. Their consent was also sought before recording the conversations, some videos and photos. To ensure confidentiality and protection of interviewees, the researcher used pseudonyms such that the reader cannot match any response to any individual participant.

3.10 Credibility

Credibility means the self-assurance which can be found in the truth of the outcomes of any research. (Gabora, 2013). Credibility shows whether the results of the study give results that are actual or realistic and if they are drawn from the authentic information as given as opinions by those who participated in the study. To ensure credibility of this research, the researcher used triangulation, where the selected methods of data collection were used exhaustively in order to get a

comprehensive understanding of the phenomenon under study. Triangulation is the process that helps in describing how the researcher made use of all the approaches used in the study to get the required information and critically analyzed the findings (Noble and Heale, 2019). The categories of participants used in the study validated the views of the other participants through interviews and focus group discussions, which were used as methods of data collection.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND DISCUSSION

4.0 Introduction

The study aimed at examining how participation in practical music performances engenders skill development among upgrading teacher trainees in Ndegeya and Ggaba Teacher Training Institutions in Buganda Region, Central Uganda. One of these institutions is found in an urban setting while the other is in a rural one. Both institutions were training diploma in-service music teacher trainees, who according to their course outline, are expected to be doing practical music performances because part of their examination is practical. These two were deliberately chosen to represent both urban and rural teacher trainees. Besides, one of the institutions is affiliated to a public university while another, to a privately owned university.

This chapter presents the data, analyses and discussion of findings based on the study objectives; 1) To establish how much time and resources are allocated for practical engagements in Teacher Training Institutions in Buganda. 2) To find out the practical instructional strategies used in preparing upgrading music teachers in Teacher Training Institutions in Buganda. 3) To find out how the music teacher educators and music teacher trainees strategize to identify and bridge the gap of challenges between theoretical and practical music learning and teaching. This chapter is divided into three main sections that directly correspond to these three objectives.

4.0.1 Background of the study participants.

The study involved twenty-nine participants, two (02) music teacher educators (MTEs) who were individually interviewed, and twenty-seven music teacher

trainees, among whom only sixteen (16) qualified to participate in the focus group discussion. These had to have completed their Grade III Teacher certificate course between 2014 and 2024, with a working experience of not more than ten years. This is because they would have been instructed using the then newly revised curriculum that catered for both theory and practice as well as offered music as an elective subject at their previous level of study. The music teacher educators were required to have an experience of fifteen and above years of teaching. These, whether they became teacher educators through direct entry scheme or diploma entry, would have a better experience of their previous places of work like in primary schools or secondary schools about the way they were prepared as teachers then and finally teacher educators. Their responses would have a lot of information for this study. Reaching the ground, one of these educators had over fifteen years of teaching experience. However, in training of diploma students, one had practiced for more than fifteen years while the other had practiced for less than five years. Interestingly, the two music teacher educators had acquired a number of music skills through participating in choir activities, traditional dance troupes, concerts, school music festivals and then chose to make music their career path. This put them in the best position to participate in the study thus making their responses valid and essential to the study. These music educators were in-service programmers pursuing a Master of Arts in Music Education, aged above 35 years. The music teacher trainees were all qualified Grade III teachers, holding a certificate in primary education. These had had chance to study music during their training in the former Primary Teachers' Colleges, currently referred to as Teacher Training Institutions (TTIs) and others had music as their elective subject during their training. Their teaching experience ranged from four (04) to twenty (20) years

in primary schools, aged between twenty-four (24) to thirty-five (35) years. However, the study targeted those who had teaching experience between one (01) to ten (10) years. Each of these upgraders was interested in music as a subject, and some were talented in music while others chose to upgrade in the subject in order to acquire more skills since the field demanded more practical than theoretical work of the kind, which they said had mainly been covered in their previous training at teacher colleges. One particular student chose to upgrade in music because he wanted to specialize in music as early as possible because he owned a traditional dance performing troupe, wrote plays, trained different traditional dances and staged shows as an individual. So, he saw his future in attaining further training in music as a job and side hustle. With this background, these music teacher trainees were fit for the study and their responses were believed to enrich the findings about how participation in practical music performances engenders skill acquisition among those who take part in such engagements, teacher trainees inclusive.

Table 1: Summary of participants who participated in the study

No.	Category	Gender	Year of completion of Grade III Training	Work experience
01	MTE 1	Male		30+ years
02	MTE 2	Female		4 years
03	MTt.1	Male	2016	8 years
04	MTt.2	Female	2019	5 years
05	MTt.3	Male	2021	3 years
06	MTt.4	Male	2021	3 years
07	MTt.5	Female	2014	10 years
08	MTt.6	Female	2018	6 years
09	MTt.7	Male	2019	5 years
10	MTt.8	Female	2015	9 years
11	MTt.9	Male	2017	7 years
12	MTt.10	Male	2016	8 years
13	MTt.11	Female	2019	5 years
14	MTt.12	Male	2019	5 years
15	MTt.13	Female	2014	10 years
16	MTt.14	Female	2018	6 years
17	MTt.15	Female	2014	10 years
18	MTt.16	Male	2017	7 years
	TOTAL		Eighteen (18) participants.	

4.1. Availability of time schedule and resources for practical engagements in Ndegeya and Ggaba TTIs

Objective one of this study sought to establish how much time is offered to music as a subject, how it is used and what resources are available to aid the music teacher trainees' practical music engagements in the TTIs. When the participants were asked about the time and resources available for the training of music teachers, various views were given depending on their experience and interest among which availability of time for rehearsal, musical instrumental playing (both African and Western) and designated room for music engagements were key.

4.1.1.1 Time for rehearsal/practical engagements

Time for rehearsal is considered a key element in music education because it is mainly through rehearsal that musicians get more acquainted and confident enough to perform or learn music well. Music, being more of a practical than theoretical subject, through rehearsals the theories learnt in the class are put into practice. Besides, during rehearsal time, errors are detected by students themselves or the educator and put right immediately. Emphasis is put on key elements of a given item since different items have different areas of concern during rehearsal. For example, while western choral singing will call for correct pitch, breath control, articulation of words, conducting, singing in harmony and so on, dance will call for emphasis on following the given rhythm, footwork, body movement, accompaniment, formations and so on, which will still be different from what instrumental playing or another aspect may call for. With the above in mind, availability of time for rehearsal is very important in music teacher education.

However, when participants were asked about the availability of time for rehearsal in the institutions selected for this study, the following points were mentioned: -

Music Teacher Educator 1 (MTE 1) “There is very little or no time for music teacher trainees’ rehearsal. The only time we have for rehearsal is on Tuesday at night while the college choir is preparing for mass (church service). The singers go through the songs which are to be sung during the mass the following day. During this time, the instrumentalists are always with the singers for accompaniment. In this activity, only music students who are part of the college choir benefit from such an experience. Otherwise, there is no special time designated for music teacher trainees’ rehearsal throughout the week.” (Thursday, 7/03/2024)

This was validated by the music teacher trainees, one of whom said: -

Music Teacher trainer 1 (MTt1) “We have never had any time to rehearse as music students ever since we joined this course. The only form of rehearsal I usually attend is that of the college choir done at night in preparation for the church service. Even the items we usually practice have less connection to the course content. For example, the few selected instruments are used to accompany hymns instead of having an ensemble. Besides, other aspects of music such as dance, drama, traditional folk singing, are not catered for. For that reason, I do not see myself benefit a lot from this rehearsal as a music student.” (12/04/2024)

When asked if music teacher trainees had done any rehearsal apart from the college choir one, the other music teacher educator said: -

MTE 1 “We usually organize cultural gala competition annually for the whole college to compete in a number of items. All students are required to take part, music students inclusive. Rehearsal is done for a week or two before actual presentation. This is the only opportunity music teacher trainees have to acquire as many musical skills as they can in their first year of study. I usually advise my music students to take as many roles as possible in all items if possible since they are training to become specialists. Another reason is that, through participating, you learn a lot in a short duration from many experts, which is advantageous to them. Once the competition is done, theory classes resume. However, in their final year, they do practical examinations, which of course call for earlier rehearsing.” (7/04/2024)

This was validated by one of the teacher trainees who said: -

MTt.2 “During our term two face-to-face session, we had a cultural gala competition where we got time to rehearse with other students who don’t offer music. We learnt a lot from the trainers who trained us in various items as well as from our tribe mates. Through this, we acquired a number of musical skills in dance, reciting poems, traditional and western singing, sight singing, and instrumental music playing and so on. Unfortunately, when the competition was finished, we were told it would come again the

*following year; by which time we shall have already left college.
(7/04/2024)*

Another student was also in support of how participation in the annual music cultural gala helped him acquire some musical skills by saying: -

MTt.3 “I was excited to know we would have music gala competition. Much as rehearsal time was tricky then, I knew I would create it no matter what so that I take part in performance which I had last had during my Grade III Teacher training. Our tutor organized practical assessment for us year two music students and we performed a number of items like mimes, sight singing, creative dance, traditional folk songs and dances and many other items. I had never participated in such but by the day for presentation, I was already among the best performers and had acquired many skills in dance mainly. I chose to do music at diploma hoping to get more opportunities for such performances so that I get more skills. During our cultural gala rehearsals, I also learnt other skills like reciting poems, performing my cultural dance, once any opportunity of practical engagement is presented to me, I always grab it and find time for its rehearsal.” (12/04/2024)

Another trainee supported her colleagues’ views by saying: -

MTt.4 “This is because by the end of the whole activity, whoever actively participates, gains a variety of musical skills. In the previous gala, I learnt how to lead traditional folk singing as a soloist for the first time in my life. However, I strongly believe a one-time participation is so insufficient for our musicianship. How I wish we could have more and more regularly!”

However, in another institution, it was revealed by the music teacher educator that there had ever been some limited rehearsal experienced in preparation for practical music examinations at the end of the academic year.

MTE 2 “At the end of year, music teacher trainees do both theoretical and practical examinations as set by university to which they are affiliated. Therefore, much as the time-table has nothing to do with regular practical lectures, music teacher trainees are informed prior to their examination which particular items they are to present for practical assessment. These usually include both group items such as choral singing, traditional folk singing, dances, drama and so on as well as solo performances like western solo singing, African and western solo instrumental playing and so on. It is upon the trainees to find time to rehearse and get ready for assessment as soon as possible.” (12/04/2024)

This was validated by one of the music teacher trainees who said: -

MTt.5 “We had rehearsals at the end of our first year as we were preparing for practical examination. It was something new to us and we didn’t know what such an examination meant. However, our music educator gave us a list of items that we were expected to perform as a

group and individually and guided us on how to perform them. However, she asked us to create the time for practice. During the following weeks, we had to sacrifice our time meant for group discussions and personal administration to go for both personal and group rehearsals because if we didn't do it that way, then practical assessment would find us unready, which would eventually affect our academic performance. Therefore, as others went for group discussion or to sleep, we would be busy rehearsing both in groups and individually."

This was supported by another trainee who said:-

MTt.6 "It was all a new experience to me. I had never known of anything like music rehearsals apart from the ones I had when I was still training as a teacher in 2019 in preparation for inter college music competition. When our tutor told us about rehearsing for practical assessment, I thought it was a joke. I didn't know it would mean spending sleepless nights to polish the items. Hoooooooooooo!! Anyway, it was a nice experience. I had never danced Runyege but I was able to dance as a man because we only have two male students. It was fun. I wish we could have more of that kind."

The above views revealed that the music teacher trainees on course had no specific time allocated for their regular rehearsal in practical music performances. In the one affiliated to a public university, the only opportunity the teacher trainees had was at the end of the year as they were being assessed in these practical performances. The performances included items such as western solo singing, sight singing, western and African instrumental solo, African traditional singing and dance. Those in the institution that is affiliated to a privately owned university had the opportunity to participate in a variety of practical performances in the college-based cultural gala that is organized annually in addition to the college choir rehearsals done twice a week though most of them were not members in this choir. This therefore highlights the need for time allocation for regular practical engagements so as to put the theory into practice. The trainees also thought they could ably acquire more skills in music if they participated in such performances more and more regularly throughout their entire training.

The findings are in line with views of Baron (2020) Batchelor (2021) and Denise (2003) who pointed out the need for regular rehearsal in various aspects of music for students to acquire musical skills. In the same vein, Robertson (1987), emphasizes the ultimate goal for educators as preparing trainees musically, technically and motivationally so that such trainees continue to be active, functioning musicians even after their training is done. In other words, these trainees should be able to participate in music activities without being motivated extrinsically.

4.1.1.2 Nature of the study program

In the institution affiliated to a public university, music teacher trainees reported for lectures every Friday mid-morning until Sunday at 4:00pm. Like any other subject, Music Education was allocated two hours on Friday, two on Saturday and two on Sunday. Besides, these trainees were also expected to report for a two-week face-to-face session during the school term holiday sessions, for studies.

When asked how this kind of program affected practical music learning in the institutions, the following was said by one of the teacher educators: -

MTE.2 “There is irregularity in attendance of lectures by the teacher trainees. This is because of domestic, financial or work-related challenges. Sometimes the teacher trainees call me expressing how they have not received salary yet, which hinders them from reporting. Another one calls saying their child is admitted to hospital or the husband has stopped her from reporting for weekend studies and they can’t lose their marriage because of studies. This affects whatever plans you had, just in case you thought of sacrificing the weekend time for practical work. While one will not make it due to family issues, another is stopped by the boss at work, while the other will have financial challenges and so on.”

This view was validated by some of the teacher trainees who said:-

MTt.7 “Sometimes, the salary delays and we find ourselves with no means of reaching college.”

MTt.8 *“Even if you love studying, there is no way you can leave your home if your partner is against it or you have a sick child. My husband is never home from Monday to Friday. He returns on Friday evening expecting to find me home so it becomes hard for me to convince him about my being away for three days, leaving the children with him.”*

MTt.9 *“Our head of school sometimes fixes departmental and staff meetings on weekend, and being a class teacher of the candidate class and head of department, there’s no escape. This makes it hard for me to rehearse with my colleagues even if they had sacrificed particular time for practical performances. After all, practical assessment is at the end of the year, I can always fix them towards exams but secure my job.”*

In the second term of the holiday, they are expected to go for school practice. This is done twice in their two-year course of study, yet still in their final year, they have to carry out research.

When the participants were asked to give their opinions about the program, this is what was said: -

MTE.1 *“Our program is so congested to an extent that scheduling special time for practical performances is so tricky, despite their relevance in helping trainees acquire a number of practical skills in music. It is segmented in such a way that Music is only scheduled for three sessions in the two years. So, juggling the heavy course outline meant to be taught in two complete years within three sessions is quite challenging that sometimes, even covering theory becomes hard.”*

“Besides, our programing here compels students to have an extra subject added to their workload. For example, if those offering music have English Language, Music, Professional Studies plus Religious Studies or Early Childhood Education, totaling to five disciplines instead of four. This makes scarcity of time even worse than what it would have been. All these disciplines have a minimum of three papers each, which makes some lecturers even encroach on students’ night time, public holidays, weekends and so on that these students have no breathing space to even spare a minute for their own musical engagements no matter how important such engagements could be to them.”

This was validated by one of the music teacher trainees who said:-

MTt.10 *“Sometimes, we find it so challenging even to have our own coursework done in or on time. Every lecturer wants to cover the syllabus in the shortest time given and that is all. No extra time is there for personal work.”*

Basing on the given challenges that come with adult learning, this kind of program can hardly help the music teacher educator handle both theory and practice as expected for the trainees to acquire adequate musical skills in music during their two-year training.

The views above revealed that congested programs did not make it possible for both music teacher trainees and their educators to create any time for practical performances. These are in line with views of Nambirige (2021), Wabyona (2019) and Kigozi (2015), who have concerns for insufficient time allocation to music education theory and practice coverage in teacher education generally in Uganda.

However, Worthy (2005) and Batchelor (2021) urge expert teachers to endeavor as much as possible to create time for engaging their students in practical performances by at least 51% of their time. Such time ought to be created at any cost if we are to have practical teachers of music of the twenty first century produced by the current Teacher Training Institutions.

Similarly, Deneme, Celik (2017) and Virkkula & Nissila (2014) advocate proper planning of in-service training programs as a means of helping the teachers advance their skills and also combine both theory and practice for better service delivery and the kind of current programing in Teacher Training Institutions may need revisiting this concern.

4.1.1.3 Percentage of theoretical versus practical content

In institution of higher learning, the study programs are by course outline. This shows what content is to be covered, the number of course units and number of hours allocated to each course unit, and it is upon this framework that the educator bases their actions during the teaching/learning process.

When the researcher asked how the time allocated to music is used, this is what the participants said:-

MTE 1. *“Almost 95% of the content examined in music is theoretical and only 5% practical. Out of the four papers written as examinations, only one is practical. This practical paper carries 50% and then the Aural Skills paper also carries 50% making a complete paper of 100%. This already creates bias for practical engagements. Much as I believe students would benefit more through practical performances than theory work, I am afraid if I concentrate on practice, students will end up failing examinations, which will discourage them as well as those who would wish to take on the subject from doing it because no student would opt for a subject that has a history of failures.”*

This was supported by another music teacher educator who said:-

MTE 2. *“I have four modules to cover this year, all theory work and I am alone in the department. Every single minute I get, I have to ensure that this content is covered first since it is the more examined compared to practice. Besides, this final year, students have to do research and school practice which all require time. I therefore chose to put more effort on theory work and then I will see the practice in the last session of the year. After all, I have already given some of the items required to be performed to the students. They can practice on their own.”*

This was validated by some of the teacher trainees who said:-

MTt.11 *“Because of the National Teacher Policy, I came here for a paper to defend my job and passing exams is my first priority. If theory is examined more, I will have to concentrate on that first, I can always join a choir at church or a dance troupe in the community later to get the practical skills I need after graduation.”*

MTt.12 *“Most of the time, our learning is theoretical. There is a lot of theory that when one talks of music being a practical subject, it doesn't really sound true. We have completed a full year on course now but have never had any form of practical assessment, yet we have written a number of individual and group course works as well as written tests.”*

The views above suggest that music, being examined more theoretically, affects practical engagements in Teacher Training Institutions yet, much as understanding concepts begins with teaching of theory, practicing the learnt knowledge by turning it into skills is more important because practice is the actual doing of what one is studying (Ewer, 2018). Similarly, Conway, (2012, p.334) advocates for teacher education to try as much as possible to maintain a more practical focus than theory, which she refers to as “a broad preparation.”

4.1.1.4 Staffing

Every year, there are about three to four modules for the students to cover and each module is three credit units. Given the nature of training program, two weeks of the school holiday only for one of the institutions and two weeks of the school holiday plus weekends for another institution, each module requires expertise and time on the side of the educator if both the theoretical and practical elements of music learning are to be catered for. Bearing in mind the fact that music is wide, the music educators being talented, gifted or skilled differently, covering this kind of content calls for at least three music educators varying in skill and talent because even when one is all round in all aspects of music, he/she can't know or handle everything perfectly alone.

When asked about sharing the workload so that some time is spared for practical engagements, this is what the teacher educators said:-

MTE 1. *"I am the only full-time music educator of music in the department. Besides, some practical engagements such as dance give me hard time because of the strength they require in training. The department needs at least two more music educators so that the workload is shared to quicken up the practical element in music learning in this institution. It becomes so overwhelming to handle all the work alone (theory and practice), assess the trainees theoretically and practically, supervise them on school practice, guide them in the research process and then balance all that with personal studies and other challenges of life."* (7/03/2024)

This was supported by another educator who said:-

MTE 2. *"I am currently on course and when you look at the content outline, topics like Composition and Harmony of western music, Aural and perming skills Appreciation and Analysis of African and Western music just to mention a few, are really heavy in nature. The trainees being beginners in these topics requires the educator to have extra time separate from what is scheduled on the time table in order to guide them well or have different educators, each handling a particular topic to make content coverage a success to both the educators and trainees. In case such educators are not in place, a resource person has to be paid to do this work every time they come. This is quite challenging and tricky for me to maintain as an educator. The administration rarely finds it easy to facilitate such people. They say they can't do such a thing since the*

ministry posted someone in charge of music. This therefore makes such arrangements personal and private, between the educator and such a resource person.

The view was validated by students who said:-

MTt.13 *“Our educator seems to be overwhelmed by the workload. In order to help us pass the examinations, a lot of content is taught to us in the short time. Before you understand every bit of the steps for example in composing and harmonizing a song, more content is added. I think it is because there is a lot of complicated work to be covered by the same person in the little time given.”*

This was supported by another trainee who said:-

MTt.14 *“In preparation for our end of year practical examination, I really sympathized with our educator. All items were new to us. Only two of us had ever played a tube fiddle yet each one of us was required to play one for instrumental solo performance. On top of that, there was a western solo piece for each one of us to sing, yet many of us could hardly read the music of those pieces. Our educator had to pick one of the pieces, which she read and taught us all. We all presented the same solo piece because she could not give us individual pieces and then teach each of us individually, yet the time was limited.”*

Another trainee interjected saying:-

MTt 15. *“The recorder was my hardest. I had never seen, touched or played it before. Every time I tried playing it, my fingers became wet and could not cover the holes properly. I almost failed to play it yet it was another solo piece to perform. Besides, we had other group items to perform. Among these were the traditional folk songs and dances outside Buganda. All these had to be done with the help of the same educator, day and night. Oh, how we struggled! Indeed, I strongly believe we need more music teacher educators to save the current one we have.”*

The views above revealed that there was need for adequate staffing of music educators. This would make the task lighter and more efficient by having some specialist music educators in charge of theory and others responsible for practice.

The views above agree with those of Nota, C. (2010), who views the teacher's knowledge of the subject matter, pedagogy and the learning context as the only means of effective teaching. Therefore, if the educator is not well-acquainted with the subject matter, whether theory or practice, learning is most likely to have a

number of gaps. This applies to dance, drama, singing, music reading and writing, playing instruments and other aspects of music.

4.1.1.5 Duration of training

Upgrading music teacher trainees are trained for two years. The two years are broken down into six face-to-face sessions of which, the four last two weeks and only two last three weeks of the school term holiday. One of the institutions also includes weekends, which seemed to be ineffective due to the high rate of absenteeism among the teacher trainees. After the two years, these trainees are awarded a diploma in education, with one subject of the combination being music. By the end of the two years, the trainees must have done school practice twice (4-6 weeks of the term). During such time, the trainees don't go to college for weekend studies. In addition to school practice, trainees also have to write a research report in their various disciplines, a process that starts with proposal writing and other procedures of research. The very educators who teach and assess the trainees in theory and practice are the very ones who supervise them on school practice and also guide and supervise their research process.

When asked to give their opinion about the duration of training in relation to musical skill acquisition among the music teacher trainees, participants said:-

MTE 1. "I doubt if the teachers we pass out are really skilled enough to teach music ably, given the short time of training they get. I wish there could be a way of allocating more time to music or reduce the theoretical content and add practical one. This would enable the teacher trainees acquire more musical skills."

This was supported by another educator who said:-

MTE 2. "There is need for students to specialize as composers, performers, dancers, instrumentalists, actors, playwrights, or singers at an earlier time so that for the few years they are with us, such specialty is gained and their career path defined. This would help such students

graduate with some specialty in specific areas instead of remaining general teachers of music with little or no skills at all.”

The idea of specialization was validated by a teacher trainee who said:-

MTt.1 *“I came for upgrading to specifically get skilled enough in music. The field requires skills, not paper qualifications if you are to prove to them you are a musician. My prayer and dream in this course is to at least acquire only two practical skills especially instrumental playing and music literacy (reading and writing). Then I can be sure, I will earn extra money through training choirs and individuals because I have missed a lot of money as a result of being ignorant in those two areas. Only those two skills are enough for this level.”*

The view was supported by another trainee who said:-

MTt.16. *“We have a music club at school but I feel ashamed to claim I am a music teacher or specialist before primary three kids who are ably playing a piano in various keys that I personally can’t.”*

Another teacher trainee said:-

MTt.1 *“I have a colleague who has of late quit teaching courtesy of his skill in playing piano, guitar and violin. Instead of teaching Mathematics, Science or English as known to be key subjects, he has concentrated on teaching children how to play those three instruments privately. He charges parents for his service and surprisingly, in a bad month, he earns more than two million shillings from that. How I wish we could be equipped with skills in the two years of our diploma training to help us make ends meet out there instead of the theory work! Getting qualifications that can’t help us improve our income is almost a disservice.”*

The participants’ views revealed that the duration of training is too short and packed to make music teachers skilled enough. However, if this period could be mainly used for emphasizing and polishing music skill acquisition among the trainees, then the training would come with more benefits to the teacher trainees.

The participants’ views are in line with the first purpose for in-service teacher training in a global perspective (Deneme, Celik, 2017) whose emphasis is on encouraging teachers to advance their skills and update their knowledge.

4.1.2 Relevance of time schedule for practical engagements in music teacher training

When asked if the time for practical engagements was necessary in music teacher training, the participants had this to say:-

MTE 1. *“When teacher trainees come for upgrading, they are not completely blind musically. They have studied some bit of music at Grade III teacher training level. They simply want to advance their knowledge and possibly become more practical in the subject. Therefore, it is important for them to have more time for interaction in practice since they are already into the practice of teaching. Music, being their subject of preference, I think their advancement in the subject in theory and practice is more than necessary.”*

This was supported by another music teacher educator who said:-

MTE 2 *“Extra time for students’ practical engagements is very important because music is more of a practical subject. The more these trainees interact practically, the more confident, skilled, creative, innovative and musical they become in various aspects of music. I strongly believe such time is so relevant especially for in-service programmers who are actually already in the field. At this level, I expect them to simply become more skilled and knowledgeable than they actually were when they came for upgrading. This can mainly be achieved through practical engagements, given the fact that they are adult learners.”*

The music teacher educators’ views were validated by the music teacher trainees as below:-

MTt.2 *“We do not actually need time for rehearsal only but even live performances before an audience at least every semester. This will help many of us to become confident and also overcome stage fright which we experienced in the previous practical assessment.”*

MTt.3 *“Through these practical engagements, we shall be able to acquire or even polish our skills in music, which we shall eventually transfer to the pupils we teach in preparation for their school concert days or cultural competitions.”*

MTt.4 *“After the long day’s lecture after lecture schedule, such time would help us refresh our minds and bodies but in a productive way. As we learn or sing given songs, play instruments, perform dances and so on, we get rejuvenated for further learning through discussions, individual reading and so on.”*

MTt.5 *“Earning an extra income is another long-term benefit that comes with these engagements. If out of these engagements I learn composition,*

stage management, directing, dance, harmonizing pieces, conducting and other skills, I would apply the same to make more money out there.”

MTt.6 *“We are required to do practical examination yet with very little time for practice. We simply rehearse to pass exams not to acquire skills permanently. I think if we had time to rehearse regularly, we would benefit more.”*

MTt.7 *“To put theory into practice.”*

All the views above show that there is need for special time allocated to practical performances mainly for skill acquisition, not assessment. This has to be done regularly for students to acquire, develop or improve their skills and talent in music such as instrument playing, vocal singing, dance, drama, composition, performance and many others. This is one of the goals of in-service training.

The views are in line with David Kolb’s (1984) theory of experiential learning which emphasizes learning through real experiences as a way of helping students to assimilate knowledge and apply it to what they learn as a way of bridging the gap between theoretical and practical concepts in music. In the same vein, Kondo & Wiggins, (2018) also put emphasis on participation and performance as one of the creative processes that give awareness of real musical creative engagement to students, since learning is socially situated (Ellmer et al, 2020)

4.1.3. Resources

Resources are believed to be essential for music teaching and learning. Such include costumes, props, instruments, music room, and so on.

In this study, attention was mainly put on availability of African and Western instruments as well as a music room for students’ rehearsal.

When participants were asked if such resources were available for engendering practical music performances in their institutions of learning, their responses were as follows;

4.1.3.1 African traditional music instruments

MTE 1 *“We have some. However, among them are those that are outdated while others are really insufficient. Out of the four classes (chordophones, aerophones, idiophones and membranophones), we only have some drums(membranophones), not a complete set. Actually, during the end of year practical examination, the administration had to hire a long drum for the students to perform items like dance and traditional folk singing. Students had to buy their own tube fiddles for African instrumental solo performance.”*

This was validated by the music teacher trainees who said:-

MTt.8 *“We only have a few drums that don’t actually make a complete set. We just hope the administration will purchase some since they are aware we have to do practical examinations. We would really wish to learn to play them but they are not in place.”*

MTt.9 *“We studied the four classes of African traditional instruments but to be honest, many of them are unknown to me, I know them by names but if I was taken to a room where they are assembled, I doubt if I could identify and name them correctly.”*

When a music teacher educator from another Teacher Training Institution was asked about availability of African musical instruments for aiding music students’ practical learning, this is what was said:-

MTE 2. *“We have all classes of African traditional music instruments, though some need repair. For aerophones, we have ten Enkwanzi(panpipes), chordophones we have tube fiddles (endingidi), fifteen bow harps (Adungu), twenty lamellaphones (Akogo) and ten bow lyres (Entongooli). Under idiophones, we have three sets of xylophones(amadinda), and for the membranophones, three sets of drums(en’goma). However, if all students were to play the same kind of instruments like panpipes or another, they would be insufficient because this time round, the number of students is bigger than the ones we have always had before.”*

The teacher educator’s response was validated by one of the students who said:-

MTt.10 *“Our educator told us that our cohort is the biggest this institution has ever had. They have always had less than ten music teacher trainees per cohort, and we are more than twenty this time, doubling the usual number. So, much as we have all classes of instruments represented, given the fact that some are spoilt and others in need of fine tuning, I can rightly say that we have inadequate African musical instruments.”*

In support of the view, another trainee said:-

MTt.11 *“Whether the instruments are enough or not, we have not had time to play them. Every time, we are running up and down, lecture after lecture until the end of the face-to-face session finally ends.”*

The views above revealed that both institutions had some African traditional musical instruments, though inadequate for students’ practical engagement. Even if students chose to sacrifice their own time to play these instruments, they would not all get opportunity to play one kind of instruments given the inadequacy and poor condition in which some instruments are, calling for repair or replacement.

The findings above are in line with views of **Nambirige**, (2021) who points out inadequate time and resources for learning music in Teacher Training Institutions, even when the trainers or trainees would wish to teach or learn African instrumental playing.

4.1.3.2 Western musical instruments.

When participants were asked about availability of Western musical instruments for aiding their skill acquisition in instrumental playing, this was said: -

MTE 1 *“We have two pianos and ten recorders. However, I have not seen any of the students play them or show interest in learning to play them.”*

This was validated by some of the students who said:-

MTt.12 *“We have a piano in the music room but it does not function. Ever since we joined this institution, we have never heard it produce any sound. There is one functioning but it belongs to the church.”*

The researcher asked for permission to have a look at the non-functional electronic keyboard. The keyboard was switched on and upon touching the keys, none could produce any sound. However, the recorders were not validated.

MTE 2. *“The institution only possesses three recorders. These were bought towards the time students were going to do their practical examination at the end of their first year. Every trainee was supposed to play a recorder as a western solo instrument. Since the three were not enough for the whole group, I requested the students to pair up and buy recorders. As a result, six more recorders were bought by the students,*

which somehow made their rehearsal easier than it actually would have been.”

This was validated by the students who said:-

MTt.13 *“Among the western musical instruments, our institution has only three recorders. When we were about to do practical examination, our tutor told us that we were supposed to play recorders as western instrumental solo or a piano piece. None of the two was around. So, our tutor suggested that we pair up and each pair buys a recorder so that we share during rehearsal. At first, we were not willing because we thought it was the responsibility of the administration to provide such resources. However, we were told that even if the administration was to purchase any, the process would be long and it would affect our time for rehearsal yet at the end of the day, the institution to which we are affiliated would not consider who practiced or not in order to play recorders, no excuse. We ended up working in pairs and managed to secure six recorders, then later the administration also bought three recorders. Hadn’t we bought our own, I don’t think the three would have even helped us any way.”*

The views above revealed that both institutions had some Western- musical instruments, though inadequate, others were not functional and other kinds missing completely for students’ practical engagement.

However, Nota, C. (2010) emphasizes the need for expert educators and resources such as instruments for effective in-service music teacher training.

4.1.3.3 The music room

When the participants were asked if their institutions had designated music rooms where students would study and rehearse music, the following responses were given: -

MTE 1 *“There is no special room for music students to do their rehearsals from except the Science laboratory where they attend lectures from. Whenever students sacrifice time for rehearsal, they have to look for any free room. This is always tricky because after lectures, almost all students are into discussion groups, which usually sit in the rooms available. I think the music students end up going to the compound.”*

This was validated by some students who said:-

MTt.13 *“We have no specific room for music lectures or rehearsals. Sometimes, we study from the Science laboratory, at times we go to the computer laboratory. Whenever we spare any time for rehearsal, we just find ourselves with no option except the compound. If we choose to*

rehearse at night, most of the time we use the dormitory. However, what we consider as music, to our colleagues, it is noise.”

MTt.14 *“By the way, we have student-mothers who usually complain that our noise makes their babies fail to sleep yet they want to leave them behind as they go for discussion. Sometimes, we rehearse until past midnight, then the complaint is no longer about the babies sleeping but adults as well.*

In another institution, the following views were given regarding availability of the music room:-

MTE 2 *“We have a music room where we hold our lectures from, keep musical instruments and costumes. It is specially designated for music students. However, for dance sessions, we usually go to the playfield because the room is not spacious enough.”*

This also was validated by the students who said:-

MTt.15 *“We have a music room. That one where you found us studying from. Even our instruments and costumes are kept there.*

MTt.16 *“The room is there but small. We cannot do rehearsal from there. I remember even for cultural-gala, we used the compound. And that aside we have not had any other rehearsals since then. I think we shall do practical work in the next sessions.”*

The researcher visited the room and indeed, the instruments, costumes as well as seats were there, though with less space and no raised stage for performances, nor a mirror.

The views above showed that while one institution had a room specifically designated for music, the other had none. However, both had to use the playground for practical lectures for lack of enough space.

Jones, P.M., (2007) regards a hall or one music room usually called a rehearsal room as insufficient for students’ rehearsals. Instead, he suggests several rooms for different rehearsal sessions, including a main room which is large enough to accommodate large ensembles, a studio for recording, music library, music computer/keyboard center, instrument equipment storage rooms and several other small rooms for small groups of students and individual practice. Similarly, Bugaj,

K. & Giray, S. (2016) highlight the need for spacious music rehearsal rooms where both the trainer and students can move freely during rhythmic activities, averting performers from any physical strains.

4.2. Practical strategies used in guiding music teacher trainees' rehearsals in Teacher Training Institutions

Objective two sought to explain the practical strategies that music teacher educators are using in guiding teacher trainees' rehearsal sessions in the Teacher Training Institutions in Buganda Region, Central Uganda. This focused on the educators' attendance of teacher trainees' rehearsals, educators' ability to demonstrate musical skills and the use of resource persons in training teachers of music.

4.2.1 Music teacher educators' attendance of music teacher trainees' rehearsal sessions

All participants were asked if the educators usually had time to attend teacher trainees' rehearsal sessions or they were left on their own and the following responses were given: -

MTE 1 "Oh yes. During preparation for their end of year practical assessment, I usually first gave trainees chance to rehearse without my presence. This is because I wanted them to freely construct their own ideas in regard to performance of different items instead of me guiding them throughout. Later, I would join them to see what they have in place and where they needed help. Surprisingly, before I even planned to join them, they would come for me because they always had a feeling of my presence being relevant in their rehearsals. This I did for both their individual and group performances except when such performances went beyond midnight."

This was validated by the students by saying: -

MTt.1 *“Our educator has always been supportive to us as well as the trainers who come to support us even during the night. When we were preparing for our practical examination, she worked with us and even organized a dressing rehearsal for us before the final presentation. However, for items that we rehearsed from the dormitory, we were always alone.”*

This was supported by another music teacher trainee who said:-

MTt.2 *“Our educator usually briefs us on what items we are to present and what is required per item. Then we get into group and decide what to do, when and how. Whenever we get challenged, we brainstorm to find a solution. However, we are always sure of being supported because sometimes, this tutor chips in unexpectedly to see how we are faring.”*

MTE 2 *“Much as there is limited time for rehearsal, I try as much as possible to support my students whenever opportunity shows up. For example, during preparation for the cultural gala, I am always up and down to support both students and trainers especially at night. As the head of department, I am always monitoring what goes on in each cultural group since most of the trainers who are hired are not professional. It was through such that I was able to find a trainer slapping one of the students for failure to sing as instructed. As a remedy, I talked to both the trainer and the students and guided them on how to handle their roles in harmony. Later, even when the student had decided to quit choir activities, I counseled her back to participation and ended up performing the role assigned to her very well.”*

This was validated by one of the students who said:-

MTt.3 *“Our educator rarely leaves us alone. Whether it is church choir or cultural group rehearsals, we just see him come to support or even do the training himself.”*

This was supported by a fellow teacher trainee, who said:-

MTt.4 *“I have ever seen our educator move from group to group while we were preparing for cultural gala. Sometimes, these rehearsals go up to midnight but he doesn't give up. To make matters worse, the groups are always many.”*

With the views from participants given above, much as the time for rehearsing is limited, it is evident enough that for the few times the opportunity presents itself, the tutors are ever ready to support both students and trainers in all ways possible although it seems to be hectic given the scarcity of music teacher educators in these institutions. The educators are even able to create a conducive environment free from harshness or insults for the teacher trainees to rehearse.

This is in line with the views of Lakes & Robin, (2005) who urge music trainers to avoid physical, emotional, or psychological hurting to those they train through being harsh to them or using abusive language during training. This causes mental health issues to the trainees, while motivation and encouragement promote a positive attitude towards learning and performing. They also help the trainer to identify performer differences and abilities and helping them accordingly.

4.2.2 Music teacher educators' ability to give demonstrations during rehearsal time

Demonstration is one of the strategies of teaching music. The educator takes lead in showing trainees what to do practically. In other words, the trainees have chance to imitate what the educator does as a way of learning.

When the educators were asked if they demonstrated skills to the trainees during rehearsal time to enable them get the right skills, the following were their responses: -

MTE 1 "Yeah. For skills like singing in both African and western styles, composition and harmony, as well as some instruments and dances, I have always demonstrated given the fact that most of the upgraders are less experienced in music. On the other hand, I am always challenged by dances especially from the north as well as contemporary ones."

This was supported by the educator from the other institution by saying;

MTE 2 "Whenever I can, I try to demonstrate the skills I am conversant with. My challenge is instrumental playing and some African dances especially from Eastern Uganda."

This was validated by the teacher trainees who said;

MTt.5 "Our educator is gifted and demonstrates with expertise in almost all aspects of music except dance. Even when we were going to do our end of year practical examinations, dance and drumming were handled by a resource person."

This was supported by other students who said;

MTt.6 *“Sometimes, the educator demonstrates and at times asks us to learn by ourselves by the help of YouTube. A link is sent for us to tap and learn online then further guidance is given later.”*

MTt.7 *“Our teacher is really good. If it wasn’t for time being limited, I think we would have acquired numerous musical skills by the end of the course. I personally learnt how to play the tube fiddle with help from the same educator, having failed to play it several times.”*

With the views above, it was discovered that the educators were able to demonstrate some skills to music teacher trainees during rehearsal time to enable them acquire different skills. However, it was also revealed that the educators had challenges in some items which they always invited resource persons for assistance so that the trainees are able to have a more comprehensive learning experience.

The views resonate well Teachout, D. (2005), who commends music educators whose measurement of success in instruction is not only about what their trainees are able to do, but what they know, can do and value about music.

4.2.3 Guidance from resource persons

In this particular study, a resource person refers to someone who is purposefully invited to teach any content that you as a teacher cannot handle for lack of enough knowledge, experience or confidence with the subject matter. For example, a traffic police officer can be invited to teach the highway code to a class instead of the teacher because of the position and the sake of students having a feeling of getting first-hand information. In music education, an educator might not be in position to teach students how to play instruments well and then chooses to invite a more skilled person to handle such an item, who for such a case becomes a resource person.

When teacher educators were asked how often they used resource persons and for what particular items, this is what they said;

MTE. 1 *“Most of the time, I handle both theory and practice myself since I am alone in the department. However, for some dances and instruments, I invite resource persons. Playing drums, Akogo (lamellaphone), Adungu (bow harp) and entongooli (bow lyre) I really can’t claim to play. But the others like xylophone, tube fiddle, drums, I really try though I am not an expert still. One of the resource persons I usually use is a student who doesn’t even offer music but is gifted in instrumental playing, making and repairing. I also find writing of plays and poems challenging. However, our English Language educator usually helps with writing and training them whenever called upon.”*

This was validated by one of the trainees from this particular institution: -

MTt.3 *“Whenever we have cultural gala competitions, drama and poetry are part of the items to compete in. Our tutor of English usually writes us poems and plays and also helps in training us. I think by so doing, she is also a resource person.”*

This educator from the other institution had this to say:-

MTE 2 *“It is really hard to be all round in music since it is a very wide subject to exhaust. In aspects where I lack expertise such as dances from Northern Uganda and playing some instruments, I usually seek help from resource persons who come at a cost. I do this because many of my students seem to be beginners in music, though they really show interest in the subject. So, I avoid giving them wrong concepts. Besides, even if I was in position to handle everything, I don’t think I would still be the best at everything. This therefore calls for more manpower to curb the situation.*

The educator’s views were validated by the teacher trainees as below:-

MTt.8 *“When we were preparing for end of year practical examination, we were trained by a resource person in dance. The rest of the items, we worked as trainees and then with educator.”*

This was supported by other trainees:-

MTt.9 *“The man would really dance. He would demonstrate to us how to apply footwork, movement of the waist, motifs and how to dance to the rhythm played by the drummers. I remember him emphasizing that Runyege (Bunyoro traditional folk dance) is governed by the long drum so, our ears were always keen to it.”*

The views above, as given by the participants show that whenever practical engagements are done, resource persons are used especially in dance, instrumental

playing, drama and poetry. This is proof enough that resource persons are still used to train music teachers in TTIs particularly in practical engagements for purposes of students having more meaningful learning.

The purpose for using resource persons in training of music teacher trainees is in line with the views of Jones, P.M (2007), urging teachers to be prepared in a way that enables them to be less narrowly focused musically through giving them as many skills as possible. Such skills could include music technology for performance, composition, arranging, audio recording, and so on.

4.3. Identifying and bridging the gap of challenges between theoretical and practical music learning and teaching.

Objective three of the study sought to explain how both music teacher educators and music teacher trainees strategize to identify and bridge the existing gap between theoretical and practical music learning and teaching of music as a subject.

This objective therefore focused on gaps existing between theory and practice and what both educators and teacher trainees think could help bridge that gap for better musical skill acquisition among teacher trainees in the Teacher Training Institutions in Buganda Region, Central Uganda.

This objective targeted music reading and writing, singing with good tone and voice production, and instrumental playing among others.

4.3.1.1 Music reading and writing

Music can be read or written in both staff and sol-fa notation. In Uganda today, this is said to be the most important aspect in music for it creates music literacy among musicians. However, this aspect calls for time, resilience and focus for beginners in music to get there.

When tutors were asked what gaps they realize in the teaching and learning of music reading and writing, these were their views:-

MTE.1 *“Some of these teacher trainees offered music at their Grade III Teacher training and among the knowledge I expect them to have is transcription from staff to sol-fa and the reverse. Unfortunately, many seem not to have done any music reading and writing then. Giving more time and attention to Aural skills would help a lot. This is because the paper comprises rhythm, pitch, intervals, cadences and transcription of music by ear. Unfortunately, the workload of handling all papers of this subject by one tutor is quite exhausting that having extra energy and time to drill the students in music reading and writing is unrealistic.”*

Another educator’s view was as below:-

MTE.2 *“Music reading and writing is an aspect of music which really gives me hard time to help students practice. The nature of our program here makes it so tricky for me to dwell on that aspect alongside wanting them to pass music as a subject. They mainly have time to practice that aspect in preparation for their cultural gala where they do western choral singing and sight singing. Unfortunately, this comes once a year yet regular practice is required to get there. Even aural skills as a course unit of study that would help them practice, is taught in the last session of their course. May be, these trainees could join singing groups especially church choirs for now because many of them sing notated music.”*

When teacher trainees were asked what gaps they find in learning music reading and writing, their views were as below:-

MTt.1 *“I chose music as a subject of study because I love singing. I thought by upgrading in music, I would have more time to sing in a choir and also sing songs written in sol-fa and staff with ease because music reading and writing has always been my challenge. Unfortunately, I last had that chance during the cultural gala season.”*

MTt.2 *“I think music reading and writing is the hardest aspect to teach and learn. I don’t know when it will be taught because our first year is ending this session. Maybe we shall study it next year.”*

MTt.3 *“Music reading seems to be a monster. I remember when we were preparing for our end of year practical examination, we were a solo piece to read and sing. The educator said it was a simple one but the truth is, I could hardly read one bar of that piece.”*

MTt.4 *“Personally, I cannot interpret the notes in sol-fa neither can I in staff. However, if you simply ask me what note lies on any line or space of the stave, I can ably tell but can’t sing the notes. So, I don’t know how they relate in voice or singing.”*

MTt.5 *“I sing in the church choir and our songs are normally in sol-fa. So, I can try to sing a song without help as long as it is in sol-fa. However, when you write the same song in staff in any key, I can’t read it. So, I don’t*

know how music reading and writing in sol-fa relates or differs from that written in staff.”

MTt.6 “Our educator told us how during their time, music reading and writing was mainly learnt while singing in the school choir and that is how they learnt that aspect. Whoever participated in choir activities automatically learnt how to read and write music. Actually, that is exactly what our church choir trainer also said. He acquired the skill by singing in the choir. I don’t know why we don’t have a choir here to practice and maybe learn like they did.”

From the participants’ views given above, there is evidence of a gap in how music reading and writing is handled and how it would be handled practically. Because of limited time, even when students are interested in learning more of it, the manpower of tutors, congested program, examination-oriented strategies of teaching aural skills and learner background in music still affect the practicability of music reading and writing in Teacher Training Institutions.

4.3.1.2 Desirable tone and voice production

When participants were asked what gap exists in their teaching and learning of how to sing in good tone and how to produce a good voice, these were their views:-

MTE.1 “Having a good tone and producing a good voice comes with much input in terms of commitment, exercise, regular rehearsal and being dedicated to achieving the goal. These two don’t fall from heaven. I believe it is hard work and knowing what to do. This is something that has to be done practically but as I said, such time is not there.”

In support of the first educator, the other said:-

MTE. 2 “In my opinion, I don’t think my students even have the guts to work towards that. Most of the time, such skills have to be started at an early age through singing in school choir, college choir, church choir or even regular individual singing. Actually, among those that usually sing in the college choir during church service, the ones who really have good tone and can produce good voices started singing as early as their primary school level or do serious rehearsal regularly. One voice improves eventually. Unfortunately, only one trainee happens to be in the college choir.”

The teacher trainees had the following to say about good tone and voice production: -

MTt.7 *“We have not yet learnt about tone and voice production. In my thinking, I think if we are to learn that, it will be practical because it automatically suggests practice. I just pray the time be found for practical learning of that area.”*

MTt.8 *“I am just waiting to see what that means because I didn’t know there is good or bad voice production.”*

From the views given by the participants, it is evident that developing a good tone and good voice production is a product of regular practice, which still lacks in the music teacher education. However, the researcher also believes that this notion needs further study to come up with conclusive ideas on how desirable tone and voice production can be produced by music teacher trainees, given the fact that many of them just have interest in the subject but lack a strong foundation of music background.

4.3.1.3 Instrumental playing

Playing of both African and Western instruments is a skill that teacher trainees should acquire since it is part of their course outline. It is also said that mastery of this skill could promote one’s ability in pitch discrimination. The researcher therefore sought to know what gaps were existing in the theoretical and practical teaching and learning of this particular skill among the upgraders.

When participants were asked about the above, they gave the following views:-

MTE.1 *“Given the fact that we are guided by the course outline, only what is set is what I emphasize. For example, in year one, the outline gives a few selected instruments from the African section and only one was to be played for assessment (tube fiddle) and among the Western ones covered, each trainee was expected to play either a piano or recorder. In the final year, they are expected to play a xylophone and a recorder. This limits students’ exposure but of course, given the limited time and the inadequacy of the instruments in the institution, nothing much can be done.”*

This was supported by another educator:-

MTE.2 *“I think this starts from the curriculum designers. What they think is fit for a given level is what they set. However, the gap I see is that the*

content students are supposed to learn under instrumental playing is mainly theoretical. The practical element comes in for assessment at the end of the year. So, students just play these instruments to pass the exams instead of acquiring the skill. Even after the examination is done, you can hardly see any with such an instrument."

In the same vein, teacher trainees had the following views to share:-

MTt.9 *"I had never played any instrument in my life until I was told I was going to be examined in playing a tube fiddle and a recorder. I had to spend sleepless nights trying to do the right fingering in order to play Key C in its ascending and descending order. Much as I finally played it, the mode of learning it was quite hectic. How I wish such performances don't wait for examination time but start early enough and be done regularly!"*

This was supported by another teacher trainee who said:-

MTt.10 *"Learning how to play an instrument at an old age is quite challenging. My fingers were sweating and slipping off the instrument yet I had to produce a melody. Just playing from "doh" to "doh" octave almost made me faint. I believe, if this effort had been put in place earlier, such tension wouldn't have been there.*

MTt.11 *"At first, I thought my tube fiddle could not produce sound or it was fake as I heard others play theirs producing the tune; "Njabala" Little did I know my handling and fingering were wrong. When the educator at last guided us individually on how to do it, I ably played the tune. I believe if I continued practicing, I would play many more tunes apart from "Njabala."*

The participants' views shared above show that acquiring a skill in instrumental playing requires continuous support and practice, and if opportunity was there for them to rehearse regularly, a lot would be acquired in the skill of instrumental playing.

4.3.2 How to bridge the existing gap in the teaching and learning of music reading and writing, good tone and voice production and instrumental playing

4.3.2.1 Music Reading and Writing

When participants were asked how they think the existing gaps in music reading and writing could be bridged, their views were as follows:-

MTE.1 *"I think for a meantime, the teacher trainees ought to be attached to singing groups or church choirs or music schools in order to concentrate on music reading and writing given the fact that time and man*

power in the current teacher training program seem to be persistent for now. The trainees need to do some self-help not waiting for changes in the existing program.”

The other educator said:-

MTE.2 “Music reading and writing is one of the tricky aspects to handle especially if you are dealing with beginners. Personally, I acquired music literacy through singing in the church choir, not school. Besides, I took trouble to set my own pieces using the notes that I was conversant with, which I kept advancing slowly with help of my choir trainer and before I knew it, I was already better than I started. So, if the teacher trainees did the same, I believe they could gradually improve and finally get there.”

Some students validated the educators’ views by saying: -

MTt.12 “When I completed my Grade III Teacher’s training, I was badly off as concerns music literacy. I then joined my Anglican church choir, where we have different trainers. Before a certain piece of music is introduced to us, the repeated notes in such a piece are first taught to us. We learn how to pitch them in small groups and individually. The trainer in charge of that session makes sure each choir member is conversant with them. When the piece is finally introduced, we sing it with a lot of ease because we have prior knowledge of the notes. By participating regularly in these choir activities, I have gained music literacy that I never imagined I could ever get. It works.”

MTt.13 “Music reading and writing was a monster to me. However, there is a neighboring secondary school which usually participates in music festivals. During their training, I always join the trainers to help with students’ discipline. Meanwhile, as they go through sight singing, an item that involves both music reading and writing in both staff and solfa notation, I am always there pitching notes with the students. As the students are being guided in the singing of the set piece (Western Choral Singing), which is also always notated either in solfa or staff, I always sing all the voices. Once the trainer finishes to guide a particular voice and is heading to another voice, I am always ready to remain with the one that has just been guided, singing with them. Meanwhile, I am busy learning how to pitch different notes. This has helped me stay closer to experts in this aspect and as a result, what was once a monster to me is no more. Therefore, getting connected to those who know more than I do has helped me. It has worked for me and I believe, it can work for whoever is interested in learning.”

MTt.14 “As a student in secondary school, I used to be part of the school choir. Even when I was training as a teacher, I was still part of the college choir. Even now, I am part of the college church choir. I realized that each musical engagement you are part of does not leave you as you were. Courtesy of that, I have acquired music literacy both in staff and solfa. I also play a number of instruments just because I have always taken trouble to be among performers and performances wherever I am. I

believe, during our free time after school, we can find such groups to help us advance our knowledge.”

MTt.15 “I think, if our educators could consider starting and or end every lecture with simple sight singing activities, simple pieces for us to sing as a class, it could help us develop music literacy with time. If it is done regularly and we as trainees take trouble to participate wholly, we would benefit out of it so that as we plan to join the choirs or those better than us, we have a point where to begin from.”

With the views given by the participants, there is evidence of music teacher trainees’ willingness and readiness to devise means of learning or improving their ability in music reading and writing. Surprisingly, they all believe in taking part of activities involving music reading and writing, regardless of who or where.

4.3.2.2 Desirable voice tone and production

When the participants were asked what they thought could be done to bridge the gap that exists in production of good voice and tone, their responses were as below:-

MTE 1 “Good tone and voice production can only be acquired through regular rehearsal and knowing what it takes to get there. As a musician, I have realized the more you relax without rehearsing, the worse your tone and voice become. Individual and choral singing are all good for sharpening the tone and voice of a singer.

MTE 2 “I think, it is important to know what a bad or good tone is. It is equally important to know what makes a good a voice. This can be done by visiting the internet to search for more information about the two and then start from there. Besides, YouTube usually gives demo videos. These could also help to enlighten whoever is in need of such information. Then I also believe, being part of a serious choir that sings notated music and has good trainers could help a lot. There is also need for a positive attitude towards learning and improving the voice and tone. Some trainers might be harsh or strict, but if the trainee is focused, such cannot hinder their achievement.”

MTt.16 “I think I first need to know what a good tone or voice is. Then I can know what to do to have one.”

MTt.1 “I always hear our trainer telling us to open our mouths to produce good voices. However, as a person, I can’t tell what a good voice or bad tone is. May be as I continue singing, I will know more about it.”

From the views of the participants, it seems there is less information about how to have good tone and voice production despite the fact that teacher trainees expressed interest in the subject. have interest in knowing more about it.

4.3.2.3. Instrumental playing.

Playing of instruments is a skill that is inborn or acquired. Here, the role of creativity discourse can be seen at play. There are people who will play an instrument without being guided on what to do, or even be given a tune to play but then end up creating more pieces and versions of playing the same tune, just by themselves. Among such players is James Ssewakiryanga, a renowned Janzi Instrument Inventor in Uganda. In an interview with him, James can neither read nor write music. However, if you sing any song, he can play it on any African melodic instrument and if you play any tune on any instrument, he will just fit himself without prior knowledge of the tune. Improvisation is a great skill under the creativity discourse in instrumental playing. In the same manner, transferability discourse can be applied in instrumental playing. One can learn how to play a given instrument from another by imitating, copying, guidance, teaching or instruction. However, it is worth noting that for one to be a good instrumentalist, a musical ear is very important. One should be in position to listen to what is played and produce the exact note (s) played.

When participants were asked about what to do in order to develop or acquire musicianship in instrumental playing, the following views were given:-

MTE 1 *“I think one can acquire the skill of playing both African and Western instruments at any age, though it becomes easier if started at an early stage. In our course work year of study, one of our lecturers gave us an assignment to interview Afrigo Band’s saxophonist legend; Moses Matovu on how he acquired his skill in playing the saxophone. In his response, he said he learnt the skill not in school but from a great player of the same instrument (transferability discourse). Another great instrumentalist we interviewed was James Ssewakiryanga, a renowned Janzi Instrument Inventor in Uganda. Ssewakiryanga can neither read nor write music. However, if you sing any song, he can play it on any African melodic instrument and if you play any tune on any instrument, he will just fit himself without prior knowledge of the tune. Improvisation is a great skill under the creativity discourse in instrumental playing which Ssewakiryanga mastered when he was still a small boy. So, I believe the music teacher trainees can take any of the discourses to acquire the skill of instrumental playing, with or without help from their music teacher educators’ help.”*

This was supported by another educator saying:-

MTE 2 *“A positive attitude towards achieving a given goal is very important whether one is born with a skill in instrumental playing or not. A practicing junior can be much better than a senior who does not practice at all. The music teacher trainees ought to know that developing a skill is through commitment, focus and perseverance. If their mind is open to learning regardless of who is teaching them or where they are learning from, they can always learn to play any instrument. There are many people around them that know how to play these instruments even better than the doctors or professors in music education. I think they can get in touch with such people and learn.”*

The views above were validated by some of the trainees who said:-

MTt.2 *“I made a decision within my heart to buy an instrument every whenever I can afford. From my monthly salary, I make sure I save a small percentage so that I am able to make it. I have a guitar, a lamellaphone, a tube fiddle and now I want to buy a piano. All these instruments, I have learnt to play with little help. I don’t sleep without playing an instrument.”*

The music teacher trainees had the following to say: -

MTt.3 *“When I was in primary one, I used to hang around my headteacher who was a good xylophone player every time he was training the school choir. One day, I approached him and asked him to teach me how to play the xylophone. He asked me if I had ever played it and I said no but I was interested in learning it. When I reached primary two, he started teaching me, sometimes holding my hands as he guided me on how to play the instrument. By primary three, I was so skilled in playing the xylophone that I went to the national theatre as an instrumental soloist representing Kaliro District. Since then, I have never looked back. Throughout my entire school life, I have learnt how to play many instruments from peers because of showing interest in learning.*

So, as long as one has the interest, learning any instrument at any time and age is possible.”



Figure 4: One of the teacher trainees demonstrating how he skillfully plays a xylophone

This was supported by another trainee who said:-

MTt.4 “I learnt how to play drums with help from peers in school and right now, I can proudly say, I am a specialist in that. I also play a tube fiddle, which I learnt from my tutor when I was pursuing my Grade III Teacher training course. In my opinion, if you have the interest, you can learn anything at any time.”

Basing on participants’ views given above, it is possible to acquire the skill of instrumental playing at any time and age as long as one has interest, positive attitude towards learning, commitment and perseverance until the goal is achieved.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSIONS AND RECOMMENDATIONS.

5.0 Introduction

This chapter presents the summary, conclusions and recommendations basing on the research objectives and findings that were analyzed, presented and discussed in Chapter Four.

5.1 Summary of Findings

The study aimed at examining how participation in practical music performances engenders acquisition of musical skills among upgrading teacher trainees in Ndegeya and Ggaba Teacher Training Institutions in Buganda Region, Central Uganda. The study used David Kolb's (1984) Experiential Learning Theory in order to inform how upgrading teacher trainees should be guided to develop musical skills through participation in practical performances so as to ably do the same to the learners they teach in primary schools. The findings of the study are summarized basing on the objectives of the study as stated below;

5.1.1. Availability of time schedule and resources in Ndegeya and Ggaba Teacher Training Institutions.

Objective and research question, one sought to establish the availability of time schedule and resources for practical teacher education in Ndegeya and Ggaba Teacher Training Institutions, Central Uganda.

The findings revealed that there is no regular specific time scheduled for practical music performances except the one given once a year for examination or

competition. However, the few times practical music engagements are held in these institutions, the teacher trainees were able to acquire some musical skills, making participation a strategy that can help teacher trainees acquire musical skills during their training. On the other hand, the time scheduled for music as a subject is insufficient and the resources needed are inadequate. Taking musical instruments as an example, some are not functioning or are in a poor condition while others are completely not available. Unless time and resources are availed or challenges that come with their inadequacy mitigated, the future of music teacher education will be of less importance to both the teacher and the learners, thus loss of children's talents at an early age. If the quality of the teacher determines the quality of learner and education in general, producing music teachers who are not musical enough to mentor the next generation of musicians, then we shall be majoring in minors.

5.1.2 Practical strategies used in guiding students' rehearsals in Music Education in Ndegeya and Ggaba Teacher Training Institutions.

Objective and research question two sought to establish the practical strategies that the music educators of use in guiding teacher trainees' music practical rehearsal sessions in the Teacher Training Institutions.

The findings revealed that much as the time for rehearsing is limited, whenever any opportunity presents itself, the teacher educators are ever ready to support teacher trainees by demonstrating to them a number of musical skills. Where these educators find themselves not conversant enough with the skills to be demonstrated, musicians who are more skilled or more knowledgeable in that particular aspect (resource persons) are invited to demonstrate such skills to the teacher trainees since the institutions still experience under staffing especially in

music. Such persons may come from other educational institutions, troupes within the community, fellow staff members or any other area, depending on the cost effectiveness of the program and how knowledgeable such a person is in the field that is wanting. Furthermore, findings revealed that teacher educators use strategies that include attending students' rehearsal sessions, giving demonstrations, using resource persons to take on what they themselves cannot demonstrate ably, peer to peer learning and giving opportunity for participation in musical engagements whenever chances show up. Intrinsic Motivation as an element in learning ought to be emphasized among the trainees because self-study is necessary as remedies are yet to come. This will help the trainees to do self-help in learning on their own or looking for extra assistance apart from their educators so that they are skilled enough to handle music education among learners of this twenty first century, or else, the future of music education is undefined.

On a similar note, Sophocles (400BC) and Confucius (551-479BC) as cited in Carter et al. (1986) say it is crucial for one to learn by doing a thing, not to think they know it but have certainty by trying it out. This is remembered as; I hear and I forget, I see and I remember, I do and I understand, which is the same as saying, tell me and I'll forget, show me and I'll remember, involve me and I'll understand. By skilling music teachers through practical preparation, music education will make more sense to the teachers first and then prepare them to pass it on to the children they teach in schools and the general community.

5.1.3 Strategies to identify and bridge the gap between theoretical and practical learning / teaching of music by both teacher educators and teacher trainees in Ndegeya and Ggaba Teacher Training Institutions.

Objective and research question three sought to explain how the tutors of music and teacher trainees strategize to identify and bridge the gap between theoretical and practical music learning and teaching.

The findings revealed that bridging the gap between theory and practice in music reading and writing can be achieved through regular choral singing of notated music, working out to sharpen both tone and voice for good singing or searching for more information from the internet and YouTube. Furthermore, instrumental playing as an aspect of music can be acquired at any time and age as long as one's attitude is positive, interest is there and commitment to learning. However, it is important to note that musical skill acquisition requires regular practice and focusing on the goal. Unfortunately, the nature of the congested program does not favor such. Through joining communities of practice such as church choirs, music schools, troupes and taking full participation in addition to the skills acquired through in-service training, teacher trainees can acquire more skills in music.

5.2 Conclusions

The study aimed at examining how participation in practical music performances engenders development of musical skills among upgrading teacher trainees in Teacher Training Institutions in Buganda Region, Central Uganda. The researcher wishes to make the following conclusions:

On the availability of time schedule and resources, there is no specific time allocated to practical engagements except in preparation for annual practical

assessment or competition yet skill acquisition in music calls for regular practice. The few hours available are used to cover the theory content because the study program is more examination-oriented. The inadequacy of resources, poor condition of the available musical instruments like the non-functioning pianos, and the unavailability of other necessary ones, hinders practical learning even if the teacher trainees sacrificed their time to do practice or rehearse. Music being a wide discipline with six aspects that include listening, singing, reading and writing, dance, drama and instrumental work, it needs a lot of time for practice, which this study established as lacking. Teacher educators, however, have varying potential in each of the aspects above and the teacher trainees have interest in different aspects, yet the syllabus also dictates its own content.

On the strategies that the tutors of music use in guiding practical rehearsal sessions, findings revealed that tutors of music did whatever they could to attend students' rehearsals and gave guidance whenever need arose. They also gave demonstrations and opportunity for students to participate in any form of practical music engagement if opportunity showed up. Where a tutor finds him or herself wanting in skills, resource persons are invited to help in giving demonstrations.

On the identified strategies to bridge the gap of challenges between theoretical and practical music learning and teaching, the study revealed that the program of study is congested without schedule allotted on the time table for practical work. Thus, bridging the gap needs creating extra time for regular rehearsals in singing, musical instrumental playing and dance.

5.3 Recommendations

Basing on lack of time schedule, challenges and the gaps identified as given above, this study wishes to make recommendations as below:

5.3.1. Universities to which Teacher Training Institutions are affiliated.

There is need for the universities to which Teacher Training Institutions are affiliated to design a balanced course content for the Diploma in Education, Primary Education program in music education that caters for both practical and theoretical learning, covering 40% of theory and 60% of practical work. Given the limited duration for training, if teacher trainees are engaged more into practical skills which are needed more in the field, their two-year training would be more relevant in terms of standardizing their music competence and academic levels as pointed out by the Uganda National Teacher Policy (2019).

There is need for collaboration between DEPE and Department of Performing Arts- in the universities to which the TTIs are affiliated in order to strengthen music teacher training in practical skills. Any department of Performing Arts in any university is expected to have a number of experts handling different course units, practical ones inclusive. And, in case man power is a bigger challenge to be solved, all music teacher trainers and trainees could be put in one or two Teacher Training Institutions such that the variations in talent and potential among both educators and trainees is bridged.

5.3.2 Teacher Training Institutions

There is need for Teacher Training Institutions to designate a spacious room for music theoretical and practical lectures so that the teacher trainees are able to rehearse, with or without their educators. Besides, in case the teacher educator

chooses to divide their time to cater for both theory and practice in one lecture, no time is wasted by moving from the room to the compound in search for space. Heads of Music department in these institutions could also work hand in hand with administrators to write proposals asking for grants from well-wishers or other organizations in order to have resources like instruments, costumes, construction of a well-structured music room and many others for the betterment of music teaching and learning in these institutions.

The study recommends incorporation of regular practical music performances in teacher preparation at diploma level to enable teachers develop a number of skills in various aspects of music since they are teaching classes across the primary section. Besides, being at the very basic level of children who are just beginning school, they should be in position to ably demonstrate skills to the children they teach as well as adult communities of practice.

There is need for heads of institution and teachers of music to lobby funds through writing grants or fundraising from parents, well-wishers and old students in order to purchase the necessary instruments and other resources to facilitate practical music learning and teaching in terms of resources such as instruments, costumes, construction of a spacious music room and many others so as to help teacher trainees develop the required skills.

Embracing constructivism in the classroom setting so that teacher trainees have an experience of practical music learning. Trainees can as well present their work practically in each of the lectures. For example, if they have learnt instrumental playing, they can even do it practically instead of writing notes.

5.4 Recommendation for further research

Studies should be carried out on how upgrading teacher trainees are trained in other TTIs in Buganda and other regions for bench marking so that the teachers who are to be passed out in the near future are more of hands-on teachers compared to the ones we have currently.

Much as academic paper qualification is considered as a requirement for teaching a particular level of students, there is also need to establish a minimum standard of music practical skills a music teacher trainee should have acquired by the end of their diploma course in music education like it used to be in Ggaba during the 1990s. Once we have practical music educationists, the grassroots level (primary school) will feed the next levels of learning with skilled students to take music to a higher level.

Further research should also be carried out on how upgrading music teacher trainees can develop desirable tone and voice production during their two-year training.

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APPENDICES

Appendix 1: Interview guide for music teacher educators (tutors)

(A) Availability of time schedule and music resources

1. Is there time given in your institution where students are made to rehearse together and perform groups or solo items?
2. If not, do you think it should be there and why do you think so?
3. What African traditional instruments are available to aid students' practice?
4. What Western musical instruments are in place for students' practice?
5. Is there a designated room or space for music students to use for rehearsals?

(B) Practical strategies used in guiding students' rehearsal in Music Education in Teacher Training Institutions?

- 1) Do you as a tutor give enough time for students to rehearse in groups or individually present items before their fellow students?
- 2) Do you as a music educator have time to attend students' rehearsal time or they are left on their own?
- 3) Are you able to give demonstrations during rehearsal time to enable students get the right skills?
- 4) How often do you use resource persons, if any and for what items?

C) Strategies to identify and bridge the gap of challenges between theoretical and practical music learning and teaching.

- 1) What strategies do you use to make students apply the theories and concepts they learn in the following areas:
 - (i) Music reading and reading?
 - (ii) Good tone and voice production?
 - (iii) Instrumental playing.

Appendix II: Focus group discussion schedule/guide for music teacher trainees

(A) Availability of time schedule and music resources

1. Is there time given in your institution where you as students of music are made to rehearse together and perform groups or solo items?
2. If not, do you think such time should be there and why do you think so?
3. What African musical instruments are in place for students' practice?
4. What western musical instruments are available to aid students' practice?
5. Is there a designated room or space for the music students to use for rehearsals?

(B) Practical strategies used in guiding students' rehearsals in Music Education in Teacher Training Institutions

- 1) Do your music educators give enough time to attend to you during the rehearsals or you are left to rehearse on your own?
- 2) Are your music educators able to give demonstrations during rehearsal time to enable you the students get the right skills?
- 3) How often do you get guidance from resource persons, if any and for what items?

C) Strategies to identify and bridge the gap of challenges between theoretical and practical music learning and teaching.

- 1) What strategies do you think could be used to make you the students apply the theories and concepts you learn in the following areas:
 - (i) Music reading and writing?
 - (ii) Good tone and voice production?
 - (iii) Good tone and voice production?

Appendix III: Consent form (Music teacher trainee)

Dear participant,

My name is Basemera Lydia, a Masters student from the department of Performing Arts, Faculty of Arts and Humanities, Kyambogo University. I am carrying out a research study on “Participation in practical music performances for skill acquisition among upgrading music teacher trainees in selected Teacher Training Institutions in Buganda Region, Central Uganda” as part of the requirements for my course. The study is targeting music teacher educators and music teacher trainees who are currently pursuing a diploma course, offering music as part of their subject combination. These teacher trainees must have completed their Grade III Teacher training course between 2014 and 2024. For those reasons, you have been identified as one of the potential participants in this study. I kindly request you to take part in the focus group discussion. Participation is voluntary. You have the right to withdraw at an time you wish. All the information you give will be treated with the highest level of confidentiality and it will only be used for academic reasons.

Thank you for your cooperation.

Signature.....Name.....
...Date.....

Researcher's signature.....
Name.....
Date.....

Appendix IV: Consent form (Music teacher educator)

Dear participant,

My name is Basemera Lydia, a Masters student from the department of Performing Arts, Faculty of Arts and Humanities, Kyambogo University. I am carrying out a research study on “Participation in practical music performances for skill acquisition among upgrading music teacher trainees in selected Teacher Training Institutions in Buganda Region, Central Uganda” as part of the requirements for completion of my course. The study is targeting music teacher educators and music teacher trainees who are currently pursuing a diploma course, offering music as part of their subject combination. The music teacher educator should be teaching upgrading music teacher trainees who are currently on a diploma course in the current Teacher Training Institutions in Buganda Region. For those reasons, you have been identified as one of the potential participants in this study. I kindly request you to take part in the focus group discussion. Participation is voluntary. You have the right to withdraw at any time you wish. All the information you give will be treated with the highest level of confidentiality and it will only be used for academic reasons.

Thank you for your cooperation.

Signature.....Name.....Date.....
.....

Researcher's signature.....
Name.....
Date.....

Appendix V: List of all participants who participated in the study.

No.	Name	Gender	Category	University	Worked for
1	Kakande Simon	Male	MTE 1	Q	30+ years
2	Nalunkuuma Sandra	Female	MTE 2	P	15+ years
3	Okello Tom	Male	MTt.1	P	08 years
4	Nankya Esther	Female	MTt.2	P	05 years
5	Asiimwe Alex	Male	MTt.3	P	03 years
6	Bbosa Vincent	Male	MTt.4	P	03 years
7	Nyiramwiza Anjella	Female	MTt.5	Q	10 years
8	Nakintu Jackline	Female	MTt.6	Q	06 years
9	Kakande Abel	Male	MTt.7	Q	05 years
10	Nabukeera Allen	Female	MTt.8	Q	09 years
11	Ssewanyana Paul	Male	MTt.9	Q	07 years
12	Eperu Jackson	Male	MTt10	P	08 years
13	Mwesigwa Tabitha	Female	MTt.11	P	05 years
14	Okwi Julius	Male	MTt.12	P	05 years
15	Lunkuse Aidah	Female	MTt.13	Q	10 years
16	Nakandi Hope	Female	MTt.14	Q	06 years
17	Olum Charles	Male	MTt.15	P	10 years
18	Murungi Alex	Male	MTt.16	P	07 years
TOTAL	Eighteen participants.				

Appendix VII: Introductory letter for Data Collection


KYAMBOGO UNIVERSITY
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Directorate of Research and Graduate Training
Office of the Director

Date: 25/03/2024

TO WHOM IT MAY CONCERN

RE: BASEMERA LYDIA

Dear Sir/Madam,

This is to introduce to you the above-named student Reg: No **22/U/GAME/128/PE** pursuing Master of Arts in Music Education, Department of Performing Arts, Kyambogo University.

She intends to carry out research on **“Participation in Practical Music Performance for Skill Acquisition among Upgrading Teacher Trainees in selected Teacher Training Institutions in Buganda Region, 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 her permission to carry out her study in your institution.

Any assistance rendered to her will be highly appreciated.

Yours sincerely



Prof. Bosco Bua
AG. DIRECTOR



Appendix VIII: A map of Uganda showing location of Buganda (Central Buganda)



