

**CHILDREN'S MUSICAL LEARNING THROUGH PLAY AND
TRANSMISSION OF SSEKITULEGE MUSIC CULTURE
IN WAKISO DISTRICT UGANDA**

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**A RESEARCH REPORT SUBMITTED TO THE DIRECTORATE OF
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DECLARATION

I Kazibwe Alvin Abel, hereby declare that this dissertation “**Children’s Musical Learning Through Play and Transmission of *Ssekitulege* Music Culture in Wakiso District Uganda**”, is my original piece of work and has never been presented to any institution of higher learning for the award of any degree.

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APPROVAL

This is to acknowledge that this dissertation titled “**Children’s Musical Learning Through Play and Transmission of *Ssekitulege* Music Culture in Wakiso District Uganda**”, is ready for submission with our approval as the supervisors.

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DEDICATION

This thesis is dedicated to the most important people in my life, who have supported me, encouraged me, and inspired me throughout my academic journey.

To my dear daughters, Marion Isabel and Annabel Joy Kazibwe, you are the light of my life and the reason I strive for excellence. Your smiles, laughter, and unconditional love have been my motivation and joy. I hope that this achievement will make you proud and serve as a testament to the power of hard work and determination.

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TABLE OF CONTENTS

DECLARATION	ii
APPROVAL	iii
DEDICATION	iv
ACKNOWLEDGMENT	v
TABLE OF CONTENTS	vi
LIST OF FIGURES	xv
LIST OF TABLES	xvi
LIST OF ACRONYMS	xvii
ABSTRACT	xix
CHAPTER ONE: INTRODUCTION	1
1.0 Overview	1
1.1 Background of the study	1
1.1.1 Personal background experience	9
1.2 Situation Analysis	10
1.2.1 Preparation phase	12
1.2.2 The Critical Phase	13
1.2.3 The Fantasy phase	13
1.2.4 Reality phase/ Utopia phase	14
1.2.5 Implementation phase	16
1.3 Statement of the problem	17

1.4 Theoretical framework.....	18
1.5 Participatory Action Research	22
1.6 Conceptual background	24
1.7 Objectives of the study	25
1.8 Research Questions.....	26
1.8.1 Specific questions that the study addressed.....	26
1.9 Scope of the study.....	27
1.9.1 Geographical scope.....	27
1.9.2 Content scope	29
1.9.3 Time scope.....	29
1.10 Significance of the study	30
1.11 Definition of Key terms	30
CHAPTER TWO: LITERATURE REVIEW	34
2.0 Overview.....	34
2.1 The background and processes that children engage in when making Ssekitulege instrument.....	34
2.2 The playing skills of Ssekitulege.....	37
2.3 What facilitates transmission of Ssekitulege music culture among children	38
CHAPTER THREE: RESEARCH METHODOLOGY.....	48
3.0 Overview.....	48
3.1 Research Design	48

3.2 Target Population.....	51
3.3 Sampling Techniques.....	51
3.3.1 Deliberate sampling.....	52
3.4 Methods of data collection.....	52
3.4.1 Interviews method.....	53
3.4.2 Observation method.....	53
3.4.3 Participant observation method.....	54
3.4.4 Technology-Based Methods (Audio-visual and Photography recordings).....	54
3.4.5 Focus Group Discussion (FGD).....	55
3.5 Sampling area	55
3.6 Type of research (PAR)	56
CHAPTER FOUR: DATA PRESENTATION, ANALYSIS AND INTERPRETATION	58
4.0 Overview.....	58
4.1 Back ground of Ssekitulege	58
4.1.1 Name from the person who invented Ssekitulege	58
4.1.2 Name from the commonly played song / Tune.....	60
4.1.3 Ethnic values of Ssekitulege.....	61
4.1.4 Taboos associated to the instrument.....	63
4.1.5 Materials used to make Ssekitulege.....	65
4.1.5.1 Akati akalebera (A soft stick).....	66

4.1.5.2 Olukoba (A string)	67
4.1.5.3Ebbaati (A metallic iron sheet).....	69
4.1.6 Tools used to make the instrument	70
4.1.6.1Ejjambiya	70
4.1.6.2 Enkumbi	70
4.1.6.3 Ekifumu	71
4.1.6.4Omusumaali	71
4.1.7 Construction of Ssekitulege.....	71
4.1.7.1 Identifying a place where to construct the instrument	71
4.1.7.2 Preparing a stick for a bow	72
4.1.7.3 Inserting a stick into the ground.....	72
4.1.7.4 Digging a hole in the ground.....	73
4.1.7.5 Making a hole in the iron sheet	74
4.1.7.6 Placing the iron sheet	74
4.1.7.7 Bending the stick.....	75
4.1.8 Parts of the Ssekitulege	77
4.1.8.1 Omutego (The bow)	77
4.1.8.2 Akaguwa / Olukoba (The string).....	77
4.1.8.3 Beesi (The resonator)	78
4.1.9 Functions of each part of the instrument.....	79
4.1.9.1 Functions of Omutego (The bow)	79

4.1.9.2 Functions of Olukoba (The string)	80
4.1.9.3 Functions of Beesi (The resonator)	81
4.1.10 Tuning of the Ssekitulege instrument	81
4.2 How children play Ssekitulege	82
4.2.1 Handling and sitting posture	82
4.2.2 Playing techniques	82
4.2.3 Repairing of the instrument	83
4.2.4 Protecting the instrument	83
4.2.5 Music played on the instrument	84
4.3 What facilitates transmission of Ssekitulege music culture among children	86
4.3.1 Olulimi	87
4.3.2 Okukolera awamu	88
4.3.3 Ekifo awasomerwa	89
4.3.4 Okwetaba Mu Kukola	90
4.3.5 Ekisa n’obuguminkiriza	91
4.3.6 Kola nga bwoyiga	92
4.3.7 Teri bibonerezo	93
4.3.8 Kuba kunyumirwa	93
4.3.9 Eb’yokukozesa mukusoma bibaawo	93
4.3.10 Teri kukugira budde busoma	94
4.3.11 Teri kusasula	95

4.3.12 Okuyeeyereza	96
4.3.13 Okumanyirawo mangu	96
4.3.14 Okuddingana	97
4.3.15 Okukwasaganya obuzibu n’okusalawo	97
4.3.16 Okuvumbula	97
4.3.17 Okwefuga n’okwemanya	98

CHAPTER FIVE: DISCUSSION, CONCLUSION AND

RECOMMENDATIONS	100
5.0 Introduction.....	100
The processes the children engage in when making Ssekitulege Musical instrument	101
5.1 Materials used to make the Ssekitulege.....	101
5.1.2 Tools used to make the instrument	101
5.1.3 Construction of Ssekitulege.....	102
5.1.3.1 Placing a stick in the ground	103
5.1.3.2 Digging a hole in the ground.....	104
5.1.3.3 Bending the stick	105
5.1.3.4 Parts of (Ssekitulege) instrument and their function.....	107
5.1.3.5 The bow (Omutego)	107
5.1.3.6 The string (Akaguwa / Olukoba).....	108
5.1.3.7 The resonator.....	109
5.1.4 Functions of each part of the instrument.....	111

5.1.4.1	Function of the bow.....	112
5.1.4.2	Function of the string	113
5.1.4.3	The resonator.....	113
5.1.5	Tuning of the instrument.....	114
5.2	Playing of the instrument.....	115
5.2.1	Handling and sitting posture.....	116
5.2.2	Playing techniques	116
5.2.3	Repairing of the instrument	117
5.2.4	Protecting the instrument	118
5.2.5	Taboos associated to the instrument.....	118
5.2.6	Music played on the instrument.....	119
5.3	Ssekitulege knowledge transmitted among children through musical play	122
5.3.1	Language.....	123
5.3.2	Cooperative learning and teamwork.....	124
5.3.3	The learning environment.....	126
5.3.4	Active participation	127
5.3.5	Empathy and Patience	129
5.3.6	Learn by doing.....	130
5.3.7	Absence of penalties and punishments	132
5.3.8	Fun and engagement.....	134
5.3.9	Availability of teaching learning aids	135

5.3.10 No time limit to stop learning	136
5.3.11 No payments for the service	137
5.3.12 Imitations	138
5.3.13 Immediate Feedback.....	139
5.3.14 Repetition.....	141
5.3.15 Problem solving and decision making	142
5.3.16 Exploration and Discovery	143
5.3.17 Emotional regulation and self-awareness	145
5.4 CONCLUSION.....	147
5.5 RECOMMENDATIONS.....	147
5.5.1 Broaden Research Scope.....	148
5.5.2 Community Engagement	148
5.5.3 Preservation Initiatives.....	148
5.5.4 Policy Advocacy	149
5.6 How children play Ssekitulege	149
5.6.1 Comprehensive Instruction on Handling and Sitting Posture	149
5.6.2 Repairing and Maintenance Education	150
5.6.3 Protection Measures	150
5.6.4 Notation of Common Tunes	150
5.7 What facilitates transmission of Ssekitulege music culture among children.....	151
5.7.1 Incorporate Local Languages	151

5.7.2 Promote Cooperative Learning	152
5.7.3 Create Open Learning Environments	152
5.7.4 Utilize Active Learning Techniques.....	153
5.7.5 Encourage Fun and Engagement	153
5.7.6 Ensure Availability of Teaching Aids.....	154
5.7.7 Remove Time Constraints	154
5.7.8 Focus on Problem Solving and Decision Making	155
5.7.9 Encourage Repetition for Mastery.....	155
REFERENCES	157
APPENDICES	179
APPENDIX I: OBSERVATION GUIDE AND CHECKLIST	179
APPENDIX 2: WORK PROCESS ANALYSIS/ SITUATIONAL ANALYSIS ..	182
APPENDIX 3: APPENDIX I: INTERVIEW GUIDE.....	183
APPENDIX 4: WORK PLAN.....	184
APPENDIX 5: GROUP DISCUSSION GUIDE	186
APPENDIX 6: INTRODUCTORY LETTER	189

LIST OF FIGURES

Fig. 1: Pairwise Matrix.....	16
Fig. 2: The cyclic nature of my participatory action research.....	25
Fig. 3: Map of Uganda Showing Wakiso District.....	29
Fig. 4: A skilled woman in playing the Ssekitulege Musical instrument. Disseminating the taboo that girls don't produce if they play Ssekitulege.....	65
Fig. 5: Twisting the raffia to make a string for Ssekitulege instrument.....	68
Fig. 6: Children digging a hole in the ground to make a resonator.....	74
Fig. 7: A finished Ssekitulege instrument.....	76
Fig. 5: Named illustration of Ssekitulege Musical instrument.....	79
Fig. 9: Notations developed from the played song Ssekitulege.	85
Fig. 10: Children and the researcher learning to play Ssekitulege from a skilled person in making and playing.....	86
Fig. 11: Children actively participating in the making of Ssekitulege.....	90
Fig. 12: Child remaining on the instrument for practice when all others are gone.....	95

LIST OF TABLES

Table 1: Summary of the grouped challenges identified by researcher	11
Table 2: The negative and positive idea in the utopia phase.....	15

LIST OF ACRONYMS

ACM	Association for Computing Machinery
AP	Associated Press
AR-	Action Research
ARSC	Association for Recorded Sound Collections
AURA	Australian Rock Art Research Association
CBE	Council of Biology Editors
CDs	Compact discs
CRC	Cyclic Redundancy Check
E.A.	East Africa
ICT	Information and Communication Technology
IEEE	Institute of Electrical and Electronics Engineers
ISBN	International Standard Book Number
MDD	Music Dance and Drama
MKO	More Knowledgeable Other
OUP	Oxford University Press
PAR	Participatory Action Research
PE	Physical Education
PhD	Doctor of Philosophy
PHP	Hypertext Pre-processor
Press-MQUP	McGill-Queen's University Press.
SMART	specific, measurable, achievable, relevant, and time-bound
TSEG	The Search Engine Guide.
TV	Television
UK	United Kingdom

UNEB	Uganda National Examinations Board
URL	Uniform Resource Locator
USA	United States of America
ZPD	Zone of Proximal Development

ABSTRACT

This study aimed to explore the factors that facilitate the transmission of musical knowledge and skills among children through play. The *Ssekitulege* (earth bow) musical culture served as a framework to enable explore the children's ability to acquire knowledge from older skilled and other experts, as well as their capacity to share this knowledge as peers. The research was conducted in Wakiso district of Uganda, involving children aged five and above together with skilled adults. The study was conducted with the following objectives: 1. To find out the background and processes the children engage in when making *Ssekitulege* Musical instrument. 2. To investigate how children play *Ssekitulege* in Wakiso district 3. To examine what facilitates children's acquisition of knowledge about *Ssekitulege* and its cultural significance from their peers during Musical play. The study investigates the *Ssekitulege*, focusing on its cultural background and the ethnic values that inform its use, including specific taboos. It describes the materials and tools involved in making the instrument and outlines the processes that children engage in during its construction. The research highlights children's interactions with the *Ssekitulege*, detailing various playing techniques, handling methods, sitting postures, types of music performed, and repair techniques. Furthermore, it explores how children learn about the *Ssekitulege* through peer observation, underscoring its cultural importance. A significant finding is that children's desire to share *Ssekitulege* music culture in a playground context is shaped by factors such as language use, cooperative learning dynamics, teamwork, a supportive learning environment, and active participation. This study was a Qualitative Participatory Action Research (PAR) that aimed at revitalizing the *Ssekitulege* music culture, which is threatening extinction in Buganda. The researcher actively engaged in the processes of creating, teaching skills, and sharing of knowledge among children, while also gathering and documenting those engagements. The researcher employed various methods such as direct participation, interviews, observation, and audio-visual and photography recording tools to collect d

CHAPTER ONE

INTRODUCTION

1.0 Overview

The research focuses on exploring how children's musical learning through play can facilitate the transmission of the *Ssekitulege* culture. The term "culture" is defined in education as a community of practice (Pyrko, Dörfler, & Eden, 2017). Therefore, this study aims to support the learning of the *Ssekitulege* culture by imparting knowledge of a single-string melodic musical bow instrument (Fioravanti et al., 2017).

This chapter contains the Background of the Study, Statement of the Problem, Framework, Objective of the Study, Research Questions, Significance of the Study, Scope of the Study, and definition of terms.

1.1 Background of the study

Children's play is increasingly recognized as a vital component of their overall development, encompassing cognitive, social, emotional, and physical dimensions. The literature emphasizes that play is not merely an enjoyable pastime but a critical mechanism through which children acquire knowledge and skills essential for their growth and future learning. Cognitive Development: Play stimulates cognitive processes by encouraging exploration, problem-solving, and creativity. Through imaginative play, children engage in scenarios that require them to think critically and make decisions. For instance, when children engage in role-playing games, they practice language skills and learn to navigate social interactions. This type of play fosters executive functions such as memory, attention control, and flexible thinking (Green, 2005). Social Development:

Social skills are honed during play as children interact with peers. They learn to cooperate, negotiate roles, share resources, and resolve conflicts. These interactions are crucial for developing empathy and understanding social norms. Research indicates that children who engage in cooperative play demonstrate better social competence compared to those who do not (Marsh, 2008). Emotional Development: Play also serves as an outlet for emotional expression. Children often use play to process their feelings or experiences. For example, through dramatic play or storytelling, they can explore complex emotions such as fear or joy in a safe environment. This form of expression is essential for emotional regulation and resilience (Green, 2005). Physical Development: Engaging in physical play contributes significantly to children's motor skills development. Activities such as running, jumping, or climbing enhance coordination and strength while promoting overall health. Physical play also encourages risk-taking within safe boundaries—an important aspect of developing confidence (Marsh, 2008).

Since gaining independence in 1962, Uganda has made deliberate efforts to enhance its education system. While significant progress has been achieved, challenges persist due to the continued reliance on the missionary education system established by colonialists. Since independence, Ugandans have endeavoured to address economic, social, and political issues through Western education. However, it has become evident that this system is inadequate, leading to the implementation of a competency-based curriculum at the O' Level to enhance the quality of education and skill development (Epegu, 2020; Datzberger, 2018).

The missionary education system is characterized by artificiality and fantasy, as highlighted by (Fourie, 2015). This artificiality is evident in the rigid structure of the education system, with strict timetables dictating every aspect of a child's learning experience. Students are constantly directed from one subject to another, often with time limits imposed on each session. Even if a child remains interested in a particular topic, they are forced to move on when the bell rings, regardless of their level of engagement. This lack of flexibility can lead to students feeling that their time is being wasted, as they are unable to fully explore topics of interest. Additionally, the transition between subjects may result in a disconnect for students who have no interest in what is coming next.

As a consequence of this artificial, fantasy and rigid educational structure, teachers may struggle to achieve the desired learning outcomes. The focus on adhering to predetermined schedules can overshadow the individualized learning processes of children. By neglecting the unique characteristics of how children learn and contribute to society through creativity, innovation, and self-directed exploration, the education system may fail to fully harness their potential. Children possess innate abilities to learn and engage in activities independently, demonstrating that there is much they can discover and accomplish without constant adult intervention. It is essential for educators and policymakers to consider the natural inclinations and capabilities of children when designing educational systems. By acknowledging and incorporating children's autonomous learning processes and creative contributions into formal education frameworks, society can better support their holistic development and foster a more enriching learning environment. Danette, (1997) explains that children often engage in musical play in a setting devoid of adult presence within their

imaginative world. This suggests that children possess the ability to construct their own realm where learning occurs organically, free from the constraints of formal education such as restrictions, stress, excessive homework, exam pressure, and punitive measures. In this environment, learning is intertwined with enjoyment. Music educators worldwide have endeavoured to bridge the gap between students' musical experiences outside of school and those within the classroom (Green, 2005). This statement underscores the significance of recognizing and incorporating children's natural inclination towards music play into formal educational settings. By acknowledging and embracing the musical culture that children cultivate independently, educators can create a more holistic and engaging learning environment that resonates with students on a personal level.

Ssekitulege is a traditional musical instrument from the Baganda culture of Uganda. It is a chordo-phone, single string melodic instrument with a dug-earth resonating chamber (Sekuru, 2020). The *Ssekitulege* culture is the basis the researcher used for understanding what children can do on their own, as they can source knowledge from adults and knowledgeable people in their communities. This cultural practice is similar to that of the Kambuya-mbuya in Zimbabwe, which is a musically and culturally significant instrument in that country. *Ssekitulege* is a Unique Musical Instrument made up of a flexible piece of wood which acts as the string, and a dug-earth, which Darwish, (2017) refers to as resonating chamber. The string is attached to the resonating chamber to the bow, and it is played by plucking it with the one finger. The instrument produces a melodic sound that is unique to this type of instrument. Children in the Baganda culture are encouraged to learn about the *Ssekitulege* from adults and

knowledgeable people in their communities. This provides them with an opportunity to learn about their cultural heritage and to develop skills in making and playing musical instruments. Through this process, children also learn about traditional norms and values associated with the Ground Bow music in Africa (Kyker, 2021).

In Africa there are various ground bow instruments, for example the Kambuya-mbuya is a musical instrument from Zimbabwe that is similar to the *Ssekitulege*. It is also a chordo-phone, single string melodic instrument with a dug-earth resonating chamber (Sekuru, 2020). The Kambuya-mbuya is an important cultural symbol in Zimbabwe, and it is used in various ceremonies and celebrations. The *Ssekitulege* and Kambuya-mbuya are just two examples of traditional musical instruments that are an important part of cultural heritage in Africa. In Busoga, this type of instrument is referred to as Omusokolome. In Banyoro, it is known as Ssekitulege. The Banyankole people in western Uganda call it Wadungu, while the Alur refer to it as Odukupala.

Ground bow instruments like the *Ssekitulege* are threatening extinction unless something is done to protect them. By encouraging children to learn about these instruments and their cultural significance, communities can help to ensure that this valuable heritage is passed down to future generations (Sekuru, 2020).

When the imperial powers partitioned Africa in 1880s (Kattan, 2022) the Britain colonized Uganda, leading to the suppression of various cultural practices, including music, which were deemed "satanic, primitive, and obscene" (Karimunda, 2016). Penalties like imprisonment, or forced labour were imposed across Africa to eradicate these practices. Many Ugandans, especially those who

converted to Christianity, abandoned their traditional music, including the Ground bow "*Ssekitulege*". Only a few loyal individuals preserved this instrument and its associated traditions (Lassiter, 2017; Mutibwa, 1992). Despite the restoration of monarchy institutions in Uganda (Johannessen, 2006), the knowledge and practices surrounding the *Ssekitulege*, including its making, ethnic values, taboos, stories, and playing techniques, are increasingly disappearing.

Ssekitulege was mainly played for entertainment by Children during their play time (Makubuya, 1995). The popularly known song that is sang and accompanied by this musical instrument is also called *Ssekitulege* (Mushengezi, 2013). There is a song that Afrigo band performs that refers to the importance of this instrument. The words are: *Ssekitulege Ssekitulege, amazzi g'ennyama gamubambula omumwa*. The song narrates the story of a girl who burned her lip on hot meat soup This song was rearranged and performed by Afrigo Band in the 1990s (Kasule, 2022) in a modern style, incorporating western musical instruments. This adaptation has helped the song endure to this day, even though the traditional instrument associated with it has become scarce.

Isabirye, (2021*b*) emphasizes the importance of preserving these disappearing musical instruments as they are not just artifacts but integral parts of cultural identity and heritage. He writes about the preservation of Bigwala music of the Basoga people which was being revived. He adds that the disappearance of these instruments was linked to broader historical events such as the abolition of kingdoms, which led to the suppression of associated musical traditions. The loss of these instruments represents a disconnect from cultural roots and a break in intergenerational transmission of knowledge. Finding a young person who can

both play and construct this instrument is quite challenging. This is particularly true for those living in urban centres, where many have grown up in homes surrounded by perimeter fences and paved compounds. Such environments limit their opportunities to engage with the traditional practices associated with this instrument.

The *Ssekitulege* culture is a unique and valuable cultural heritage that is unfortunately underrepresented in written sources. Accessing clear information about this culture can be challenging, as it is primarily passed down orally from individuals who are over 50 years old, a demographic that is becoming increasingly scarce. Furthermore, educational institutions have not prioritized the preservation of this cultural tradition due to several reasons. Firstly, the *Ssekitulege* is a solo musical instrument that cannot be easily integrated into ensemble performances with other instruments. Its tuning complexities make it difficult to harmonize with different musical instruments, and it is not typically sold alongside other instruments. Consequently, individuals interested in owning a *Ssekitulege* must either construct one themselves or enlist the help of a skilled artisan to build it at their place of residence. Additionally, the impracticality of transporting the instrument to Music, Dance, and Drama festivals or theatrical performances has contributed to its neglect and lack of visibility in contemporary cultural contexts.

Children's musical play involves playing musical instruments, dancing, and singing songs that include folk songs and original compositions in African and Western styles. These cultural experiences can be passed from one group to another through children's musical learning through play (Green, 2005). The concept of children teaching fellow while playing is a relatively new approach to

education that emphasizes peer-to-peer learning and collaboration (Lang, & Casey, 2017). This method recognizes that children have unique learning styles and preferences and that they can benefit significantly from learning from their peers. By integrating teaching and playing, children can develop essential skills such as communication, empathy, and problem-solving while also building meaningful relationships with their peers. Play is a fundamental aspect of children's development, and it provides a rich context for learning and skill-building. Through play, children can explore their environment, experiment with different ideas, and develop their creativity and imagination. Play also helps children to build social skills, emotional intelligence, and physical coordination. According to the American Academy of Pediatrics, play is essential for children's cognitive, physical, social, and emotional well-being (American Academy of Pediatrics, 2018).

Topping (2005) also highlights about Peer-to-peer learning. It is a collaborative approach to education that emphasizes the exchange of ideas and knowledge between students. This method recognizes that students have unique perspectives, experiences, and expertise that can benefit their peers. Peer-to-peer learning can take many forms, including cooperative learning, peer tutoring, and cross-age mentoring. According to a study published in the *Journal of Educational Psychology*, peer-assisted learning can be as effective as traditional teacher-led instruction and can lead to significant gains in academic achievement.

when children teach their peers while playing, they are engaging in a dynamic and interactive learning experience that can promote deeper understanding and retention of knowledge. This method allows children to take ownership of their learning and to develop a sense of agency and confidence. By teaching their peers,

children can also reinforce their own understanding of a concept and develop essential skills such as communication, empathy, and leadership. A study published in the *Journal of Research on Educational Effectiveness* found that peer-assisted learning interventions that integrated play and games were effective in improving academic achievement and social skills in elementary school students (Han, Jang & Lee, 2015). The study found that students who participated in the peer-assisted learning interventions showed significant gains in mathematics and reading achievement compared to students in the control group.

1.1.1 Personal background experience

The researcher is a music teacher who has observed situations where a Nantaba (not real name) was taught a music aspect (dance), and the following week, Nantaba brought Nsangi (Not real name) and asked the teacher to include her in the dance choreography. When Nantaba was asked how the Nsangi learned the dance motifs, she replied, “I taught her.” This real-life example demonstrated to the researcher that children are capable of transferring knowledge to each other. As someone interested in music education, I am also intrigued by what occurs in the minds of children that compels them to share cultural knowledge amongst themselves. Those who possess knowledge willingly teach those who do not, regardless of age. In this type of system, even younger individuals can teach their elders with mutual love and passion from both sides - the learner and the teacher. Age doesn't determine Knowledge. Isabirye (2019b) argues that while older individuals may have more life experience, younger individuals can possess knowledge and expertise in various fields due to advancements in technology, education, and access to information. He emphasizes the importance of recognizing and valuing knowledge regardless of the age of the individual.

1.2 Situation Analysis

According to Mitchell (1983) Situation analysis is a systematic process used to understand the context in which a research project is situated. It involves assessing various internal and external factors that may influence the research outcomes. This analytical framework is crucial for identifying strengths, weaknesses, opportunities, and threats (SWOT) related to the research topic or problem at hand. The situation analysis serves as a foundational step in the research design process, guiding researchers in formulating hypotheses, selecting methodologies, and determining data collection strategies. The reason why we carry out a situation analysis is because it is a key foundation for any intervention. For this study, the situation analysis was conducted at Nakawuka and Bukandekande and Dyango where natives and children were involved in the discussions. The discussions involved the existence of *Ssekitulege* musical instrument in these areas, suggestions of people who have got clear knowledge about this instrument, materials used to make the instrument and their availability, reasons for its signs of extinction, and attitude of parents and elders towards the playing of this instruments. This situation analysis supported the researcher to make clear preparations to carry out his research.

Table 1: Summary of the grouped challenges identified by researcher

Short term	Medium term	Long term
<ul style="list-style-type: none"> i. Inadequate construction materials ii. Negative attitude of the parents towards the playing of Ssekitulege and stop children from participating iii. Taboos associated to the instrument stop some children from playing Ssekitulege musical instrument 	<ul style="list-style-type: none"> i. Few elders who still know the culture of Ssekitulege musical instrument ii. The culture of Ssekitulege musical instrument is not documented 	<ul style="list-style-type: none"> i. Ssekitulege musical instrument is not involved in the National MDD festivals ii. Children’s Play is less considered in schools learning practices

In table 1. The challenges identified are categorized into short-term issues, the medium term and the long-term challenges. The short term include Firstly, inadequate construction materials may limit access to the instrument, potentially discouraging children from engaging with it. Secondly, the negative attitude of parents towards the playing of *Ssekitulege* and their prohibition of children’s participation can act as a barrier to learning and enjoying the instrument. Lastly, taboos associated with the *Ssekitulege* may prevent some children from playing it due to cultural or societal restrictions. Then the medium term has the rarity of

elders who possess knowledge about the culture surrounding the *Ssekitulege* musical instrument. This instrument's cultural significance is not well-documented, indicating a potential risk of losing valuable information about its history and traditional practices, and the long term include the exclusion of the *Ssekitulege* musical instrument from the National MDD festivals, indicating a lack of recognition or representation for this particular instrument within the festival context. This exclusion may have implications for the preservation and promotion of traditional music and cultural heritage associated with the *Ssekitulege* instrument.

The second point suggests that children's play is not adequately prioritized in school learning practices. This could indicate a potential gap in educational approaches that may overlook the importance of play in child development and learning processes. Recognizing and incorporating play-based activities into school curricula can have significant benefits for children's cognitive, social, and emotional development. All, these points underscore the importance of inclusivity and holistic approaches to education and cultural preservation.

1.2.1 Preparation phase

Frijters and Swuste (2008) describe preparation phase in research as a critical initial step that lays the groundwork for the entire research process. This phase involves several key activities that are essential for ensuring that the subsequent stages of research are conducted effectively and efficiently. Below are the components of the preparation phase in detail.

During this phase, the researcher together with the stakeholders prepared the places where construction of *Ssekitulege* musical instruments will take place and

the materials and tools to be used. All this was set in advance before the action days. This phase also included informing or inviting participants on what they were expected to do.

1.2.2 The Critical Phase

The Critical Phase in research refers to a crucial period or stage in the research process where the most important and sensitive aspects of the study are addressed (Marani and Nehdi, 2019). This was the researcher's data analysis and interpretation stage. The researcher was involved in participation and carefully examined and to make sense of the data. During this phase, researchers engaged in activities such as: Pattern recognition which included Identifying relationships, contradictions, and inconsistencies in the data. Meaning-making which involved Interpreting the themes and patterns in light of the research question, literature, and theoretical framework. Contextualization which engaged Situating the findings within the broader research context, including the social, cultural, and historical setting. This stage supported a deep understanding of the data.

1.2.3 The Fantasy phase

According to Alminde and Warming (2020) the Fantasy phase is a term used in qualitative research, particularly in the context of focus groups and brainstorming sessions. It's a crucial phase where participants are encouraged to generate wild and fanciful ideas, without worrying about their feasibility or practicality. During this phase, the researcher suspended judgment and criticism, allowing participants to think freely and creatively. The Fantasy phase helped the researcher to get views from the children on what they think helped them to quickly get the knowledge and skills of background, construction and playing of

Ssekitulege Musical instrument. The ideas generated during the Fantasy phase were refined, combined, and built upon to create more practical and feasible solutions.

1.2.4 Reality phase/ Utopia phase

As stated by Egmoose, Glerup, and Nielsen (2020) the concepts of “Reality Phase” and “Utopia Phase” refer to distinct stages in the research process that help researchers navigate the complexities of understanding social phenomena. These phases are often discussed in the context of participatory research methodologies, where the involvement of participants is crucial for generating knowledge that reflects their lived experiences. At this stage, the researcher focused on understanding the everyday reality of the participants and the social setting being studied. The goal was to gather detailed, grounded data about the participants' experiences, behaviours, and perspectives. This phase involves data collection through methods of observations and interviews. The researcher aimed to gain a rich, contextual understanding of the participants' practices.

Table 2: The negative and positive idea in the utopia phase

Negative	Positive
<ul style="list-style-type: none"> <li data-bbox="389 344 876 434">i. Inadequate construction materials <li data-bbox="389 562 876 763">ii. Negative attitude of the parents towards the playing of <i>Ssekitulege</i> and stop children from participating. <li data-bbox="389 965 876 1010">iii. Communication barrier <li data-bbox="389 1211 876 1301">iv. Taboos associated to the instrument 	<ul style="list-style-type: none"> <li data-bbox="916 344 1366 546">i. Children should get the material for construction of <i>Ssekitulege</i> instrument from the environment <li data-bbox="916 562 1366 819">ii. Parents should be sensitized on the benefits of cultural heritage in playing of <i>Ssekitulege</i> instrument and the children participation <li data-bbox="916 943 1366 1200">iii. Local language will be used to used to create comfortability and effective communication to both skilled natives and children <li data-bbox="916 1211 1366 1469">iv. Taboos should be disseminated to allow all children to participate in the playing of this cultural instrument time.

Table 2. The negative and positive idea in the utopia phase

The researcher discussed and the stakeholders decided to take a vote showing what made them learn the knowledge of *Ssekitulege* easily. The pairwise matrix (fig 2.) was used.

PAIRWISE MATRIX

ITEM	A	B	C	D	E	F	score
A		D	C	D	D	A	A=3
B			C	D	A	D	B=1
C				B	E	D	C=1
D					D	A	D=8
E						D	E=1
F							F=0

Fig. 1: Pairwise Matrix

KEY

- A. learning environment
- B. availability of Learning aids
- C. language
- D. play end enjoyment
- E. Active participation
- F. repetitions

The participants ranked what made them learn the *Ssekitulege* culture during the peer-to-peer learning during play.

1.2.5 Implementation phase

Based on Hamilton and Finley (2019) Implementation phase is the process of putting to use or integrating evidence-based interventions within a setting and examining whether the interventions are put into place as designed and thus

focusing on the adoption or uptake of clinical interventions by providers and/or systems of care. This is the time when the children who perceived the *Ssekitulege* Knowledge from peers now demonstrated what they had learnt. At this stage, the researcher took action in activities, including: Data collection, Recruitment and sampling, Data management which included Organizing, storing, and maintaining the integrity of the data, including transcribing interviews, coding, and categorizing data. Then reflection and memoing (taking short notes), data quality checks which included ensuring the accuracy, completeness, and consistency of the data.

1.3 Statement of the problem

The elements, strategies, and methods that facilitate knowledge transfer among children during play are insufficiently explored in educational research, theory, and practice in Uganda. And the knowledge of making and playing of *Ssekitulege* is disappearing. One of the activities that children primarily engage in independently in Buganda is playing *Ssekitulege*, which can provide valuable insights into children's learning processes (Cantor, 2021). If no action is taken, the traditional practice of playing the Ground bow *Ssekitulege*, which involves tuning, fingering, handling, and crafting the instrument, may face extinction. This cultural heritage risks joining other forgotten instruments like the Single tone horn *Ejjembe*, which was predominantly played by hunters. The decline in hunting activities can be attributed to modernization and the clearing of bush areas where hunting traditionally took place. A musical instrument embodies a unique aspect of a culture, its status, function, and the concepts associated with its significance can unveil elements of the deep-rooted traditions and thought patterns of a community (Malloch & Trevarthen, 2018). The specific focus of this

research investigated what supports children transmit knowledge among themselves through observing the processes involved in making, tuning, playing, repairing, protecting, and understanding taboos related to *Ssekitulege*. This was achieved through a participatory action research approach.

1.4 Theoretical framework

The theoretical framework that informs this study is the theory of social constructivism. This theory has evolved through the works of various scholars including Levi Vygotsky's, Jerome Bruner, Jean Piaget and John Dewey.

Lev Vygotsky, a prominent a Russian Soviet psychologist and educational theorist, is known for his ground-breaking work on social constructivism. Vygotsky emphasizes the role of social interaction in cognitive development. According to him, learning is a social process that occurs through interactions with others, particularly more knowledgeable peers or adults. He believed that individuals acquire knowledge and skills through collaborative activities and dialogue with others, rather than in isolation. He emphasizes the importance of culture and social interaction in the development of cognitive abilities. His work focuses on how children learn and develop cognitively, and how this development is shaped by social interactions with more knowledgeable others. Some key points of his theory include: The concept of the Zone of Proximal Development (ZPD) is central to his theory of social constructivism. The ZPD refers to the difference between what a learner can do independently and what they can achieve with the guidance and support of a more knowledgeable other. Vygotsky argued that learning should take place within this zone, where learners are challenged but not overwhelmed, in order to promote cognitive growth. Vygotsky emphasized the importance of cultural tools and artefacts in cognitive

development. He believed that cultural tools such as language, symbols, and technology play a crucial role in shaping individuals' thinking and problem-solving abilities. Through interactions with these cultural tools within a social context, individuals internalize new ways of thinking and behaving. Another concept is More Knowledgeable Other (MKO). Someone with a higher level of ability or greater understanding than the learner, who provides guidance and modelling to enable the child to learn skills within their ZPD. Another concept is Social Interaction: Vygotsky believed that social interaction plays a central role in cognitive development, and that children acquire cultural values, beliefs, and problem-solving strategies through collaborative dialogues with more knowledgeable members of society (McLeod, 2024).

Jerome Bruner, an American psychologist and educator, writes that Social constructivism is a theory that emphasizes the role of social interaction in the development of knowledge and understanding. Bruner highlights the idea that learning is a social process that occurs through interactions with others and the environment. He argues that individuals construct their own understanding of the world based on their experiences and interactions with others. Bruner emphasizes the importance of language and communication in shaping individual learning experiences. He believes that language plays a crucial role in mediating social interactions and facilitating the construction of knowledge. According to Bruner, learning is not simply about acquiring information but also involves interpreting and making sense of that information within a social context. Bruner's work on social constructivism underscores the idea that learning is an active process in which individuals actively engage with their environment to construct meaning. He advocates for a hands-on, experiential approach to learning that allows

individuals to explore and discover new concepts through direct experience (Bruner, 1990). Bruner also believed that the spiral curriculum is more effective than a linear approach because it aligns with how humans naturally learn and retain information. By revisiting topics in a spiral fashion, students are able to make connections between different concepts and see how they relate to one another. This method also helps students develop critical thinking skills and problem-solving abilities as they engage with material in increasingly complex ways. His concept of the spiral curriculum emphasizes the importance of building a strong foundation of knowledge that can be continually expanded and refined through repeated exposure and practice (Bruner, 2009).

Jean Piaget, a Swiss psychologist and developmental theorist, emphasizes the importance of social interactions in shaping an individual's understanding of the world. According to Piaget, individuals actively construct their knowledge through interactions with others and their environment. Social constructivism posits that learning is a collaborative process that occurs through dialogue, negotiation, and shared experiences within a social context. Piaget's theory of social constructivism highlights the role of social interactions in cognitive development. He believed that individuals learn best when they are actively engaged in meaningful activities with others, as these interactions provide opportunities for new perspectives and insights to emerge. Through collaboration and cooperation with peers, individuals can co-construct knowledge and develop a deeper understanding of complex concepts. Piaget's work on social constructivism has had a significant impact on educational practices, emphasizing the importance of creating interactive and collaborative learning environments. By fostering opportunities for students to engage in discussions, debates, and

group projects, educators can support the development of critical thinking skills and promote deeper levels of understanding (Piaget, 2013).

John Dewey, an American philosopher, psychologist, and educational reformer, wrote about social constructivism and emphasize the importance of social interaction and collaboration in the learning process. He believed that knowledge is not something that individuals acquire in isolation but is constructed through interactions with others and the environment. According to Dewey, learning is a social process that occurs through active engagement with one's surroundings. He argued that individuals learn best when they are actively involved in hands-on experiences and when they can make connections between new information and their existing knowledge. Dewey also emphasized the role of reflection in the learning process, suggesting that learners should critically examine their experiences and consider how they can apply what they have learned to new situations (Dewey, (1986).

Social constructivism focuses on the collaborative nature of learning. Knowledge develops from how people interact with each other, their culture, and society at large. Learners rely on others to help create their building blocks, and learning from others helps them construct their own knowledge and reality. Cultural transmission is the process by which culture, including knowledge, skills, values, beliefs, and behaviours, is passed from one generation to another or from one group to another. This transfer ensures the continuity and evolution of culture within a society. Theoretical approaches to understanding culture transmission can be categorized into three main areas: Socio-biology, social learning theory, and cognitive development theory. All behaviour is learned from the society or

culture surrounding a person. These behaviours can be prosocial or antisocial. For instance, the celebration of certain holidays or lifestyle habits can be passed between generations and friends. Behaviours can also be culturally transmitted from childhood to adulthood. Cultural transmission is a means of learning information in a one-directional way. people that someone sees on a regular basis, such as peers, family, and neighbourhood residents, convey how one is supposed to relate to illegal behaviour (Akers & Jensen, 2011). Cultural Transmission Strain Theory further delves into how socialization into working-class families can lead to cultural deficits due to the rejection of middle-class values. This rejection results in status frustration among working-class youth who then form deviant subcultures with alternative status systems. cultural transmission theory highlights how behaviours are learned within specific cultural contexts and how exposure to deviant influences can contribute to criminal behaviour. The framework was for conducting research and generating knowledge centered on the belief that those who have learned support others to learn.

1.5 Participatory Action Research

The second theory is Robin Taggart's participatory research theory (Chevalier, 2019). Participatory Action Research (PAR) is a qualitative research methodology that involves researchers and participants collaborating to understand social issues and take actions to bring about social change. It is an umbrella term for all research approaches that engage stakeholders in each step of the research process. The theory supports the fact that both the children and the researcher participated. Anderson (2021) discuss Paulo Freire's Participatory Action research central ideas that resonates with PAR is conscientization, which refers to developing critical consciousness. In PAR, this translates into a

reflective and critical process that aims to lead individuals to a state of “full humanity” and emancipation. The expected outcome of PAR is systematic consciousness-raising among participants through reflection and engagement in creating alternative political, social, and economic models. PAR is the Culture of Silence, which describes the state of marginalized individuals who lack the ability or confidence to critically analyse their realities.

Participatory theory is a conceptual framework that emphasizes the active involvement of individuals in processes that affect their lives, particularly in the realms of governance, education, and community development. This theory posits that participation is not merely a means to an end but is intrinsically valuable for fostering democratic practices, enhancing social equity, and empowering marginalized groups. At its core, participatory theory advocates for the inclusion of diverse voices in decision-making processes. It challenges traditional top-down approaches where decisions are made by a select few without input from those impacted by those decisions. Instead, it promotes a collaborative model where stakeholders engage in dialogue, share knowledge, and co-create solutions.

Participatory theory and social constructivism are two significant frameworks within the fields of education, sociology, and communication that emphasize the role of individuals in shaping their realities and knowledge. Both theories share common ground in their focus on the active involvement of individuals in the learning process and the construction of meaning through social interactions.

1.6 Conceptual background

The background discusses the concepts that this study focused on. Gardner (2022) defines a conceptual background as a theoretical structure that delineates the relationships between concepts, ideas, and variables to comprehend a specific phenomenon or issue. It provides a logical and systematic approach to organize and connect ideas, guiding research, analysis, and decision-making. The conceptual framework (**Fig.1**) which guides this research includes Planning which defining goals, objectives, and strategies to achieve them. Identifying needs and priorities, setting specific, measurable, achievable, relevant, and time-bound (SMART) goals, Analysing situation (Asadzadeh, 2023). The next stage was data collection were gathering and measuring data from various sources to answer research questions, test hypotheses, and evaluate outcomes (Allen, 2020). At this stage the researcher collected data together with children from skilled people. Then observed the children transmitting the acquired skills to peers. The next stage was interacting with children. The next stage, the researcher constructed *Ssekitulege* and performed with the children and finally he reflected and made a report were he critically analysed the experiences, thoughts, and learning. By reflecting on a topic or experience, (Niess, 2022). This conceptual framework, supported a systematic approach to complex issues, in making informed decisions and advance knowledge in the field.

CONCEPTUAL FRAMEWORK

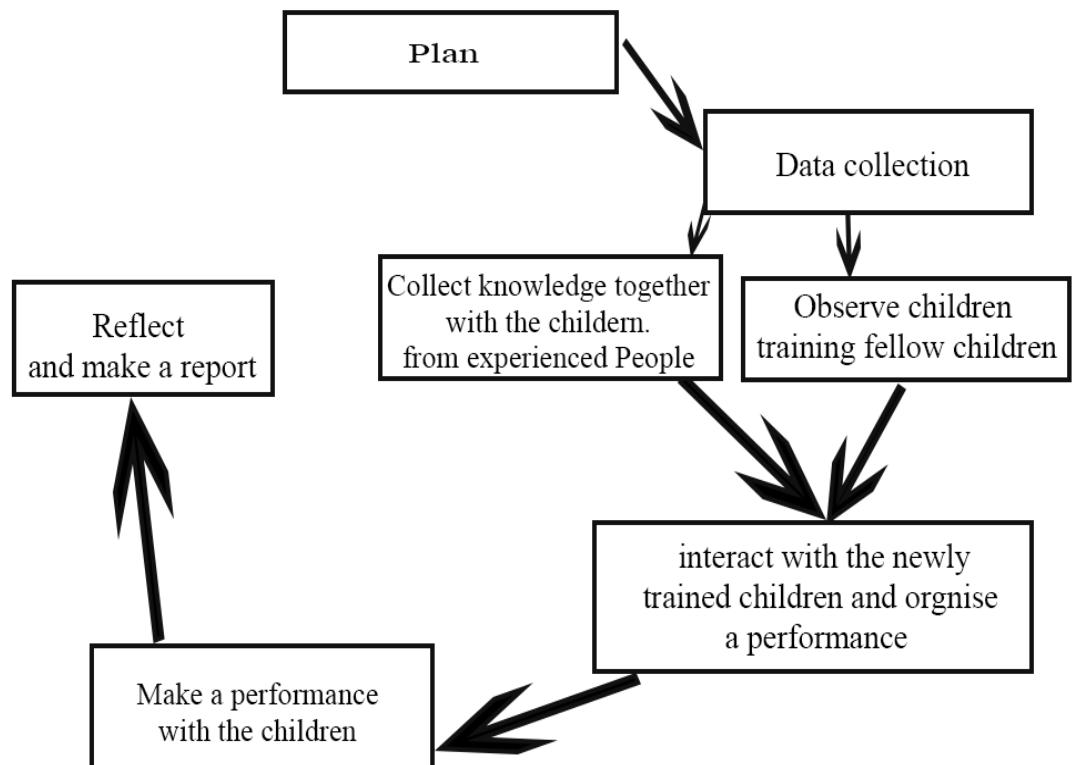


Fig. 2: The cyclic nature of my participatory action research

1.7 Objectives of the study

1. To find out the background and processes the children engage in when making *Ssekitulege* Musical instrument.
2. To investigate how children, play *Ssekitulege* in Wakiso district.
3. To examine what facilitates children's acquisition of knowledge about *Ssekitulege* and its cultural significance from their peers during Musical play. Furthermore, to understand how this knowledge is transmitted among children in a free playground setting.

1.8 Research Questions

1. What are the processes that children engage in when making Ssekitulege?
2. How do children learn to play Ssekitulege?
3. How do Children's Musical learning through play support Transmission of the Ssekitulege Musical culture?

1.8.1 Specific questions that the study addressed

1. What are the materials and tools used by children in the construction of *Ssekitulege* musical instruments? This question focuses on understanding the specific resources that children utilize during the instrument-making process, which may include local materials, tools.
2. What processes do children, follow when creating *Ssekitulege* instruments? This involves the various stages involved in making the instrument, from initial design to final assembly.
3. What are the social interactions among children while they engage in playing *Ssekitulege* in? This question aims to explore how children communicate, collaborate, and compete while playing with the instrument, providing insights into their social dynamics.
4. What is the role of adult supervision or guidance in children's learning about *Ssekitulege* music and its cultural context? This question seeks to understand how adults influence children's knowledge acquisition regarding Ssekitulege through direct teaching or indirect support.
5. How do peer observation impact children's understanding of *Ssekitulege's* cultural significance during playtime activities? This question focuses on examining how children learn from one another by

observing their peers' interactions with *Ssekitulege* and what cultural lessons are imparted through these experiences.

1.9 Scope of the study

The scope is discussed under the following sub headings: geographical scope, content scope and time scope.

1.9.1 Geographical scope

The study was carried out in the areas of Wakiso district. Wakiso District is a district in the Central Region of Uganda. It is located in the Buganda region and borders Kampala District to the north, Mpigi District to the west, Kalangala District in Lake Victoria to the south, Mityana District to the northwest, and Buikwe District to the east. The district headquarters are located in Wakiso Town (Sekamate, Isunju, Nalugya, Wafula, Nuwematsiko, Nakalembe and Mugambe, 2023). Wakiso District is one of the largest and most populous districts in Uganda. It covers an area of approximately 2,704 square kilometres and has a population of over 2 million people. The district is predominantly rural, with agriculture being the main economic activity. The major crops grown in Wakiso District include coffee, bananas, maize, cassava, and sweet potatoes. In addition to agriculture, trade and services also play a significant role in the economy of Wakiso District. The district is home to several markets, shopping centres, and small-scale industries. Wakiso Town serves as a commercial hub for the district, with a bustling market where traders from surrounding areas converge to buy and sell goods. Education and healthcare services are also important sectors in Wakiso District. The district is home to numerous primary and secondary schools, as well as tertiary institutions. Healthcare facilities range from health centers to hospitals that provide medical services to the residents of Wakiso

District. Wakiso District (**Fig: 2**) is known for its diverse cultural heritage, with various ethnic groups living harmoniously within its borders. The district hosts cultural events and festivals that showcase the traditions and customs of its people (Nsubuga and Ssekamwa, 2013).

The researcher selected Wakiso District for several compelling reasons. Firstly, Wakiso is the largest district in the Buganda region, which is significant because the Ssekitulege musical instrument is deeply rooted in the cultural practices of this area. The prominence of this district allows for a more extensive and diverse sample size, which is crucial for obtaining reliable and representative data for the research. A larger sample enhances the validity of the findings and provides a comprehensive understanding of how the Ssekitulege instrument is utilized within its cultural context. Secondly, Wakiso District's proximity to the researcher plays a vital role in the selection process. Being geographically closer not only facilitates easier access to participants and resources but also reduces travel costs associated with conducting fieldwork. This cost-effectiveness is particularly important in research settings where funding may be limited or where logistical challenges could impede progress. Thus, both cultural relevance and practical considerations significantly influenced the decision to focus on Wakiso District for this study.

MAP OF UGANDA SHOWING WAKISO DISTRICT

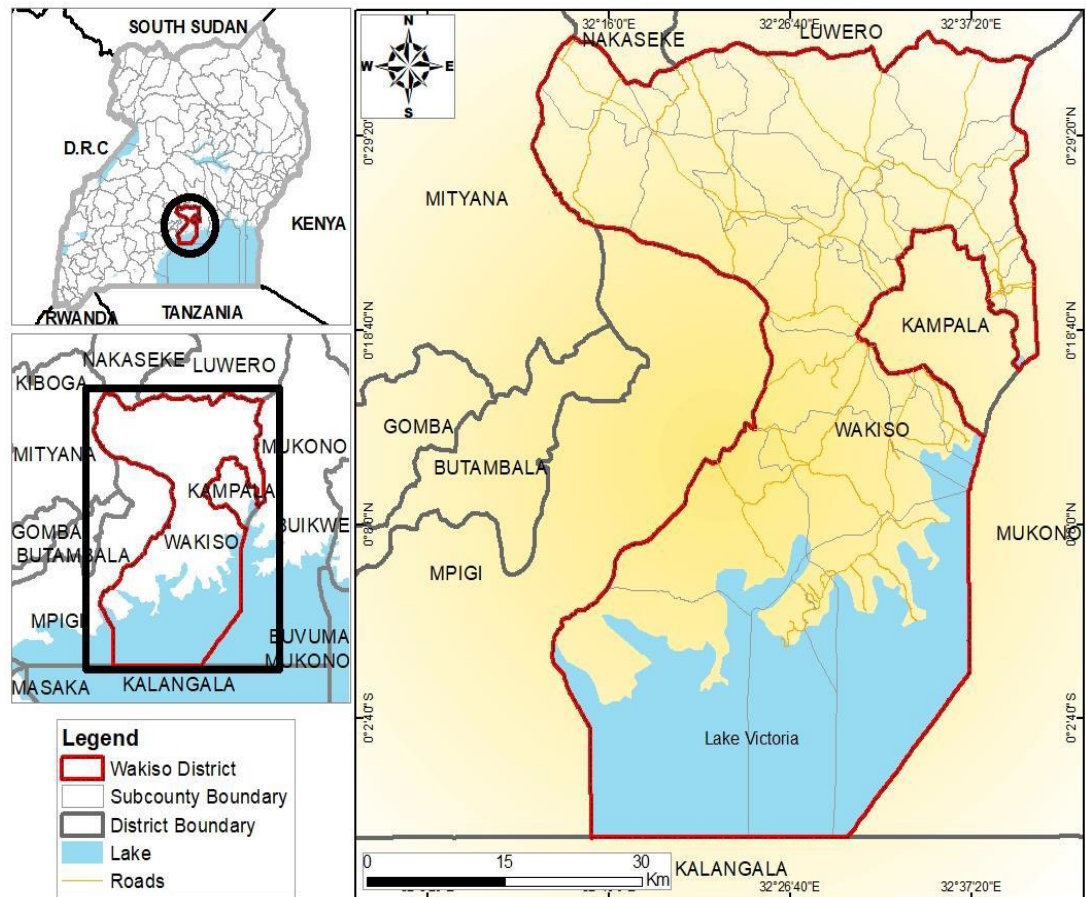


Fig. 3: Map showing location of Wakiso district (Map by E. John Calvin)

1.9.2 Content scope

The study covered the manufacturing process, tuning, playing techniques, methods of training, taboos, background of the *Ssekitulege* instrument, and how these can be transmitted among peer children.

1.9.3 Time scope

The study covered the period between 2001 - 2021 because, the researcher believed that respondents were able to clearly remember what happened during that period of time.

1.10 Significance of the study

The study yielded players of *Ssekitulege* who will subsequently train other players. This will lead to the expansion and preservation of skills and practices related to playing this instrument. Consequently, music teachers will have an increased number of resource persons to support music education in schools. Additionally, music teachers can benefit from the observed teaching methods. The study has also documented information about this instrument helping different scholars to access it for further studies and also to support the ministry of education in designing the music syllabus. This study has provided a basement for further research about this instrument and other traditional musical instruments. It can be used to support the background and literature review of related studies. The study has also provided teachers with appropriate methods and techniques they can use to skill their learners to teach music education

1.11 Definition of Key terms

Music

These sounds that are temporally organized by a person for the purpose of enriching or intensifying experience through active engagement (listening, singing, dancing and performing) with the sounds regarded primarily, or insignificant measure as sounds.

Teaching

This refers to a deliberate course of action that involves planning, implementation, assessment and evaluation of instructional activities and experiences to ensure learning outcomes.

Learning

This is the actual acquisition of knowledge and skills through personal interaction with the environment so as to construct meaning out of it. PAR - Participatory Action Research

Action Research

A scientific study where societal members who actively participate in the study, together with the researcher, critically analyze the problem under study in order to establish and, give a concrete solution that is sustainable.

Transmission

Transmission refers to the process of sending or conveying something from one place, person, or thing to another. In various contexts, transmission can refer to the transfer of information, energy, signals, genetic material, or power. The term is commonly used in fields such as telecommunications, in this research, transmission is majorly focusing on knowledge

Invented

Invention refers to the creation or discovery of a new process, product, or idea that has not existed before. It involves the development of something original that can be useful, innovative, and impactful in various fields such as technology, science, art, and more. Inventions have played a significant role in shaping human history and advancing society by introducing new solutions to existing problems and improving the quality of life for individuals worldwide.

Ethnic values

Ethnic values refer to the beliefs, customs, traditions, and norms that are shared by a particular ethnic group. These values are passed down from generation to generation and play a significant role in shaping the identity and behavior of individuals within the group. Ethnic values can encompass a wide range of aspects including family structure, gender roles, religious practices, language, cuisine, art, music, and social interactions. They often serve as a foundation for cultural cohesion and provide a sense of belonging and solidarity among members of the ethnic community. (Nakano, 2002) emphasizes the intersectionality of race and gender, arguing that ethnic values are not merely cultural artifacts but are deeply embedded in social relations and power dynamics. She explores how these values influence individuals' experiences within various socio-economic contexts, particularly in relation to labour markets.

Taboos

Taboos are social or cultural prohibitions that dictate certain behaviors, actions, or topics that are considered unacceptable, forbidden, or sacred within a particular society. These taboos often carry strong moral or religious significance and violating them can result in social ostracism, punishment, or even legal consequences. Taboos vary widely across different cultures and can encompass a wide range of subjects such as food, sex, religion, language, and social interactions.

Notations

Notations refer to a system of symbols or signs used to represent numbers, musical notes, mathematical equations, or other information in a concise and standardized form. Notations are essential in various fields such as mathematics, music, computer science, and linguistics to convey complex ideas and information efficiently. Different disciplines have developed their own unique notational systems to facilitate communication and understanding among practitioners.

Conceptualizing - To form a new or different idea or principle from the existing one.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

This *Ssekitulege* culture embeds the knowledge and skills of playing, making, tuning, materials used to make it, taboos, its social usage and others. For a person to know this musical instrument (*Ssekitulege*) must know all the above related cultural concepts. *Ssekitulege* the ground bow (Kyker, 2021) as an instrument qualifies to be related to children because it is a playground instrument. It was mainly played by children in their free time as part of entertainment. Therefore, on this background I developed the two variables. The children's Musical learning through play and the transmission of *Ssekitulege* culture. Kyobe, Apollo, et al (1993) writes about "*Ssekitulege*" as a term that originates from the Baganda people of Uganda. It refers to a traditional dance performed by the Baganda tribe during cultural ceremonies and celebrations. The Baganda are the largest ethnic group in Uganda and are known for their rich cultural heritage. The name *Ssekitulege* can be used to mean a song, a name of someone, a name of a dance or a name of an instrument.

2.1 The background and processes that children engage in when making *Ssekitulege* instrument

Hopkin (2021) writes about the principles for various acoustic instruments which include: Musical sound perception, Acoustic principles, Tuning systems and pitch layouts, Resonators and radiators, class, Ways to achieve quality sound, tools and materials needed for instrument making. Akin (1975) writes about African musical instruments as a diverse and rich in cultural significance. They

vary from region to region and are used for various purposes such as communication, entertainment, rituals, and ceremonies. The construction of these instruments often involves natural materials like wood, animal skins, gourds, and metal. Playing techniques are unique to each instrument and are passed down through generations within specific communities. The scope of African musical instruments extends beyond just music; they serve as tools for storytelling, preserving history, and connecting people to their heritage. The traditional techniques used by African artisans to craft a wide variety of musical instruments, ranging from drums and percussion instruments to stringed were the *Ssekitulege* is found and wind instruments. the materials used, the tools required, and the intricate processes involved in creating these instruments are within the environment. The cultural significance of African musical instruments within various communities across can be observed in the continent. These instruments often play a central role in ceremonies, rituals, storytelling, and social gatherings, reflecting the deep-rooted traditions and beliefs of different African cultures. This research shall guide, readers to embark on a journey to explore the diverse world of African music-making traditions including the various materials, techniques, and processes involved in crafting traditional African musical instruments. Readers can expect to learn about the significance of different materials used, such as wood, animal skins, gourds, and metal, in creating *Ssekitulege* instruments.

Heining (2019) explores the importance of the ground bow within African music traditions and its impact on the evolution of blues music in America. The ground bow, also known as the ground harp or earth bow, is a musical instrument found in various African cultures, particularly among the San people of southern Africa.

Instruments like the ground bow were integral to cultural practices and rituals. These instruments were not only used for entertainment but also served important social and spiritual functions within African societies. African musical traditions, including the use of instruments like the ground bow, and the development of blues music in America. The elements of African music, such as rhythmic patterns and tonal structures, were carried over through the transatlantic slave trade and played a significant role in shaping the blues genre. This literature is missing the real construction of the musical bow which this research works upon.

Emberly (2017) examines the ground bow in his research on ethnomusicology. He discusses the significance, cultural context, playing techniques, and musical characteristics of the ground bow within the realm of African music. Kruger's exploration sheds light on how the ground bow is used in traditional African music practices and its role in shaping musical expressions within specific communities. Fradique (2004) writes about the ground bow as a unique musical instrument found in certain regions of Latin America and the Caribbean. It is a type of string instrument that is played by plucking or bowing the strings while the instrument rests on the ground. The ground bow has cultural significance and is often used in traditional music performances and rituals. This explores the history, cultural context, playing techniques, and significance of the ground bow within the musical landscape of Latin America and the Caribbean. His insights provide valuable information for those interested in understanding the diverse musical traditions of the region. This related literature supports the research which is focusing on the Baganda cultural significance and their way of making *Ssekitulege*. The research also explores the materials used by the Baganda in Uganda central Africa to make the instrument.

2.2 The playing skills of *Ssekitulege*

Mansens and Comijs (2018) investigated the musical instrument playing skills among older adults, emphasizing the significance of leisure activities, such as playing games, and their contributions to cognitive functioning and overall well-being within the elderly population. Thompson (2017) in his book "Modern Course for the Piano" explores the Approach to Musical Playing Skills, Rhythm and Note-Reading Consolidation, Gradual Introduction of Complexity which involves the difficulty level increases gradually, introducing more complex keys, time signatures, and note values. This literature aids the researcher to observe the playing skills children use to play *Ssekitulege*. Roeder (2018) provides a comprehensive exploration of the diverse repertoires that make up Sub-Saharan African music in his book "The African Imagination in Music". Agawu introduces readers to the fundamental elements and values underpinning African music, delving into various dimensions such as the societal role of music, musical instruments, the interplay between language and music, rhythm, melody, form, harmony, and the global appropriations of African musical traditions. It is important to understand and appreciate indigenous African languages to deepen one's appreciation of both vocal and instrumental music. teachers and students, should engage with indigenous African languages when discussing music to enhance their awareness of pitch and rhythm. The significance of language in African musical practices, suggesting that speaking words and sentences in indigenous African languages can help individuals develop a deeper understanding of musical elements such as rhythm and melody. By incorporating language into the study and performance of African music, Musical playing skills extends to discussions on rhythm, melody, form, harmony, and issues of

appropriation within African music. This related literature guided the researcher on what language to use while collecting data from the community and the geographical scope the research took place.

2.3 What facilitates transmission of *Ssekitulege* music culture among children

Traditional instrumental music is part of culture. Culture concerns its self with socially transmitted behavior patterns, habits, knowledge, beliefs, arts morals, laws, customs, institutions and all other products of human work (Uganda National Culture Policy, 2019) through children's music learning processes, all the concerns can be transmitted among children of the same generation. Children have a fundamental ramification on the preservation, promotion, and protection of the cultural heritage. Families and communities were the main transmitters and preservers of culture of which children are part of these communities although their contribution has not been given attention in most cases.

Families and communities in Uganda have continued to engage in cultural activities like dances. According to (Alfdaniel, Muvule, Basibye and Mabingo, 2018) these practices are a form of cultural identity, individual expressions and artistic innovations. The *Ssekitulege* instrumental practices are part of the knowledge that gives identity to the people in the community. The songs that accompany its playing are traditional folk songs that were composed far time ago before the coming of colonialists in Uganda.

Isabirye (2019b) points out that knowledge does not depend on age. A young child may be knowledgeable and teach those who are elder than him/her. There is a lot of work that children do by themselves and teach each other knowingly or

unknowingly. Hewlett (2020) discusses teaching, also known as peer learning as a method where students help each other learn by sharing their knowledge and skills. This approach can be beneficial for both the student providing assistance and the student receiving it. Peer teaching has been shown to improve academic performance, increase motivation, boost confidence, and enhance communication and interpersonal skills among students. This has always been supporting the acquisition of music skills and this time, the researcher used it in a participatory action research, to observe the transmission of *Ssekitulege* music culture.

Children staying, living and playing together can transmit a culture among themselves (Flynn, 2008) with or without a guide they can source the knowledge from the elders and then teach themselves. Alisherovich and Burkhanovna (2021) emphasize that in this kind of learning there is no teacher, no books and as if there is no curriculum followed, but it is there indirectly. Because they have a value system. If someone does what is not correct, he/she can be asked to stay aside for some time. There are even pedagogies which are decided by not one but many in the group. Negotiation of all these processes is done and they come up with a finished product. Chakraborty, Baarslag and Kaisers (2020) State that all learning happens when children work as a group and yet each one takes something home, happy in that he/she comes back tomorrow without force but willingly.

Children can work on their things in an entertaining way, they engage in activity for enjoyment and recreation rather than a serious purpose. They give in all their efforts, they manage the activities themselves and not realizing that learning is taking place, at this time (Green, 2005). This kind of learning is similar to informal learning, but different in a way that informal someone may organize and

prepare what to be learned but outside class pedagogies. Children gather not even knowing what they will learn. The topic, guide-lines and methods negotiated are practiced instantly. The instructor and learners select themselves automatically depending on the availability of knowledge one has. Bruner (2020) writes that Children sometimes call knowledgeable adults to come and guide them. They even compare in case different people have different knowledge upon something, this kind of knowledge acquisition can never be found anywhere else. Learn by need (Schiefele, 1991).

The planning of musical experiences for children in the classroom may have connections with the outside world, particularly in terms of inclusion of children's musical preferences (Marsh, 2013). Children value personal qualities of cooperation, responsibility and commitment. They place more emphasis on feel than on technical prowess. If a teacher does not consider the children's day to day experiences and personal qualities *Identity* then learning may not be achieved. Green (2011) in her preparations, says that, little might be achieved in terms of goals, children's outside classroom world can expose you to the way children learn things without getting tired, continuous attention and enthusiasm and display a high level of motivation, commitment enjoyment in music making. Green explains that outside the classroom, even with in other areas of the school such as the playgrounds, children are engaging in richly challenging musical activities of their own devising. Some of these musical -learning processes should explore with the purpose of enabling her to incorporate them in to class activities. In relation to the second variable of my research. Some of these playground activity processes can support the transmission of *Ssekitulege*. This can also support Conceptualizing the curriculum

Campbell (2010) says that when children join in family musical activities, that may involve the passing on of familial or cultural traditions. And this is exactly how I expect my research to move, a free and unconditional way of learning as if there is no assessment yet it is there because at one time the child might be asked to show what she has learned, and if not done to the expectation, strategies are laid again to help the learner. Children may also participate in improvisatory play interactions (Marsh, 2013). This is the order of the day, creativity and improvisation. In most cases children have no real materials to be used during their play time, but keep on improvising depending on available materials, I have seen boys in urban centers making balls out of polythene bags and tire tubes yet those in rural areas use banana fibers. all the same to make balls. Then football is played. Musical learning through play is a crucial aspect of child development. It has been shown to improve cognitive, emotional, and social skills in children (Hetland & Winner, 2004). Playing a musical instrument, in particular, can have numerous benefits for children. This literature review focuses on the ways in which playing a musical instrument can enhance children's learning and development.

In the play grounds, teachers may notice varied characteristics of the games children play. Some of these may include improvisation, demonstration, motivation and others. In the Missionary classroom the teacher is responsible for planning, preparing the musical activities, therefore he (the teacher) determines what music will be learned, this creates ownership of the repertoire to the teacher. but in the children's music learning process. The children themselves determine what kind of music should be played, improvise materials and therefore music exercise ownership and identity

Although there are playground traditions, from the previous examples, it can be seen that when children play together, they constantly engage in creative working. Some of the rules and procedures of the games and activities children engage in on their own may not work due to environment or the conditions and therefore create new trends of handling the activities,

Children can also determine time (duration) an activity can take (Marsh, 2012). When they are allowed to creatively manipulate and change repertoire over time as they do in the playground, apart from ownership and creating new versions, they can also help to show the long-term and short-term projects and this is one of the objectives of the researcher, to find out the duration of making the Musical Bow.

When children are challenged in the activities they are doing, they mostly go to source knowledge from superiors and knowledgeable people. Marsh (2012) points that children in migrant communities import CDs and use the internet and satellite TV to maintain connection with the learn current popular hits. This characteristic will support much in the sourcing of information about the *Ssekitulege* culture. Children's music-learning processes consists a social constructivism aspect of Holistic learning. Children game practices may be seen as a whole entry to which its members contribute in varying but equally acceptable ways. Children never breakdown content to be learned, they learn it as a whole. Students in music classrooms can learn to make music using these informal music learning strategies.

Garet et al (2021) states that children who teach their peers during play have improved academic achievement. According to a study by the University of

California, San Diego, students who tutored others in mathematics showed a 50% greater improvement in their own math skills than non-tutoring students. Therefore, this study is supporting us to know exactly how is this possible and which techniques are possible to have this transfer of knowledge. Horn (2012) says that children who teach their peers during play also develop enhanced social skills. A study by the University of British Columbia found that children who engaged in peer teaching during play demonstrated higher levels of empathy, cooperation, and conflict resolution skills than those who did not. This is related to my research which was to find out what supports the transfer of skills and how this can be employed into the education system of Uganda. Roseth et al (2008) also talks about Peer teaching during play and states that it has been found to increase children's confidence and self-esteem. According to a study by the University of Illinois, children who taught their peers during play reported higher levels of self-efficacy and self-worth than those who did not. This literature supports my study which is going to help in preserving the cultures of the Ground bow "*Ssekitulege*"

Isabirye (2020) emphasizes that cultural transmission is a dynamic and complex process that involves a range of mechanisms which include Formal Education which is the environment where knowledge is systematically imparted through curricula and teacher-learner interactions, informal education which bends on every day experiences and interactions that contribute to cultural transmissions, socialisation, imitations and inculturation which refers to the process by which individuals acquire the cultural knowledge and practices of their society It is a lifelong process that begins in childhood and continues throughout life. He argues that cultural transmission is not a neutral process, but is shaped by power

dynamics, social inequalities, and historical factors. globalization have influenced the transmission of cultural knowledge and practices often leading to the suppression of indigenous cultures and the dominance of Western values. This literature is related to this research which focuses in the way transmission of this culture take place during children play.

Green (2018) argues that it is a critical component in the development of musical identity and skills. that play is essential to children's musical development, as it offers a low-stress, enjoyable environment for exploration and skill-building. She argues that children engage in musical play for intrinsic reasons, such as the pleasure of making music and social interaction, rather than external rewards or pressure. This intrinsic motivation fosters a deep, personal connection with music and contributes to the development of a musical identity. While musical play may appear informal and unstructured, it can have a significant impact on children's musical skills. Children who engage in musical play are more likely to develop strong listening skills, a sense of rhythm, and the ability to improvise and create their own music. These skills can later serve as a foundation for more formal music education. This literature gives a strong foundation, to the research which is has a focus on the transmission of *Ssekitulege* culture.

Bernstein (2016) believes that play is essential in children's music learning as it encourages exploration, creativity, and fosters a positive relationship with music. Playing with music involves activities such as singing, moving, and experimenting with various musical instruments, which can help children develop a strong sense of rhythm, melody, and harmony. the importance of singing in children's music education, as it helps develop pitch awareness, breath control, and language skills. Vocal play, such as humming, imitating sounds, and creating

simple melodies, can be an enjoyable and engaging way for children to explore their musicality.

Prossy & Wabyona, (2022) emphasizes the importance of oral transmission in African music. He argues that, historically, African music has been primarily transmitted orally, from person to person, and from generation to generation. This oral tradition involves a close relationship between the teacher and the learner, with the teacher providing live demonstrations and the learner imitating and practicing the demonstrated musical elements. the role of the community. In African societies, music is often a communal activity, with many people participating in its creation, performance, and transmission. This communal context enables a more effective and efficient transmission of music, as multiple individuals contribute to the learning process and reinforce the musical knowledge and skills. This literature stimulated the researcher out how this oral transmission can be integrated in the current education system to support our learners.

Small (1980) emphasizes the significance of incorporating play in children's musical learning. He believes that engaging children in musical activities through play fosters a more profound understanding and appreciation for music, rather than structured learning methods. The following sections delve into the key aspects of Small's perspective on this topic. children develop a natural inclination towards music when they are allowed to explore it through play. Playing with musical instruments, singing songs, and moving to various rhythms enable children to understand the fundamental elements of music in a fun and engaging manner. This literature supports the research to have a fast and smooth transmission and preservation of *Ssekitulege* music culture.

Wiggins (2012) emphasizes the significance of play in children's music education. She believes that play is a natural and enjoyable way for children to learn music, fostering their creativity, and promoting a positive relationship with music. Music and play share common elements, such as creativity, exploration, and self-expression. Integrating play into music education can help children develop a deeper understanding of musical concepts, improve their musical skills, and foster a lifelong love of music. The literature encouraged the researcher to transmit *Ssekitulege* culture, in order to create its deeper understanding in children.

The literature reviewed for the researcher's topic is related to children's musical play but does not specifically address how it transmits *Ssekitulege* culture. The existing literature likely covers aspects such as the benefits of musical play for children's development, the role of music in education, cultural transmission through music, and possibly even studies on specific cultures and their musical traditions. However, there seems to be a gap in the research regarding how *Ssekitulege* culture is transmitted through children's musical play. To fully understand this aspect, further research focusing specifically on *Ssekitulege* culture and its transmission through musical play among children would be necessary.

In conclusion, the *Ssekitulege* culture encapsulates a rich tapestry of knowledge and skills that are essential for understanding the instrument itself, its construction, tuning, and the cultural practices surrounding it. This multifaceted understanding is crucial for anyone wishing to engage with the *Ssekitulege*, particularly as it relates to children's musical learning through play. The *Ssekitulege* serves not only as an instrument but also as a medium for cultural

transmission among the Baganda people of Uganda. As children engage with this instrument during their leisure time, they participate in a broader cultural narrative that fosters both individual creativity and communal identity. The interplay between music, play, and cultural heritage highlights the importance of preserving such traditions in contemporary society.

CHAPTER THREE

RESEARCH METHODOLOGY

3.0 Overview

This chapter encompasses the research design with related approaches, population and sampling methods is in the research. The methods also indicate data collection tools, data quality control and management methods. Therefore, the chapter contains the methods that have been followed in carrying out the study.

3.1 Research Design

According to Klein (2021) Research design is that framework of research methods and techniques chosen by a researcher to conduct a study. It is the overall strategy that the researcher chooses to integrate the different components of the study in a coherent and logical way. This research used a participatory Action research Design (PAR). Chevalier (2019) indicates that Participatory Action Research (PAR) is a qualitative research methodology that involves researchers and participants collaborating to understand social issues and take actions to bring about social change. It is an umbrella term for all research approaches that engage stakeholders in each step of the research process. The theory supports the fact that both the children and the researcher participated. Anderson (2021) discuss Paulo Freire's Participatory Action research central ideas that resonates with PAR is conscientization, which refers to developing critical consciousness. In PAR, this translates into a reflective and critical process that aims to lead individuals to a state of "full humanity" and emancipation. The expected outcome of PAR is systematic consciousness-raising among participants through reflection and

engagement in creating alternative political, social, and economic models. PAR is the Culture of Silence, which describes the state of marginalized individuals who lack the ability or confidence to critically analyse their realities. In PAR, acquiring a voice is equated with gaining power, as it provides individuals with the tools to activate their “right to speak” and challenge oppressive structures. PAR emphasizes the importance of experiential knowledge in addressing issues stemming from unequal and harmful social systems, as well as in envisioning and implementing alternatives. PAR involves active participation and leadership from individuals experiencing these issues, who take action to bring about emancipatory social change by conducting systematic research to generate new knowledge. It Builds Relationships by Establishing strong connections between researchers and community members experiencing the issue being studied, Establishes Working Practices by Setting up collaborative methods and practices for effective engagement, Establishes a Common Understanding of the Issue by Ensuring all stakeholders have a shared understanding of the problem at hand, it involves Observing, Gathering, and Generating Materials leading to Collecting data and information through observation and collaboration, it supports Collaborative Analysis by Analysing data collectively with input from all involved parties and it also involves Planning and Taking Action by Developing strategies for implementing solutions based on research findings.

Rappaport (2021) explores Orlando Fals Borda’s Participatory Action Research (PAR) theory. Participatory action research is a collaborative approach to inquiry and knowledge production that entails active involvement from community members or stakeholders impacted by the research topic. It aims to empower marginalized groups, promote social change, and generate knowledge that is

relevant and beneficial to the community. It's a concept of 'critical recovery,' which focused on reactivating elements useful in past struggles to confront oppression. This critical recovery was communicated through graphic narratives that merged past experiences with present realities, empowering peasants by providing organizing tools from history. The dissemination of research results through 'systematic devolution' ensured that knowledge generated through participatory research returned to the community for practical application. In PAR, researchers engage with community members as equal partners throughout the research process. This approach values local knowledge, perspectives, and experiences, recognizing that those directly affected by social issues are best positioned to identify solutions and drive change.

Hodgetts (2023) discusses Participatory Action Research (PAR) and examines its advantages, limitations, and criticisms as a research approach. Among the notable advantages are: the empowerment of participants, relevance to community needs, capacity building, an iterative learning process, a focus on social change, enhanced data quality, and a holistic understanding of issues. Conversely, some limitations include the time-intensive nature of the process, resource constraints, and potential resistance from stakeholders. PAR involves collaboration between researchers and participants to investigate social issues and take actions for social change. It aims to generate practical knowledge through systematic data collection and analysis, emphasizing the importance of active participation from individuals with lived experiences of marginalization in contesting their own marginalization. (PAR) generally involves collaborative research methods where researchers and participants work together to identify issues, conduct research, and implement solutions. PAR is known for its emphasis on empowerment, social

change, and democratizing knowledge production. aiming to engage academics, researchers, and practitioners in understanding this qualitative research methodology better. According to the advantages. The researcher resolved to use PAR to carry out the research.

3.2 Target Population

Payedimarri and Vanhaecht (2021) state that target population is the group of individuals that the intervention intends to conduct research in and draw conclusions from. The study population included makers of the instrument, these supported in explaining and demonstrating how the instrument is made, materials used to make it and the difference in its quality, Players of the instrument demonstrated the handling, playing techniques and the kind of songs performed on this instrument, Music teachers who helped the researcher to have reason why the *Ssekitulege* music instrument is not popular in education institutions. And lower-class teachers told what they know about children peer teaching. One person from Buganda Kingdom culture department gave information about the musical instrument background, making and playing, Children; These included children between the age of 5 and above, and youth in the community.

3.3 Sampling Techniques

According to Sharma (2017) Sampling technique is a method of selecting individual members or a subset of the population to make statistical inferences from them and estimate the characteristics of the whole population. knowledge, attitudes, and actions are often based on samples, both in everyday life and scientific research. drawing a good sample becomes crucial when dealing with non-uniform materials. The advantages of sampling over complete enumeration

include reduced cost, greater speed, greater scope, and potentially greater accuracy. The researcher used:

3.3.1 Deliberate sampling

Côté & Erickson (2015) describes deliberate sampling, also known as purposive sampling, is a non-random sampling technique commonly used in qualitative research. In deliberate sampling, researchers intentionally select participants or cases based on specific criteria relevant to the research question or objectives. This method allows researchers to target individuals or groups who possess the information or experiences needed to address the research problem effectively. Deliberate sampling is particularly useful when studying specialized populations, rare phenomena, or when seeking in-depth insights from specific perspectives. The researcher used deliberate sampling especially for makers and skilled players because facts were needed in the data collection and Simple random sampling for children between 5 and above years and youth. These represented the age group observed in the peer transmission of Knowledge.

3.4 Methods of data collection

According to Gilbert Jackson and Gregorio (2014) these are the techniques and tools or instruments used to gather information. This is the process of gathering, measuring, and analysing accurate data.

Data collection methods are essential techniques and procedures used to gather information for research purposes. In this qualitative research, data collection methods focused on capturing non-numerical information to gain insights into attitudes, behaviours, and motivations. The researcher used the following

methods to get in-depth understanding and context to complement quantitative findings.

3.4.1 Interviews method

Hobson and Townsend (2010) describe interview as an inter-change of ideas and views between two persons discussing about a topic or theme with an aim of getting information about that particular theme. Interviews involve a structured interaction between an interviewer and an interviewee, where questions are asked to gather information on a specific topic or set of topics. This method allowed in-depth exploration and understanding of the subject matter, providing rich insights that would not be easily captured through other means. The researcher utilized interview guides in this section to ensure consistency, depth of information, flexibility, and effective data management. Interviews were conducted with skilled players as well as children who were taught by their peers. In this study informants included performers of *Ssekitulege* music instrument and players

3.4.2 Observation method

Gold (2017) Publishes that, Study observation method of data collection involves seeing people in a certain setting or place at a specific time and day. This supports in studying the behavior of the individuals or surroundings in which one is analyzing. The researcher conducted observations of the participants' behaviours without any interference or manipulation. Among these behaviours were social interaction, emotional expression, exploration and experimentation, and the development of rules, among others. He sought to gather insights based on participants' actual behaviours rather than their self-reported accounts. In this context, observational studies proved invaluable for obtaining accurate

information free from bias. The researcher employed this method to investigate how music culture is transmitted among peer groups of children.

3.4.3 Participant observation method

Marchington and Wilkinson (2005) describe Participant observation method as a process where the researcher, plays an active role in the activities of the researched communities while at the same time collecting data for the research. This approach includes involving beneficiaries in the design and implementation of the research. researcher participation helped the researcher to ensure that the data collected is relevant to the real-world experiences and perspectives of those involved, leading to more meaningful insights. The researcher used direct participation especially in collecting data about the making process and playing techniques.

3.4.4 Technology-Based Methods (Audio-visual and Photography recordings)

According to Makary (2013) Video-graphy recording is about sensing the visual, audio and sonic details that one wishes to collect when conducting recording activities. The researcher used Photography, audio and audio-visual recordings to collect data. The researcher used audio-visual recordings and photography in research and followed guidelines regarding participant consent (for children consent was got from parents), privacy protection, data handling, and transparency in their protocols to ensure ethical practices throughout the research process. This method helped the researcher to capture non-verbal cues, tone of voice, facial expressions, and other subtle details which provide valuable insights

into respondents' sentiments, emotions, and reactions. This led to nuanced analysis and interpretation of the research findings.

3.4.5 Focus Group Discussion (FGD).

Focus Group Discussion (FGD) is one way of gathering a group of people with common background or experience to discuss a common idea or ideas. Focus group is a type of in-depth interview accomplished in a group, whose meetings present characteristics defined with respect to the proposal, size, composition, and interview procedures (O-Nyumba, Wilson, Derrick, & Mukherjee, 2018). FGD is a qualitative method of data collection where members of the group are encouraged to express views pertaining to issues being studied. It is usually facilitated by a moderator and sometimes assisted by someone who clerks the minutes. Focus group was convenient and affordable to both the respondents and the researcher in terms of time and money. A group of some relevant stakeholders (skilled player in the instrument and children) was selected to internalize challenges faced in preparing for the construction of the instruments. The scarcity of materials was one of the challenges identified

3.5 Sampling area

According to Duval, Bourmaud, Augier and Baley (2011) sampling area is the geographical location where the research is going to take place. Sampling area refers to the specific region, population, or scope from which data or samples are collected for research, analysis, or testing in various fields. The researcher conducted a study in the areas of Dyango, Nambeeta, Bukandekande, Wakimese, and Masajja, all located in the Wakiso District of central Uganda. The rationale for selecting these locations is twofold: firstly, they have not yet been

significantly impacted by urbanization, which facilitated the identification of skilled individuals proficient in playing the Ssekitulege musical instrument. Secondly, the researcher possesses familiarity with both the geographical locations and the cultural practices prevalent in these areas, as they are in close proximity to both home and university.

3.6 Type of research (PAR)

The type of research is a qualitative PAR, where he was involved in the procedures of reviving the making, skills of playing, and process of transmitting the knowledge among the children as well as collecting and recording data. Participatory Action Research (PAR) is a research method that involves active participation of individuals, groups, or communities in the research process. It is a collaborative approach that aims to bring about social change and improve the living conditions of the communities involved. PAR is grounded in the principles of participation, action, and reflection, and it emphasizes the importance of co-learning and knowledge production among researchers and community member

Somekh (2005) describes action research as a methodology uniquely suited to researching the processes of innovation and change. Participatory action research approach emphasizes collaboration between researchers and community members to address social issues and create social change. It values experiential knowledge and involves those directly affected by the problem in all stages of the research process. PAR aims to generate new knowledge through systematic inquiry and collective action. Qualitative research methods were employed to gather rich, in-depth data that capture the nuances of participants' experiences and perspectives. Qualitative methods such as interviews, focus groups, observations, and document analysis are used to explore complex social issues

from multiple viewpoints. The used methods allowed the researcher to contextualize social issues within their specific cultural, historical, and social contexts, providing a deeper understanding of the complexities that were involved.

In conclusion, the research methodology employed in this study utilized Participatory Action Research (PAR) as its foundational framework, which emphasizes collaboration and active participation of the subjects involved. The design was structured to engage both skilled adults and children aged 5 to 14, ensuring a diverse representation of perspectives within the target population. Deliberate and simple random sampling techniques were implemented to select participants, thereby enhancing the reliability and validity of the findings by minimizing selection bias. Data collection methods included interviews, observations, researcher participation, and various forms of multimedia documentation such as audio-visual recordings and photography. These methods facilitated a comprehensive understanding of the participants' experiences and interactions within their environments. The use of multiple data sources allowed for triangulation, which strengthens the credibility of the research outcomes by corroborating findings across different methodologies. This research methodology is robust due to its participatory nature, diverse sampling strategies, and multi-faceted data collection techniques. These elements collectively contribute to a rich understanding of the phenomena under investigation while promoting inclusivity among participants.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.0 Overview

In this chapter, the researcher presents the findings got from the field. The purpose of the study was to find and collect information on how children transmit knowledge among themselves by observing the transmission of making the instrument which include materials used to make it, tuning playing of the instrument involving tuning and playing techniques, repairing, protecting, and disseminating any taboos and any other related information about *Ssekitulege* musical instrument. The data collected was interpreted and described based on the researcher's reflection, participation, participants' interview responses and observations. The problem of the study was: The strategies and methods children use in transferring knowledge among peers during their play is missing in the education practices and the knowledge of making and playing of "*Ssekitulege*" is disappearing.

4.1 Back ground of *Ssekitulege*

The history of this instrument is not clear to many people because different people have different views on its origin. There are two versions that tell how this instrument got its name

4.1.1 Name from the person who invented *Ssekitulege*

Some elder people say that there was a man whose name was *Ssekitulege*, he invented this instrument and used to play it at his home, people used to come and watch him playing but most especially children. The instrument seemed to be easy to construct so these people also constructed it at their homes. Since they did

not know its name, they called the instrument *Ssekitulege* from the Inventor. Théberge (2017) explains that naming instruments deriving from the names of the people who invade them has taken place in the world for example the Lutes.

Lutes are stringed musical instruments that have a long history and have been influenced by various cultures through trade and conquest. The names of some lute-family instruments have been derived from the people who invented or interacted with the regions where these instruments originated. Oud: The oud is a short-necked plucked lute that has its origins in Central Asia or Northern India. The name “oud” itself is derived from the Arabic word for “wood.” It spread to the Middle East, Africa, and Europe through trade routes and interactions with various cultures. Pipa: The pipa is a Chinese plucked lute that has a pear-shaped body and a fretted neck. Its name “pipa” is believed to have been derived from Persian or Sanskrit terms, indicating the influence of Persian and Indian cultures on the instrument. Barbat: The barbat is an ancient Persian lute that eventually evolved into the oud. Its name reflects its Persian origins and its significance in traditional Persian music. Other musical instruments which got their names derived from the people who made them include the Saracen drum (Tar) - named after the Saracen Muslims who introduced it to Spain, Moorish guitar (*Guitarra Morisca*) - influenced by Moorish culture in Spain, Turkish crescent (*Zil*) - named after the Turkish Empire's expansion into Eastern Europe, Arabic lute (*Oud*) - originated in ancient Mesopotamia and spread through Arab trade and cultural exchange, Persian dulcimer (*Santur*) - named after the Persian Empire, which introduced it to the region, Mongolian horsehead fiddle (*Morin Khuur*) - named after the Mongol Empire's influence on Mongolian culture, Chinese *guqin* (*Guqin*) - an ancient zither with a history tied to Chinese dynasties and cultural

exchange. These instruments often reflect the cultural exchange, trade, and migration that occurred throughout history. This is the same belief some people in Wakiso district in Uganda have, adopting the name of the instrument from the person who invented it could possibly be true.

4.1.2 Name from the commonly played song / Tune

Another group of people believe that the instrument was named from the commonly played song on this instrument. Which is called *Ssekitulege*. Montagu (2017) states that the custom of naming instruments from the commonly played song on them has been in place for years. Some of the instruments in this category include the Ukulele: The ukulele is a small, guitar-like instrument that originated in Hawaii. The name “ukulele” roughly translates to “jumping flea” in Hawaiian. One of the most commonly played songs on the ukulele is “Somewhere Over the Rainbow,” made famous by Israel Kamakawiwo’ole. Another instrument is Banjo: The banjo is a stringed instrument that is commonly associated with folk and bluegrass music. The name “banjo” is believed to have originated from the Kimbundu term “m’banza,” which means “a stringed instrument.” One of the most well-known songs played on the banjo is “Cripple Creek,” a traditional bluegrass tune. Another one is Bagpipes: The bagpipes are a traditional Scottish instrument consisting of an airbag and pipes. While not named after a specific song, bagpipes are often associated with playing traditional Scottish tunes such as “Scotland the Brave” and “Amazing Grace.” Other musical instruments which have their names from the commonly played songs on them include Blues harp (Harmonica) - named after its association with blues music, Waltz guitar (*Guitarron*) - named after the waltz rhythm it often plays in Mexican music, Polka accordion (*Diatoński accordion*) - named after the lively polka dances it

accompanies, Tango violin (*Violin*) - named after the passionate tango music it plays in Argentine tango ensembles, Ragtime piano (*Piano*) - named after the ragtime style popularized by Scott Joplin, Flamenco guitar (*Guitarra flamenca*) - named after the fiery flamenco, music it accompanies, Klezmer clarinet (*Clarinet*) - named after the lively Klezmer music it plays in Jewish folk ensembles. With all these examples, it hints that *Ssekitulege* having its name from its commonly played song. “I have never had of any other song played on this instrument anywhere, apart from *Ssekitulege song*” said Ssali Damian (Not real name). This song goes that: *Ssekitulege, Ssekitulege, Ssekitulege, Amazzi genyama, gamubambula omumwa*. The Back ground of this song is about a girl who denied the boys a chance to make love with her said Ssali, this is one of the reasons why parents prohibited the girls from following the boys to the bush while going to play this instrument. The song provoked girls to accept boys demands. This comes with one of the taboos, some areas have which says; **girls do not play *Ssekitulege***, if they do, they won’t produce children in the future. However, in some communities, girls were free to play the instruments, the parents allowed the children to construct the instrument in the home compound there they can easily monitor them.

4.1.3 Ethnic values of *Ssekitulege*

This instrument mostly used to be played by children at any time of their choice, the knowledge and skills of making and playing *Ssekitulege* was transferred amongst children. This is evidenced from all the interviews the researcher had with elder skilled people in making and playing *Ssekitulege*. They all admitted that they learnt the knowledge and culture of the instrument during their childhood. Different children from different families used to gather at a home of

an expert player to enjoy but mostly to learn it making and playing skills. The word *Ssekitulege* can either stand to mean the instrument (*Ssekitulege Musical Instrument*) or the song which is sang while playing it, or the game because the playing of this Musical instrument is taken as a game to the children.

Lumaca and Baggio (2017) discuss the role of different agents in the transmission of culture, such as families, educational institutions, media, and social networks. These agents contribute to shaping individuals' cultural identities and influencing their behaviours and attitudes. Additionally, The transmission of culture through games can serve as a medium for the transfer of cultural values, norms, and practices from one generation to another. Games have a big role in shaping cultural identity, fostering social cohesion, and preserving traditions within societies. This literature give evidence to categorise *Ssekitulege* playing as a game even through it is a musical instrument. *Ssekitulege* is majorly played for entertainment for children. Like any other game, its hard to find adult playing it and if so, the community looks at this person as someone who missed his childhood. There are also other African musical instruments which are sometimes played as games instead of serious musical performance. For example, the *Omukuli*. The Ankole flute, it is sometimes played to game and passing time when children went to graze cows in Ankole. They also used this *Omukuli* to communicate to the cows in various situations. One could play a tune and the cows know it time for pasture, another tune can signal the cows to go for water, and another tune can instruct the cows to go back home. Ankole children play this instrument to entertain themselves but mostly as a game during cattle grazing. This is similarly to *Ssekitulege* which is played as a game for children.

Lorenzkowski (2023) discusses Bernard Mergen's book "Play and Playthings," which explores the cultural history of toys and games. Mergen explores the significance of play in human culture throughout history. He delves into how toys and games have evolved over time, reflecting societal values, technological advancements, and changing attitudes towards childhood. Play serves as a thought-provoking exploration, as toys and games have shaped human experiences and identities across different time periods and cultural contexts. This literature gives a backup that musical play games can be used to preserve culture by transmitting it to a young generation.

In conclusion, the *Ssekitulege* serves not only as a musical instrument but also as a vital cultural artifact that embodies the traditions and communal practices of childhood learning. The transmission of knowledge regarding its construction and performance is deeply rooted in social interactions among children, facilitated by skilled elders who act as mentors. This communal aspect highlights the importance of play in cultural education, where music, song, and games converge to create a rich tapestry of shared experiences.

4.1.4 Taboos associated to the instrument

In accordance with Ekwochi, Osuorah, and Ndu (2016) taboos are cultural or social prohibitions or restrictions on certain behaviours, words, or actions that are considered unacceptable or inappropriate by a particular group or society. Taboos can vary widely across different cultures and historical periods, and are often rooted in religious, moral, or social norms. For example, Incest: Sexual relationships between close family members, Cursing: Using profanity or swearing and others. Taboos serve various purposes, such as Maintaining social

order, protecting cultural or religious values, preserving privacy and modesty, avoiding controversy or conflict, Upholding moral standard and others. One notable taboo associated with the Ssekitulege is the belief that if children play this instrument for an extended period, it may lead to the death of chickens in their household. This belief reflects a broader cultural understanding of music's power and its potential impact on the environment and domestic animals. In many African cultures, music is not merely a form of entertainment but is imbued with spiritual significance and believed to influence both human and animal behavior. Another taboo says, if girls play *Ssekitulege*, food and source pans in that home burn to ash. This reflects a cultural belief that intertwines gender roles, traditional practices, and superstitions. Another taboo says, if a girl plays *Ssekitulege*, she never produces children. however, the researcher disseminates these taboos. They were put in place by parents. children loved and played the instrument frequently that they sometimes forgot to do domestic work at home, the taboos were also to help parents in protecting their plants from being destroyed, like we have seen the commonly used sticks for bow making are from coffee and graver trees, these are both very important tree species that parents needed to protect. In some areas where they said girls won't produce if they play the instrument, they were preventing them from the bad sitting posture which this instrument required to be played and also to protect them from falling in to boys' traps of sexual acts especially those who played it in the bushes. Even with these taboos in place, the girls still played the instrument. This is evidenced by one of the respondents being a woman (**fig 4**).“ our parents never stopped us from playing the instrument” she responded.



Fig. 4: A skilled woman in playing the Ssekitulege Musical instrument. Disseminating the taboo that girls don't produce if they play Ssekitulege (Photo by Nakkazi Sharon)

4.1.5 Materials used to make *Ssekitulege*

Ssekitulege is majorly made out of the following items; *akati akalebera* (a soft stick), *Olukoba* (a sting), *ebbaati* (a piece of metallic iron sheet) and *amayinja* (stones). These materials are mostly available in the environment especially in places which embrace protecting nature. Bowles (2017) discusses various materials used in making musical instruments. She explores the importance of selecting the right materials to achieve desired sound quality, durability, and aesthetic appeal in novel musical instrument designs. Bowles delves into traditional materials such as wood, metal, and strings, as well as innovative materials like carbon fibre and other components. She also addresses the impact of material choices on the playability and performance of musical instruments.

4.1.5.1 Akati akalebera (A soft stick)

This stick is about 1.5 to 2 metres long, it should be soft with ability to bend without breaking and make a bow. The commonly used sticks are from coffee tree, *omumwanyi*. Nehren (2022) states that Coffee tree wood has been used as a material for making musical instruments, specifically guitars. The unique properties of coffee tree wood, such as its resonance and sound characteristics, make it a suitable tonewood for crafting acoustic guitars. The “Coffee Guitar” models introduced by Deviser at special showcase events feature sides and back made from coffee tree wood, offering a distinct sound profile that complements genres like country, surf, and Latin music. The lightness and resonance of coffee tree wood contribute to a unique tonal quality that sets it apart from traditional tonewoods like rosewood or mahogany. Another kind of tree that can be used is the graver tree (*Omupeera*). This material is not so commonly used, this is because of its other values, it’s a fruit tree and parents never wated the children to destroy it. Another tree wood that can be used is the *lusambya* (lightwood tree) Karami, Brémaud, and Gril, (2022) State that Lightwood also known as Balsa or *Ochroma pyramidale* is a softwood tree that is often used to make musical instruments, particularly those that require a lightweight and resonant material. Some musical instruments that can be made using Lightwood: African xylophone set, tube fiddle, Guitars (classical, acoustic, or electric), Ukuleles, Violins, Cellos, Double Basses, Harps, Lutes, Flutes, Clarinets, Recorders, Marimbas, Drums (specifically, the shells or bodies of drums), *Akogo* (thumb pianos), Ocarinas. Lightwood is a popular choice for instrument-making due to its: Low density (making it lightweight), High stiffness, good resonance, Attractive grain pattern, Sustainability (Balsa is a fast-growing tree). Lightwood may require

additional processing or treatment to enhance its durability and stability for instrument-making. Lightwood has a unique tonal properties and aesthetic appeal. With this literature it is a testimony that lightwood is a good material for making the bow for *Ssekitulege*. A bow is a commonly used word in African string musical instrument making. For example, a bow harp *Adungu* and a bow lyre *entongooli*. Both instruments have a similarity of a bending stick this is also similar to *Ssekitulege*. The bow is also used in African cultures to make a fighting instrument called Bow and arrow the Baganda call it Akasaale. Simillalry this bow is also made of a soft wood bended. The major reason why the above-mentioned woods are used is because they cannot easily break if bent.

4.1.5.2 Olukoba (A string)

Raffia refers to a type of palm tree native to tropical regions, particularly in Africa. The term “raffia” is also used to describe the fiber obtained from the leaves of these palm trees. Raffia fibers are long, thin, and flexible, making them ideal for weaving and braiding into various products such as baskets, mats, hats, bags, and other handicrafts. The natural color of raffia fibers ranges from pale beige to light brown, but they can also be dyed in a variety of colors for decorative purposes. Raffia has been traditionally used by indigenous communities in Africa for centuries due to its versatility and durability. The fiber is harvested by stripping the leaves of the raffia palm tree and then drying and shredding them to extract the fibers. These fibers are then twisted or braided together to create different products based on local craftsmanship techniques. Kubik (2019) writes that Instruments that utilize raffia for strings are often found in African cultures where the material is abundant and easily accessible. One of the most well-known instruments that use raffia for strings is the kora, a West African harp-lute. The

kora features a large gourd resonator covered with cowhide and a long neck with 21 strings made from raffia or nylon. The raffia strings are plucked to produce melodic sounds, and the instrument is commonly played by griots, traditional storytellers and musicians in West Africa. Another instrument that incorporates raffia strings is the ngoni, a traditional lute found in Mali and other parts of West Africa. The ngoni typically has four strings made from raffia or nylon attached to a wooden body with a skin soundboard. It is played by plucking or strumming the strings and is often used in traditional Malian music.

Raffia is the best material to use for making *Ssekitulege* string because it does not damage the finger which is used to pluck the string while playing the instruments. Some people use nylon but with complaint that it makes the finger hurt if one plays for a long time. Before using the raffia, they are twisted together to make them thick and strong to hold the bow, they are twisted (**fig 5.**) like in the modern way ladies plait their hair in a style called twist.



Fig. 5: Twisting the raffia to make a string for Ssekitulege instrument. (Photo taken by Nakkazi Sharon)

4.1.5.3 *Ebbaati* (A metallic iron sheet)

Ebbaati can be of about half a metre and can be any piece of soft iron sheet without folds, folded metallic sheets are hit to remove the folds well be laid on the ground.

Iron has widely been used to make resonators for instruments. Bucur (2019) explains that While aluminium is a common material for resonator cones due to its lightweight and resonant properties, iron can offer a heavier and potentially darker tone to the instrument. The specific design and composition of the resonator cone, including the type of metal used, can significantly impact the overall sound produced by the guitar. Some resonator guitars do incorporate iron in their construction, particularly in the resonator cones. The use of iron in resonator cones can provide a different tonal quality compared to other metals like aluminium. Iron is used in the construction of some musical instruments, particularly in the resonator or soundbox, some music instruments that use iron to make their resonator include the Steel Drums (the steel shell is made from iron and steel alloys), Steel Guitar (some models have an iron resonator cone), Dobro (a type of resonator guitar with an iron resonator cone), Lap Steel Guitar (some models have an iron resonator cone), Pedal Steel Guitar (some models have an iron resonator cone), Hurdy-Gurdy (some modern models use iron or steel soundboxes), Santur (a trapezoidal-shaped string instrument from the Middle East, some models have an iron soundbox), Tar (a long-necked string instrument from Persia, some models have an iron soundbox), Setar (a Persian string instrument, some models have an iron soundbox), Tanpura (a long-necked string instrument from India, some models have an iron soundbox) Iron is used in these instruments due to its High density, which enhances the instrument's resonance

and sustain, Ability to be shaped and formed into complex shapes, Durability and resistance to corrosion, Affordability compared to other metals. On the side of *Ssekitulege*, the iron sheet is covered on the hole dug in the earth to make a resonator. then stones or bricks are used to hold this iron sheet firmly to the ground. All the materials were got from observations and active participation of the researcher.

4.1.6 Tools used to make the instrument

The tools utilized in the production of *Ssekitulege* include the following: *Ejjambiya* (Panga), *Enkumbi* (Hoe), *Omusumaali* (Nail) and *Ekifumu* (Scoop tool)

4.1.6.1 Ejjambiya

This is the commonly known panga, it is used to cut the stick and remove the leaves and branches if any. This is the commonly used garden tool in agriculture. This tool must be handled carefully because it can cause accident to the maker. So, while cutting the stick using the *Ejjambiya*, sometimes it is done by grown-up children and adults in protection of young ones from danger.

4.1.6.2 Enkumbi

Enkumbi is an ordinary hoe that is used in the gardening. It is for clearing the ground where the hole is to be dug. In some cases, the instrument is made in the bush where the ground has some other plants. The *Enkumbi* is used to remove those plants. Then in cases when the instrument is to be constructed I the compound, still grass may be available and need to be removed, the *Enkumbi* is used. The *Enkumbi* can also be used to dig the hole in the ground together with

the *Ejjambiya*. However, these are used as improvisational tools for they are not the best tools to dig the earth hole. The best tool is the *Ekifumu*

4.1.6.3 *Ekifumu*

The Scoop tool is locally called *Ekifumu* by the Baganda, it is the best tool used to dig the earth hole. The reason is it can easily be controlled in determining the size of the hole and can also be used to remove the soil from the hole.

4.1.6.4 *Omusumaali*

Omusumali is an ordinary nail. It is for creating a small hole in the middle of the iron sheet where the string is to pass. It can be a nail of any size as long as it can be used to make a small hole in the middle of the sheet. The used nail is an ordinary one which is commonly used while building houses in roofing stage. All the tools were got from observation and active participation of the researcher

4.1.7 Construction of *Ssekitulege*

This is discussed under the following sub headings: Identifying a place where to construct the instrument, preparing a stick for a bow, placing a stick in the ground, digging a hole in the ground, making a hole in the iron sheet, placing the iron sheet, bending the stick

4.1.7.1 Identifying a place where to construct the instrument

This place can be any part of the ground so long as it is bare ground. Some children used to construct the instrument in the compound of their homes, others constructed at the back of their home house, in families with parents who discouraged their children to play this instrument, children sometimes constructed the instrument in the gardens. Some children who used to take goats for pasture constructed *Ssekitulege* in the bush. This was mainly to help them

keep entertaining themselves and pass time as they look after the goats. Protecting them from being eaten by the wild animals. The ground should be a flat ground which will enable the iron sheet to cover the earth hole. Many times, children looked for a place with a plant whose stick is to be used as a bow, they did this to avoid the trouble of placing the stick firmly in the ground. So instead of taking that task they looked for a stick close to the ground but still attached to the mother tree. “A ground with soft soil is good” said Damba Andrew (not real name) in an interview. It is easy to dig a hole in the earth, using simple available tools like holes or even sharp sticks, but a ground with stones or rock gives difficulties in making a hole in the earth.

4.1.7.2 Preparing a stick for a bow

In case the place for construction is away from the mother tree where the stick is to be got, the stick of about one and a half metres is cut and all the branches and leaves are removed. This stick can be got from softwood tree, or coffee tree or graver tree. The stick to be used to make a bow must be fresh from the mother tree rather than a dry one. The reason is, a dry stick might break at the time of bending. In most cases, the person to cut the stick tries to bend it before cutting it. When asked, Sali said that it was to make sure, the stick will do what he wants and also to cut the right length that will function well. In other incidences when the stick is not to be removed from the mother tree, after identifying this stick, branches and leaves are removed and then cut according to the constructor’s interest of hight. But still this stick is also bent before preparing it for its function.

4.1.7.3 Inserting a stick into the ground

A small hole is made in the ground and the prepared soft stick is fixed in the ground firmly that it cannot easily be removed while bending it. Different

materials like stones or wood to hit the ground where this stick is fixed just to make sure it is firm in the ground. The reason why this is done is, if the stick is loose, it can sprint off the ground at the time of bend. The pressure it moves with can lead it to hit the maker or the player at it might be harmful to the victim. The alternative way is by leaving the stick on the mother tree, because the mother tree is held firm in the ground by the roots, it helps to overcome the risk of the stick sprinting from the ground. At this time the person constructing *Ssekitulege* tries bending through the stick to confirm if it will function well and to make sure it is firm in the ground. However this testing is done carefully to avoid accidents.

4.1.7.4 Digging a hole in the ground

To dig the hole in the ground, the stick fixed in the ground is bent to find out the exact place this hole is to be made. All the grass or the small plants are cleared from the ground. This is mostly done using the hoe or panga. All objects like stones or dry leaves are cleared away. Then a hole of about 10cm in diameter and 20cm in depth is dug in a distance of about one metres from the fixed stick that make the bow. Tools like hoe, panga and scoop tool are used to do this task, all the soil is removed from the ground and put at the side. This hole (**Fig 6**) is very important because its function is to make a resonator for the instrument. Carefulness must be exhibited at this stage because the tools used to make this earth home are sharp and can harm the people constructing if carelessly handled.



Fig. 6:Children digging a hole in the ground to make a resonator (photo taken by the researcher).

4.1.7.5 Making a hole in the iron sheet

A small hole is created in the piece of iron sheet, directly in the middle and a string twisted out of sisal is fixed through held by a small piece of stick. A nail or any sharp material can be used to make this hole. It's important to make this hole small because its main function is to pass the string through it.

4.1.7.6 Placing the iron sheet

To place the iron sheet on the ground, the string must be passed through and held with a small stick beneath. This iron sheet should be flat and if it has any folds, they are removed. The iron sheet is placed on top of the ground hole, it should be placed well and make sure the hole with the string is directly in the middle of the hole. then this iron sheet is held onto the ground with stones or bricks are any

other material, the soil which was scooped from the ground hole is used to cover the sides of the iron sheet to reduce the spaces between the ground and the iron sheet. It is also important to greatly hold the iron sheet on to the ground to being lifted by the stress of the bow when the string is attached. Ddamba Andrew narrated (not real name).

4.1.7.7 Bending the stick

Carefully the soft stick which is already fixed in the ground is bent against the hole and the string is tied towards the end of the stick. This string is stretched directly 90 degrees from the ground. During this time, the maker of the instrument keeps plucking on the instrument to ensure sound production, in terms of sound quality and considering the voice range of the player in case he is to accompany the playing with vocal singing. The string must be tied well to avoid breaking. This is the most critical stage in the construction, “Give a distance” Mr. Ssempe told the children, when asked he said, “it is dangerous for some one to stand Infront of the stick while bending it, actually even the person bending must be at the sides of the stick.” The following incidences can happen during this time of bending: The stick or the string can break, or the iron sheet can jump off the ground with force because of this stick bend stress. Any of the material can harm any one at the instrument construction site. Therefore, it’s important to ask those near to give a distance especially at this stage. Márquez, J. (2023). Emphasises that Bending a stick to make a bow can pose some dangers, especially if proper techniques and safety precautions are not followed. Some potential hazards to include the eye injuries: When shaping and carving the stick, wood shavings or splinters can fly into the eyes, Cuts and lacerations when Sharp tools are not handled carefully, back and shoulder strain, bow failure if the bow is not properly

crafted, it can fail, causing injury to the user or others nearby. **Material Integrity** is also very important when bending a stick to create a bow, especially if it is not specifically designed for that purpose, the material may not have the necessary strength or flexibility to withstand the stress of being bent repeatedly.

This can lead to the material breaking or splintering, posing a risk of injury. bending a stick to make a bow may seem like a simple project, but it carries inherent risks that can compromise safety and performance. When all the above is done, *Ssekitulege* is finished (**Fig 7**) and that is the end of its making, the researcher observation, interviews and active participation were used to collect this data.



Fig. 7: A finished *Ssekitulege* instrument (Photo by Nakkazi Sharon)

4.1.8 Parts of the *Ssekitulege*

The instrument has got five major parts. The parts work together in an intricate relationship to produce sound and music. The relationship between its parts is crucial for producing sound and determining the instrument's characteristics. Each part plays a specific role in creating and shaping the sound that the instrument produces. Understanding how these parts interact can provide insights into the instrument's design, functionality, and overall performance these include:

4.1.8.1 *Omutego* (The bow)

The bow is locally called "*Omutego*" the Baganda use this word *omutego* to mean different things but mostly to mean a trap. In their traditional hunting activities, they set traps to catch the animals, many traps are called *emitego* while one trap is called *omutego*. Another meaning is something that has been stretched and held in a certain position or direction but can change to another position which would be its original one. *Omutego* is also used in games when someone sets a trap for the opponent to win him. With this literature which was got orally, the *omutego* for *Ssekitulege* is related to something stretched and held in a certain position, and this is where it is depicting its name from. The Bow is *Ssekitulege* is called *Omutego* in Luganda language.

4.1.8.2 *Akaguwa / Olukoba* (The string)

The string is locally called "*Akaguwa*" the Baganda use this word *akaguwa* to mean many things, it can be referred to a small rope, if the rope is bigger in size it is called *Omuguwa*. There for the string of *Ssekitulege* string depicts its name *Akaguwa* because it is also twisted like the way a rope is made. Other names for

string include *Olukoba* and *oluwuzi*. All the above names can be used depending on the area language.

4.1.8.3 *Beesi* (The resonator)

The local people call this “*Beesi*”. *Beesi* is not a commonly used word in Buganda, it is believed to have derived from the English word bass. This was named because of its function which is to resonate sound. The size of the resonating hole determines the pitch that comes out of the instrument. A big hole will give low pitched sound (Bass) and a small hole produce higher pitched sound. Therefore, the size of the ground hole is determined by the interest of the person constructing the instrument. Daneshmand (2016) writes that the size of the resonator in a musical instrument can have several effects on its sound and playability. The Tone and Pitch. A larger resonator can produce a deeper, richer tone with more low-end frequency response, while a smaller resonator can produce a brighter, more trebly tone with a higher pitch, Sustain and Decay: A larger resonator can sustain sound longer, with a slower decay, while a smaller resonator can produce a shorter sustain and faster decay, Volume and Projection: A larger resonator can produce a louder sound with more projection, while a smaller resonator can produce a softer sound with less projection. Timbre and Tone Colour: The size of the resonator can also affect the timbre and tone colour of the instrument, with larger resonators often producing a warmer, more complex sound and smaller resonators producing a brighter, more focused sound. With this literature it is evident that in general, the size of the resonator plays a significant role in shaping the sound and playability of *Ssekitulege*.

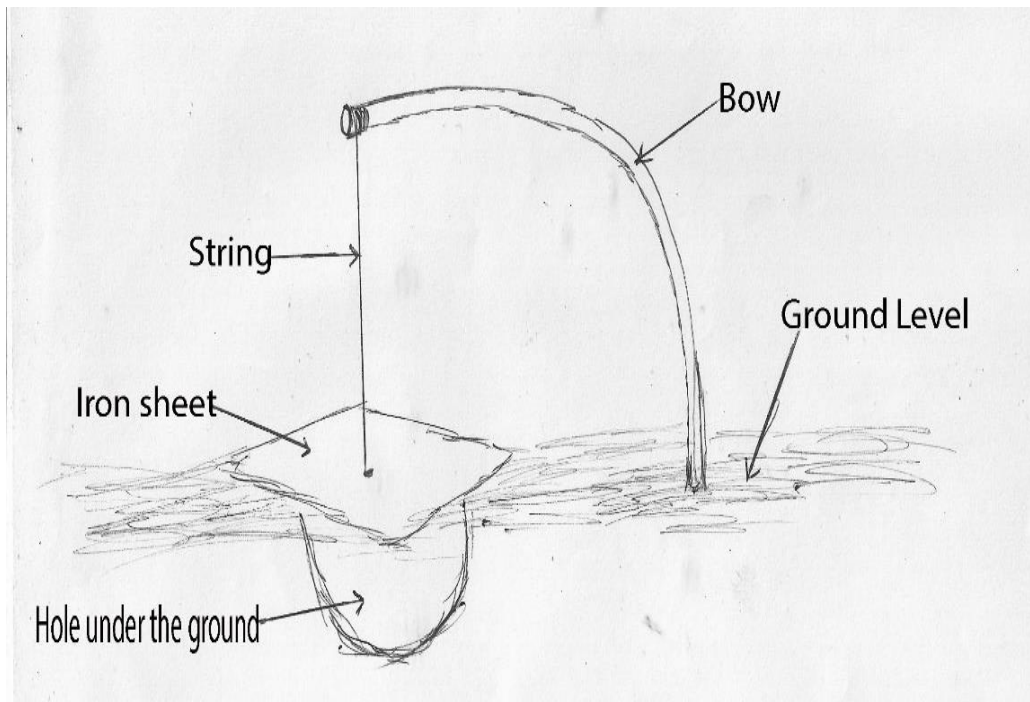


Fig. 8:Named illustration of *Ssekitulege* Musical instrument (Drawn by the researcher and scanned to be inserted in the report)

4.1.9 Functions of each part of the instrument

Each part of the instrument has a specific function that leads to the function of the other part. Some parts produce sound some resonate sound and others determine quality.

4.1.9.1 Functions of *Omutego* (The bow)

The bow is an essential component of stringed instruments, such as the violin, viola, cello, and double bass. It plays a crucial role in producing sound by interacting with the strings of the instrument. The primary function of the bow on *Ssekitulege* is to hold the string tight and straight from the resonator, which is the main body of the instrument that amplifies the sound produced by the vibrating strings. In addition to holding the string taut, the bow is also used to adjust the tension of the string. By applying pressure with the bow, musicians can raise or

lower the pitch of the sound produced by the string. The stress exerted by the bow on the string is what keeps it stretched straight and allows for consistent vibration when played.

The relationship between bow tension and pitch is fundamental in understanding how stringed instruments produce different notes. The tighter the bow is, the higher the pitch produced by the string. Conversely, loosening the tension of the bow results in a lower pitch. This dynamic interaction between bow tension and pitch gives musicians precise control over the musical expression and tonal quality of their performance. Moreover, it's not just about how tight or loose the bow is; other factors also influence the quality of sound produced by a stringed instrument. The size and material of the stick used to make the bow play a significant role in shaping the tone and timbre of the sound. Different types of wood or synthetic materials used in crafting bows can affect attributes such as resonance, articulation, and projection.

4.1.9.2 Functions of *Olukoba* (The string)

Its main function is to produce sound by vibration after being plucked. The material used also determines the quality of sound produced. Sometimes the sisals are put in water to make them last longer in function. Very old strings are not good to be used for they can easily break while playing. The string also determines the volume of sound that comes out of the instrument; if plucked hard, the string will make bigger vibrations and louder sound and if plucked softer, the volume will be softer. Gunther (2019) States that String vibrations have a direct impact on the sound produced by a stringed instrument. some of the ways string vibrations affect sound include Frequency: The frequency of the string vibration

determines the pitch of the sound. Faster vibrations produce higher pitches, while slower vibrations produce lower pitches, Amplitude: The amplitude (or intensity) of the string vibration affects the loudness of the sound. Greater amplitude results in louder sound, while smaller amplitude produces softer sound, Timbre: The timbre (or tone color) of the sound is influenced by the string's material, thickness, and tension, as well as the vibration pattern. Different strings produce distinct timbres.

4.1.9.3 Functions of *Beesi* (The resonator)

Its major function is to amplify sound which is produced by the string while playing. The size of the hole in the ground and the type of iron sheet, determines the quality of sound produced and the sound volume produced by the instrument. Zakharov and Ilchenko, (2019) State that the resonator is a crucial component of many stringed instruments, and its functions include: Amplification whereby it amplifies the sound of the vibrating strings, increasing the instrument's volume and projection, its Enhancement of tone of the instrument by emphasizing specific frequencies and harmonics, adding richness and depth to the sound. The resonator helps sustain the sound of the vibrating strings, allowing the instrument to ring out longer. The resonator contributes to the instrument's unique timbre (tone colour) by emphasizing specific frequency ranges and harmonics.

4.1.10 Tuning of the *Ssekitulege* instrument

The instrument is tuned by adjusting the bent stick (Bow) to make the string long or short, the longer the string, the lower the pitch, the shorter the string the higher the pitch. It is tuned on the voice of the player or the person who is going to sing along the playing. The instrument is not tuned to other traditional musical

instruments because it is played as a single instrument in a monody form. The reasons why this instrument is not included in the ensemble is; it is more of a game for children than for performance. Many times, the players don't mind about tuning as long as it produces sound, the game begins.

4.2 How children play Ssekitulege

Playing *Ssekitulege* is a wonderful experience and skill that offers enjoyment. However, skills in sitting posture, handling and playing techniques determine the playing and enjoyment of this instrument.

4.2.1 Handling and sitting posture

Ssekitulege is a solo player instrument, it is played by one person. The player either sits or squats at the side of the bow. When he sits at the side he places the feet onto the iron sheet, this supports to keep the iron sheet firm to the ground. But this posture is not used for the girls. According to culture in Buganda girls are not supposed to squat. There for if a girl is to play *Ssekitulege* she kneels down instead. It's dangerous to sit directly in front of the bow because in case the string breaks, the bent stick can hit and hurt the player.

4.2.2 Playing techniques

The player of the instrument uses the index finger of the right hand to pluck the string in order to produce sound, then use the index and the thumb fingers of the left hand to hold and release the upper part of the sting from the plucked part to produce different pitches. When he moved the hand and hold the lower part of the string them pluck, the instrument will produce a high-pitched sound, and when he moved the hand and hold the upper part of the string and pluck, the instrument will produce a low-pitched sound.

Another technique is, the player can adjust the bow while placing it downwards, loosening the string to produce low pitched sound then adjust the same bow placing it upwards to produce high pitched sound

4.2.3 Repairing of the instrument

Ssekitulege is mostly repaired by replacing the string if broken or destroyed, the soft stick can also be replaced in case it breaks. This is an easy task because in most cases the players know how to make and repair it. Blythe (2017) writes that repairing a musical instrument is crucial for several reasons including Preserves tone and sound quality whereby a well-maintained instrument produces a richer, more authentic sound. It also Extends instrument lifespan, Regular repairs prevent minor issues from becoming major problems, prolonging the instrument's lifespan. It Enhances performance in that a repaired instrument allows musicians to focus on their craft, rather than struggling with a malfunctioning instrument. It Supports learning and development in that Students and beginners benefit from playing a well-maintained instrument, fostering their musical growth, it Boosts confidence, A repaired instrument gives musicians confidence in their equipment, allowing them to focus on their performance not worrying of the string break during play. By prioritizing repairs of *Ssekitulege*, children can ensure their instrument remains a trusted companion.

4.2.4 Protecting the instrument

The best way to protect this instrument is by offsetting it and keep the items used to make it in a safe place. If the bow stick used was not cut away from the mother tree. It is un bent and left standing. Then the hole can be covered by some materials like leaves and branches to avoid people stepping in it. Filoche (2017)

States that offsetting an instrument refers to the process of adjusting or modifying the instrument's components to achieve optimal performance, playability, and sound quality. This can include Bridge adjustment, Action adjustment which involves Adjusting the string action (height) to achieve comfortable playability and optimal tone. Nut and saddle adjustment: Adjusting the nut and saddle heights to optimize string vibration and tone. In the case of *Ssekitulege* the major reason for offsetting the instrument is to avoid accidents to both the people who never knew about the instrument's existence and the domestic animals which may be grazing nearby.

4.2.5 Music played on the instrument

All the players of *Ssekitulege* musical instrument reached by the researcher didn't consider musical notes while playing, but instead they played a song called *Ssekitulege*.

Ssekitulege Ssekitulege Ssekitulege

Amazzi g'enyama gamubambula omumwa

Amazzi g'enyama gamubambula omumwa

Olumugambako nasongoza omumwa

In translation the song says:

Ssekitulege Ssekitulege Ssekitulege

Soup from the meat damaged her mouth

Soup from the meat damaged her mouth

Literally talking about a girl who doesn't want to give her meat if people beg her. She folds her mouth. According to Ssali Damian (not real name), Some parents were opposed to their daughters playing *Ssekitulege* with the boys because they believed that the song encouraged girls to accept sexual advances from boy. That

girls who enjoyed the instrument so much, sometimes gave-in to the boys, leading to early sexual challenges.

When the researcher notated (**Fig 9**) the sounds produced by instrument while playing, he came up with the music bellow.

SSEKITULEGE SONG

Played on *Ssekitulege* ground bow Music Instrument

The musical notation consists of four staves of music in a 3/8 time signature with a key signature of one sharp (F#). The lyrics are written below the notes.

Staff 1: *Sse-ki-tu-le - ge sse-ki-tu-le - ge sse-ki-tu-le- ge a - ma-zzi ge-nya - ma ga-mu*

Staff 2: *ba -mbu-lo-mu - mwa a - ma-zzi ge-nya - ma ga-mu-ba-mbu-lo -mu - mwa o*

Staff 3: *lu -mu-ga -mba - ko n'a - so-ngo-z'o -mu -mwa o - lu -mu-ga -mba - ko n'a*

Staff 4: *so-ngo-z'o -mu -mwa*

Fig. 9: Notations developed from the played song *Ssekitulege*. (Notated by the researcher using Finale Song writer software)

All the above data was collected by the researcher through observation, interviews and active participation (**fig 10**)



Fig. 10:Children and the researcher learning to play Ssekitulege from a skilled person in making and playing (Photo by Nakkazi Sharon)

4.3 What facilitates transmission of *Ssekitulege* music culture among children.

This stems from objective three which focuses on finding out what influence sharing of Ssekitulege Music culture among children during play. The researcher used the study observation method to collect data on how musical knowledge and skills are transferred among children. After learning and sourcing knowledge from the adult skilled and experienced in making and playing of *Ssekitulege*, the researcher stimulated the children by politely asking them to teach other fellows the skills they have learned. then he (researcher) critically followed and observed the children on how they share the knowledge.

“Hi I know how to make *Ssekitulege*” one of the children told other three children. They kept on asking him questions like what is *Ssekitulege* because some of them had never heard of it. Other children kept one joining the discussion. And by the end of the discussion, they had made eight participants. the researcher analysed the situation and considered it successful. This was because the discussion was free, there is free entrance and exist to the acquisition of knowledge when children are sharing, whoever is interested is free to join, free to ask any questions as many as possible without fearing that the knowledgeable will get tired of answering. And any one is free to leave the discussion in case he/she does not find it relevant to her. This helps to screen out the interested learners freely. This sharing of knowledge is free in terms of monetary costs, no one pays a shilling to be part of this learning. This gives the learners a free and healthy mind to acquire the knowledge without worrying about school fees.

4.3.1 *Olulimi*

Olulimi is a Luganda word that means “language”. The researcher also observed that the language used while transferring knowledge among children determines much. The children use a well-known mother tongue to both the teacher and the learner. This helps in effective communication between the teachers (*knowledgeable child*) and the learners. This was observed when the learners freely asked questions and the teacher answered freely too. Every community has a common language that binds the children together in communication, this experience creates a very big difference from what happens in classrooms in the ordinary education system, where the teacher force to use a foreign language, which is not familiar to the children, a lot of concepts are missed out by the learners because of language barrier and poor communication. This also prohibits

the learners from asking questions where they have not understood, hence poor transmission of knowledge. Figueiredo, Alves, Martins, and Silva (2016) state that Language has a profound impact on the education system, affecting various aspects of teaching, learning, and academic achievement. Some of the significant effects of language in education include Communication, because Language is the medium of instruction, and students' understanding of the language affects their ability to comprehend curriculum content, Accessibility whereby language can be a barrier for students who are non-native speakers or have language processing difficulties, limiting their access to education, Cultural representation because language can influence how cultural content is presented, potentially perpetuating biases or stereotypes if not managed inclusively. Because the learning of *Ssekitulege* among children is mostly done in local language, smooth transmission of knowledge takes place.

4.3.2 *Okukolera awamu*

Okukolera awamu stands for “Cooperative learning and teamwork”. When children are playing, there is no specific teacher to give out the knowledge, the start might be by one child, but whoever has knowledge freely comes in to add on the information shared. This is done without permission from any one because the system is free. In this system, everyone is a teacher every one is a learner. This was observed when other children whom had learnt together with the one who invited fellow children to show them the *Ssekitulege* instrument. This way of generating ideas helps those who ignorant about the shared knowledge to have a variety of versions. It also helps those are knowledgeable to add on what they know and sometimes to correct themselves of what they were not sure of. This kind of learning is far better than the ordinally principles guiding teaching in

education system in Uganda where the teacher is the source of knowledge, be it wrong or correct information, the learner must take in. no one to disagree or correct the teacher in case of eras. With time many people get new information and realise that what was taught to them by their previous teachers was wrong information. Al-Mubireek (2021) argues that Cooperative learning and teamwork have a positive impact on the education system by creating Improved academic achievement. Students learn more effectively and retain information better when working together. It also enhanced social skills, Teamwork develops communication, collaboration, and conflict resolution skills.it also Increased motivation whereby Students are more engaged and motivated when working towards a common goal. With that litreture it's significant that *Ssekitulege* knowledge was transferred freely.

4.3.3 *Ekifo awasomerwa*

Ekifo awasomerwa is a Luganda language word meaning “learning environment”. When children were sharing knowledge through musical playing, the team of learners and instructors, choose a place where they are going to play from. This is an open place with no rules of entrance and exit. Evey one is free to sit, stand or squat at this place. There are no words like sit properly, get out of my class. Go to the back and other words commonly used in the ordinaly classrooms. Every one creates a comfortable distance from the teachers and the learnt project depending on his feeling. Since this learning environment is open, one does not need permissions to go for short call or anywhere else. One leaves and comes back at his choice of time. This kind of environment creates free mind leaners, easy and relaxed bodies because no one is stopped from going to the toilet and healthy air consumed by the team in class. The researcher observed that is kind

of environment creates smooth flow of knowledge from one group of children to another hence preserving the music cultures. Mulang (2021) states that the learning environment has a significant impact on the education system because it affects the students' engagement which improves motivation and participation. It also improves academic achievement were learners make a good performance and academic success. It also brings behaviour and discipline: A positive learning environment promotes positive behaviour and reduces disciplinary issues.

4.3.4 Okwetaba Mu Kukola

Okwetaba Mu Kukola means Active participation. When children are playing, everyone is involved in participating. No matter whether you are a learner or a teacher. The researcher observed this at the time of construction of the musical instrument (*Ssekitulege*) (**Fig 11.**) everyone wanted to do something even without instructions to do so.



Fig. 11:Children actively participating in making *Ssekitulege* (Photo by Researcher)

Some were digging the ground hole others were bringing the stones to hold the iron sheet, others were giving ideas. This way of learning gives a feeling of owning, everyone feels that he or she contribute to the making of the project. Children engage in hands-on activities, which promotes active learning and reinforces new knowledge and skills. This makes the participants active in the learning process. This makes the learners understand very well because they have been actively involved. this kind of learning is better than the ordinaly class teaching which is more theoretical. some of the lessons end with the learners doing nothing apart from copying notes given by the teacher. This active participation stimulates learners' interest in paying attention to what is being learnt. Deslauriers and McCarty (2019) writes about active participation in education as having a profound impact on students. It leads to deeper understanding and retention. This is caused by engaged students who develop a deeper understanding of subjects and retain information better. It also creates improved academic performance, Active participation correlates with higher grades and academic achievement. AP builds Increased motivation and engagement: Students become more enthusiastic and dedicated to learning.

4.3.5 Ekisa n'obuguminkiriza

Ekisa n'obuguminkiriza stands for “Empathy and Patience”. The researcher observed empathy and patience as a tool that supports children transfer knowledge during playing. The learners were patient with their teacher even when he was slow in constructing the instrument, they knew that they were not looking at a perfect high skilled but rather someone who has what they want to get. At the time of playing, the teacher was not perfect he became excited when sound came out of the constructed instrument. Then all could now try playing.

Ulukan and Ulukan (2021) also wrote about Empathy and patience. It's a profound impact in learning, leading to Positive learning environment. Empathy and patience create a supportive and inclusive classroom atmosphere. It also creates improved student-teacher relationships. Teachers who show empathy and patience build trust and strong bonds with students. It also makes Increased student engagement. When students feel understood and supported, they become more engaged and motivated.

4.3.6 *Kola nga bwoyiga*

Kola nga bwoyiga translates to “Learn by doing”. When children are playing, there is no time of digesting the content but rather observe and do. Analysing the content moves together with actions. The teacher reacts immediately if the learner is not doing it well and corrects her. Time for explanations is very small. Much of the time is for demonstration and practicing through. There is no time children gather to play and they only talk. They talk while doing. This system supports transfer of knowledge from one to another smoothly. Zhao (2018) write about "learn by doing" approach in the education system. it has a significant impact in creating deeper understanding and retention. Hands-on experiences reinforce learning and improve retention. It also develops practical skills. Students acquire skills and techniques through direct application. It enhances problem-solving abilities: "Learn by doing" encourages critical thinking and creative problem-solving. Learn by doing was observed by the researcher as one of the strategies children use in teaching peers. It was so perfect that not of the learners failed to understand the learnt content about *Ssekitulege*.

4.3.7 Teri bibonerezo

Teri bibonerezo translates to “Absence of penalties and punishments”. When children are playing, there is no awarding of marks, learners are not worried of pass mark, there is no punishments for those who fail to perfect or slow learners, in fact it’s the learner who determines whether he has learnt or not. This gives courage to everyone around to try through. The target goal of the teacher is to see that everyone can play with him not to pass or award winners, and the target goal of the learners is to see that he fits in the game. The little knowledge absorbed lets you in and then achieve the rest when you are part of the fun. This is so different from the traditional school systems which aims at awarding marks. The absence of penalties active learning to take place and this led to smooth transmission of *Ssekitulege* culture to a new generation.

4.3.8 Kuba kunyumirwa

Kuba kunyumirwa means “Fun and engagement”. Children’s musical play is fun. The fun that triumphs during playing over shadows the tension that would affect the transfer of knowledge to take place. Learning. The enjoyment creates attentiveness of both the learners and the teachers. Their main aim is to have fun, yet sharing of knowledge from those to know to those who didn’t know, smoothly take place.

4.3.9 Eb’yokukozesa mukusoma bibaawo

Eb’yokukozesa mukusoma bibaawo translates to “Availability of teaching learning aids”. Children explore their environment, experiment with objects, improvisation and creativity is employed. When a group of children failed to get sisal for the string, they got banana fibres and used them as stings. The sound produced was poor compared to that of others who had used sisal, but those who

used banana fibres were at least satisfied with the shape of the instrument and having all the parts made. When children are playing, they may not focus on the real materials in order to have learning take place, the focus is on achieving the same goal. This has also been seen in other games where children use polyethene bags to make balls, and football game takes place.

4.3.10 *Teri kukugira budde busoma*

Teri kukugira budde busoma translates to “No time limit to stop learning”. In the researcher’s observation, different children left the place at different intervals at easy, there is no time limit in this system, some left because they had other responsibilities to do at home, others left because they had lost interest and others left because they were tired. But at the same time, some children could remain at the learning centre and keep on practicing. The researcher analysed this with a child called Tendo (not real name). All other children left her and when to play other games but she persisted on the practicing (**Fig 12**). Some children used to come and join her and again go. This can create a difference in perfection among those who have received the new knowledge.



Fig. 12: Child remaining on the instrument for practice when all others are gone
(photo by Researcher)

4.3.11 *Teri kusasula*

Teri kusasula means “No payments”. The fact that there are no payments what so ever creates a good relation and mood for the transmission of knowledge to take place. Everyone comes as they are, no one asks for uniforms, reams of papers, toilet papers, school fees. No one is sent back home for anything. That’s why you may fine all children in an area having an idea on a trending game, because they never had to pay for that knowledge. If education was totally free, and learners have opportunity to attend any classes of their choice, we would find great transmission of knowledge from one generation to the other. Because learners would attend lessons of their interest. Surur, Wibawa, Jaya and Purwanto, (2020) write that Paying fees, especially in the context of the juvenile justice system or school fees, can have significant negative effects on a child. These effects can be both immediate and long-term, impacting various aspects of the child’s life and

well-being. **Psychological Impact** where it can lead to stress, anxiety, and feelings of inadequacy in children, **Educational Disruption** where it may lead to the child being singled out, embarrassed in front of peers, and **Social Stigma**.

4.3.12 *Okuyeeyereza*

Okuyeeyereza stands for “Imitations”. The researcher observed a great application of imitations during the making and playing of the *Ssekitulege* musical instrument. Children teachers most of the time asked those learning to try and see, and sometimes the learners also asked the teachers to let them try also. Sometimes the learners were furious to the teachers who did not allow them to try through. They observed and mimicked the behaviours, actions and even language of their peers. This process of imitation and modelling supported the transmission of knowledge, skills and values of *Ssekitulege*. Zhou and Guo (2016) says that Imitation plays a significant role in the education system. it creates learning through observation where a students learn by observing and imitating teachers, peers, and mentors. It also brings development of skills and behaviours. Imitation helps students acquire new skills, attitudes, and behaviours

4.3.13 *Okumanyirawo mangu*

Okumanyirawo mangu translates to “Immediate Feedback”. The Children learning received feedback from peers, immediately they tried through. which helps them refine their understanding and adjust the way they did things. This is so great and different from the ordinally education system where exams are done and one waits for the results for months. By the time results come, learners can’t even remember what they did in exams. So sad, UNEB does not even return the answer scripts for learners to know their areas of weakness. The instant feedback

greatly creates perfection of the knowledge transmitted among the children during musical play activities

4.3.14 *Okuddingana*

Okuddingana means “Repetition”. The researcher observed that there is no limit on repetition when the children are playing. Children repeat and practice new skills and knowledge through play, which reinforces their learning. Since there is no time keeper to regulate the time of stopping, one can repeat as many times as possible, leading to a saying which goes that practice makes perfect. Even when the day breaks, one is free to come back any time the next day and repeat the previously done activities. This creates a perfect transfer of knowledge among the children.

4.3.15 *Okukwasaganya obuzibu n’okusalawo*

Okukwasaganya obuzibu n’okusalawo translates to “Problem solving and decision making”. During children musical play, decision making and problem solving are open not only to the teachers, but to everyone. Play frequently involves problem-solving and decision -making situations, children learn to strategize, analyse situations, and make choices. This experience helps them develop critical thinking and expand the knowledge they have acquired from peers. The researcher observed this during the making of the ground bow musical instrument.

4.3.16 *Okuvumbula*

Okuvumbula stands for “Exploration and Discovery”. The researcher observed that in children’s musical play there is a lot to explore. The playing provides a safe environment for the children to discover new things. This curiosity drives learners with encouragement to ask questions, seek answers hence transmission

of knowledge. This was observed when a boy tried to use a stick which was already dry to bend it into a bow, but the stick just broke. This made him discover that dry sticks are not good to use. Other children were seen asking different questions from their peers.

4.3.17 *Okwefuga n'okwemanya*

Okwefuga n'okwemanya translates to “Emotional regulation and self-awareness”. This kind of musical learning by playing allows children to express their emotions in a safe environment. Through play they learn to recognize, understand, and manage their emotions. This increased self-awareness contributes to better emotional regulation resulting to smooth transmission of knowledge among children. This was observed by the different expressions exhibited by the children while playing. Some were joyful, others were sad but the continuous playing kept on changing them to blend with others. Dost, Hashemifardnya and Jalali (2017) write about self-awareness as having a profound impact on learning, leading to improved learning outcomes where a student who understand their strengths, weaknesses, and learning styles can tailor their learning approaches. Self-awareness also brings enhanced metacognition. It helps students think critically about their own thinking, leading to better problem-solving and decision-making. It also builds Increased motivation and engagement. When students understand their interests and values, they become more invested in their learning.

In this chapter, the researcher illuminated the intricate processes through which children engage in the transmission of knowledge regarding the Ssekitulege musical instrument. The findings indicate that children utilize a variety of strategies and methods to share their understanding and skills with one another during play. This peer-to-peer learning is characterized by hands-on experiences

that encompass the entire lifecycle of the instrument from its construction using specific materials to its tuning, playing techniques, maintenance, and adherence to cultural taboos associated with its use. The study reveals a significant gap in educational practices, as these informal yet profound learning experiences are often overlooked within formal educational frameworks. The decline in knowledge surrounding the making and playing of the Ssekitulege instrument highlights an urgent need for educators and policymakers to recognize and integrate these traditional forms of knowledge transmission into contemporary educational settings.

CHAPTER FIVE

DISCUSSION, CONCLUSION AND RECOMMENDATIONS

5.0 Introduction

In this chapter the researcher discusses the findings, conclusion and recommendations. Discussions of findings will be presented according to the study objectives under the following subheadings: 1. To find out the background and processes the children engage in when making *Ssekitulege* Musical instrument. 2. To establish how children play *Ssekitulege* in Wakiso district. 3. To examine how children, acquire knowledge of *Ssekitulege* and its cultural significance from their peers during Musical play. It also presents a summary of the key findings, draws conclusions from the findings and the recommendations that will lead to further improvement in the teaching and learning of music in Ugandan schools. The problem for this study was: The strategies and methods children use in transferring knowledge among peers during play is missing in the education research, theory and practice in Uganda. and the knowledge of making and playing of “*Ssekitulege*” is disappearing. One of the activities that children engage in mostly by themselves in Buganda is playing of *Ssekitulege* and this can guide scholarship into the children’s ways of learning. The discussion has been based on the theory of social constructivism, which deals with a variety of cognitive constructivism that emphasizes the corroborative natural of much learning (Burr, 2015) as already given in chapter two and similar findings got from different sources have been discussed.

The processes the children engage in when making *Ssekitulege* Musical instrument

5.1 Materials used to make the *Ssekitulege*

The *Ssekitulege* musical instrument is a unique and traditional instrument that is primarily made out of specific items, including a soft stick, a string, a piece of metallic iron sheet, and stones or bricks. This instrument holds cultural significance and plays an essential role in various musical performances and ceremonies. The soft stick used in the construction of the *Ssekitulege* instrument serves as the main body or frame of the instrument. It provides the structure and support for the other components to be attached. The string is crucial for producing sound when plucked or struck, adding melodic elements to the music created with the instrument. The piece of metallic iron sheet contributes to the percussive qualities of the *Ssekitulege*, creating rhythmic patterns and textures in its sound. Additionally, stones or bricks are often incorporated into the design of the instrument to enhance its resonance and tonal qualities. Overall, the combination of these materials results in a unique and versatile musical instrument that holds cultural significance within its community. The craftsmanship and artistry involved in creating a *Ssekitulege* highlight the importance of traditional music and instruments in preserving cultural heritage and identity.

5.1.2 Tools used to make the instrument

The making of the *Ssekitulege* musical instrument involves the use of several tools that are essential in the crafting process. Among these tools are the panga, hoe, nail, and the scoop tool (*Ekifumu*). Each of these tools plays a crucial role in

shaping and assembling the various components of the *Ssekitulege* instrument. The panga, a type of machete commonly used in African countries for cutting vegetation and other materials, is utilized in shaping the wooden components of the *Ssekitulege*. The hoe, another common agricultural tool, is repurposed in the making of the *Ssekitulege* to assist in hollowing out certain parts of the instrument. Its curved blade and sturdy handle make it suitable for digging the hole in the earth to make a resonator. The scoop tool, known as Ekifumu in Ugandan culture, is employed to shape and refine specific elements of the *Ssekitulege*. Its unique design allows for precise sculpting the resonator, contributing to the overall aesthetic appeal and functionality of the instrument. In conclusion, each of these tools - the panga, hoe, nail, and scoop tool - plays a vital role in the creation of the *Ssekitulege* musical instrument. Through their combined use, skilled craftsmen are able to transform raw materials into a beautifully crafted and harmonious musical piece that embodies cultural heritage and artistic expression.

5.1.3 Construction of *Ssekitulege*

Identifying a suitable location to construct the *Ssekitulege* musical instrument is crucial for those interested in making or playing this traditional Ugandan instrument. In the past, children in Uganda have shown creativity and resourcefulness in finding places to construct this instrument. The choice of location varied depending on individual circumstances and preferences. Some children opted to construct the *Ssekitulege* in the compound of their homes. This location provided convenience as it was easily accessible and allowed for frequent practice sessions without having to travel far. Additionally, constructing the instrument at home enabled children to involve their family members in the

process, fostering a sense of community and shared cultural heritage. Others chose to build the *Ssekitulege* at the back of their home houses. This secluded spot offered privacy and tranquility, creating an ideal environment for focused practice and experimentation with different sounds and rhythms. Constructing the instrument away from the main living areas also minimized disruptions to other household activities. In families where parents discouraged their children from playing the *Ssekitulege*, some children resorted to constructing the instrument in gardens or other outdoor spaces. These locations provided a degree of separation from the house, allowing children to pursue their musical interests without interference or disapproval from family members. Despite facing challenges, such as resources, these determined individuals found ways to continue practicing and honing their skills. Ultimately, the choice of where to construct the *Ssekitulege* musical instrument reflects not only practical considerations but also cultural norms and personal motivations. Whether in a home compound, backyard, or garden, each location offers unique advantages and challenges that shape the learning experience and creative expression of young musicians in Uganda.

5.1.3.1 Placing a stick in the ground

Placing a stick in the ground and ensuring its firmness is a practice that has been carried out for various reasons across different cultures and contexts. In some traditional settings, such as in the construction of *Ssekitulege*, a stick is fixed firmly in the ground to prevent it from springing off during bending. This process involves making a small hole in the ground and securing the stick tightly to avoid any potential harm to individuals nearby. Testing the stick by hitting the ground with materials like stones or wood helps confirm its stability and safety. The

significance of fixing a stick securely in the ground lies in preventing accidents that may occur if the stick becomes loose during bending. The stick's movement under pressure could lead to it springing off unpredictably, posing a danger to both the maker and anyone nearby. By ensuring that the stick is firmly anchored, such risks can be mitigated. Alternatively, leaving the stick attached to the mother tree can provide added stability since the tree's roots firmly anchor it in the ground. In constructing *Ssekitulege* or similar structures, individuals carefully test the firmness of the stick by bending it to assess its functionality and safety. This testing process is crucial for ensuring that the stick remains stable and does not pose any risks of injury or accidents. Overall, placing a stick in the ground and securing it properly serves as a precautionary measure to prevent potential hazards associated with loose sticks during bending activities.

5.1.3.2 Digging a hole in the ground

The process of creating *Ssekitulege* musical instrument involves a series of meticulous steps that require precision and care. Digging a hole in the ground to serve as a resonator for the instrument. Before the digging commences, a stick is fixed in the ground and bent to determine the exact location for the hole. This ensures that the hole is positioned correctly in relation to the rest of the instrument. To prepare the ground for digging, all grass and small plants are cleared away using tools such as a hoe or panga. Additionally, any objects like stones or dry leaves are removed from the area to create a clean workspace. The actual digging is carried out using tools like a hoe, panga, and scoop tool. A hole with specific dimensions of about 10cm in diameter and 20cm in depth is dug approximately one meter away from the fixed stick that forms part of the instrument's structure. The excavation process is crucial as it forms the resonating

chamber of the *Ssekitulege* instrument. Carefulness is paramount during this stage due to the sharp nature of the tools involved, which can cause harm if not handled properly. Once the hole is dug, all soil excavated from it is set aside. This meticulous process highlights the craftsmanship and attention to detail required in creating traditional musical instruments like the *Ssekitulege*. Each step contributes to shaping not just an object but a piece of cultural heritage that embodies tradition and artistry.

5.1.3.3 Bending the stick

Bending the stick to make a *Ssekitulege* musical instrument involves a meticulous process that requires skill and precision. The soft stick, which is already fixed in the ground, is carefully bent against a hole, and a string is tied towards the end of the stick. This string is then stretched directly at a 90-degree angle from the ground. Throughout this process, the maker of the instrument continuously plucks on it to ensure sound production. The sound quality is crucial, especially when considering the voice range of the player if they are to accompany the playing with vocal singing. Tying the string securely is essential to prevent it from breaking, making this stage the most critical in the construction of the *Ssekitulege* musical instrument. The bending of the stick in this manner not only affects the tension and pitch of the string but also influences how resonant and vibrant the sound produced will be. By carefully manipulating the stick and tying the string correctly, the maker can control these acoustic properties to create an instrument that meets their desired specifications. Additionally, considering the voice range of potential singers who may use this instrument highlights the importance of harmonizing different elements to achieve a cohesive musical performance. In conclusion, bending a stick to create a *Ssekitulege* musical instrument requires

attention to detail and an understanding of acoustics to ensure optimal sound quality and compatibility with vocal accompaniment.

The creation of this traditional Ugandan instrument showcases the dedication and commitment the children had towards understanding its construction, cultural significance, and musical capabilities. Observation played a crucial role in studying the intricate details of the *Ssekitulege* instrument-making process. By closely watching skilled natives at work, the researcher was able to document each step involved in shaping and assembling the various components of the instrument. This firsthand visual experience provided valuable insights into the techniques required to produce a high-quality *Ssekitulege*.

In addition to observation, interviews with experts in Ugandan music and traditional instrument-making offered a deeper understanding of the historical context and cultural importance of the *Ssekitulege*. By engaging in conversations with musicians and elders the researcher gained valuable perspectives on how this instrument has evolved over time and its significance within Ugandan musical traditions.

Active participation in the construction of the *Ssekitulege* allowed the researcher to gain practical knowledge and skills essential for mastering this art form. By getting hands-on experience in crafting different parts of the instrument under expert guidance, the researcher not only honed their technical abilities but also developed a deeper appreciation for the people involved in making a *Ssekitulege*. through a combination of observation, interviews, and active participation, the researcher was able to gather comprehensive data on the *Ssekitulege* musical instrument. This multi-faceted approach not only enriched their understanding of

this traditional Ugandan instrument but also contributed to preserving and promoting its cultural heritage for future generations.

5.1.3.4 Parts of (*Ssekitulege*) instrument and their function

The *Ssekitulege* musical instrument is a fascinating instrument that consists of three major parts: the bow, the string, and the resonator. These parts work together in an intricate relationship to produce sound and music. The relationship between these parts is crucial for producing sound and determining the instrument's characteristics. Each part plays a specific role in creating and shaping the sound that the instrument produces. Understanding how these parts interact can provide insights into the instrument's design, functionality, and overall performance.

5.1.3.5 The bow (*Omutego*)

The term “*Omutego*” holds various meanings within the Baganda culture, particularly in relation to hunting, games, and objects that are stretched or held in a specific position. In the context of traditional hunting practices among the Baganda people, traps are commonly used to catch animals. These traps are referred to as “*emitego*,” with a single trap being called “*omutego*.” The concept of setting traps to capture prey is deeply ingrained in their cultural activities. Furthermore, “*Omutego*” also signifies something that is stretched and held in a particular position but has the potential to change to another position, often its original state. This flexibility and adaptability of movement are essential characteristics associated with the term. In games, individuals may strategically set traps for their opponents to gain an advantage and secure victory. This element of cunning and strategy adds depth to the meaning of “*Omutego*” within the

context of competitive activities. In oral literature, the concept of “*omutego*” is linked to *Ssekitulege*, emphasizing something that is stretched and maintained in a specific position. This connection highlights the significance of the bow of *Ssekitulege*, which is referred to as “*Omutego*” in the Luganda language. The bow symbolizes strength, precision, and readiness for action, embodying the essence of being stretched yet poised for release. Through these diverse interpretations and applications of the term “*Omutego*,” we gain insight into its multifaceted nature within Baganda culture. Whether employed in hunting practices, strategic gameplay, or symbolic representations such as *Ssekitulege*’s bow, “*Omutego*” encapsulates themes of preparation, transformation, and calculated action. The bow is an essential component of the *Ssekitulege* as it is used to support vibrations on the string. The bow is typically made of wood. The quality of the bow can significantly impact the tone and volume of the sound produced by the instrument.

5.1.3.6 The string (*Akaguwa* / *Olukoba*)

The string referred to as “*Akaguwa*” by the Baganda people holds various meanings within their culture. This term is used to describe a small rope, while a larger rope is known as “*Omuguwa*.” The string of *Ssekitulege* is likened to *Akaguwa* due to its twisted nature, similar to how a rope is constructed. Additionally, alternative names for string in Baganda culture include “*Olukoba*” and “*Oluwuzi*,” with the specific term used varying based on regional language preferences. The significance of these terms reflects the cultural importance placed on materials such as string within the Baganda community. The naming conventions highlight not only the functional aspects of these items but also their symbolic value within traditional practices and daily life. The versatility of

language in describing string underscores the rich linguistic heritage of the Baganda people and their nuanced understanding of material culture. In exploring the multiple meanings attached to the term “*Akaguwa*” and its related counterparts, one gains insight into the intricate ways in which language, materiality, and cultural identity intersect within the Baganda community. These terms serve as linguistic markers that connect individuals to broader social frameworks and historical traditions, reinforcing a sense of shared heritage and collective memory. The diverse terminology surrounding string in Baganda culture exemplifies how seemingly mundane objects can carry deep cultural significance and embody complex layers of meaning within a particular community’s worldview. This string is another critical part of the *Ssekitulege* as it is responsible for producing sound when vibrated by the bow. The material, thickness, and tension of the string all influence the pitch and timbre of the sound produced.

5.1.3.7 The resonator

The resonator, known locally as “*Beesi*,” holds a significant place in Buganda culture. The term “*Beesi*” is not commonly used in Buganda but is believed to have originated from the English word “bass.” This name was chosen due to the resonator’s primary function of amplifying and enhancing sound. The size of the resonating hole plays a crucial role in determining the pitch produced by the instrument. A larger hole results in a lower-pitched sound, often referred to as bass, while a smaller hole produces a higher-pitched sound. Therefore, the size of the ground hole is determined by the preferences and intentions of the individual constructing the instrument. In Buganda culture, music and instruments like *Beesi* hold deep cultural significance. The construction and

design of such instruments are not merely technical but also carry symbolic and cultural meanings. The naming of *Beesi* after the English word “bass” reflects both the influence of external languages on local terminology and the functional aspect of the instrument itself. The deliberate choice in designing the resonating hole size further emphasizes how expert maker and personal expression intersect in traditional instrument-making practices. The process of crafting *Beesi* involves a blend of technical skill, cultural knowledge, and individual creativity. Each instrument becomes a unique expression of its maker’s artistry and vision. By allowing for customization in the size of the resonating hole, *Beesi* makers can tailor each instrument to suit specific musical preferences or performance contexts. This flexibility highlights the adaptability and versatility inherent in Buganda musical traditions. Moreover, understanding how the size of the resonating hole influences pitch underscores the intricate relationship between form and function in musical instrument design. The deliberate choices made during construction not only impact sound production but also contribute to shaping the overall aesthetic and sonic character of *Beesi*. As such, each *Beesi* represents a harmonious fusion of skillfulness, cultural heritage, and artistic sensibility. In conclusion, *Beesi* serves as a tangible embodiment of Buganda *Ssekitulege*’s rich musical heritage, reflecting both tradition and innovation in its design and construction. The resonance between cultural symbolism, technical precision, and individual creativity encapsulates the essence of Buganda’s musical traditions, making *Beesi* not just an instrument but a symbol of cultural identity and artistic expression. The resonator of *Ssekitulege* and plays a vital role in amplifying and shaping the sound produced by the vibrating string. The resonator acts as a chamber that resonates with the vibrations from the string,

enhancing and projecting the sound outward. The size, shape, and material of the resonator can greatly affect the instrument's overall tone and volume. In conclusion, each part of the *Ssekitulege* musical instrument. the bow, string, and resonator- works together harmoniously to create beautiful sounds and music. Understanding how these parts interact is essential for appreciating the design, functionality, and performance of this unique instrument.

5.1.4 Functions of each part of the instrument

Each part of the *Ssekitulege* serves a specific function that contributes to the overall sound production and quality of the instrument. The harmonious interaction between these parts is essential in creating the distinct timbre and resonance characteristic of the *Ssekitulege*. One of the key components of the *Ssekitulege* is the earth hole, which acts as a resonating chamber. The earth hole is responsible for amplifying and projecting the sound produced by the instrument. The shape and material of the body play a crucial role in determining the tonal qualities of the *Ssekitulege*. Additionally, the strings of the instrument are responsible for producing sound when plucked. The combination of these components working together results in a harmonious blend of sound production, resonance, and tonal quality in the *Ssekitulege*. The intricate interplay between each part highlights how even minor adjustments can significantly impact the overall performance and character of this traditional Ugandan musical instrument. Understanding how each part of the *Ssekitulege* contributes to its function sheds light on the Expertise and artistry involved in creating this unique musical instrument.

5.1.4.1 Function of the bow

The bow of the *Ssekitulege* musical instrument plays a crucial role in producing sound. It is responsible for holding the string tight and straight from the resonator, as well as adjusting the string to raise or lower the pitch of the sound produced. The tension of the bow is what keeps the string stretched straight, and it directly impacts the pitch of the sound. When the bow is more tense, the pitch is higher, and when it is less tense, the pitch is lower. Additionally, factors such as the size of the stick and the material used to make the bow also significantly affect the quality of sound produced by the instrument. The design and construction of musical instruments have always been critical aspects that influence their performance and sound quality. In traditional instruments like the *Ssekitulege*, each component serves a specific function that contributes to the overall output. The bow, in particular, acts as a mechanism for controlling tension and pitch, thereby allowing musicians to manipulate and modulate sound according to their artistic intentions. understanding how different materials and dimensions impact sound production can lead to advancements in instrument-making techniques. By experimenting with various types of wood or synthetic materials for bows and considering their sizes and shapes, instrument makers can potentially enhance the tonal characteristics and playability of instruments like the *Ssekitulege*. In conclusion, recognizing the significance of the bow in shaping sound on instruments like the *Ssekitulege* underscores its importance in traditional music cultures. The intricate relationship between tension, pitch adjustment, and material properties highlights how even seemingly minor components can have a profound impact on musical expression.

5.1.4.2 Function of the string

The function of the string on *Ssekitulege*, a traditional Ugandan musical instrument, is crucial in producing sound through vibration when plucked. The material used for the string plays a significant role in determining the quality of sound produced. Different materials can result in varying tones and timbres, influencing the overall musical experience for both the player and the listener. In some cases, sisal strings are soaked in water to prolong their lifespan and enhance their durability during use. This practice helps prevent premature breakage and ensures that the strings remain functional for an extended period. It is essential to maintain the strings properly to optimize their performance and longevity. It is worth noting that very old strings may not be suitable for use due to their increased susceptibility to breakage. Over time, strings can become brittle and fragile, making them prone to snapping while playing. Therefore, it is advisable to replace old strings with new ones to avoid interruptions during musical performances. The string tension directly impacts the volume of sound produced by the instrument. When a string is plucked forcefully, it generates larger vibrations, resulting in a louder sound output. Conversely, plucking the string gently produces softer vibrations and a quieter volume. Musicians can manipulate the intensity of their playing to control the dynamics and expressiveness of the music produced by *Ssekitulege*. Understanding the function and characteristics of strings on *Ssekitulege* is essential for musicians seeking to master this unique instrument and create captivating musical performances.

5.1.4.3 The resonator

The resonator of *Ssekitulege* plays a crucial role in amplifying the sound produced by the strings while playing this traditional Baganda musical instrument. The

design and construction of the resonator significantly impact the quality and volume of sound that is emitted. One key factor that influences the sound produced is the size of the hole in the ground. The dimensions of this hole can affect how the sound waves resonate within the resonator, ultimately shaping the tone and timbre of the music. Additionally, the type of iron sheet used in constructing the resonator also contributes to the overall sound quality of the *Ssekitulege*. Different materials have varying acoustic properties, which can influence factors such as resonance, sustain, and tonal characteristics. The choice of iron sheet can impact not only the richness and depth of the sound but also its projection and clarity. In conclusion, both the size of the hole in the ground and the type of iron sheet utilized in crafting the resonator are critical elements that determine the sonic output of the *Ssekitulege*. By carefully considering these design aspects, musicians and instrument makers can tailor the instrument's sound to meet their desired aesthetic preferences and performance requirements.

5.1.5 Tuning of the instrument

The *Ssekitulege* instrument is a unique musical instrument that is tuned by adjusting the bent stick (bow) to make the string long or short. The length of the string directly affects the pitch produced by the instrument; the longer the string, the lower the pitch, and the shorter the string, the higher the pitch. Unlike many traditional musical instruments that are tuned using specific frequencies or pitches, the *Ssekitulege* is tuned based on the voice of the player or the person who will be singing along with its playing. One distinctive characteristic of the *Ssekitulege* is that it is typically played as a single instrument in a monody form, rather than being included in an ensemble with other traditional musical

instruments. This exclusion from ensembles can be attributed to several factors. Firstly, it is often considered more of a game for children rather than a serious musical performance instrument. Due to this perception, players may not prioritize tuning the instrument accurately before playing. As long as it produces sound, players are content to begin their game without much concern for precise tuning. The simplicity and playful nature of the *Ssekitulege* contribute to its appeal as an individual instrument for casual enjoyment rather than formal performances within ensembles. Its tuning process based on subjective vocal references further emphasizes its informal and spontaneous nature in music-making. While traditional musical instruments are carefully tuned to harmonize with each other in ensembles, the *Ssekitulege* stands out as a charming and carefree musical tool that brings joy and entertainment through its unique tuning method and playful usage.

5.2 Playing of the instrument

Playing the *Ssekitulege* is a delightful experience that requires both skill and dedication. This traditional Baganda string instrument offers a unique sound and cultural significance, making it a valuable asset to those who learn to play it. However, mastering the art of playing the *Ssekitulege* goes beyond just producing music; it involves understanding and implementing proper sitting posture, handling techniques, and playing methods. These elements are crucial in determining the quality of sound produced, as well as the overall enjoyment derived from playing this instrument.

5.2.1 Handling and sitting posture

Ssekitulege is a traditional solo player instrument in Buganda, played by one person. The player can either sit or squat at the side of the bow while playing. When sitting at the side, the player places their feet onto an iron sheet to keep it firm on the ground. However, this posture is not suitable for girls according to Buganda culture, as girls are not supposed to squat. Therefore, if a girl is to play *Ssekitulege*, she kneels instead of squatting. It is considered dangerous to sit directly in front of the bow because if the string breaks, the bent stick can hit and potentially hurt the player

5.2.2 Playing techniques

Ssekitulege has a unique sound production technique. The player of the *Ssekitulege* utilizes specific finger movements and bow adjustments to manipulate the pitch of the sound produced. One of the primary techniques involves using the index finger of the right hand to pluck the string of the instrument. By plucking the string, the player initiates the vibration that generates sound. To vary the pitch, the player uses a combination of the index and thumb fingers of the left hand to hold and release different parts of the string. Holding and releasing the upper part of the string from the plucked section results in producing various pitches. For instance, when holding the lower part of the string and then plucking it, a high-pitched sound is produced. Conversely, when holding the upper part of the string and plucking it, a low-pitched sound is generated. Another technique employed by *Ssekitulege* players involves adjusting the bow while positioning it downwards. By loosening the string in this position, a low-pitched sound can be achieved. Conversely, adjusting the bow upwards tightens the string, resulting in a higher-pitched sound being produced. These intricate

techniques highlight the skill and precision required to play the *Ssekitulege* instrument effectively, showcasing both musical talent and mastery over this traditional Ugandan musical art form.

5.2.3 Repairing of the instrument

The repair and maintenance of the *Ssekitulege*, primarily involve replacing the string if it is broken or destroyed. Additionally, the soft stick used to play the instrument can also be replaced in the event of breakage. This process is considered relatively straightforward because most players are familiar with how to construct and repair the *Ssekitulege*. *Ssekitulege* holds significant cultural and musical importance in Buganda, ensuring its proper maintenance and repair is essential for preserving its sound quality and functionality. The knowledge and skills required to repair the *Ssekitulege* are often passed down through generations within communities where the instrument is commonly used. Players of the *Ssekitulege* may have varying approaches to repairing and maintaining the instrument based on their individual experiences and expertise. Some players may have specialized techniques or tools for handling specific repairs, while others may rely on more general methods that are widely known among practitioners. The process of repairing the *Ssekitulege* by replacing broken strings or sticks reflects a practical aspect of traditional music-making practices in Buganda. By maintaining these instruments effectively, children can continue to engage with their cultural heritage and contribute to the preservation of traditional music forms for future generations.

5.2.4 Protecting the instrument

Protecting the *Ssekitulege* musical instrument is crucial to ensure its longevity and preservation. One of the best ways to safeguard this instrument is by offsetting it and storing the materials used in its construction in a secure location. The bow stick, a vital component of the *Ssekitulege*, must be properly cut from the mother tree to maintain its integrity. If the bow stick is left uncut and standing, it can lead to potential damage. To prevent accidents such as people stepping on the exposed part of earth hole, covering it with materials like leaves and branches can offer protection. In traditional African music, instruments like the *Ssekitulege* hold significant cultural and historical value. Therefore, taking measures to protect these instruments is essential for preserving their heritage and ensuring their continued use in musical practices.

5.2.5 Taboos associated to the instrument

The taboos associated with the *Ssekitulege* musical instrument are deeply rooted in cultural beliefs and superstitions. These taboos serve as a way to control the behaviour of individuals, particularly children, within the community. One of the taboos is that if children play the *Ssekitulege* for an extended period, the chickens in that home will die. This belief may have originated from a fear of neglecting other responsibilities while engrossed in playing the instrument. Similarly, another taboo suggests that if girls play the *Ssekitulege*, food and cooking pans in that home will mysteriously burn to ash. This could be a way to discourage girls from engaging in activities deemed inappropriate or distracting from their domestic duties. There is a superstition that if a girl plays the *Ssekitulege*, she will never be able to bear children. This particular taboo may stem from traditional

gender roles and expectations placed on women within the community. By perpetuating these beliefs, parents may have sought to regulate their children's behaviour and ensure they prioritize their responsibilities at home over leisure activities like playing musical instruments. It is important to note that these taboos are not based on scientific evidence but rather on cultural norms and traditions passed down through generations. The dissemination of these taboos by researchers can help shed light on the underlying reasons for their existence and challenge outdated beliefs that may no longer hold relevance in contemporary society. In conclusion, while taboos associated with the *Ssekitulege* musical instrument may have served a purpose in the past, it is essential to critically examine and question their validity in today's context. By understanding the origins of these taboos and their impact on individuals within the community, we can work towards promoting inclusivity and challenging harmful stereotypes.

5.2.6 Music played on the instrument

The phenomenon of the players of *Ssekitulege* musical instrument not considering musical notes while playing, but rather playing a tune called *Ssekitulege*, sheds light on the rich tradition and cultural significance of this musical practice. The fact that these musicians do not rely on written musical notation highlights the oral and aural traditions that are deeply embedded in the performance of this particular instrument. This approach to music-making emphasizes the importance of oral transmission, memorization, and improvisation in traditional music cultures. The tradition of playing *Ssekitulege* without referring to musical notes underscores the communal nature of music-making in certain cultural contexts. By learning and performing a specific tune by ear rather than through written

notation, players engage in a form of collective creativity that is rooted in shared knowledge and experience. This mode of musical expression fosters a sense of connection among performers and listeners, as they participate in a living tradition that is passed down through generations. Furthermore, the emphasis on playing a tune called *Ssekitulege* without relying on musical notation highlights the unique sonic qualities and stylistic nuances that characterize this particular musical genre. By prioritizing the sound and feel of the music over formalized notation, players are able to imbue their performances with individual expression and interpretation. This approach allows for a dynamic and fluid interpretation of the music, ensuring that each rendition is unique and reflective of the performer's personal style. The practice of playing *Ssekitulege* without considering musical notes offers valuable insights into the diverse ways in which music is created, shared, and experienced across different cultural traditions. By foregrounding oral transmission, improvisation, and communal participation, this musical practice exemplifies the rich tapestry of human creativity and expression that is woven through music.

This song "*Ssekitulege*" is a popular Ugandan folk song that tells the story of a girl who refuses to give her possessions when people beg her, symbolized by her folding her mouth. However, according to Ssali Damascus, the song has been interpreted in a more controversial light. Some parents have expressed concerns about young girls playing "*Ssekitulege*" with boys, as they believe the song may be encouraging girls to accept boys, particularly in sexual contexts. Damascus suggests that girls who are fond of playing the instrument associated with the song may sometimes give in to pressure from boys, leading to early sexual encounters and challenges. This interpretation of the song highlights broader

societal issues around gender dynamics and sexuality. It raises questions about how cultural expressions like music can influence attitudes and behaviours, particularly among young people. The concern over the potential impact of “*Ssekitulege*” on girls’ interactions with boys underscores the importance of critically examining cultural artifacts and their implications for social norms and relationships. This discussion sheds light on the complexities of interpreting cultural texts and their potential effects on individuals and communities. It serves as a reminder of the need for thoughtful analysis and dialogue around cultural practices and their impact on gender relations and sexual behaviour.

When the researcher notated the sounds produced by instruments while experts were playing, he came up with the music below. This process of transcribing musical notes from live performances is crucial in preserving and analyzing musical compositions. By accurately capturing the nuances and expressions of a performance through notation, researchers can delve deeper into understanding the intricacies of music creation and interpretation. Transcribing music played by experts allows for a detailed examination of techniques, dynamics, phrasing, and overall musicality. It provides a tangible representation of what was once an ephemeral auditory experience, enabling researchers to study and appreciate the artistry behind each note played. Through this meticulous transcription process, researchers could uncover patterns, variations, and unique characteristics that contribute to the richness of a musical piece. This notating music performed by skilled musicians will serve as a valuable resource for educational purposes. Students and aspiring musicians can learn from these transcriptions to enhance their own playing techniques and interpretations. The act of transcribing music

also aids in the dissemination of musical knowledge across generations, ensuring that the legacy of great performances endures over time.

5.3 *Ssekitulege* knowledge transmitted among children through musical play

The researcher in this study utilized the observation method to gather data on what facilitates transmission of *Ssekitulege* music knowledge among children. By immersing themselves in the process of learning and acquiring knowledge from skilled adults experienced in making and playing the *Ssekitulege*, a traditional musical instrument, the researcher was able to understand the intricacies of this transfer of knowledge. Following this initial phase, the researcher encouraged the children to share and teach their peers the skills they had acquired. This act not only reinforced their own learning but also provided insights into how effectively they could pass on this knowledge to others. Subsequently, the researcher closely monitored and observed the children as they engaged in practicing and applying these newly acquired skills, allowing for a comprehensive understanding of the learning process. The utilization of the observation method in this study provided a unique perspective on how musical knowledge is disseminated among children within a cultural context. By actively participating in the learning process alongside the children and then observing their interactions and behaviours, the researcher gained valuable insights into the dynamics of knowledge transfer within this specific musical domain. The act of encouraging peer teaching further enriched the research findings by shedding light on how children engage with and internalize musical skills when tasked with instructing others. This study highlights the importance of hands-on experiential learning coupled with observational analysis in understanding how musical knowledge is shared and cultivated among young learners. By immersing oneself in the cultural practices

surrounding music-making and actively engaging with both adult mentors and child learners, researchers can gain a deeper appreciation for the complexities involved in passing down traditional musical skills from one generation to another. Below are the aspects the researcher observed that drives the children to quickly transmit culture and knowledge among themselves during musical play.

5.3.1 Language

The researcher observed that the language used while transferring knowledge among children determined much. The children used a well-known mother tongue to both the teacher (*knowledgeable child*) and the learner (peers). This helped in effective communication between the teachers (*knowledgeable child*) and the learners. In the realm of education, the language utilized in the transmission of knowledge among children plays a pivotal role in shaping the learning process. As noted by researcher, the choice of language significantly impacts the effectiveness of communication between teachers and learners. The use of a familiar mother tongue, understood by both the teacher (knowledgeable child) and the learners, fosters a conducive environment for effective knowledge transfer. This shared linguistic foundation not only facilitates clear communication but also enhances comprehension and engagement within the educational setting. The selection of an appropriate language for knowledge dissemination is crucial as it directly influences the quality of interaction between educators and students. When children are able to communicate in a language that is natural and comfortable to them, barriers to understanding are minimized, leading to more meaningful exchanges of information. By leveraging a common mother tongue, teachers can bridge gaps in comprehension and ensure that

concepts are conveyed accurately and comprehensively. Moreover, using a well-known language in educational settings promotes inclusivity and cultural relevance. By embracing students' native languages as mediums for instruction, educators acknowledge and respect diverse linguistic backgrounds within the classroom. This approach not only validates students' identities but also creates a supportive learning environment where individuals feel valued and understood. In conclusion, the language employed in transferring knowledge among children holds significant importance in educational contexts. By utilizing a familiar mother tongue that is mutually understood by both teachers and learners, effective communication can be established, leading to enhanced learning outcomes and enriched educational experiences.

5.3.2 Cooperative learning and teamwork

When children are playing, there is no specific teacher to give out the knowledge, the start might be by one child, but whoever has knowledge freely comes in to add on the information shared. This is done without permission from any one because the system is free. In this system, everyone is a teacher every one is a learner. When children engage in play, they create a unique learning environment where knowledge is shared freely among peers. In this setting, there is no designated teacher to disseminate information; instead, the learning process is organic and collaborative. The initiation of learning may stem from one child, but others with relevant knowledge naturally contribute to expand on the shared information. This exchange occurs without the need for permission from any authority figure because the system operates on a foundation of freedom and autonomy. Within this dynamic, every individual assumes the dual role of both teacher and learner, blurring traditional distinctions between these roles. Children

learn from each other through exploration, experimentation, and social interaction, fostering a rich educational experience that is driven by curiosity and peer-to-peer engagement.

Cooperative learning and teamwork play a crucial role in fostering the generation of ideas within a group setting. By working collaboratively, individuals are able to combine their unique perspectives and expertise, leading to a diverse range of ideas and solutions. This collaborative process is particularly beneficial for those who may be less knowledgeable about a particular topic, as they can draw upon the shared knowledge of the group to gain new insights and perspectives. Additionally, more experienced individuals can contribute their expertise to the discussion, offering valuable insights and potentially correcting any misconceptions or errors that may arise during the brainstorming process. (Johnson, Johnson, & Smith, 2014). Through cooperative learning and teamwork, individuals are able to leverage the collective intelligence of the group, resulting in a richer and more comprehensive understanding of the subject matter at hand. By encouraging open communication and collaboration, teams can harness the power of synergy, where the combined efforts of the group lead to outcomes that surpass what any individual could achieve alone. This collaborative approach not only enhances creativity and innovation but also fosters a sense of camaraderie and mutual support among team members. Cooperative learning and teamwork create an environment that is conducive to idea generation, knowledge sharing, and continuous learning. By working together towards a common goal, individuals can leverage their collective strengths and expertise to tackle complex problems, explore new possibilities, and ultimately achieve greater success.

5.3.3 The learning environment

In this scenario where children are sharing knowledge through musical playing, the setting described is one of openness and freedom. The absence of rules regarding entrance and exit signifies a space that is inclusive and welcoming to all participants. This open environment allows for individuals to choose how they engage with the learning process, whether by sitting, standing, or squatting. The lack of traditional classroom directives such as “sit properly” or “get out of my class” suggests a departure from authoritarian teaching methods towards a more collaborative and respectful approach. The concept of creating a comfortable distance from teachers and the learning project based on individual feelings highlights the importance of autonomy and self-regulation in the learning process. By allowing each participant to determine their own level of engagement and proximity to the learning material, a sense of agency and ownership is fostered among learners. This type of informal learning environment promotes creativity, self-expression, and mutual respect among participants. It encourages active participation and collaboration, as individuals are free to contribute in ways that feel most natural to them. Johnson and Brown (2029) in their book *Creating Inclusive Learning Environments: Strategies for Success.* They discuss the importance of creating inclusive learning environments in their work “Creating Inclusive Learning Environments: Strategies for Success. Through musical playing as a medium for sharing knowledge, children can explore concepts in a hands-on and experiential manner, enhancing their understanding and retention of information. This discussion underscores the value of creating inclusive and open spaces for learning, where individuals are empowered to engage with knowledge in ways that resonate with them personally. By fostering a sense of

freedom, respect, and collaboration, such environments can nurture a love for learning and creativity among participants. An open learning environment where individuals are not restricted in their movements can have a significant impact on the overall learning experience. When learners are granted the freedom to take short breaks or step out of the classroom without needing permissions, it fosters a sense of autonomy and responsibility. This kind of unrestricted environment promotes free thinking and encourages students to manage their time effectively. By allowing individuals to leave and return at their own discretion, it cultivates a relaxed and comfortable atmosphere that is conducive to learning. Moreover, the absence of strict regulations regarding bathroom breaks contributes to physical well-being. Students are able to attend to their biological needs without feeling constrained or anxious about seeking permission. This freedom ensures that learners can maintain healthy habits and consume fresh air, which is essential for cognitive function and overall health. Ultimately, an open learning environment promotes a positive mindset, enhances student engagement, and supports holistic development. In conclusion, creating a learning environment that prioritizes autonomy and freedom of movement can lead to numerous benefits for learners. By fostering a culture of trust and respect, educational institutions can empower students to take ownership of their learning journey and thrive in a supportive setting.

5.3.4 Active participation

When children engage in play, it is a dynamic and inclusive activity that often transcends traditional roles of learners and teachers. This phenomenon was observed by a researcher during the construction of a musical instrument called *Ssekitulege*. The observation highlighted how everyone, regardless of their role,

was eager to participate in the activity without explicit instructions. This scenario underscores the intrinsic motivation and natural inclination towards engagement and collaboration that play can foster among individuals. Play is a fundamental aspect of childhood development, serving as a medium through which children explore their surroundings, develop social skills, and enhance cognitive abilities. In the context of the construction of the *Ssekitulege* musical instrument, the spontaneous involvement of all participants reflects the inherent appeal and universality of play. Children, educators, and researchers alike were drawn to the activity, demonstrating a shared enthusiasm for exploration and creativity. The absence of explicit instructions further emphasizes the organic nature of play and its ability to inspire autonomous participation. In this scenario, individuals were driven by curiosity, experimentation, and a desire to contribute to the collective endeavour. The collaborative spirit that emerged during the construction process exemplifies how play can break down barriers between different roles and foster a sense of shared purpose and enjoyment. Active participation makes the learner underscore the value of hands-on experiences in learning environments. By actively engaging in the construction of the musical instrument, participants were able to apply their knowledge in a practical setting, fostering deeper understanding and skill development. This experiential learning approach not only enhances retention but also cultivates creativity, problem-solving abilities, and teamwork skills. Smith (2009) discusses the concept of active participation in various contexts. Active participation refers to engaging fully and willingly in a particular activity or process, rather than being passive or disengaged. Smith emphasizes the importance of active participation in educational settings, as it can enhance learning outcomes and promote critical thinking skills among

students. He also explores how active participation can foster a sense of ownership and responsibility among individuals, leading to increased motivation and engagement. The researcher's observation during the construction of the *Ssekitulege* musical instrument serves as a compelling illustration of how play can transcend traditional boundaries and create an inclusive environment where everyone is motivated to participate actively and collaboratively.

5.3.5 Empathy and Patience

Empathy and patience play crucial roles in facilitating knowledge transfer among children during musical play. These qualities can enhance the learning process and create a supportive environment for both learners and teachers. Empathy, the ability to understand and share the feelings of others, allows children to connect with their teacher on a deeper level. Despite the teacher's lack of high skill level, the children recognized his efforts and intentions, focusing on what they could learn from him rather than his imperfections. This empathetic attitude fostered a positive relationship between the learners and the teacher, creating a conducive learning atmosphere. The learners' patience with their teacher's pace of instrument construction indicates their willingness to wait and engage in the learning process without rushing or becoming frustrated. By exercising patience, the children showed respect for the teacher's efforts and recognized that mastery takes time and practice. The moment of excitement when sound finally emanated from the constructed instrument exemplifies the joy of discovery and accomplishment in learning. The teacher's enthusiasm further fueled the children's motivation to explore and experiment with the instrument themselves. This shared experience of success not only reinforced the lesson but also

encouraged collaboration and participation among all participants. Smith and Johnson (2013) discuss empathy and patience in the context of interpersonal relationships and personal development. The authors emphasize the importance of empathy in understanding others' perspectives, feelings, and experiences. They argue that empathy is a crucial component of effective communication and conflict resolution, as it allows individuals to connect with others on a deeper level and foster mutual understanding and respect. In conclusion, empathy and patience serve as valuable tools in educational settings, especially during play-based learning activities. By cultivating these qualities in both teachers and learners, educators can create a supportive environment where knowledge transfer occurs naturally through shared experiences, mutual understanding, and collaborative efforts.

5.3.6 Learn by doing

Throughout the process of construction and play, all children were actively engaged. Those who were learning had the opportunity to acquire knowledge through hands-on experience. When children engage in play, they are actively involved in a process that goes beyond mere entertainment. Play is a fundamental aspect of childhood development, allowing children to explore, experiment, and learn in a hands-on and experiential manner. The statement "When children are playing, there is no time of first digesting the content but rather observe and do" highlights the spontaneous and immersive nature of play-based learning. In the context of play, children often learn through observation, imitation, and direct engagement with their environment. The idea that "Analysing the content moves together with actions" suggests that children's learning during play is dynamic and intertwined with their physical activities. As children play, they naturally

analyse and make sense of the content or concepts they encounter through their actions and interactions. This process of simultaneous action and analysis helps them develop cognitive skills, problem-solving abilities, and critical thinking. The role of the teacher in facilitating learning during play is crucial. The statement “The teacher reacts immediately if the learner is not doing it well and corrects her” underscores the importance of guidance and feedback in supporting children’s learning experiences. Teachers play a key role in scaffolding children’s understanding, providing timely corrections, encouragement, and support as needed to enhance their learning outcomes. Furthermore, the assertion that “Time for explanations is very small” emphasizes the hands-on nature of learning through play. In contrast to traditional didactic teaching methods that rely heavily on verbal explanations, play-based learning prioritizes experiential learning opportunities where children actively engage with materials, tools, and activities to construct their knowledge. The statement “Much of the time is for demonstration and practicing through” highlights the emphasis on practical application and skill-building in play-based learning environments. Through demonstrations, modelling by teachers or peers, and repeated practice, children have opportunities to consolidate their understanding, refine their skills, and internalize new knowledge effectively. Moreover, the notion that “There is no time children gather to play and they only talk” challenges conventional notions of classroom instruction where verbal communication often dominates interactions between learners. In play-based settings, communication occurs organically as children engage in collaborative activities, problem-solving tasks, imaginative play scenarios, or creative projects. Talking while doing allows for seamless integration of language development with hands-on exploration and

social interaction. Athey (2018) discusses the concept of “Learn by doing,” which is a popular educational philosophy that emphasizes hands-on learning experiences over traditional classroom instruction. This approach posits that individuals learn best when they actively engage in tasks and projects, allowing them to apply theoretical knowledge in practical settings. By immersing themselves in real-world scenarios, learners can develop critical thinking skills, problem-solving abilities, and a deeper understanding of complex concepts. This system of learning through play supports the transfer of knowledge from one child to another smoothly by fostering a holistic approach to education that integrates cognitive, social-emotional, physical, and creative aspects of development. By creating rich opportunities for exploration, experimentation, collaboration, and reflection within playful contexts, educators can nurture children’s innate curiosity, creativity, resilience, and love for learning.

5.3.7 Absence of penalties and punishments

When children are playing, they engage in a natural and spontaneous activity that fosters creativity, social skills, and cognitive development. In the context of play, there are no formal assessments or evaluations like awarding of marks or worrying about pass marks. This lack of pressure allows learners to explore and experiment without fear of failure or punishment for not performing perfectly. Instead, the focus is on the process of learning and the enjoyment of the activity itself. In play-based learning environments, it is the learner who determines their own progress and understanding. This self-directed approach empowers children to take ownership of their learning journey and make decisions based on their interests and abilities. By allowing learners to set their own goals and pace, educators create a supportive atmosphere where students feel motivated to try

new things and take risks without the fear of judgment. Teachers in play-based settings have a goal of creating an inclusive environment where everyone feels welcome and valued. The emphasis is on collaboration, cooperation, and shared experiences rather than competition or ranking individuals based on performance. The teacher's role is to facilitate learning through play by providing opportunities for exploration, discovery, and problem-solving. For learners, the primary objective is to participate fully in the game or activity. The focus is on developing skills, building relationships, and having fun rather than achieving a specific outcome or winning a prize. By immersing themselves in the experience, children absorb knowledge organically and learn through trial and error. The idea that "the little knowledge absorbed lets you in" suggests that even a small amount of understanding can open doors to further learning opportunities. By engaging in play without fear of failure or judgment, learners can build confidence, resilience, and a love for learning that extends beyond the classroom. Cobb-Clark, Kassenboehmer, McVicar and Zhang (2015) discuss the absence of penalties and punishments in education in their research. They likely explore the impact of a lack of punitive measures on student behaviour, academic performance, and overall learning outcomes within educational settings. The authors may delve into alternative disciplinary approaches that focus on positive reinforcement, restorative justice practices, or other methods that prioritize support and guidance over punishment. Therefore play-based learning environments offer a holistic approach to education that values creativity, curiosity, and collaboration. By shifting the focus from outcomes to experiences, educators can create nurturing spaces where children can thrive academically, socially, and emotionally

5.3.8 Fun and engagement

Children's musical play is a valuable and enjoyable activity that not only entertains but also facilitates learning in a fun and engaging manner. The inherent fun in musical play often overshadows any potential tension or stress that could hinder the transfer of knowledge from teachers to learners. This emphasis on enjoyment creates a conducive environment for both students and educators, fostering attentiveness and enhancing the overall learning experience. While the primary goal of children's musical play is to have fun, the sharing of knowledge seamlessly occurs as individuals who possess knowledge impart it to those who are eager to learn. Musical play provides a unique platform for children to explore their creativity, develop cognitive skills, enhance social interactions, and improve emotional well-being. Through singing, dancing, playing instruments, and engaging in rhythmic activities, children not only have fun but also absorb important concepts and information. The interactive nature of musical play encourages active participation and collaboration among children, leading to a holistic learning experience that encompasses various aspects of child development. Custodero, Lori, et al (2016) discuss the importance of fun and engagement in learning. They emphasize that incorporating elements of fun and engagement into educational activities can enhance motivation, increase participation, and improve learning outcomes. By creating a positive and enjoyable learning environment, educators can foster students' curiosity, creativity, and intrinsic motivation to learn. In conclusion, children's musical play serves as a powerful tool for education that combines entertainment with learning. By prioritizing fun and enjoyment, educators can create an environment where knowledge transfer occurs naturally and effortlessly. The joy derived from

musical play enhances attentiveness and engagement, making the learning process more effective and memorable for both students and teachers.

5.3.9 Availability of teaching learning aids

In the scenario described in chapter four, a group of children faced a challenge when they were unable to obtain sisal for making strings. Instead, they improvised by using banana fibres as strings for their instrument. While the sound produced was not as good as those who used sisal, the children who used banana fibres were still satisfied with the shape of the instrument and having all the parts made. This situation highlights how children can adapt and problem-solve creatively when faced with limitations in resources. When children engage in play, their focus may not necessarily be on the actual materials being used but rather on achieving a common goal or desired outcome. In this case, the children's primary objective was to create an instrument that could produce sound, regardless of the specific materials used. This phenomenon is not unique to this particular scenario; it can also be observed in other instances where children repurpose everyday items for play and recreation. For example, in games where children use polyethylene bags to make balls, the focus is on enjoying the game itself rather than on the quality or appropriateness of the materials being used. Similarly, in a football game where a makeshift ball is created from unconventional materials, such as plastic bags, the emphasis is on playing and having fun rather than adhering to traditional standards or norms. This ability to adapt, improvise, and focus on achieving goals regardless of constraints is a valuable skill that children develop through play and exploration. It fosters creativity, problem-solving abilities, and resilience in overcoming challenges. By encouraging such playful experimentation and resourcefulness, educators and

caregivers can support children's holistic development and learning experiences. Ordu (2021) discusses the availability of teaching learning aids in education. he explores the importance of utilizing various aids such as visual aids, audiovisual materials, and technological tools to enhance the teaching and learning process. Ordu emphasizes how these aids can make learning more interactive, engaging, and effective for students of all ages and backgrounds. Additionally, the author highlights the role of teachers in selecting and using appropriate teaching aids to cater to different learning styles and needs in the classroom. Therefore, this anecdote underscores the importance of allowing children the freedom to explore and create without being constrained by conventional expectations or limitations. Through such experiences, children can cultivate essential skills and qualities that will serve them well throughout their lives.

5.3.10 No time limit to stop learning

In the researcher's observation, the behaviour of children in a Music playground can vary significantly. Some children may leave the place at different intervals for various reasons, such as having other responsibilities at home, losing interest, or feeling tired. However, there are also children who choose to remain at the learning centre and continue practicing. This diversity in behaviour can impact the level of perfection achieved by individuals who have received new knowledge. The scenario described in chapter four highlights the importance of intrinsic motivation and perseverance in the learning process. In this case, Tendo stood out as a dedicated learner who persisted in practicing while other children came and went to engage in different activities. Tendo's commitment to continuous practice could potentially lead to a higher level of mastery compared to those who did not invest as much time and effort. This observation aligns with

theories of motivation and learning that emphasize the role of persistence and dedication in achieving excellence. Psychologists like Carol Dweck have studied the concept of a growth mindset, which suggests that individuals who believe in their ability to improve through effort are more likely to succeed in challenging tasks. Furthermore, social learning theories suggest that observing peers' behaviours can influence one's own actions. In this case, Tendo's dedication to practice may have inspired other children to join her momentarily before moving on to other activities. This dynamic interaction among learners can create a difference in skill levels based on individual choices and levels of commitment.,

5.3.11 No payments for the service

The fact that there are no payments what so ever in children's musical playground, creates a good relation and mood for the transmission of knowledge to take place. Everyone comes as they are, no one asks for uniforms, reams of papers, toilet papers, school fees. This highlights the importance of free education in fostering a conducive environment for the transmission of knowledge, particularly in children's musical plays. By removing financial barriers and other constraints such as uniforms, paperwork, and fees, children are able to freely engage in learning activities without any hindrances. This creates a positive atmosphere where knowledge can be shared and passed down from one generation to another seamlessly. In a setting where education is completely free and learners have the freedom to choose classes based on their interests, there is a greater likelihood of knowledge being effectively transmitted. When individuals are not restricted by financial burdens or other limitations, they are more likely to actively participate in learning experiences that resonate with them. This unrestricted access to education allows for a more organic dissemination of

knowledge within communities. Furthermore, the absence of payment requirements ensures that all children have equal opportunities to learn and grow. Regardless of their background or financial status, every child can participate in educational activities without fear of exclusion or discrimination. This inclusive approach to education promotes unity and collaboration among children, fostering a sense of community and shared learning experiences. Sikandar (2015) discusses John Dewey's concept of free education. John Dewey was an influential American philosopher, psychologist, and educational reformer who believed in the importance of education for democracy and social progress. Dewey's idea of free education goes beyond the absence of tuition fees. He believed that education should be holistic, focusing on the development of the whole individual rather than just academic knowledge. In conclusion, the concept of free education plays a crucial role in facilitating the transmission of knowledge across generations. By eliminating financial barriers and providing equal access to educational resources, societies can create an environment where learning thrives and knowledge is passed on effectively.

5.3.12 Imitations

The observation of imitations during the making and playing of the *Ssekitulege* musical instrument highlights the significant role that imitation plays in learning and transmitting knowledge, skills, and values within a cultural context. Children learning to play the *Ssekitulege* instrument imitate their peers, demonstrating how imitation and modelling support the transmission of cultural practices. Imitation is a fundamental aspect of human learning and socialization, particularly in traditional cultural settings where oral traditions and hands-on learning are prevalent. The act of observing and mimicking behaviours, actions, and language

allows learners to internalize and replicate complex skills and practices. In the case of the *Ssekitulege* musical instrument, children learn by watching their teachers demonstrate how to play, then attempting to replicate those actions themselves. This process not only facilitates skill acquisition but also helps preserve cultural traditions by passing down knowledge from one generation to the next. Furthermore, the interaction between teachers and learners in encouraging imitation reflects a dynamic exchange of knowledge and expertise. Teachers guide learners through demonstration and instruction, while learners actively seek opportunities to try out new skills themselves. This reciprocal relationship fosters a sense of agency and empowerment among learners, as they are encouraged to engage with the learning process through imitation. Rogoff, (1990) explores the concept of imitation in learning within socio-cultural environments. Rogoff delves into how individuals, particularly children, learn through observing and imitating others around them. Therefore, the application of imitations in the context of making and playing the *Ssekitulege* musical instrument underscores the importance of experiential learning and cultural transmission through hands-on practice and observation. By observing, imitating, and modeling behaviours within their social environment, learners not only acquire technical skills but also internalize cultural values associated with the practice of playing the *Ssekitulege*.

5.3.13 Immediate Feedback

The Children learning in *Ssekitulege* musical playground received feedback from peers, immediately they tried through. which helped them refine their understanding and adjust the way they did things. Feedback is crucial for learners as it provides them with information on their performance, enabling them to

refine their understanding and adjust their approach accordingly. In the context of children learning in *Ssekitulege* musical playground, receiving feedback from peers allows them to make real-time corrections and improvements, leading to a more effective learning experience. Immediate feedback plays a significant role in enhancing learning outcomes by facilitating continuous improvement. Unlike traditional educational systems where exams are conducted, and students have to wait for months to receive their results, the instant feedback mechanism in the musical playground setting offers a more dynamic and interactive learning environment. This immediate feedback loop not only helps children understand their mistakes but also encourages them to experiment and try new approaches without fear of failure. Moreover, the process of receiving immediate feedback from peers fosters collaboration and peer-to-peer learning. Children can learn from each other's successes and mistakes, creating a supportive community of learners who actively engage with the material and help each other grow. This collaborative aspect of learning promotes critical thinking, communication skills, and teamwork among children. In contrast, the traditional education system often focuses on summative assessments such as exams, which may not provide timely or specific feedback to students. Waiting for exam results can lead to a lack of engagement and motivation among learners, as they do not have the opportunity to reflect on their performance immediately. Van der Kleij, Feskens and Eggen (2015) discuss the importance of immediate feedback in learning. Immediate feedback refers to providing students with prompt responses on their performance or understanding during the learning process. The authors highlight that immediate feedback plays a crucial role in enhancing student learning outcomes by helping them identify and correct their mistakes quickly. Therefore, the

practice of providing immediate feedback in a musical playground setting offers a more dynamic and effective approach to learning compared to traditional educational systems. By encouraging continuous improvement, fostering collaboration, and promoting active engagement with the material, immediate feedback plays a crucial role in enhancing the learning experience for children.

5.3.14 Repetition

The researcher observed that there is no limit on repetition when the children are playing. Children repeat and practice new skills and knowledge through play, which reinforces their learning. Since there is no time keeper to regulate the time of stopping, one can repeat as many times as possible, leading to a saying which goes that practice makes perfect. Play is a fundamental aspect of childhood that serves as a crucial tool for learning and development. The statement that “there is no limit on repetition when children are playing” highlights the significance of play in reinforcing learning through repetition and practice. Children engage in play to explore, experiment, and master new skills and knowledge in a fun and engaging manner. This repetitive nature of play allows children to consolidate their learning experiences and enhance their understanding of various concepts. Through play, children have the freedom to repeat activities as many times as they wish without any external time constraints. This unrestricted repetition enables them to refine their skills, improve their understanding, and internalize new information effectively. The absence of a timekeeper or strict regulations during play encourages children to engage in iterative learning processes, where they can continuously practice and perfect their abilities. The notion that “practice makes perfect” resonates with the idea that repeated engagement with tasks or activities leads to mastery and proficiency. By allowing children to revisit and

repeat play experiences, they have the opportunity to enhance their cognitive, social, emotional, and physical development. The iterative nature of play promotes skill acquisition, problem-solving abilities, creativity, collaboration, and critical thinking among children. Moreover, the flexibility of play extends beyond a single session or day. Children can resume their play activities at any time, even on subsequent days, building upon their previous experiences and knowledge. This continuity in play facilitates the transfer of learning among children by enabling them to reinforce existing skills, explore new challenges, and construct deeper understandings over time. Larsen-Freeman (2012) discusses the importance of repetition as a key element in the learning process. Repetition is a fundamental cognitive strategy that aids in the retention and reinforcement of information. By repeatedly exposing oneself to new material, learners can solidify their understanding and enhance their memory recall abilities. In conclusion, the unlimited repetition inherent in children's play serves as a powerful mechanism for learning and development. By embracing the idea that practice leads to perfection and providing opportunities for iterative engagement with playful activities, educators and caregivers can support children's holistic growth and academic success.

5.3.15 Problem solving and decision making

During children's musical play, decision-making and problem-solving are not only open to teachers but to everyone involved. Play often involves situations that require problem-solving and decision-making skills, allowing children to learn how to strategize, analyse situations, and make choices. This experience helps them develop critical thinking skills and expand their knowledge through interactions with their peers. An example of this can be seen in the making of a

ground bow musical instrument, where the researcher observed children engaging in these cognitive processes. Musical play provides a rich environment for children to exercise their decision-making and problem-solving abilities. As they engage in creating music together, they are faced with challenges that require them to think critically and make decisions collaboratively. Through this process, children not only enhance their musical skills but also develop important cognitive skills that are transferable to other areas of their lives. Furthermore, the social aspect of musical play enhances the learning experience for children. By working together towards a common goal, such as creating a musical instrument, children learn how to communicate effectively, negotiate with others, and resolve conflicts. These social interactions contribute to the development of their emotional intelligence and interpersonal skills. Hayes (2013) discusses the importance of problem-solving and decision-making in the learning process. He emphasizes that these cognitive processes are essential for acquiring knowledge, developing critical thinking skills, and enhancing overall academic performance. In conclusion, musical play offers a holistic learning experience for children by integrating cognitive, social, and emotional development. By engaging in decision-making and problem-solving activities during musical play, children not only enhance their musical abilities but also develop essential life skills that will benefit them in various aspects of their lives.

5.3.16 Exploration and Discovery

In children's musical play, there is a wealth of opportunities for exploration and learning. The act of playing provides a safe and engaging environment for children to discover new things, fostering curiosity and encouraging them to ask questions and seek answers. This process ultimately leads to the transmission of

knowledge among the young learners. An example of this can be seen when a boy attempted to use a dry stick as a bow, only to have it break. This experience led him to the discovery that dry sticks are not suitable for such purposes. Additionally, other children in the play setting were observed asking various questions to their peers, further demonstrating the inquisitive nature of children's play and its role in knowledge acquisition. Children's play, particularly in the context of music, serves as a powerful tool for cognitive development, social interaction, and emotional expression. Through play, children engage in imaginative scenarios, experiment with different materials and sounds, and collaborate with their peers. These experiences not only enhance their creativity but also contribute to their overall growth and learning. Furthermore, musical play can aid in the development of various skills such as language acquisition, motor coordination, and emotional regulation. By engaging in musical activities, children learn to listen attentively, follow rhythms and melodies, and express themselves through sound and movement. These skills are essential for their academic success and social well-being. Alfieri, Brooks, Aldrich, and Tenenbaum, (2011) discuss the concept of Exploration and Discovery in learning in their research. They emphasize the importance of allowing students to engage in exploratory activities that promote active learning and critical thinking skills. They argue that exploration and discovery-based learning experiences can enhance students' motivation, engagement, and retention of information. In conclusion, children's musical play offers a rich environment for exploration, discovery, and learning. By encouraging curiosity, fostering experimentation, and promoting social interaction, musical play contributes significantly to children's cognitive development and overall well-being.

5.3.17 Emotional regulation and self-awareness

Music has long been recognized as a powerful tool for emotional expression and development, particularly in children. The act of learning music while playing instruments provides a unique opportunity for children to explore and express their emotions in a safe and supportive environment. This kind of musical learning not only fosters creativity and cognitive development but also plays a crucial role in emotional regulation and self-awareness. When children engage in musical play, they are encouraged to express themselves freely through the sounds they create. This freedom allows them to tap into their emotions and convey them through music, which can be a cathartic and empowering experience. Through this process, children learn to recognize, understand, and manage their emotions effectively. By expressing themselves musically, they develop a deeper awareness of their feelings and learn how to navigate them in a healthy way. Moreover, the act of playing music requires focus, discipline, and practice, all of which contribute to the development of emotional regulation skills. As children immerse themselves in the world of music, they learn patience, perseverance, and resilience – qualities that are essential for managing emotions effectively. This increased self-awareness not only benefits their emotional well-being but also enhances their ability to interact with others and navigate social situations with ease. In addition to individual benefits, musical learning through play also promotes better communication and collaboration among children. As they engage in musical activities together, they learn to listen to each other, cooperate, and communicate effectively. This collaborative aspect of music-making fosters a sense of community and belonging among children, creating a supportive environment where emotional expression is encouraged and

respected. Nilson and Zimmerman (2013) discuss the importance of emotional regulation and self-awareness in learning. Emotional regulation refers to the ability to manage and control one's emotions effectively, while self-awareness involves understanding one's own thoughts, feelings, and behaviours. They emphasize that these two factors play a crucial role in academic success and overall well-being. By developing emotional regulation skills, students can better cope with stress, anxiety, and other negative emotions that may hinder their learning process. Similarly, self-awareness allows individuals to identify their strengths and weaknesses, set realistic goals, and monitor their progress towards achieving them. Overall, the combination of musical learning and play provides children with a holistic approach to emotional development. By engaging in creative expression through music, children not only enhance their cognitive abilities but also cultivate important emotional skills that will benefit them throughout their lives.

In conclusion, all the above highlights the importance of free and open discussions as a means of acquiring knowledge. It emphasizes the value of creating an environment where individuals can freely share and exchange ideas without any barriers. This approach not only promotes active participation but also encourages a sense of inclusivity, allowing anyone interested to join the learning without hesitation. The absence of monetary costs associated with this form of learning further enhances accessibility and ensures that learners can engage in the process without concerns about financial constraints. Overall, this free exchange of knowledge fosters a conducive and healthy learning environment that empowers individuals to expand their understanding without the burden of traditional educational costs.

5.4 CONCLUSION

The research aimed to find out the background and processes children engage in when making the *Ssekitulege* musical instrument, as well as how they play it within the Wakiso district. The findings indicate that incorporating local languages, promoting cooperative learning, and creating open learning environments significantly enhance student engagement, sense of belonging, and cultural identity. Active learning techniques, immediate feedback, and fun learning activities further boost student motivation and understanding. Additionally, providing adequate teaching aids, removing time constraints, and focusing on problem-solving and decision-making skills prepare students for real-world challenges. Finally, encouraging repetition for mastery ensures students achieve proficiency in new concepts. These strategies collectively foster a student-centered learning environment, leading to improved academic outcomes, social skills, and emotional intelligence. This conclusion highlights the key findings from the research, emphasizing the importance of a student-centered approach to learning, and the need for a holistic education that caters to diverse learning styles, promotes critical thinking, and prepares students for success in an ever-changing world.

5.5 RECOMMENDATIONS

5.5.1 The processes the children engage in when making *Ssekitulege* Musical instrument.

This research conducted on the *Ssekitulege*, has provided invaluable insights into its background, origin, cultural significance, construction materials, tools utilized in its creation, and the functional aspects of its various components. Given the

findings of this study, it is imperative to extend this research framework to other traditional musical instruments that are at risk of extinction.

5.5.1 Broaden Research Scope

Future researchers should consider employing a similar methodological approach to investigate other endangered traditional musical instruments such as the *Ejjembe* a single-tone horn and the *Omukuli* a flute from Ankole in western Uganda and others. This would not only help document these instruments but also preserve their cultural heritage. The application of Participatory Action Research (PAR) methodology empowers participants, aligns with community needs, fosters capacity building, promotes an iterative learning process, emphasizes social change, enhances data quality, and provides a comprehensive understanding of issues. However, there are notable limitations associated with this approach, including the time-intensive nature of the process, constraints on resources, and potential resistance from stakeholders.

5.5.2 Community Engagement

Engaging local communities in the research process is crucial. Researchers should involve community members who possess knowledge about these instruments—such as musicians, craftsmen, and elders—to ensure that their perspectives and experiences are included in the documentation process.

5.5.3 Preservation Initiatives

The findings from this research can serve as a foundation for developing preservation initiatives aimed at safeguarding endangered musical traditions. This may include workshops for teaching younger generations how to construct

and play these instruments or creating digital archives that document their history and significance.

5.5.4 Policy Advocacy

Finally, researchers should advocate for policies that support the preservation of intangible cultural heritage within Uganda and beyond. This could involve working with governmental and non-governmental organizations to promote awareness about the importance of traditional music and its role in cultural identity.

By following these recommendations, future studies can contribute significantly to preserving Uganda's rich musical heritage while fostering an appreciation for its diverse cultural expressions.

5.6 How children play *Ssekitulege*

Based on the research provided regarding the *Ssekitulege* musical instrument, it is essential for educators to incorporate a comprehensive approach when teaching students about this unique cultural artifact. The following recommendations are designed to enhance the learning experience and ensure that students gain a thorough understanding of both the practical and theoretical aspects of playing the *Ssekitulege*.

5.6.1 Comprehensive Instruction on Handling and Sitting Posture

School teachers should begin by demonstrating the correct handling and sitting posture required for playing the *Ssekitulege*. This foundational knowledge is crucial as it affects not only the quality of sound produced but also the comfort

and longevity of practice sessions. Educators can use visual aids or videos to illustrate proper techniques, ensuring that students can replicate these postures effectively.

5.6.2 Repairing and Maintenance Education

Understanding how to repair and maintain the *Ssekitulege* is vital for preserving its functionality and sound quality. Teachers should include lessons on basic repairs, such as fixing strings or adjusting tension, as well as routine maintenance practices that prolong the instrument's life. This knowledge empowers students to take responsibility for their instruments.

5.6.3 Protection Measures

Educators must emphasize the importance of protecting musical instruments from damage due to environmental factors or improper handling. Lessons should cover appropriate storage solutions, cleaning methods, and general care tips that will help students develop a sense of stewardship over their instruments.

5.6.4 Notation of Common Tunes

Teachers should introduce students to notating the tune commonly played on the *Ssekitulege*. This could involve teaching music theory basics related to notation systems used in traditional music contexts, enabling students to read and write music for this instrument effectively. Encouraging creativity through composition exercises can also enhance engagement with musical traditions associated with the *Ssekitulege*.

By implementing these recommendations, teachers can create a rich educational experience that honors both the technical skills required for playing the *Ssekitulege* and its cultural significance.

5.7 What facilitates transmission of *Ssekitulege* music culture among children.

Based on the findings of this research, the researcher recommended that teachers and the Ministry of Education in Uganda adopt a holistic and integrative approach to teaching that emphasizes local language use, cooperative learning, and an open learning environment. The following strategies should be implemented:

5.7.1 Incorporate Local Languages

To enhance educational outcomes in Uganda, it is imperative to encourage the use of local languages within educational settings. By integrating local languages into the curriculum, educators can significantly improve students' comprehension and engagement, as students are more likely to connect with the material when it is presented in a language that resonates with their cultural identity. This approach not only facilitates better understanding of academic content but also fosters a sense of belonging among students, reinforcing their cultural heritage and identity. Furthermore, incorporating local languages can bridge the gap between formal education and community knowledge, creating a more inclusive learning environment that respects and values diverse linguistic backgrounds. Ultimately, this strategy can lead to improved academic performance and greater participation in the educational process.

5.7.2 Promote Cooperative Learning

To enhance education in Uganda, it is recommended that curricula be developed to emphasize teamwork and collaborative projects, which can significantly improve students' social skills and empathy. By integrating group activities into the learning process, students will have the opportunity to engage with their peers, share diverse perspectives, and learn the value of cooperation. This approach not only fosters a sense of community within the classroom but also prepares students for future collaborative endeavours in both their personal and professional lives. Such an educational framework aligns with contemporary pedagogical theories that advocate for experiential learning and social constructivism, ultimately contributing to a more holistic development of learners in Uganda.

5.7.3 Create Open Learning Environments

To enhance education in Uganda, it is imperative to establish classrooms that foster an environment conducive to active participation. This can be achieved by designing learning spaces that prioritize student engagement, allowing learners to express their thoughts and ideas freely without the looming threat of penalties or punishments. Such an open environment not only encourages exploration and discovery but also promotes critical thinking and collaboration among students. By implementing pedagogical strategies that value student voice and choice, educators can cultivate a culture of respect and inclusivity, which is essential for effective learning. Furthermore, training teachers to facilitate discussions rather than dominate them will empower students to take ownership of their learning experiences, ultimately leading to improved educational outcomes.

5.7.4 Utilize Active Learning Techniques

Implement “learning by doing” methodologies where students engage in hands-on activities related to their lessons. This can include musical play as a medium for knowledge transmission. It is also imperative to implement systems for immediate feedback during learning activities to enhance student engagement and comprehension. This approach can significantly reinforce concepts being taught, allowing students to identify areas needing improvement promptly. By integrating formative assessment techniques, such as peer reviews, quick quizzes, and interactive discussions, educators can create a dynamic learning environment that fosters continuous improvement. Moreover, training teachers to provide constructive feedback effectively will empower them to guide students in their learning journeys. Such practices not only promote academic achievement but also cultivate critical thinking and self-regulation skills among learners, which are essential for their overall development in an increasingly competitive global landscape.

5.7.5 Encourage Fun and Engagement

To enhance education, it is crucial to design lessons that incorporate elements of fun and interactive learning, as this approach significantly contributes to maintaining student interest and motivation. By integrating engaging activities such as games, group projects, and hands-on experiments into the curriculum, educators can create a dynamic learning environment that not only fosters academic achievement but also promotes social skills and teamwork among students. This method aligns with contemporary educational theories that emphasize the importance of active participation in the learning process, making education more relevant and enjoyable for Ugandan students. Furthermore,

incorporating culturally relevant themes and local contexts into these fun activities can help students connect their learning experiences to their everyday lives, thereby enhancing their overall educational experience

5.7.6 Ensure Availability of Teaching Aids

In order to enhance the educational experience in Uganda, it is imperative to provide adequate teaching-learning aids that cater to diverse learning styles, thereby making education more accessible for all students. This can be achieved by integrating a variety of resources such as visual aids, manipulatives, technology-based tools, and culturally relevant materials into the curriculum. By doing so, educators can address the unique needs of learners who may excel through auditory, visual, or kinaesthetic modalities. Furthermore, training teachers to effectively utilize these aids will not only improve student engagement but also foster an inclusive environment where every learner feels valued and supported. The implementation of such strategies is essential for promoting equity in education and ensuring that all students have the opportunity to succeed academically.

5.7.7 Remove Time Constraints

In the context of education, it is imperative to implement flexible learning timelines that accommodate the diverse needs and paces of students. This approach would not only alleviate the pressure often associated with traditional educational systems but also promote a more profound comprehension of the material being taught. By allowing students to progress at their own pace, educators can tailor instruction to meet individual learning styles and capabilities, thereby enhancing engagement and retention of knowledge. Such flexibility

could be particularly beneficial in Uganda's varied educational landscape, where disparities in resources and prior educational experiences can significantly affect student performance. Furthermore, this model encourages a culture of lifelong learning, as students become more invested in their education when they have agency over their learning journey.

5.7.8 Focus on Problem Solving and Decision Making

To enhance the educational framework in Uganda, it is imperative to integrate problem-solving tasks into the curriculum that foster critical thinking and decision-making skills among students. This approach not only aligns with global educational standards but also equips learners with the necessary competencies to navigate real-world challenges effectively. By incorporating project-based learning, case studies, and collaborative problem-solving exercises, educators can create an interactive learning environment that encourages students to engage deeply with content, analyse complex situations, and devise innovative solutions. Such pedagogical strategies will not only improve academic performance but also prepare Ugandan youth for future employment opportunities and civic responsibilities in a rapidly changing world.

5.7.9 Encourage Repetition for Mastery

It is essential to recognize the significance of repetition in mastering new concepts, particularly in a system where foundational skills are critical for academic success. Educators should implement structured opportunities for practice that allow students to engage with material repeatedly until they achieve proficiency. This could involve incorporating varied instructional strategies such as spaced repetition, peer tutoring, and interactive learning activities that

reinforce key concepts across subjects. By fostering an environment where practice is prioritized, educators can enhance student retention and understanding, ultimately leading to improved educational outcomes and greater confidence among learners.

By implementing these recommendations, educators can create an enriching educational experience that promotes effective knowledge transmission to learners.

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APPENDICES

APPENDIX I: OBSERVATION GUIDE AND CHECKLIST

Objective 1: To find out the background and processes the children engage in when making Ssekitulege Musical instrument.

Materials Used

- What are the of materials children select for making Ssekitulege ?
.....
- Note if any traditional or locally sourced materials are preferred.
.....

2. Tools and Techniques

- What are the tools used by children during the construction process?
.....
3. Observe specific techniques employed in making the instrument
.....

4. Group Dynamics

- Record how children collaborate or work individually during the making process.
.....

Note any roles assigned within groups

.....

Time Spent on Each Stage

- How much time is spent on different stages of instrument-making?
.....

5. Cultural Context

- Observe discussions about cultural significance while making the instrument.

.....
Note any storytelling or sharing of traditions related to Ssekitulege.

.....

Objective 2: To establish how children play Ssekitulege in Wakiso district.

1. Playing Techniques

- Document various playing styles and techniques used by children.

.....
Observe whether they use traditional methods or innovate new ways to play.

.....

Social Interaction During Play

- Record interactions among children while playing (e.g., cooperation, competition).

.....
Note if there are any games or song or dance structured activities associated with playing.

-

2. Setting and Environment

- Observe where children typically play Ssekitulege (e.g., home, school, community spaces).

.....
Document environmental factors that may influence play.

.....

Frequency and Duration of Play

- Track how often and for how long children engage in playing Ssekitulege.

.....

Emotional Responses

- Observe children’s emotional reactions while playing (joy, frustration, excitement).

.....

Objective 3: To examine how children acquire knowledge of Ssekitulege and its cultural significance from their peers during musical play.

1. Peer Learning Interactions

- Document instances where one child teaches another about Ssekitulege.

.....

Note specific phrases or terminology used in teaching moments.

.....

Cultural Narratives Shared Among Peers

- Observe stories or cultural narratives shared during play that relate to Ssekitulege.

.....

Record examples of knowledge transfer regarding techniques or cultural significance during play sessions.

.....

Influence of Older Children/Peers

- Note if older peers take on mentorship roles in teaching younger ones about Ssekitulege.

.....

Feedback Mechanisms Among Peers

- Observe how children provide feedback to each other regarding their playing skills and understanding of cultural context.

.....

**APPENDIX 2: WORK PROCESS ANALYSIS/ SITUATIONAL
ANALYSIS**

Work process	Tasks involved	Competences Required
Spotting Skilled people in playing of Ssekitulege	<ul style="list-style-type: none"> • Moving to different villages asking natives • Listing down the knowledgeable people in making Ssekitulege and getting their contacts • Making appointments with the identified people 	<ul style="list-style-type: none"> • Communication skills • Records management • Skills • Administrative skills
Admission of children to participate	<ul style="list-style-type: none"> • Asking parents to allow their children to be part of my research • Recognition of the children 	<ul style="list-style-type: none"> • Communication skills • Interpersonal skills • Administrative skills
Allocation of materials to be used	<ul style="list-style-type: none"> • Asking the skilled people on what materials to use • Finding out where these materials can be got 	<ul style="list-style-type: none"> • Communication skills • Accountability skills
Orientation of Children	<ul style="list-style-type: none"> • Briefing and introduction of • Of the aim of research to the children • Make a programme with children according to what was agreed with the skilled persons. 	<ul style="list-style-type: none"> • Communication skills • Carrier guidance skills
Carry out research	<ul style="list-style-type: none"> • Collecting data • Recording data with camera and photography • Observe situations using the observation guide and checklist • Making interviews 	<ul style="list-style-type: none"> • Communication skills • Camera and photography skills • Record taking skills. • Integrity

APPENDIX 3: APPENDIX I: INTERVIEW GUIDE

1. Introduction:

- Introduce yourself and explain the purpose of the interview.
- Assure confidentiality and explain how the information will be used.
- To the interviewed person.
 - Talk about your self
 - How did you come to know about Ssekitulege instrument?
 - At what age group were you when you learnt Ssekitulege instrument?

2. Background and Processes of Making Ssekitulege Instrument:

- Can you describe the traditional background origin and taboos of Ssekitulege instrument making?
- What materials are typically used in making Ssekitulege?
- Could you walk me through the process of making a Ssekitulege instrument?

3. Playing Ssekitulege

- How is Ssekitulege traditionally played
- Are there specific occasions or events where Ssekitulege is commonly played?
- What are the typical techniques or styles used when playing Ssekitulege?

4. Sharing Ssekitulege Culture in a Musical Playground:

- How do children typically share Ssekitulege culture in a musical playground setting?
- Are there any specific rituals or practices associated with sharing Ssekitulege culture?
- In what ways does playing Ssekitulege contribute to cultural preservation and transmission among children?

5. Conclusion:

- Thank the interviewee for their time and insights.
- Offer them an opportunity to ask any questions or provide additional information.

APPENDIX 4: WORK PLAN

For implementation

1. Objective 1: To find out the background and processes the children engage in when making Ssekitulege instrument.
 - Step 1: Community Engagement
 - Engage with local communities in Wakiso district to introduce the research project and seek their participation.
 - Step 2: Workshops and Interviews
 - Conduct workshops with children to understand their knowledge of Ssekitulege instrument making.
 - Conduct interviews with local elders who have knowledge of Ssekitulege instrument-making techniques.
 - Step 3: Observation
 - Observe children as they engage in the process of making Ssekitulege instruments.
 - Step 4: Documentation
 - Document the materials, tools, and techniques used by children in making Ssekitulege instruments.
2. Objective 2: To establish how children play Ssekitulege in Wakiso district.
 - Step 1: Participatory Observation
 - Observe children playing Ssekitulege in different settings such as schools, playgrounds, or community centers.
 - Step 2: Focus Group Discussions

- Conduct focus group discussions with children to understand the rules, strategies, and social dynamics of playing Ssekitulege.
3. Objective 3: Finding out how children share Ssekitulege culture in a musical playground.
- Step 1: Musical Playground Observation
 - Observe children engaging in musical activities related to Ssekitulege culture in playground settings.
 - Step 2: Interactive Workshops
 - Organize interactive workshops where children can share their experiences and knowledge of Ssekitulege culture through music and play.

APPENDIX 5: GROUP DISCUSSION GUIDE

Group Discussion Guide: Addressing Challenges in Preparing for the Construction of Ssekitulege Instruments

Purpose

To explore challenges in constructing the Ssekitulege musical instrument, focusing on material scarcity and possible solutions.

1. Introduction

- Briefly introduce the purpose of the discussion: addressing challenges in preparing for and constructing Ssekitulege instruments.
 - Explain the relevance of involving both skilled players and children in the discussion to gain diverse perspectives.
-

2. Understanding Challenges in Construction Preparation

- **Discussion Questions:**
 - What specific challenges do you face in preparing to construct the Ssekitulege instrument?
 - Why is material scarcity a significant issue for constructing Ssekitulege?
 - Are there any other factors, besides material scarcity, that complicate the preparation process?
 - **Follow-Up Activity:**
 - List the materials required to construct Ssekitulege and identify which are most difficult to obtain.
 - Discuss how these materials were previously sourced and whether this process has changed over time.
-

3. Exploring Solutions for Material Scarcity

- **Discussion Questions:**

- What alternative materials could potentially be used if traditional materials are scarce?
- How can the community or other stakeholders help in sourcing or producing necessary materials?
- Are there any partnerships or collaborations that could help address this scarcity issue (e.g., with local artisans, suppliers)?

- **Follow-Up Activity:**

- Brainstorm specific local resources or suppliers who might be approached to provide or substitute materials.
 - Discuss potential community programs or workshops to teach children about material sourcing and sustainable alternatives.
-

4. Involving Children and Skilled Players in Solution Development

- **Discussion Questions:**

- How can children be encouraged to participate in the construction process despite the scarcity of materials?
- What role can skilled players play in teaching children to make the most of available materials?
- How can the construction process be simplified or adapted to work within current material constraints?

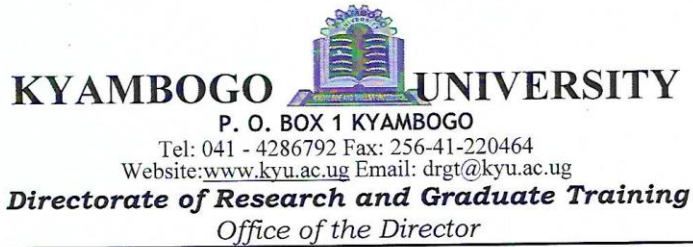
- **Follow-Up Activity:**

- Develop a collaborative plan that pairs skilled players with children for hands-on learning and problem-solving.
- Identify any training or resources needed to support this mentorship process.

5. Creating a Sustainable Action Plan

- Summarize key points discussed, focusing on actionable solutions for material scarcity and preparation challenges.
- Assign roles or responsibilities to specific stakeholders for implementing solutions.
- Set a timeline for reviewing progress on these initiatives and reconvene if necessary.

APPENDIX 6: INTRODUCTORY LETTER



Date: 24/06/2024

TO WHOM IT MAY CONCERN

RE: ALVIN ABEL KAZIBWE

Dear Sir/Madam,

This is to introduce to you the above-named student Reg: No **22/U/GAME/273/PE** pursuing Master of Arts in Music Education, Kyambogo University.

He intends to carry out research on ***“Children’s Musical Learning through Playing and Transmission of Ssekitulege Music Culture.”*** in partial fulfillment of the requirements for the award of Master of Arts in Music Education of Kyambogo University.

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

Any assistance rendered to him will be highly appreciated.

Yours sincerely


Prof. Bosco Bua
AG. DIRECTOR

